

Guilford

IONIAN ACADEMY

1824

200th Anniversary of the Ionian Academy
Tribute to Frederick North, Earl of Guilford
Edited by Megakles Rogakos, MA MA PhD

*the name Hellenes suggests
no longer a race but an intelligence,
and the title Hellenes is applied
rather to those who share our culture
than to those who share a common blood*

[Isocrates, *Panegyricus* 4.50]

Guilford
IONIAN ACADEMY
1824

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- *Frederick North, the Fifth Earl of Guilford*, Matthew Lodge, HM Ambassador to Greece
- *Frederick North, 5th Earl of Guilford (1766 - 1827)*, Sir Michael Llewellyn-Smith KCVO CMG
- *Tribute to Guilford*, John Kittmer, PhD, Chair of the Anglo-Hellenic League
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Of gratitude to Guilford and a wish for the future of the Ionian University

Arguably, Guilford was the greatest philhellene of all time. He was obsessed with Hellas and aimed to found the Ionian Academy in Ithaca, the birthplace of his idol, Odysseus.

More importantly, however, he reminded the academic world of the Hellenicity of its origins, ideals and language. The greatest legacy of Guilford, however, was to reinstate a generous understanding of what it is to be a Hellene.

He was a dedicated follower of the famed dictum in Isocrates' *Panegyricus*, "the name Hellenes suggests no longer a race but an intelligence, and the title Hellenes is applied rather to those who share our culture than to those who share a common blood" [Isocrates, *Panegyricus* 4.50]. So, by embracing the Ionian islands and caring for education there, Guilford was being true to his own calling as a man who could rightfully claim the title of Hellene.

What is more, showcasing the work of Guilford is one of the finest means to build cultural bridges between Greece and England. That is why the 200th anniversary of the Ionian Academy is a golden opportunity to celebrate Anglo-Hellenic relations. This has been the main mission of the sponsors of the event in 2024 for the 200th anniversary of the Ionian Academy, Count Spiro Flamburiari and Lord Jacob Rothschild, both of them Hellenes in the broadest and loftiest sense. These two most honourable late gentlemen are the closest cultural heirs of Guilford, and – following their recent passing – are both already sorely missed. We are deeply grateful to them both for being outstanding examples of Hellenic virtue, as was Guilford himself.

Given this significant anniversary, one of the many ways in which we can honour Guilford is to send a message of hope and encouragement to the Ionian University. We would like to wish it longevity and success in charting its future as a competitive, extrovert and innovative place of learning that inspires young people and meets their ever-evolving needs. That is in keeping with Guilford's Hellenic ideal and vision.



Megakles Rogakos, MA MA PhD

Art Historian and Editor-in-Chief of the present volume



Lord Jacob Rothschild and Count Spiro Flamburiari with Margo Roulleau-Gallais' *Edward Lear* (2012) at the Corfu Reading Society, Corfu, on 30 May 2014.

Mr Edoardo Tomassini-Rothschild, Lord Jacob Rothschild and Dr Megakles Rogakos with Amikam Toren's *Rule Britannia* (2018) at Villa Kanonas, Corfu, 18 September 2023.



Frederick North, the Fifth Earl of Guilford

It is always a great pleasure for any British Ambassador to Greece to find an occasion to be associated with an event, a personality or a place linked to the island of Corfu.

Corfu enjoys many strong historical and cultural connections with the wider Greek-British relationship and is of course also associated with carefree days of relaxation and enjoyment of life and of artistic and intellectual creativity for many of my compatriots, through the ages.

If one were to single out a particular figure who – because of his love of Corfu, his love of Greece and his immense contribution in laying one of the biggest foundation stones of our relationship – came to embody the British connection with Corfu, then surely, Frederick North, the Fifth Earl of Guilford, would be the obvious choice.

Son of the Second Earl of Guilford who, as Lord North, was Prime Minister at the time of King George III, Guilford started his acquaintance with Greece from Corfu, in 1791.

From there, he travelled extensively in Greece and his interest and affection for all things Greek were demonstrated by his secret conversion to the Orthodox faith, when he was only 25 years old. This made Guilford the first and perhaps still one of the few Orthodox Christians ever to sit in the British Parliament.

I won't go into the well-known details of Guilford's distinguished career as Governor of the island of Ceylon (present day Sri Lanka) and his later appointment as Director of Education for the Ionian Islands. But, it was this last posting that, coupled with Guilford's interest in the classics and letters more widely, led to his life's great achievement, the founding of the Ionian Academy, the first university to be established on Greek soil, two hundred years ago, in 1824.

His past as member and later President of the Philomuse Society in Athens, his passionate interest in the ancient Greek world and, of course, his generosity (he bequeathed the Academy's library 10,000 volumes from his personal collection) were the bases for the success of the undertaking.

To be sure, there were at those times, in the years before the outbreak of the Greek Revolution of 1821, a number of institutions of learning, one could say "colleges", in the Ottoman Empire, on Chios, Kydonies, Smyrna and elsewhere. But the Ionian Academy was the first and only proper university in the Greek-speaking world, until the establishment of the University of Athens, in 1837. Guilford had every right to be proud of his creation and he even designed himself the costume he wore on the opening ceremony, a costume apparently combining both ancient Greek and contemporary elements.

When, today, we diplomats and our academic partners in Greece and the UK are talking about the paramount importance of education in the bilateral relationship, the successes of co-operation between Greek and UK Universities, scholarships, alumni networks and all the links that bind and strengthen us, we should always spare a moment to think about the dedicated idealist who started it all.

Closing this short note of gratitude, I will quote Professor Richard Clogg who wrote a paper on the subject in 2016 and refers to Frederick North, the Fifth Earl of Guilford as "a man whose philhellenic sentiments and educational endeavours led to his making more of a contribution to the future development of Greece than many of the other philhellenes. He was an eccentric individual admittedly... but his attachment to everything Greek... [does], I think, merit calling him the philhellene's philhellene."

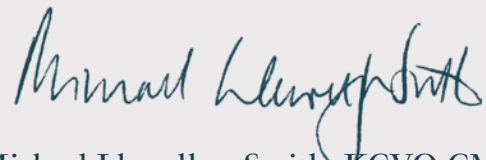


Matthew Lodge

HM Ambassador to Greece

Frederick North, 5th Earl of Guilford, 1766-1827

It is good that his admirers on Corfu are paying tribute to the 5th Earl of Guilford, founder and ornament of the Ionian Academy, because although his contribution to the history of arts and letters in the Ionian Islands does not match that of the greater Ionian poets, he certainly did add to the pleasure and entertainment of many Corfiots and others, not just for his devotion to Greece and to the poetry of the ancient world, but for his unmistakable style of clothing including his headdresses and variety of hats. I suppose he takes his place as one of the most memorable eccentrics of his time. It is good that he is remembered to this day in the island, which he adorned not only by his dress but also with his books and his literary excursions. We remember him with a wry smile, but also with respect for what he achieved.



