

THE HELLENIC

Stockton University

Editor:

George Plamantouras

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Voice

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Stockton Trustee Dean Pappas and Wife Zoe Commit \$250,000 for Greek Art and Architecture Fund

Dean C. Pappas, a member of Stockton University's Board of Trustees, and his wife, Zoe S. Pappas, today committed \$250,000 to the University Foundation to establish a Greek Art and Architecture Fund that will provide students with new learning experiences.

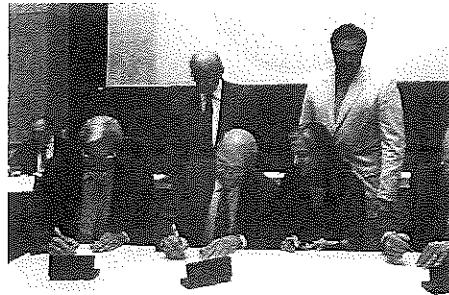
"Zoe and I want to give Stockton students the opportunity to develop a deep appreciation for Greek art and architecture, which are pillars of Western civilization and embody Greek culture's principles of excellence and reaching one's full potential," Trustee Pappas explained.

The Dean C. and Zoe S. Pappas Greek Art and Architecture Fund will be used to provide Stockton students with a variety of opportunities to learn through study tours, museum trips, visits from noted scholars, access to scholarly materials and other experiences that go beyond the classroom. The gift was signed during a Board of Trustees meeting.

"Stockton University is incredibly fortunate that Dean and Zoe Pappas have such vision and the enduring commitment to provide our students with opportunities to expand their range of interests and deepen their knowledge of the world," said Acting President Harvey Kesselman. "This gift adds another facet to the living, learning legacy they have established at Stockton for students and the whole community."

The Pappases previously donated \$1 million to establish the Dean C. and Zoe S. Pappas Visiting Scholar Endowment Fund to bring noted scholars and thought leaders to the University for classes, workshops and public events. Retired Associate Justice Sandra Day O'Connor, the first woman appointed to the U.S. Supreme Court, was the series' inaugural speaker.

The new fund will be administered by the director of the Dean C. and Zoe S. Pappas Center for Hellenic Studies, with approval from the dean of the School of Arts and Humanities and in accordance with University policies. Stockton's Interdisciplinary Center for Hellenic Studies is being renamed to honor the Pappases' generosity and commitment to scholarship. In 2012, they had donated \$150,000 to endow the work of the center.



The Land of Aphrodite

by Professor Amy Papalexandrou

Cyprus is the island of Aphrodite. It was, then, appropriate that our taxi driver took us from the airport in Larnaca directly to the birthplace of the goddess, on the south shore, for a quintessential sunset view of the so-called 'Petra tou Romiou.' It was here that she rose from the foamy sea, and here that Sarah Lacy and Jacob Wolos – the two Stockton University art students who accompanied me this past summer, had their first taste of Cypriot hospitality: Strong coffee in little cups, a magnificent view of the sea, and good conversation featuring unusual versions of the island's archaeological and mythical past. This was the first of many such events in the two weeks that followed where we were welcomed and treated to the legends and micro-histories of the island as narrated by its gracious inhabitants.

Our purpose in making our way to the far western edge of the island was to spend two weeks working at the site of Polis-Chrysochou (ancient Marion/Arsinoë), where I have worked for many years on an archaeological excavation just outside this sleepy tourist town above the Chrysochou Bay. It is an area often forgotten, even by the Cypriots themselves, who view it as wild, rugged, and too far from the civilized center of Nicosia, the capital city.

But there is something magic in the landscape here, especially in the evening when the sun sets over the Akamas peninsula to the west. None of this was lost on us, and we enjoyed our isolation and the opportunities it afforded us to work and, when that wasn't possible (museums in the Mediterranean can have finicky hours), to travel throughout the northwest countryside. This we did, taking

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Aphrodite. . .
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in the archaeological site of Agios Nikolaos-Peyia on the western coast, featuring a group of splendid sixth-century Early Christian basilicas; the so-called Baths of Aphrodite and a most memorable evening of song and celebration with a special, nomadic German family; a series of abandoned Turkish villages in the foothills of the Troodos Mountains; the modern pilgrimage church of Agios Raphael; the unforgettable 'Museum of Agricultural Life' in Steni with our guide and immediate friend, the muchtar (mayor) of the village; and a wonderfully extensive stretch of winding, seaside road along the north coast as far as Pyrgos, where the road abruptly terminates at the artificial UN border known as the Green Line. From that point there is no going forward – both literally and metaphorically. These were important events for the students and for myself, for one must experience the landscape and the people in it to truly understand where you are.

At Polis we overlapped briefly with several of my colleagues from the excavation, but for the most part the three of us were working on our own in the basement of the local archaeological museum where the 'small finds' (which are however great in importance) from our excavation are now housed. Our task was primarily devoted to the bronze objects associated with a sixth- to seventh-century (Early Christian) basilica that was excavated by Princeton University in the 1980's and 90's. These finds, almost entirely unpublished, are stored in small white boxes in two ancient and now defunct refrigerators, and we were given free access to them during our time there. If you imagine all the old hardware and miscellaneous objects in your house – the hinges, hooks, keys, jewelry, bindings, tools, hairpins, etc. – lying around in drawers and gathering dust, you've got a fairly good picture (but imagine them covered with a bright green patina rather than dust) of the collection of objects we were documenting and studying. The students rose to the occasion: The hard and sometimes boring work of recording and drawing was always taken up with good humor and perseverance. I couldn't have asked for a better team, and the three of us couldn't have asked for a better environment: The guards and administrators in the museum not only supported our work but also took care of us with kindness, good humor, coffee, and whatever sweets happened to be gathered from the previous weekend's wedding in a nearby village. And of course we were also sustained by the objects we studied – the remnants of an extensive material culture once belonging to the sixth-century AD inhabitants of Arsinoë.