Sir Michael Llewellyn-Smith, KCVO CMG
British Ambassador to Greece (1996-1999)

Tribute to Guilford

Anglo-Hellenism has a long history and most of us, who occupy ourselves with the relations between Brits and Greeks, have our favourite characters in it. Mine come in different guises. They start with ecclesiastics, such as St Theodore of Tarsus, who arrived in Canterbury in 669AD as the first and so far only Greek head of the Church in England. Then, in the seventeenth century, we have Patriarch Cyril Loukaris of Alexandria and Archbishop Abbot of Canterbury, who agreed that Greek students could study theology in Oxford (education is a recurrent theme in Anglo-Hellenism). Later in the same century, Archbishop Georgirenes of Samos founded the first Greek church in London and set up a short-lived Greek College in Oxford. Across denominational lines, churchmen threw ropes to build bridges. They continue to do so. In our own time, the example of the late Bishop Kallistos Ware burns brightly.

The intellectuals are also central to this story. Capetanakis, Finlay, Gordon, Leake, Runciman, Stangos, Sherrard: there are many distinguished names to reckon with. And the creative writers too have played a hugely important part: Byron, Shelley and Kalvos in the nineteenth century; Durrell, Leigh Fermor, Valaoritis in the twentieth. In the revolutionary war, the bicentenary of which we continue to celebrate, the Philhellenes, of course, took to the field, as warriors, agitators, liberal idealists. Think of Church, Hastings, Byron (again), Stanhope, Trelawney. And for two centuries now, politicians in each country have taken inspiration from the other and driven our mutual interests: Canning, Mavrokordatos, Gladstone, Tricoupis père and Tricoupis fils, Venizelos, Lloyd George, Churchill. There have been significant diplomats too: Gennadius above all, but also, I think, Leeper, Seferiadis. Add to this gallery the leaders of Anglo-Hellenic businesses (those famous families whose most enterprising sons and daughters are illustriously buried at West Norwood in London), and, in our own time, artists and designers like Craxton, Issigonis, Kokosalaki, Takis.

Many great names, providing much food for thought. There is no single thread that joins them all, except for Anglo-Hellenism itself. But there is one notably vibrant strand: eccentricity. Anglo-Hellenism has often been an eccentric pursuit and some of its leading exponents could well be considered eccentrics. One man in particular stands out both for the depth of his Philhellenism and for the sheer ebullience of his eccentricity. He is Frederick North, the fifth Earl of Guilford (1766-1827). I am much indebted to a hetherto

unpublished lecture about him given by Richard Clogg in 2016 at the Ionian University with the characteristic title “The Philhellene’s Philhellene”.

It was, indeed, as an eccentric that Guilford first came to my attention, many years ago. Here, I learned, was a man who, during the British Protectorate of the Ionian Islands, consumed a good part of his fortune to live on Corfu like a Platonic philosopher, dressed in what he took to be the robes of a fifth-century Athenian (on Guilford’s eccentric sense of dress, see Jonathan C. Cooper, ‘The Academical Dress of the Ionian Academy, 1824-1864’, *Transactions of the Burgon Society*, 14, 2014: 35-47). Contemporaries like the tough and dour High Commissioner, Tom Maitland, did not take him quite seriously. And yet, two hundred years later, we are now celebrating the anniversary of the Ionian Academy, which Guilford founded. Seriousness of purpose shines out through the eccentric reputation.

In some ways Guilford was hardly a Philhellene at all by contemporary standards: apart from some help raising funds, he kept out of the independence struggle and never saw military or humanitarian action in it. But he has, I think, a credible claim to being the most complete of all the Philhellenes of his age, perhaps even more so than Byron. Like many young men of his class and era, he had studied the Classics deeply and fell in love with Greece, ancient and modern, when extending his Grand Tour to the Ionian Islands and mainland Greece (1791-1792; he was in Greece again in 1810). Perhaps he acted impulsively, perhaps he arrived with a firm mission in mind; at any rate, on that first tour he was received by baptism into the Orthodox Church, and he appears to have kept the Orthodox faith to the end of his life (the evidence is reviewed in Kallistos Ware, “The Fifth Earl of Guilford and his Secret Conversion to the Orthodox Church”, published for the Ecclesiastical History Society by Basil Blackwell, Oxford 1976. He also set about learning modern Greek proficiently. After serving as Governor of Ceylon (1798-1805) and inheriting the family title and wealth (in 1817), Guilford returned to the Ionian Islands, now under the British Protectorate, and conceived his great project: to found a university for Greeks.

This too may have seemed like an eccentric or even quixotic enterprise. But as recent scholars have shown, Guilford undertook it with thorough professionalism and administrative skill (see, e.g., George-Patrick Henderson, *The Ionian Academy*, Edinburgh, UK: Scottish

Academic Press, 1988, especially chapters 2-5; Helen Angelomatis-Tsougarakis, *The Ionian Academy: The Chronicle of the Founding of the First Greek University – 1811-1824*, Athens, GR: Mikros Romios, 1997, especially chapters 14-16; Eric Glasgow, “Lord Guilford and the Ionian Academy”, *Library History* 18.2, July 2002: 140-143). He wanted to create a seat of genuinely up-to-date European learning, drawing on the best European models; and he knew that a condition of its success was the creation too of a suitable system of pre-university education on the islands. He wanted teaching in his university to be, as far as possible, in Greek. Like his contemporary Byron, Guilford was wealthy and he invested his own fortune heavily in the project.

Had he lived longer, the Ionian Academy may well have had more than local significance. Posterity, however, was not so kind. In 1864, the Hellenic Kingdom – with its centralising tendencies and weak finances – decided it could not afford universities both in Athens and on Corfu. Thus the Ionian Academy ended then. But it is testimony to the persistent Greek love of learning and to the spark that Guilford kindled that the Ionian University should be refounded on Corfu in 1984.

Few can doubt that higher education is one of the strengths of today’s British-Greek relationship, with many Greeks studying and working in British universities, and many Brits, like Guilford over two hundred years ago, studying Greece across the ages. I hope that the bicentenary of Guilford’s original foundation will offer further possibility for reflecting on and strengthening Anglo-Hellenic educational interests. And I salute this initiative by the Corfu Heritage Foundation.



John Kittmer, PhD

Chair, Council of the Anglo-Hellenic League
British Ambassador to Greece (2013-2016)

An Anniversary Greeting

With the present album, we honour the 200th anniversary of the Ionian Academy, founded by Lord Frederick North, 5th Earl of Guilford, in 1824.

Now known as the Ionian University, this Academy was the first Greek-speaking academic institution of modern times. Guilford envisaged a Greek academy's creation; which he was determinably to achieve in the Ionian Islands, a place that is as hard and rugged as it is soft and wonderful. This noble Englishman's embrace of Hellenism, together with its religious Orthodoxy, enabled all his great achievements. And, thus, it was that there was established by him, in manifest and tangible form, the first great cultural bridge between Greece and the United Kingdom.

Guilford had also created a very extensive library comprising rare books and manuscripts that was considered outstanding, even during his own lifetime. His intention and stated wish was to house it in 'his' Ionian Academy, set within the soul of Ithaca, the homeland of Odysseus. Howsoever that it transpired that Guilford's relatives dishonoured that dying wish as stated in his will. But fate was on his side, despite his heirs' moral turpitude in dealing with his effects, in that these most precious books and manuscripts are preserved in the British Library. For fate decides certain things despite man's follies. For indeed, had his library remained in its building in the Old Town of Corfu, it would have had suffered the same destruction by fire of Prosalenti's legendary bust of Guilford, which, together with the building in which was housed, was completely destroyed by the German Luftwaffe's incendiary terrorist bombing of Corfu, during that horrific night of its own "Guernica", on the 13th of September 1943.

I am delighted that the Earl of Guilford's portrait as well as the degree awarded to him by the University of Oxford in 1819 – both together now adorn the entrance hall of the Ionian University's Rectory. May this achievement, due to the collaboration of the Rothschild Foundation and the Corfu Heritage Foundation, in 2022, be an example to others and to us all.

This album shows us the necessary timelessness of educational values, which the Ionian University still holds high. Everyone contributing to this anniversary publication is

a philhellene. In the past, philhellenes, like Guilford, were visionary protagonists who endeavoured to bring attention to Hellenic culture and to enable its dissemination. Today philhellenism is manifest throughout all the sciences – such archaeology, sociology, history, geometry and mathematics.

The Ionian University is ideally suited to serve its cause. We are most appreciative of all those noteworthy philhellenes of the past – and, now, those who continue in our own times – such as they who have contributed their essays in this noble academic memorialising context.

The 200-year history of the Ionian Academy is rich with advances and, alas, setbacks – such as war and the privations it brings in its malign wake. Yet, may this anniversary mark an ascending and advancing curve for the Ionian University – that all such may be for the benefit of its students, for those that are to follow and so onwards for the benefit of society as a whole, present and future.



Count Spiro Flamburiari

Former Chair of the Corfu Heritage Foundation (2000-2023)

200th anniversary of Lord Guilford

Two centuries ago, the academic landscape of Greece was transformed by the creation of the Ionian Academy by Lord Guilford, born in 1766 to an illustrious lineage. Guilford's life was shaped by rigorous education at Eton and Christ Church, Oxford. His travels through Greece inspired him and developed his profound affinity for Greek culture.

As the winds of change swept through Europe after the Congress of Vienna in 1815, with the British protectorate securing the Ionian islands, Lord Guilford's vision of the Academy brought about a beacon of higher education, steeped in Greek intellectual traditions, yet forward-thinking in its approach. Initial plans to house the Academy in Ithaca gave way to Corfu, setting the stage for the establishment of this institution in 1824.

At the heart of the Academy's curriculum stood the ancient Greek language and its culture, but in addition embraced the subjects of English literature, mathematics and botany, which representing a confluence of Greek heritage and modern thought. Drawing luminaries of the Greek academic world to its faculty, the Academy attracted no less than 150 students in its maiden year.

As we commemorate the 200th anniversary of the Academy, we celebrate not only an institution, but a legacy – one which married the classical with the contemporary world. Lord Guilford's dream not only enriched the academic tapestry of the 19th century but continues to inspire us today.

On a personal note, I am particularly proud that Lord Guilford and I have a certain amount in common: we were both educated in the same colleges of Oxford. We have both received honorary degrees from Oxford University and have been members of the Society of Dilettanti, who share their passion for Greece and Rome. A hugely important factor in our lives has been our great love, for the beautiful island of Corfu. Lord Guilford's unique contribution to academic life on the island will be cherished and shall be remembered forever.

Jacob Rothschild

Lord Jacob Rothschild, OM GBE CVO

Former Chair of the Rothschild Foundation (2010-2024)

200
YEARS
IONIAN
ACADEMY

Guilford

ESSAYS

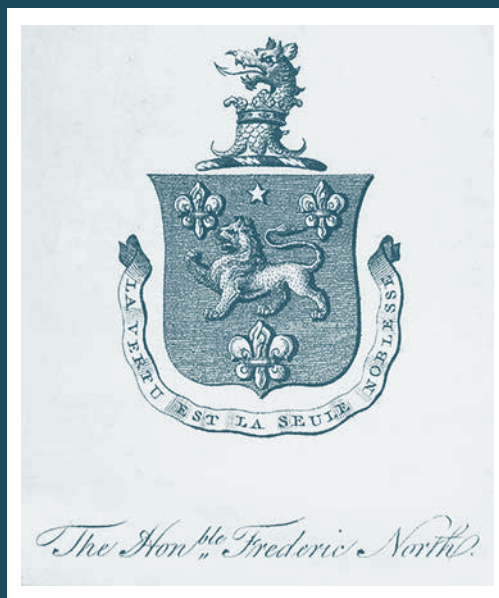
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LORD GUILFORD, THE FORGOTTEN PHILHELLENE: HOW AN ECCENTRIC BRITISH ARISTOCRAT FOUNDED THE FIRST UNIVERSITY IN MODERN GREECE

By Alex Sakalis, MA

Talk given at the Holy Trinity Anglican Church, 16 September 2021



Bookplate of the Honourable Frederic[k] North, Later 5th Earl of Guilford, c. 1800.

Etching on paper, 11 x 9 cm.

Courtesy of The British Library, London

The distinguished writer on Greek affairs, C.M. Woodhouse, once wrote that the two most influential Hellenophiles in Europe were Lords Byron and Guilford. But while Byron, whose life exemplified the golden age of the romantic idealist and roving revolutionary, remains idolised in both Britain and Greece, Guilford has faded into obscurity. Yet Lord Guilford, the eccentric aristocrat who founded modern Greece's first university, remains one of the most fascinating and elusive figures of the golden age, unlike anyone else of that era, a rogue among rogues.

Guilford was born Frederick North in 1766, the youngest of three sons of Lord North, who was Prime Minister between 1770 and 1782, during which time he notoriously 'lost' the American colonies. Like his father, the young Guilford attended Eton and Oxford after which he travelled aimlessly and took sinecure posts in Ceylon and Corsica. All this was meant to groom him for a political career like his father.

Instead, while on a visit to Greece, Guilford fell madly in love with the country, mastering the language and converting to Greek Orthodox Christianity, much to the displeasure of his family. He spent the rest of his life working for the cause of Greek emancipation through education, establishing in Corfu the first university in modern Greece, providing scholarships for Greek students to study abroad, and embellishing the university with thousands of valuable books from his personal library. During this time, he rubbed shoulders with iconic figures such as Lord Byron, Ali Pasha and Ioannis Kapodistrias, independent Greece's first Governor. Largely disowned by his family back in England, he continued to devote his entire life and finances to helping the Greek people until his death, unmarried and childless in 1827.

Guilford first visited Greece in 1791, arriving in Corfu and spending the next two years travelling the country, most of which was under Ottoman rule at the time. He quickly fell in love with Greece, mastering the language and absorbing the history. In 1792, Guilford returned to Corfu where, at the age of 25, he converted to Greek Orthodox Christianity, causing him to be shunned by his family. Incidentally, he became the first Greek Orthodox Christian to sit in the British Parliament – he was MP for Banbury at the time – and perhaps the only one until the election of Bambos Charalambous as MP for Enfield Southgate in 2017. For political reasons the conversion was kept secret from everyone except his family and close friends – this was at a time when Catholics were banned from sitting in Parliament and having to deal with a Greek Orthodox MP would have been too much of a headache for the political establishment.