Today the archaeological sites of Polis-Chrysochou and the objects associated with them are like faded snapshots that we use to try to understand a culture and people at once remote and yet somehow still present. Close scrutiny of this civilization tucked away in the northwest corner of the island can be time-consuming and sometimes difficult, but the rewards are great and the journey fascinating. It was a pleasure to be able to share this work with two enthusiastic Stockton students who dedicated so much of their own time, energy, and creativity to this project!

Director of Hellenic Studies Position Created

We are pleased to announce that Dr. Tom Papademetriou was named the Director for Hellenic Studies for a two-year term effective September 1, 2015.

Dr. Papademetriou is the Constantine and Georgeian Georgiou Endowed Professor of Greek History. He joined the Stockton Historical Studies faculty in 2001, and has been actively engaged with the Interdisciplinary Center for Hellenic Studies (ICHS) initiatives since its inception in 2003. Dr. Papademetriou actively recruits students and finds funds for students to study abroad in Greece, Cyprus and Turkey, to learn the Greek language, perform various theatrical programs, and to work on archaeological excavations. As a liaison to the Greek-American community, Dr. Papademetriou continues to serve as a board member and officer of the Friends of Hellenic Studies to raise funds for student scholarships in Hellenic Studies.

Dr. Papademetriou led the initiative to build the beautiful Constantelos Hellenic Collection and Reading Room in the Bjork Library in order to house the over 3,000 important books donated by Professor Emeritus Demetrios Constantelos. Working closely with the Provost's Office and Academic Affairs, the Bjork Library, the School of Arts and Humanities, the Stockton University Foundation, and the Greek American community, the multifaceted project included a national fundraising campaign which raised \$370,000 in six months, and formed an endowment of approximately \$100,000 to support the Constantelos Hellenic Collection.

Most recently, the ICHS received a major \$250,000 gift by Trustee Dean Pappas and his wife Zoe to endow a fund for Greek Art and Architecture to support research and student activities. Additionally, on July 8, 2015, the Stockton University Board of Trustees approved the name change of the ICHS to the Dean C. and Zoe S. Pappas Interdisciplinary Center for Hellenic Studies, to be commonly known as the Pappas Center for Hellenic Studies.

Please join us in congratulating Dr. Papademetriou on his appointment to this official university position which serves as another indicator of Stockton's commitment to Hellenic Studies.

Post-Conference Byzantine Excursion in Western Cyprus June 7-10, 2015

by Professor Amy Papalexandrou

What happens when you cram eight Stockton students and seven professors into a small bus headed to the Troodos Mountains in Cyprus? A great educational experience, of course! Especially when the students and faculty are as enthusiastic and easy-going as the group that headed off with me immediately following the international conference, "Lines Between: Culture and Empire in the Eastern Mediterranean," organized by Dean Lisa Honaker and Professor David Roessel of Stockton University in conjunction with colleagues at the European University of Cyprus. Little did they know the dangers that befall those who agree to wander around the Mediterranean for three days with a Byzantine art/architectural historian intent on looking at and thinking about Late Antique and Byzantine churches. Luckily there was no mutiny on the bus, and everyone seemed to accept their fate with resilience and fortitude.

Our three-day trip took us initially west and south from the capital of Nicosia to the magnificent Troodos range, where we visited the church of the Panagia Phorviotissa at Nikitari (Asinou). One of the most renowned churches on the island (nowadays functioning primarily as a museum), its humble exterior belies an orgy of color and dramatic reenactment of biblical narrative on the frescoed (12th- and 14th-century) walls within. Enthusiasm was palpable as we headed to our evening lodging high up the mountain. The following morning brought us back down, hopeful to spot an allusive mouflon but we were unlucky. (Spurious claims by two passengers of having actually seen the rare species of wild sheep, which only exists on Cyprus, were suspect.) A brief stop at the most active and important pilgrimage site on the island – the monastery of Kykko – was interesting as a means of gaining insight into the living tradition of Orthodoxy and all it engenders. Here the multi-sensory world of a Byzantine church was at its most brilliant and meaningful. The bright purple robes of those in our group not appropriately dressed detracted from the mood only slightly (and added just a hint of strangeness and levity).



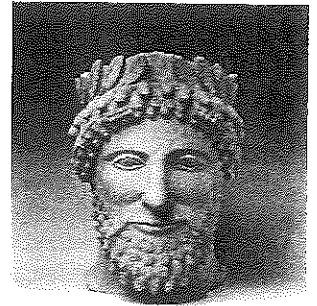
From here we reached Polis-tes-Chrysochou, the small town overlooking the sea where I work with an archaeological mission from Princeton University. Our group was able to squeeze in a visit to our storeroom (apotheke) for a look at ceramics and terra cotta figurines from the site, then on to one of our four excavated areas – in this case an Early Christian basilica – and finally to the local archaeological museum for a brief tour and insightful, well-prepared presentations by Sarah Lacy and Jacob Wolos (two students who worked with me in Polis) about several exhibits of interest to them in the museum. Everyone was rewarded with a late afternoon swim at the small fishing village of Latchi and an evening stay in Drousia, where the view over the Chrysochou Valley was stunning.