Although Guilford continued to travel extensively, including a stint as governor of Ceylon, his heart remained in Greece. In 1814, he became president of the Society of the Friends

of the Muses in Athens, an organisation that brought together philhellenes and members of the Greek intelligentsia. His time in Athens, still under Ottoman rule, consolidated his desire to do something for the cause of Greek emancipation.

In 1815, he attended the Congress of Vienna where he met Ioannis Kapodistrias, the future Governor of Greece. They discussed founding an institute of higher education in the Ionian Islands, which had just become a British Protectorate. They reasoned that an autonomous, self-governing Greek university, with Greek professors and Greek students, would be an important step in the emancipation of the Greek people. Guilford was enraptured – he had finally found his calling.

By this time, he had inherited the title of Lord Guilford from his father and began to exploit all his connections to realise his mad project of building a university on Corfu. He convinced Lord Bathurst, Secretary of State for War and the Colonies, to appoint him director of education for the Ionian Islands. In 1824, the Ionian Academy opened its doors. Its professors numbered some of the finest Greek minds of the day, teaching subjects as diverse as mathematics, botany and English.

Perhaps in protest of Britain, where Catholics were forbidden from attending Oxford or Cambridge, Guilford made sure the Academy was open to any man of any faith. However, as in Britain, only men were eligible for admission. There was also a strict code of conduct that banned everything from drunkenness to “conduct unworthy of a gentleman”. Rulebreakers were confined to the island’s fort for up to a month. This was to be a place for serious academic study only.

Guilford nearly bankrupted himself by buying rare books to fill the Academy’s library, which had already been embellished with his own collection. At its peak, the library had 30,000 tomes, including “the most complete collection of modern Greek literature in the world”. He paid scholarships for promising Greek students to study abroad, with the expectation that they would return to teach at the Academy. He also financially supported many Greek students from the mainland who could not afford living expenses in Corfu.

Guilford died in 1827, unmarried and childless, having devoted his entire adult life to the cause of Greek emancipation through education. Unfortunately, this would be the beginning of the end for the Ionian Academy. His relatives in Britain fought over his will and managed to reclaim many of his books, decimating the library. Without Guilford’s patronage, the Academy struggled for funding and lost many of its most talented staff.

After the union of the Ionian Islands with the Kingdom of Greece in 1864, the Ionian Academy was closed to support the newly established University of Athens. Corfu would be without an institute of higher education until 1984, when the Ionian University was created as the successor to the Academy.

Guilford was certainly eccentric. He dressed in ancient Greek robes like Plato and conversed in an archaic form of Greek with the locals in Corfu. He also insisted on a strict dress code for students at his university, which was based on ancient Greek robes, with different colours for the different tiers of students. On the other hand, he recognised the importance of education to Greek emancipation and was conscious of the need to establish strong, self-governing institutions in Greece in preparation for the country’s eventual independence.

Contemporaries undoubtedly saw the importance of Guilford to the Greek national revival and state-building process, as can be seen by the naming of prominent streets in Corfu and Athens after him. A statue of Guilford stands in a garden not far from today’s Ionian University. Despite this, Guilford has largely been forgotten in both Greece and Britain. Byron, the swashbuckling hero, womaniser and poet whose untimely death during the Siege of Missolonghi helped galvanise international support for the Greek War of Independence, fits easily into a narrative of romantic philhellenes giving their life for the noble cause of Greek emancipation.

By comparison, it is difficult to fit Guilford into this narrative. His eccentricity was ridiculed, rather than admired. He was not a self-publicist and his contributions were far less dramatic, though no less important. He had no great affairs, no military exploits, limited contact with key figures in Greece and abroad and largely confined his activities to the academic field. As a result, he was excluded from Greece’s post-independence meta-narrative and largely forgotten.

But as Greece celebrated 200 years of independence, there has been a reappraisal of Guilford, rescuing him from the margins of history and restoring his status as one of the most important philhellenes. The Ionian University has recently set up the Guilford Project to research and promote his legacy while plans are afoot to nominate him as Corfu’s “personality” in the centenary celebrations. Meanwhile, last year’s Corfu Literary Festival hosted an event celebrating Guilford and venerating him as a pioneer of Anglo-Hellenic friendship, a full century before the Durrells arrived. Of course, Guilford, being the modest man that he was, would find all this fuss over him a bit embarrassing. And yet it’s modest men like him who deserve to live long in the memory.

FREDERICK NORTH (1766-1827), THE FIFTH EARL OF GUILFORD – THE PHILHELLENE’S PHILLHELLENE

By Professor Richard Clogg, MA



Anonymous (Greece).

Bookplate in Greek of Frederick North, 5th Earl of Guilford, c. 1824.

Etching on paper, 3 x 6 cm.

Courtesy of St John's College Cambridge, United Kingdom.

In 2021, the 200th anniversary of the outbreak of the Greek War of Independence has prompted the publication of numerous books and articles recording the feats of arms of the insurgents and those of the philhellenic volunteers who hastened to the Greek lands to offer their services in the struggle to overthrow Ottoman rule. It was not surprising that these publications have tended to focus largely on the military aspects of the war to establish an independent Greek state, an undertaking which in the eyes of many contemporary observers seemed unlikely to succeed.

In a book published to mark the 150th anniversary of the outbreak of the Greek War of Independence, Alexis Dimaras contributed a chapter devoted to what he termed 'the other British philhellenes', those who, while they did not take part in the fighting, nonetheless engaged in activities intended to advance the philhellenic cause. ("The Other British Philhellenes" in Richard Clogg, ed., *The Struggle for Greek Independence*, London 1973: 200-223). One the most important of these 'other philhellenes' was Frederick North (1766-1827), the Fifth Earl of Guilford. When the war broke out Guilford was in his mid-fifties and was far from being a martial figure. Yet he was one of the most effective and committed of the philhellenes and was instrumental in the foundation in 1824 of the Ionian Academy in Corfu which was in effect the first university to be founded in the Greek world. William St Clair in his excellent study of the contribution of the philhellenes to the war of independence, *That Greece might still be free. The Philhellenes in the War of Independence* (London 1972) devoted only half a page to him in a book of 400 pages.

In 1817 he had become the Fifth Earl of Guilford following the death of two older brothers. Helen Angelomatis-Tsougarakis has published a striking observation by Guilford when he argued "to be sure I am partial, but I consider the Greeks of the nineteenth century as far superior to those of the fifteenth, and within these twenty years the advances they have made in science, navigation, trade and independence of spirit are inconceivable. The idea entertained of them in the West is a very false and imperfect one and I do not believe that any other nation in the world could have done so much for itself under so long and severe a bondage." ("The Travels of Lord Guilford in Greece" in *Proceedings of the 5th International Panionian Conference*, Argostoli 1990: ii 76 / published in Greek).

Guilford was that rare foreigner whose admiration for ancient Greece and its civilization was equalled by his interest in post-Byzantine Greece and its culture and, in particular, in his zeal for the promotion of the educational opportunities afforded to its people. Even rarer, in 1792 the twenty-six year old Guilford had become a secret convert to Orthodoxy. This was no passing enthusiasm on his part for on his deathbed thirty-five years later he called for

Father Yakov Smirnov, the chaplain to the Russian Embassy in London and a diplomat, to administer the last rites. Guilford was very probably the only one of the British philhellenes to have adopted the religious beliefs of the Greeks for whom he had such a concern. Guilford died on 14 October 1827, at the age of sixty-one, six days before the battle of Navarino which saw the defeat of the Ottoman and Turco-Egyptian fleets by a combined British, French and Russian fleet. This, the last great naval battle in the age of sail, was to ensure that some measure of independence for Greece would come about. It would surely have pleased Guilford had he lived long enough to learn of this victory.

Guilford had visited the Ionian islands and the Ottoman Empire in 1791 and 1810-1813. He was to assume the role of honorary president of the Philomuse Society. This had been founded in 1813 in Athens with the objective of promoting education in the Greek world. Soon after its foundation it numbered 21 Athenians and 22 Britons among its members. Two years later in 1815, Guilford visited Vienna while the Congress of Vienna was engaged in reshaping the affairs of Europe following the turmoil of the Napoleonic wars. While in Vienna, Guilford met with Count Ioannis Capodistrias, a Corfiot and at the time joint foreign minister with Karl Nesselrode in the service of the Russian Emperor, Alexander I. Capodistrias, who headed the Vienna branch of the Philomouson Etaireia, discussed with Guilford the possibility of the British founding an institution of higher education in the Ionian Islands, now that the Treaty of Paris (1815) had confirmed the British protectorate there, with the title “United States of the Ionian Islands”.

On assuming the title of the Fifth Earl, Guilford had inherited the funds necessary for the creation of the Ionian Academy, his greatest achievement. Guilford initially intended that the Ionian Academy should be established on the island of Ithaca, with its supposed Homeric associations. But General Sir Thomas Maitland who had been appointed the Lord High Commissioner of the Ionian Islands opposed the choice of Ithaca. It was, in his view, too close to the hostilities on the mainland between Greeks and Turks that had broken out in 1821. Although Guilford was initially disappointed by Maitland’s decision he came round to a more positive view of the town of Corfu as the home of the Ionian Academy. The law courts of the Ionian Islands, for instance, were established in the town, as was the hospital. This proved useful in the training of lawyers and doctors. There were concerns, however, that some of the students might succumb to the temptations of city life.

We are fortunate in having much information about the subjects that were to be taught at the Academy, which was in effect the first university to be established in the Greek world, and about their teachers. There were four faculties: Theology, Jurisprudence, Medicine and

Philosophy. Guilford himself became the Chancellor (Archôn) of the Academy as is indicated by his bookplate, which was changed from the coat of arms of the Guilford family to a marble slab with the inscription “O ARCHON TIS IONIOU AKADIMIAS KOMIS GUILFORD” (The Chancellor of *the Ionian Academy* Earl of Guilford).

Seven professorships were established at the opening of the Ionian Academy. These were held by the cream of the Greek intelligentsia of its day. Taught in English, beside English language and literature, were history, rhetoric, mathematics, botany and philosophy. Guilford intended that, in time, vocational subjects, such as navigation and book-keeping, should be added to the curriculum. In the constitution of the Ionian Academy, it was stated that “any person of whatever country or religion he may be” would be eligible to enrol in the Academy but women could not do so (G.P. Henderson, *The Ionian Academy*, Edinburgh 1988).

One of the most impressive features of the Ionian Academy was the magnificent library that Guilford, ably assisted by the librarian he appointed, Andreas Papadopoulos Vretos, created. Guilford always intended that the library should remain in Corfu but this did not happen. A section of this superb library, which is of particular interest to the historian of modern Greece, consists of books published in Greek for a Greek readership in the critical decades before the outbreak of the Greek war of independence in 1821. What is essentially a catalogue of these was published by Papadopoulos Vretos in Athens in 1845 as a *Katalogos ton apo tis ptoseos tis Konstantinoupoleos mekbri tou 1821 typhotbenton vivlion par’Ellinon eis tin omiloumenin i eis tin arkbaian ellinikin glossan* (*Catalogue of books printed between the fall of Constantinople and 1821 in spoken Greek or into ancient Greek*). Such was Guilford’s consuming love for books that he is recorded as having said to Papadopoulos Vretos: “If I were not the Earl of Guilford I should have liked to be a librarian.” Guilford was not merely a bibliophile but a bibliomane, a person with a passionate enthusiasm for collecting and possessing books.

The great hall of the library of the Ionian Academy was modelled on the libraries of the University of Oxford where Guilford had studied at Christ Church. The opening hours of the library were generous indeed. Books would be fetched daily between the hours of 8 and 12 in the morning, 1-5 in the afternoon and 6 and 10 in the evening. The Corfu library was to be open daily, save on Sunday and religious festivals. Gifts to the library were recorded from the University of Cambridge, many of them relating to the study of classical Greece, the Marquis and Marchioness of Bute and the King of Denmark.

Guilford always intended that this collection should form the core of the library of the Ionian Academy, but that was not to be. Controversy surrounded his will, executed some three

weeks before his death in 1827 and amended by a codicil added on 13 October, one day before he died. The will and codicil made the bequest of his books conditional on the Ionian government endowing the university with an annual amount of £3,500, a large sum in its day. It is difficult to avoid suspicions about these last-minute changes to his will that may well have been made at the behest of relatives anxious to secure a greater share of his estate for themselves. Guilford's heir, Francis North, successfully argued that, in view of this stipulation not being fulfilled by the Ionian government, the executors of the will arranged for the return of much of Guilford's library to England where it was eventually put up for sale.

The collection of pre-1821 Greek printed books amassed by Papadopoulos Vretos was sold in 1835 in London. This was listed in the sale catalogue as "Bibliotheca Graeco-Neoterica. A very Curious, Valuable and Extensive Collection of Books in the Modern Greek language". It was described as "The most Extensive Assemblage of Modern Greek Books ever submitted to Public Sale. They were collected by the late Earl of Guilford for the Information of the Professors of the Ionian University, and the Instruction of the Greek Youths of that Establishment. No one possessed more opportunities of forming the best Collection of Modern Greek Books, and no one ever availed himself of his opportunities with more zeal, ardour or liberality than the late Earl of Guilford. The Collection consists of General Theology, Religious Offices, Homilies, Martyrologies, Ecclesiastical Histories, Treatises on Logic, Philosophy, Metaphysics, Geometry, Mathematics, Grammars, Poems, Histories, Translations of Ancient and Modern Authors... and Works in every Department of Literature. The Revival of Greece as an Independent State and its present active and increasing Commerce will necessarily lead to the study of its Language, and this collection will form a most useful, and perhaps for some years, a Matchless Library of Reference". The entire collection of 627 volumes was bought for what was then the Library of the British Museum, which subsequently became the British Library, for the sum of 137 pounds and eleven shillings, a very modest sum for a collection that surely constitutes one of the greatest collections of pre-1821 Greek printed books anywhere, not excluding Greece. Joannes Gennadius, who was for many years the Greek Minister, effectively Ambassador, in London, a bibliomane like Guilford and whose own enormous personal library constituted the main part of the Gennadius Library of the American School of Classical Studies at Athens, described the removal of the collection to the library of the British Museum as an incalculable loss for Greece.