Our final day was equally busy: The famous twelfth-century hermit St. Neophytos fortunately built his monastery just off the road from Polis to Paphos, so everyone was ecstatic to visit yet another Byzantine church! This one, however, is special, for it encompasses and expresses the worldview of a monastic intellectual in a fascinating and moving way, all within the walls of a cave he carved for his fellows, for himself, and for his own death and burial. From here we sped on to the vast archaeological site of Paphos, with its spectacular Roman mosaic floors followed by a final swim (at no less a place than the Birthplace of Aphrodite) before heading toward the Larnaca airport and our flight home. I want to mention all who participated in this excursion and, at my request, came together for a special event for the Classical Humanities Society of South Jersey in September: Stockton Dean of Arts & Humanities Lisa Honaker, Assistant Dean Nancy Messina, Stockton Professors Tom Papademetriou, Christina Morus, Rain Ross, and (from Villanova University) Gordon Coonfield; And especially the students: Nicole Clark, Christian Jimenez, Sarah Lacy, Sean McCullough, Dana Oberkofler, Amber Pierdinock, Jacob Wolos, and Matthew Hadodo. I could not, in my wildest dreams, have asked for a better, more appreciative group of students and colleagues with whom to spend three days on a small crowded bus in Cyprus. And if I'm not mistaken, I think they may all decide to switch their majors and/or fields of study to Byzantine art...

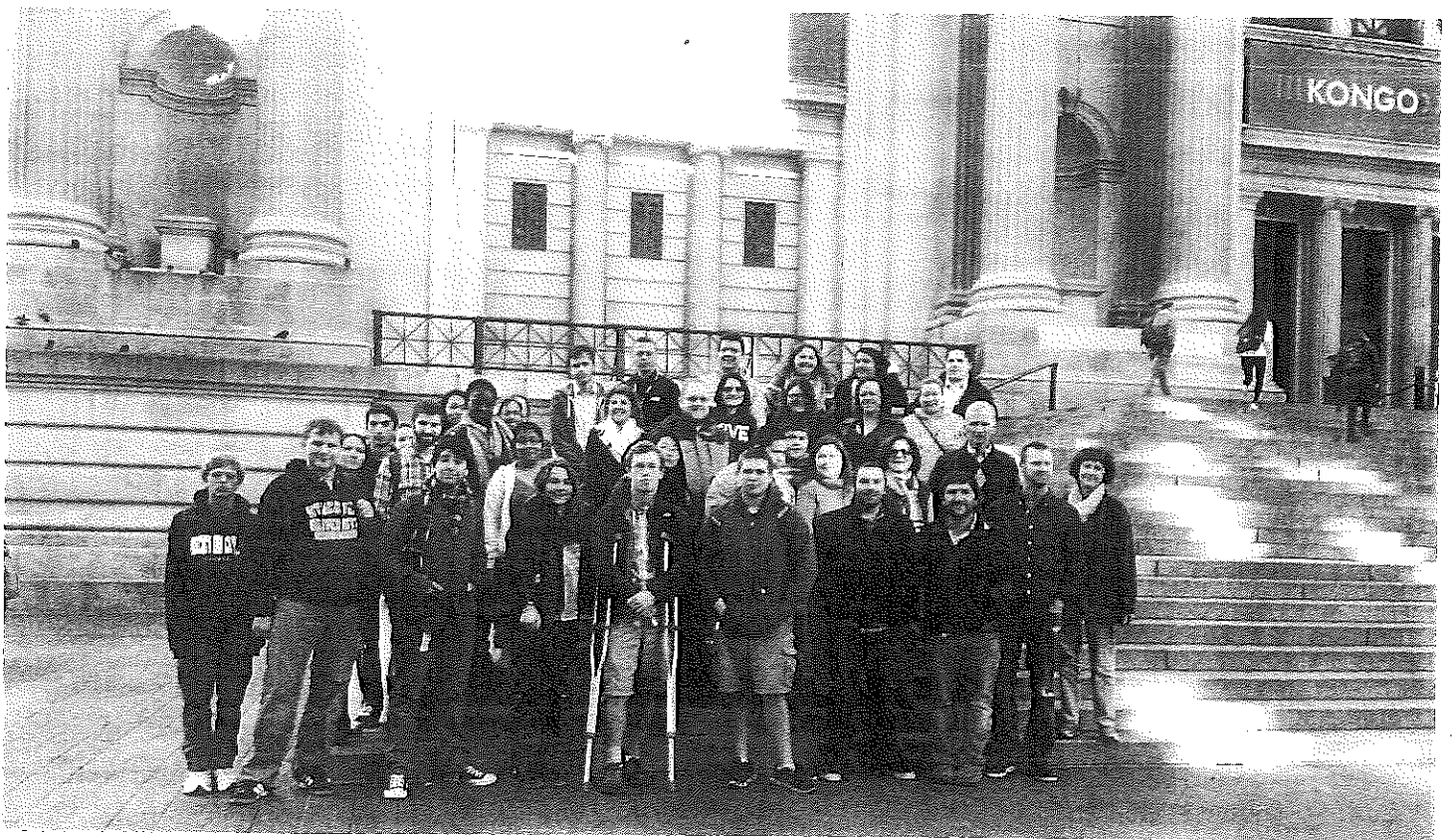


Exploring Cyprus: Field Trip to the Metropolitan Museum of Art, NYC

On Saturday, October 17, The Classical Humanities Society of South Jersey joined the Friends of Hellenic Studies in sponsoring a bus trip to the Metropolitan Museum in New York City. Our purpose was to visit the Cesnola Collection of Cypriot art, an extensive group of antiquities excavated in the nineteenth century by Luigi Palma di Cesnola, the American consul in Cyprus at that time. The vast collection established the Metropolitan Museum as one of the premier receptacles of ancient art in this country, and it propelled Cesnola into the lofty position of the museum's first Director. The objects, on display in four upstairs galleries of the Greek & Roman wing, consist of ceramics, bronze objects, terra cotta figurines, cylinder seals, and a remarkable series of monumental stone sculptures and sarcophagi that reward the visitor with their high quality and unique blend of classical and oriental influences. The fantastic head of a bearded male wearing a laurel wreath is typical and demonstrates why the Met's collection is the most important of its kind in the Western Hemisphere.



Participants in the event included 34 Stockton students, eight community members (Tula Christopoulos, Walter and Youla Mularz, Dorrie Papademetriou, Madeline Perez, and Felicia Panteloukas with her two sons Alexandros and Evan). We dearly missed Stockton Professor Katherine Panagakos, who worked tirelessly behind the scenes to organize the event and prepare two amazing fliers for everyone who attended – some of this from her hospital bed! After our time at the museum we walked ten blocks to Ithaka Restaurant in Manhattan, where owner George Hadjiparaskevas was waiting for us with open arms as well as lamb youvetsi, pastitsio, kota souvlaki, psari plaki, and a delectable array of Greek appetizers prepared by his father in the kitchen. The meal ended with plates of hot loukoumades – what could be better? Students felt the full effect of the Greek spirit of generosity and hospitality, and we all went home with smiles on our faces. Our heartfelt thanks go out to the Friends of Hellenic Studies and to the Dean Z. and Zoe S. Pappas Interdisciplinary Center for Hellenic Studies at Stockton University for making this educational and cultural opportunity possible for so many Stockton students.



Celebrating the Wines and Foods of Cyprus for the FHS Scholarship Fund

By Tula Christopoulos

On Thursday, October 29th the Friends of Hellenic Studies took 64 participants on a gastronomic tour of the vineyards of Cyprus, courtesy of the Galloway Diner. Wines and Foods of Cyprus rounded out the Fall Trilogy of events, all of which revolved around Cyprus. The guests swirled, smelled and tasted some of Cyprus' many native wine grapes: Mavro, Maratheftiko and Xynisteri.

Galloway Diner owners Chris and Stalo Karamanos who hail from Cyprus prepared a delicious array of Cypriot and Greek mezedes, finger foods similar to tapas, to pair with the wines. Among the tasty treats were typical Cypriot foods such as fried Halloumi cheese and Sheftalia, a type of sausage wrapped in caul fat.

Ginny Kramvis, the President of the Friends of Hellenic Studies, welcomed everyone after which Stockton history professor and Director of the Pappas Center for Hellenic Studies, Tom Papademetriou, correlated the meaning of OXI Day to the current global refugee crisis and the still tenuous political situation in Cyprus. Professor Amy Papalexandrou, who had led a group of students and Stockton staff to Cyprus last June, introduced student Sarah Lacy who explained how visiting Cyprus had been a transformational experience for her. The Rev. Dr. Demetrios Constantelos gave a special greeting to all as well.

As part of the fundraiser, several types of Cypriot wine were sold, including Commandaria, the noteworthy, celebrated wine of Cyprus which was served at the 12th century wedding feast of King Richard the Lionheart in Limassol, a town on the southern coast of the island.

All in all, it was a feast for the senses, leaving all who attended with greater insight and understanding of this diverse and multicultural but divided island nation.

A successful event does not just happen. We thank our sponsors and the Friends of Hellenic Studies volunteers who helped bring it all together:

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My Odyssey

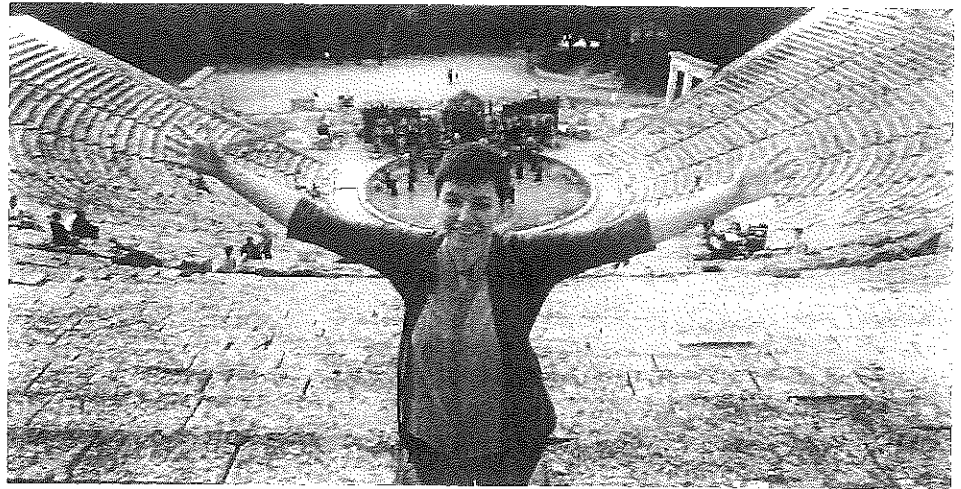
By Sarah Baginsky

This summer I was able to participate in Plato Academy's 3rd Ancient Greek Drama Summer School thanks to the generous scholarship from the Friends of Hellenic Studies and the aid from my professors at Stockton University. The focus of the program was "Challenging Limits: Performances of Ancient Drama, Controversies and Debates" and within that frame we listened to lectures from luminaries in the fields of theatre and classics, participated in workshops, and visited beautiful sites. The program was one of many firsts for me: it was the first time I had traveled alone, the first time I made friends abroad, and the first time I had witnessed the coming-together of a nation. It was one of the greatest experiences of my life and has changed me.

When it comes to traveling, I'm not very daring: before this program, I'd never even left the state by myself. Personal fears aside, the news was full of doom and gloom about Greece and its economy. Make sure you carry a lot of money on you, I was told by concerned family and friends, Make sure you have American dollars too—what if the Euro tanks? Make sure you know where the American Embassy is, you might be stuck there.

I carried their fears as well as my own with me as I was dropped off at the airport—and my journey didn't get any better from there. Long story short, everything that could go wrong, did: our plane sprung a leak and took three hours to be fixed, my layover in Rome was cut down to just half an hour, I just made the connecting flight to Athens but my baggage didn't, my cell phone (despite having been activated at home) didn't work, and none of the pay phones would accept my card when I tried calling home. Despite all my tears and panic, I pulled through. Like Odysseus, I arrived alone. Unlike Odysseus, I made it on time.