A large part of the very large number of manuscripts, some of them in Greek, from Guilford's collection was also acquired by the British Museum. It was only in 2000 that the thousands of manuscripts from Guilford's collection began to be properly catalogued in what is known as the 'Guilford Project'. The motive of Guilford's relatives in selling his books, manuscripts and

even the academic dress that he had commissioned for the opening of the Ionian Academy was greed. This was revealed in an anecdote told to Papadopoulos Vretos by Georgios Papanikolas, one of the Greeks brought to England by Guilford at his expense for further study, in his case, of seamanship. Papanikolas approached Guilford's cousin and heir to the Guilford title, who was also a clergyman in the Church of England, the Reverend Francis North, for money to pay for his return to Corfu. North is said to have replied: "If my cousin [Guilford] was mad enough to spend his money on you Greeks, I am not such a one, depart in peace, since you Greeks have consumed enough of the money of Count Frederick Guilford." (Andreas Papadopoulos-Vretos, *Notizie biografiche-storiche su Federico Conte di Guilford, pari d'Inghilterra, e sulla da lui fondata Università Ionica. Con note critiche-storiche su vari personaggi [Viographika-istorika ypommimata peri tou Komitos Frederikbou Guilford omotimou tis Anglias kai peri tis par' autou systitbeisis Akadimias]*, Athens 1846, p.184 of the Greek text. Papadopoulos Vretos discussed the dispersal and the controverted provisions in Guilford's will on pp. 152-183).

It would seem that the Reverend North's meanness towards the young Papanikolas contributed to the latter's jaundiced view of the benefits of British administration of the Ionian Islands. When George Bowen published a laudatory account of British rule in the islands entitled *The Ionian Islands under British Protection* (London 1851), Papanikolas, writing under the pseudonym 'An Ionian', published a vigorous riposte against Bowen entitled *The Ionian Islands: what they have lost and suffered under the thirty-five years administration of the Lord High Commissioners sent to govern them* (London 1851). Papanikolas had clearly acquired an excellent knowledge of English during his years in England and put this to good effect in his polemic directed against Bowen. He castigated the hapless Bowen as a man "whose appointment, whose salary, and whose perquisites are a scandal among the Ionians... An unripe scholar ... [he] stands forth in his own person the theme of a hundred satires, and the laughing stock of English as well as Ionian Society in Corfu."

In 2008 Vasiliki Bobou-Stamati published a detailed study of the almost 8,000 books that were collected for the Ionian Academy but were shipped back to London on his death. She rightly dedicated her study to the memory of Guilford "the most lovable and sincere of all the philhellenes, though never a combatant" (Vasiliki Bobou-Stamati, *I Vivliothiki tou Lordou Guilford stin Kerkyra – 1824-1830 [The Library of Lord Guilford in Corfu – 1824-1830]*, Athens 2008: 16).

London, 1 December 2023

GUILFORD PRAISE OF A GREAT PHILHELLENE

By Major General Nikolaos K. Kourkoumelis, PhD



Detail of diploma of the Ionian Academy, c. 1824.
Courtesy of the Corfu Reading Society, Corfu.

Two hundred years have passed since the second tour in the area, of the multilingual traveller and collector of antiquities and manuscripts British philhellene, who remained in the national memory as “Lord Guilford”. This is Frederick North, 5th Earl of Guilford (7 February 1766 – 14 October 1827), known until 1817, inheriting the title Earl, as “Honourable Frederick North”, the youngest son of Prime Minister Frederick North, 2nd Earl of Guilford (1732-1792, during whose prime ministership, 1770-1782, the War of American Independence took place).

With Zakynthos, apart from the social relations created by his periodic stay, he is also connected by relations of friendship, protection and collaboration with the intellectual community. He was the patron of Andreas Kalvos, Stylianos Spathis, Georgios Therianos, Nikogiorgos Kokkinis (later metropolitan of Zakynthos Nikolaos), Nikolaos Madrikardis, Spyridon Rosolymos, Spyridon Garzonis, Spyridon Mondinos, Dimitrios Makris, Georgios Tsoukalas, Spyridon Skourtas, Dimitrios Konitopoulos, Panagiotis Fourtounis, Dionysios Varotsis, Spyridon Sidirokastritis, Georgios Varvias, Nikolaos Kourtis, Konstantinos Spathis, Nikolaos Goustis, but also a friend and correspondent of Dionysios Solomos, the abbot of Skopiotissa Konstantinos Logothetis, Dionysios Voulzos and Pavlos Merkatis. Excessively to the Zakynthians who benefited from Guilford must be added Gaetano Grasseti, the second husband of Adelaide Carvella, the supposed “Donna Velata”, who took the position of professor at the Ionian Academy thanks to the brokerage of Dionysios Solomos, who was the bridesmaid at their wedding.

After his studies, Guilford represented Banbury in the House of Commons from 1792 to 1794 and then held the positions of secretary to the Regent of Corsica, Sir Gilbert Elliot (1795-1796) and first Governor of Ceylon (1798-1805). He toured Europe and the Middle East, staying for long periods in Italy and Greece. He particularly studied the Greek Orthodox world and in 1791 in Corfu, embraced Orthodoxy and was named Dimitrios. He also became a member of various European academies and President of the “Philomuse Society of Athens” (1814).

Perhaps during his first tour of the area (1791-1792), that is long before the relevant experiments of the French Republicans, or during subsequent tours (1810-1813), he envisioned the establishment of a higher school in the Ionian Islands with which the classical studies would be revived in the homeland and Greece would regain its ancient splendour. This vision defined his whole life. So when, after the death of his second-born brother, he inherited his paternal title and property (approximately 11,000 British pounds per annum), increasing his political and economic potential, he focused his efforts on strengthening

education in Greece, on the financial support of those who wished to complete their studies and to attract personalities who, either individually or through scientific associations (such as the Philomuse Society of Athens and the British Academy of Zakynthos) would create the conditions for support of such an institution.

After the settlement of the British in the region, the establishment of the British Protectorate “United States of the Ionian Islands” (1815) and the granting of the Constitution of 1817, he changed tactics and now offered scholarships to distinguished Greeks studying in European universities (Konstantinos Asopios, Theolitos Farmakidis, Christoforos Filitas, Nikolaos Maniakis, Ioannis Chronis, Dimitrios Schinas, Spyridon Trikoupis etc.), or attracted personalities who had already completed their studies and were engaged in education (Andreas Kalvos, Stylianos Spathis, Theodoros Achilleas, Athanasios Psalidas, Athanasios Politis etc.).

Prior to May 1819, he received from George, Prince of Wales and Regent, and the Secretary of War and Colonies Lord Bathurst the assurance that he would be entrusted with the establishment of the University in Corfu, provided for in article 23 of the 1817 Constitution, a fact that was confirmed in January / February 1820 with the award of the title “Archōn, Chancellor of the University project” and the Grand Cross of the Order of Saint Michael and Saint George. Following this, on 25 March 1820, the Ionian Senate, at the suggestion of the High Commissioner, Lieutenant General Sir Thomas Maitland, appointed Guilford “Lord” of education, a virtually unpaid coordinator of all public education and not just the university.

Guilford’s involvement in Greek education is an exemplary case of the results of the fascination with classical studies. A graduate of Eaton and Oxford, he had become a man in the climate of the so-called “British Enlightenment”. With his tours, however, he had created his own theories. In addition to his warm philhellenism, which urged him to declare that he was “Greek and not Philhellenic” and made him enthusiastically accepted by the Greeks, Guilford had the raw material to undertake such a serious undertaking: political access, huge fortune, administrative and organisational skills, ethos and noble character.

After much adversity, raised by the Protectorate and Maitland himself, Guilford organised public education in the Ionian State, creating three cycles of education: Lower, Middle and Higher. In the lower one, attended by boys and girls in all the big villages and cities, he introduced the peer teaching system of Bell and Lancaster, as harmonised with the Greek needs by his collaborator Athanasios Politis. In the Middle he created eight “secondary”

schools in the capitals of the islands and Lixouri. In the Higher he operated a university, the “Ionian Academy”, the first of the European type in the Near and Middle East, with four faculties: Theology, Law, Medicine and Philosophy, inviting his old fellows to teach: Ioannis Karantinos, Nikola Piccolo, Konstantinos Asopios, Theoklitos Farmakidis, Christoforos Filitas, Georgios Therianos, Nikolaos Maniakis, Georgios Ioannidis, James Lusignan, Athanasios Politis, Andreas Kalvos, Stylianos Spathis, Konstantinos Typaldos, Paschalis Karousos, Stylianos Maratos, Ioannis Aristeidis, Georgios Tourlinos, Stamatellos Pylarinos, Ioannis Sordinas. At the same time he organised institutions supervised by the university: the University Library under the direction of Andreas Papadopoulos Vretos, the Botanical Garden under the direction of Stylianos Spathis, the Public School of Fine Arts under the direction of Pavlos Prosalentis and the School of Architecture and Calligraphy under the direction of Antonios Villas. At the same time, the Student Restaurant and the Foreign Language Tutoring Centres operated.

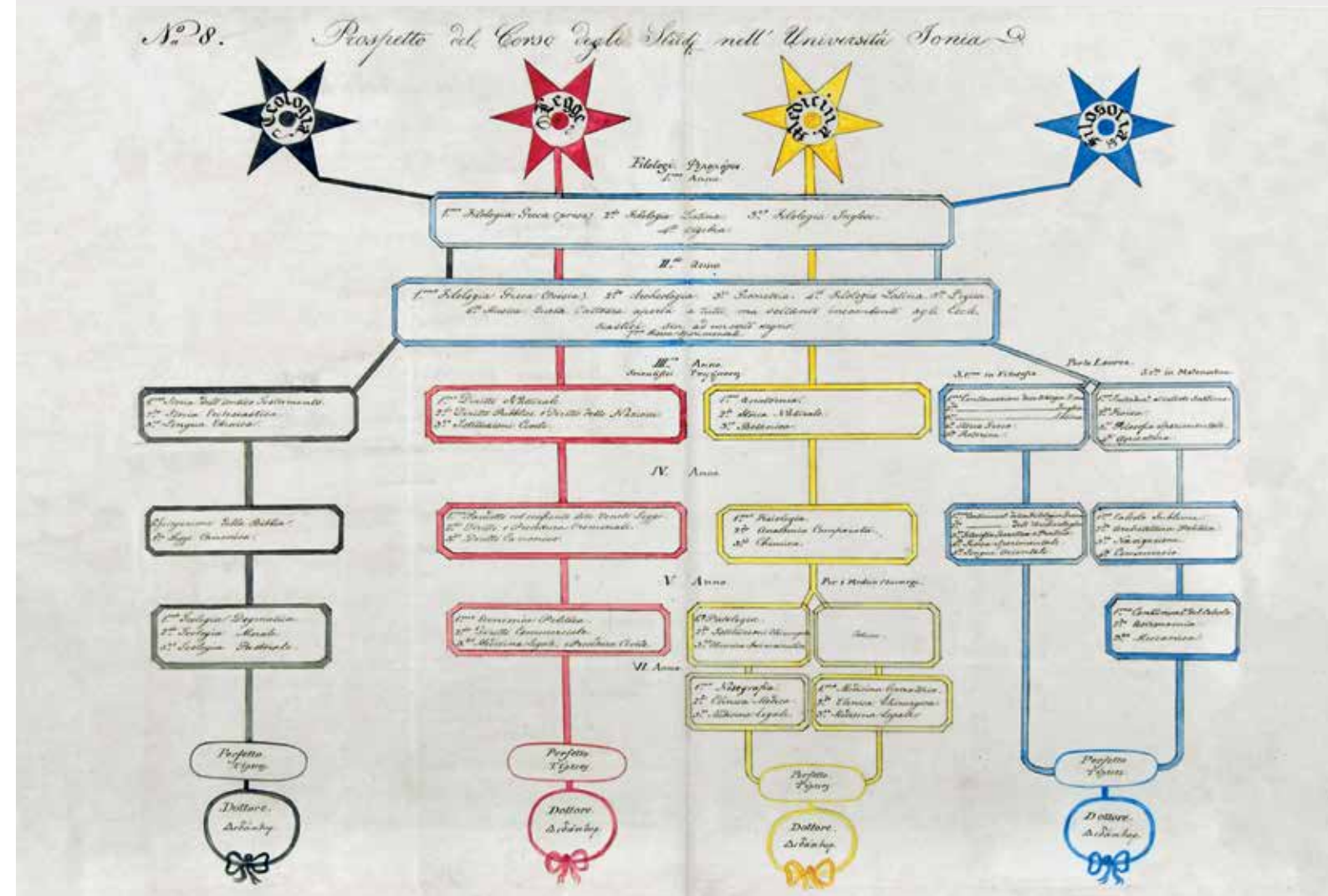
Guilford had acquired a large personal collection of books, publications and manuscripts. He submitted these to the Academy so that with donations from Greeks and philhellenes and the existing in Corfu from the period of the Ionian State “Library of the Nation” to create a large University Library. He appointed Andreas Kalvos responsible for the cataloguing and publishing of the manuscripts. After his death, the library was handed over to the representatives of the Archōn’s heir (his nephew by his sister) Earl of Sheffield, thanks to the commissioner Sir Frederick Adam, who did not comply with the provisions of Guilford’s will, who sold it in London in seven auctions between 1828 and 1835. Many of them, fortunately, were bought by the British Museum and are now available to researchers.

Guilford’s personal radiance, the reputation of the professors’ wisdom, the staff’s codes of conduct, the teaching of the modern Greek language (which he warmly endorsed in his addresses to the Ionian Senate consisting of Greeks) and the archaic university attire, despite the British comments that circles of the protectorate provoked, gave prestige to the Ionian University and organised the foundations of a special university community in the European region. Thanks to Guilford’s manipulations, its strong Greek Orthodox characteristics resembled the established European practices, foreshadowing a harmonious coexistence and a brilliant development. The historical approach of these two factors at the University of Corfu, is directly related to its founder, whose presence extended beyond the teachers and at social and political levels, produced models of behaviour with Hellenism and Orthodoxy as its main elements and built the mentality of a large social group. This group very soon redefined the spiritual, social and political parameters of the island societies in highly national and patriotic directions.