Between projects on the effects setting has on a play and workshops about the functions of the chorus, I met some wonderful people from all around the globe: Argentina, China, the Czech Republic, and Israel to name a few. The first thing I noticed, especially among my Mediterranean friends, was how



warm and welcoming they were—it was actually a little frightening at first. Upon first meeting me I was hugged, had my hand grabbed in sympathy for my traveling plight, and when asking me if I enjoyed dinner, one woman rubbed my back. I hadn't realized how much we Americans value space and personal bubbles but I soon grew to love that warmth and closeness.

Our journeys ended months ago and yet we still talk every day. We send messages, emails, and postcards to one another—some have even visited. The bond we created over two weeks is strong. I imagine it's because we were all of an academic bent: my friends either had their Master's or PhD or were already professors. They all were passionate about their subjects: theatre or classics, though all held both in high regard. Our minds were opened each day with lectures, sharpened with group projects, and fed with history and art. How can you not bond with the people around you when you go through something as spectacular as that?

My last first is probably the most important in terms of current events. I couldn't get a flight home on the day that the program ended and I had fully intended to stay the night in the airport but my friend Klairie wouldn't hear of it. She told me I was to stay with her in her hotel for the night and she would see me on the metro to the airport. There was no arguing with her. We roamed the streets of Athens that night, strolling through Plaka and Monastiraki, before heading to

Syntagma Square. It was July 5th, the night of the big vote, and people were swarming the Square in endless waves. They packed the metro cars, swarmed the streets, choked the Square.

I expected anger and violence but instead found a giant gathering of patriots. It was a charged environment but not one of anger. Vendors made happy business selling food to laughing Greeks. People waved flags, chanted "όχι! όχι!", sang the Greek national anthem, and shouted rude things about their politicians to gales of laughter. I was shocked: it felt like a big party.

My trip gave me a lot of things: independence and confidence, the bond of friendship, and it was also a lesson in worldview. America is big, much bigger than any one country in Europe. As such, we are so focused on ourselves that we receive skewed notions of the outside world. My eyes were opened in a country expected to be torn apart from riots and economic failure because it was kind, generous, and warm. I was welcomed easily among the Greeks as if I were one of their own.

So I thank you, Friends of Hellenic Studies and to all the faculty and staff at Stockton University who worked so tirelessly to help me. All of you have helped shape me into a bolder, braver, more independent being. Without your support, I would never have been able to go on this journey.

Student Reflections

by Jacob Wolos

As someone who constantly uses his hands to sculpt, draw, build, play music, and garden, I expected that I was prepared to work on an archeological site. I thought that I understood how to interpret and decipher, to observe and report. But I was wrong. The culture on Cyprus is entirely different than that of the northeastern coast of the United States, and the biggest culture shock I experienced was the difference in speed and patience necessary to exist both on the island and in the field of archeology.

I grew up near Stockton, spending much of my time in Philadelphia and New York. We of the Northeast are speedy and impatient; anxiety and frustration runs in our veins. Art is a reflection of life, and the art I've always crafted has had jagged lines and blotches of color, the music I've played has been jazzy and discordant, and the gardens I've tended and the objects I've crafted have been improvised and less than refined. That is the mindset the Northeast had given me.

When we arrived on site at the archeological museum of Polis for our first day of drawings, I was given a beautiful glazed bowl to draw, something to test my skills on. My tools were graph paper, pencils, markers, and calipers. Calipers. I was not prepared for that. This first test drawing, the precise rendering of broken edges and cracks, assessment of size and placement of particular structures, was an absolute failure. I am haunted to this day by the disfigured creature I created.

After a few days of adjusting to a slow, relaxed Cypriot way of life – late starts to our workdays brought on by the museum security guards thrusting coffee, baked goods, and small talk at us, holidays which closed the museum and “forced” us to spend the day swimming at the beach or wandering the countryside – and, of course, practice making precise recordings of the objects in our storehouse, I began to understand how deeply connected our upbringings are to the ways in which we think.

As an artist, it's important to always remain introspective and observant of the ways in which you work. If you cannot control your most precious medium – your own mind – you will never be able to control what you create. Over the course of our stay in Polis, I witnessed myself slow down, for the first time in my life. My environment allowed me to spend time observing and studying, appreciating and meditating, going on runs simply to take in my surroundings. My art, as a reflection of my thought processes, began to take a different shape.

I brought watercolors to the island, though I had never used them before. They always intimidated me, as they appeared to be a medium that requires precision and patience. It was only after relaxing into my environment that I began to try my hand. I can't say that these first paintings were a success, but it was in my interactions with watercolors, and in the observational paintings that I used them to create, that allowed me to discover a balance between the neuroses of the Northeastern United States and the relaxedness of Cyprus. As every piece of art is a means to the next, better piece of art, every lesson learned about life allows us to create a better iteration of ourselves.

These lessons I learned on the island, of artistic, scholastic, and personal pursuit, have been some of the most influential lessons of my life. Cyprus is gorgeous, not only because of its colorful landscapes, but because of its cultural attitude toward life.

(To see and fully appreciate Jacob Wolos' artwork, please visit us online at www.hellenicstudies.org)



Lines Between: Byron, Greece, and Good Ol' Cyprus

by Christian Jimenez

PREFACE

I would just like to thank Stockton University, and all the Arts and Humanities staff who made this a possibility. Being able to put on a performance of Lord Byron's work was beyond amazing, and helping run the Lines Between conference taught me so much.

Being my first international flight, the nerves set in the moment I stepped into the airport. I had flown in airplanes before, so it wasn't fear as much as it was anticipation. Earlier in the year, Stockton's Performing Arts Program put on a production of "The Courtyard of Miracles". It was my first real insight to Greece as a country. Being a part of the cast, and working with our fantastic director, Martha Frintzila, and our accompanist Panagiotis Tsevas, allowed me to have a piece of Greece. There was still much about the culture I had not been exposed to, and a lot to learn, but I was just given a peephole into a whole new world.

When Professors David Roesell and Mark Mallett had asked me to assist them with this project, alone with Sean McCulugh, I was in shock. To be a freshman and to be offered this kind of opportunity, it was rare. No doubt I believe they had their reservations, but I reassured them that I was more than capable for this. From then on, it was compiling Lord Byron's letters into a "dramatic arc", one that stayed true to what he did, while also being compelling enough for a performance.

Once the script was all compiled, it was rehearsal and preparing for the kind of stage we were going to perform in. We didn't know exactly what we were going to be given whilst performing this, but we had a few things that we knew were going to be provided for us. Working with Sean throughout this project was definitely a highlight, as we became very close, and were really able to support each other.

While working on the Byron piece, we had been told that we'd also be getting the opportunity to help with a conference orchestrated by Stockton University and European University Cyprus. It was a chance

to see another country, and another culture, so helping with the conference was icing on the cake.

Getting to the airport and on the airplanes didn't come without its hijinks, however. Once arriving to the Munich airport, preparing to get on our flight to Athens, a lady had bumped into me with her suitcase. It was not an issue: airports are crowded, and while in line to board a flight, even more so. Once on the plane, I realized that not only did she bump into me, her suitcase had cracked the entire screen on my phone. Glass shards everywhere. Nothing to do but deal with it for the trip. (Which wasn't a problem... phones are just phones. This was going to be something even better.)

And boy was it. While riding in our cab to Messolonghi, we got to see the beauty of the country: The twilight sun, the wonderful canal, and the history in the land. Greece was aesthetically much more beautiful than anything I had expected. In Messolonghi, the water view from the hotel was sublime, and the people we encountered there, who were from all over the world, provided such great knowledge. We were to perform our Lord Byron piece at the Messolonghi International Student Byron Conference.

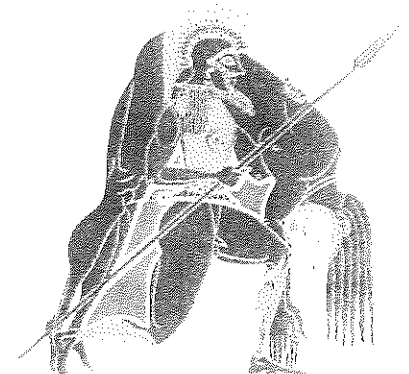
Sean did a fantastic job with the piece. He had captured the audience, and even for a while after they jokingly referred to him as Lord Byron. The performance had left a very positive mark on the conference. All the hours of hard work had finally paid off.

From Messolonghi, we traveled to Athens, where we met up with our previous director, Martha Frintzila, and our accompanist, Panagiotis Tsevas. While in Athens, they treated us like esteemed guests. Martha opened up her home to us, and Panagiotis showed us around Athens, while also learning more about the theatre, history, and culture. Learning about all that was wonderful, however, Greece was going through an economic breaking point, as it was just about to leave the Euro. Things in the country were tense, and, believe it or not,

there was a lot of racial tension. Specifically, a neo-nazi party had either been elected into their parliament, or was running. (We had walked across a rally, and had seen the regalia that we thought long buried in history.) There was tons of graffiti all over the place. Anarchism mentions, down with the police, and portrayals of different things happening over the country, in street paint. It really touched me: The people who are feeling all this civil unrest, and yet, they still all move day to day smiling.

After our time in Athens, we "set sail" to Cyprus. In Cyprus, we, as in Sean and I, were to meet up with other students to help run the "LINES BETWEEN: CULTURE AND EMPIRE IN THE EASTERN MEDITERRANEAN" conference. Our job was to handle registration, and make sure the conference ran smoothly. Throughout the students, we got to rotate duties, and actually visit some of the seminars and talks going on. There was so much knowledge to absorb, and all the professor/speakers were very open to questions. I left with many emails and a bundle of information that I have with me to this day.

All in all, I would not trade this experience for anything. I got to work with my amazing peers, wonderful Stockton professors, and out-of-this-world international students/professors. I left with boundless information and life experience that you can't get just anywhere. Everyone who made this possible has my eternal gratitude.



Student Reflection on Cyprus

by Amber Pierdinock



It has been several weeks since I have returned home from my trip to Cyprus, and I am still completely in awe of the experience. From being overseas and able to study a new culture to presenting my own research at an international conference, I still cannot believe that I was granted this opportunity from the School of Arts and Humanities. I first heard of the conference from Lisa Honaker, while in my senior seminar course, "The Postcolonial British Novel." I knew that presenting research overseas, and having the chance to travel was something that I was desperate for, and I worked tirelessly so that I might be considered to attend. My paper was titled "Conquering the Colony: An Examination of the Cyprus Emergency through the Relationships in Small Wars," and examined the metaphorical representations of Cyprus and England through a married couple in a historical fiction novel. When I finally heard from Dr. Honaker in March that I was invited on the trip to Cyprus, I was completely shocked, overwhelmed, and humbled; these emotions that would become the theme of my trip.

I arrived in Cyprus after 14 hours of travelling, and eager to explore, despite my exhaustion. I walked with the group down Ledra Street in Nicosia, Cyprus and was overwhelmed by the activity all around me. There were people everywhere—eating, laughing, and talking—and yet, it never felt too congested, just busy. As our first night wore on—and

the lack of sleep began to catch up to me—I realized that I was presenting my paper the very next day. As prepared as I felt, I was horribly nervous—I did not know who the Cypriot students were, or what they would be like. Here I was, presenting a paper about the Cyprus Emergency of 1956, where the Cypriots fought for their independence from the British Empire.

While walking to the European University Cyprus, I had a thousand thoughts racing through my head. I was terrified for the panel following the presentation—what if they did

not understand my paper; what if I offended someone; what if I got asked a question and I had no idea how to answer it? I presented first, which was a blessing and a curse; I stood at the podium and just began to read. I knew these words; I wrote these words; I was proud of these words. I looked out to the room, filled with my peers—American and European—professors, and complete strangers, and I read my paper. Once I finished, and felt like I could breathe again, the rest of the panel went beautifully, especially the questions portion that I was initially so nervous about.

Once it was time to switch, and the European students had their turn to present, I was completely impressed by their work. The greatest part of listening to their papers was when I realized that in every paper, there was a work that I recognized. The European students were reading the same literary theory and criticism that I was, and were then applying these theories and criticisms in ways that I had never considered. My favorite part of studying literature and art is how universal it is. It does not matter



whether I live in the United States, or if they live in Europe, literature and art can still touch and influence us in the same ways, and we can have similar reactions.

I loved working and attending the conference, especially because of how many interesting panels I was able to attend. The first panel I attended was titled "Colonial Effects: Education," and I was proud that I was able to ask a question during the panel that spurred a conversation. The next panel I attended was called "Cyprus: Literary Representations of Struggle and Division," where I got to see my friend, Nicole Clark, perform in Professor Rossel's "Lawrence Durrell and *Bitter Lemons* in Rodis Roufos's *The Age of Bronze*." I also attended "Literary Approaches to 'Arabness,'" and "Choreographing Identities," both of which I really enjoyed.

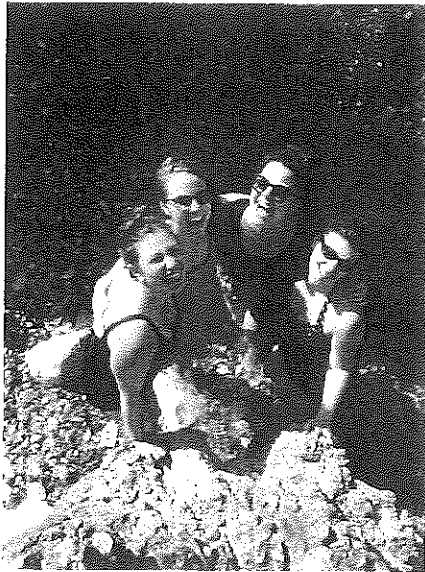


The highlight of the conference was listening to Ella Shohat's Keynote Speech, which was an engaging and enlightening examination of different cultures' perspectives on Cleopatra in various mediums, including film and literature. Dr. Shohat's presentation was incredible, after spending several days talking to her as another participant at this conference, to see her so regal and poised, reading her paper was surreal.

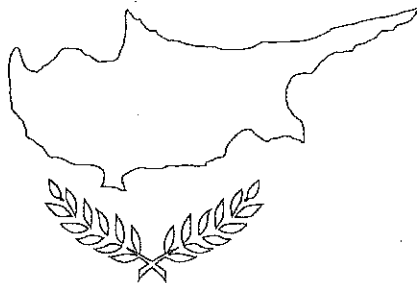
One of the nights of the trip, the other students and I were gathered in someone's room, discussing our favorite parts of the conference. My favorite moment came on the second day of the conference, when Jacqueline Jondot, of Université Toulouse 2, came up to me and told me that she heard

Cyprus. . .
continued from page 9

my presentation and wanted me to know that she loved my paper. I could have cried; this woman whom I did not even know just came up to me and said that she enjoyed my work. I was surprised and humbled by her comment.



The second half of the trip consisted of a bus tour around the island, where I got to finally visit the places that I had spent weeks researching when I wrote my initial paper. I had the opportunity to swim in the Mediterranean Sea, visit an archeological dig site, and visit churches that are over 700 years old. I love to travel, and I believe it is an experience that every person should have. Before I left for Cyprus, I was speaking to my grandfather about how excited I was to go on this trip. It was the day I graduated from Stockton, and I was moving to Washington, D.C. shortly after to start a new job at a law firm in the city. He expressed how he always wished he could travel, but never had an opportunity to do so. He quietly told me to travel as much as I could, because it is such a big world, and he regrets how little he has seen of it. This trip was my second trip to Europe; I previously went to Poland, Lithuania, and Germany on a faculty-led study tour with Stockton in May 2014. I have adored both of my trips to Europe, and I am honored that I have these experiences. My goal is to see as much of the world as I can, while I am able to, and I will never be able to fully express how grateful and honored I am that Stockton has presented me with the chance to live my dream.



Reflections from New York

by David Bicknell and Julie Scully

On October 17, 2015 students from Stockton University studying Greek and Roman art, history, culture, and languages journeyed to New York City to visit the Metropolitan Museum of Art, with a focus on their Cypriot collection. With monetary assistance from the Dean and Zoe Pappas Fund for Greek Art and Architecture, students, faculty, and members from the community spent the day amongst great pieces of Greco-Roman art and immersed themselves in the lives of the ancients. We traveled from the Cypriot Bronze Age, to Pre-Classical Greece, to High Classical Rome observing the artistic innovations of awe-inspiring times. Wandering from room to room, age to age, we circled funerary monuments made to celebrate the deaths of those who led the most lavish of lifestyles. Along the way we stumbled upon the smallest trinkets of everyday civilians sharing space with the armor of battle-worn soldiers. We stood alongside the likenesses of emperors, heroes, and gods, such as Marcus Aurelius Antoninus, Augustus, Alexander, Homer, Socrates, Hercules, Fortuna, Apollo, and the Graces. The Museum impressively uses its layout to intersperse many aspects of life to show the diversity of ancient culture. As students of Greco-Roman languages, we were particularly drawn to the various inscriptions in the galleries to test our mettle through translating these ancient texts.

After our visit to the ancient past, we ventured deeper into New York City to Ithaka Restaurant to experience an authentic Greek dinner. Over the expanse of three hours we enjoyed five courses of exquisite Greek cuisine, including stuffed grape leaves, tzatziki, taramosalata (Greek caviar), loukaniko (Greek sausage), pastitsio, and loukoumades (Greek donuts). Just as our cups and plates were never empty, so too did our eclectic conversations never cease. Sitting in such a festive and genuine atmosphere gave us a look into the modern lifestyle of the descendants of the people we came to know at the museum. Ultimately our trip to the Metropolitan Museum of Art opened our eyes to art and splendor of the past and our hearts to the culture and people of the present. We spent the day learning, teaching, and reveling in the glory of a past that will continue to inspire us and others for years to come.

Student Reflection

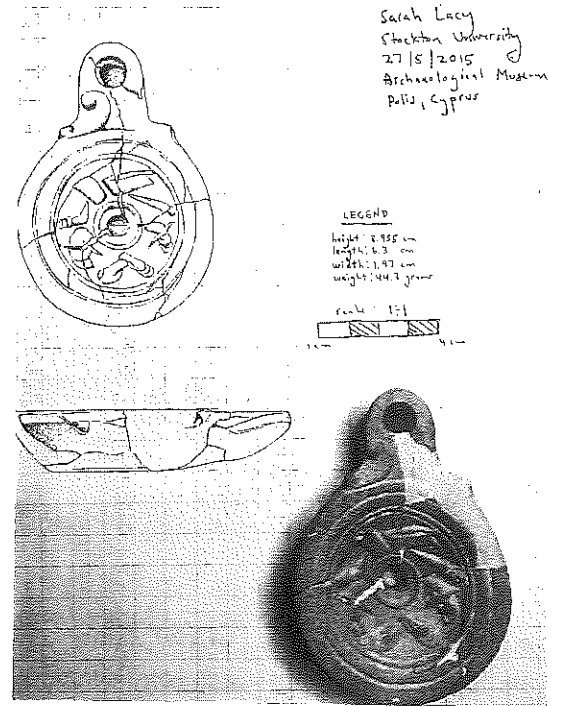
by Sarah Lacy

I'm Sarah Lacy, and I am one of the two students who traveled with Amy Papalexandrou to help with the project of illustrating, recording, and analyzing some of the finds from the Princeton excavation site in Polis. This was my first time traveling abroad, an event I had dreamed about and saved for for years. My three weeks spent in Cyprus were fantastic, somehow even better than I could have hoped for them to be.

In the weeks leading up to our trip, I read as much as I could on the country, as well as the methods and ethics of archaeology and archaeological illustration to prepare myself for my stay. After we arrived and settled into the town, Amy gave us a tour and overview of her team's archaeological project. Context is extremely important in interpreting any of the excavated finds, and later proved to be helpful in interpreting the possible history and function of these objects.

What makes archaeological illustrations so interesting is that it's one of those rare artistic fields where technology hasn't made pen and ink drawings completely obsolete. So many of these finds from the site were beautiful, interesting objects, but their essence couldn't be captured accurately through photography. Analysis was also easier the longer I spent observing and drawing each object. At first site, some areas on the objects would appear to be breaks or scratches, but would later become clear as intentional or functional. I adored the time I spent in the museum drawing each object, and I was spoiled by both the kind museum guards as well as the sheer beauty of each object. We would feast on frappes and cookies while drawing beautiful Byzantine sgraffito ceramics or ornate bronze objects. It was heavenly.

In between working and exploring Cyprus, I collected imagery of domestic ironwork found around the island. I'm now using these photos and sketches to create a series of prints inspired by these patterns and motifs.



A Night in the Peloponnese and a Victory for Scholarships

"A journey in Greece must always begin from the Peloponnesos, the old mother. Here are the famished, bloodstained roots - the Taygetos mountains, the Alpheos and Eurotas rivers, the Atreids, Helen, Plethon, Palaiologos, Kolokotronis. Athens, the bloom, the root's uppermost aspiration, comes later." - Kazantzakis

The stories, songs and wine of the Morea were on the lips of nearly 150 guests on the evening of March 7th, as the Friends of Hellenic Studies held the second installment of the *Exploring Hellenism* series.

The follow-up to *Exploring Hellenism: Crete* (2013) featured a feast for the senses, from delicious *chilopites* and *diples* to the mesmerizing paintings of the *Heroes of the Revolution* by George Kordis, from the festive sound of the Bill Koutsouros' Opa Band to the smile of our charming host Solon Karakoglou (of Kalamata), The evening's elements adorned a very entertaining presentation by Professor Nasos Papalexandrou of the University of Texas-Austin, and – more importantly, of Mani.



The event achieved its goal of raising funds for scholarships which – this year – propelled students to Greece and Cyprus, the latter of which is being featured in the next installment of the *Exploring Hellenism* series.

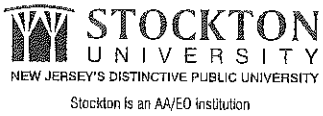
Many thanks to all who attended, and a very special note of gratitude to Tula Christopoulos (Tegea) for her effort to bring the Stockton Oratorio, under the direction of Dr. Beverly Vaughn, to whom the Friends are also grateful.

**THE
HELLENIC** *Voice*

The Friends of Hellenic Studies
Stockton University
101 Vera King Farris Drive
Galloway, NJ 08205

Phone: 609-652-4528
Fax: 609-748-6054

stockton.edu/ichs
stockton.edu/examinedlife



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