The complete changes, which had as their first goal the Greek character of the institution and the regression, which followed Guilford's death, but also the possibilities given to the Protection to reformulate its original question whether the Greek Ionian University is useful to it, are the strongest evidence of the value of Guilford's presence at the Archōnship of the Ionian Academy and the Greekness of his intentions. The Protectorate's objections to the operation of a higher education institution as Guilford intended it are summed up in the views of Commissioner Adam "...all his aspirations are Greek and there is nothing in the whole institution that can strengthen, to a minimum, or improve, the relations between the protected and the protective force..."

Today the memory of this great man is honoured in Corfu with a main road, the marble statue that has been erected in the municipal thicket and his portrait in the new “Ionian University” (the two busts and the portrait that existed in the old Ionian Academy were destroyed by the arson of 14 September 1943, caused by the Luftwaffe air raid). In “blissful Zakynthos”, where the monuments are systematically desecrated and the names of the streets are abused, fortunately there is neither a road nor a monument in his honour.

[This article was published at www.ermisnews.gr, 7 February 2012]



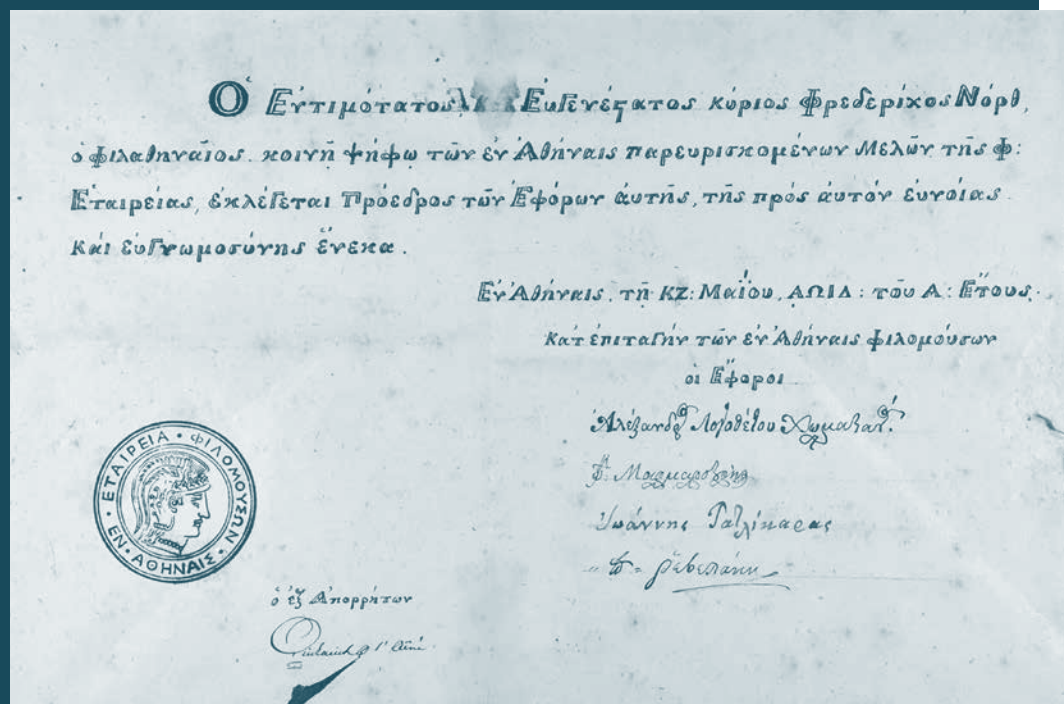
Curriculum of the Schools of the Ionian Academy, c. 1824.

Ink and watercolour on paper, 20 x 25 cm.
Courtesy of the General State Archives, Corfu.

LORD GUILFORD, AN INSPIRED SUPPORTER OF EDUCATION, REVIVING A LEGACY IN KNOWLEDGE

By Elli Droulia

Historian, ex Director of the Hellenic Parliament Library



Election Diploma of Guilford as President of the Board of Directors of the Philomuse Society of Athens, in Greek, 27 May 1814.

Ink on paper, 22 x 33 cm.

Courtesy of the Corfu Reading Society.

True to the cause for the national regeneration of the Greek people and the establishment of a free modern state, Frederick North, 5th Earl of Guilford (1766-1827), today described in general biographies as “British politician and colonial administrator”, grasped the importance and the fundamental significance of the role of education for the Greek society. Education presented a definitive factor for the deliverance of the Ottoman yoke and the creation of a modern Greek state, established on the legacy of the ancient Greek heritage.

The Greek major representative of the Age of Enlightenment Adamantios Korais (1748-1833) argued that it was imperative to educate the Greeks as a necessary prerogative to arise successfully against the Ottoman Empire. His publishing programme stands as solid proof. Guilford, sharing in principle the value of education and fostering a passion for ancient relics, inscriptions and manuscripts, responded to the request for core education and protection of the treasures of classical antiquity, decisively and dynamically through a series of multifaceted actions. As early as 1813, before even the formation of the Filiki Etaireia (Society of Friends) in Odessa, notables of Athens and English consulate of the city founded the Filomousos Etaireia Athinon (Philomuse Society of Athens) out of philhellenic motives. Among the goals of the Filomousos was to “... see the sciences and to return to the Lyceum and the ancient Academy”, in other words to raise the intellect of Greeks through the establishment of schools, and the study, caretaking and protection of the ancient monuments. It remained active until 1825, when Reşid Mehmed Paşa otherwise known as Kütahı Paşa (1780-1839) besieged the Acropolis and finally occupied Athens in 1827. Guilford served as its president in 1814, as he was keen to support the above objectives. Learning about the Filomousos based in Athens, Count Ioannis Kapodistrias (1776-1831) then minister of Foreign Affairs of Russia, ardent supporter of the absolute necessity of mass education, undertook the initiative to persuade Tsar Alexander I of Russia to create a relevant Filomousos of Vienna. Kapodistrias throughout his life tried to develop favourable policies and inspired others to join the Greek cause and specifically to provide for the education of young Greeks, and later of the war orphans. Such is the case of Ioannis Chronis (1800-1879), who received a scholarship from the Filomousos of Vienna to continue his studies in architecture. The proposal to merge the two Societies to maximise results did not materialise, not even considered by the Filomousos of Athens.

In 1820, Guilford managed to become responsible for the overall education in the Ionian Islands while they were under British control, and the first Lord Commissioner of the United States of Ionian Islands was Thomas Maitland (1760-1824), who raised obstacles and difficulties in his original path. However, he obtained the position of “Lord of Education”

and subsequently had the endorsement of the British government to shape the policies and administer the general educational system of the Ionian State, including the setting of a university, following European standards. Korais had stated that education ought to be structured in three levels of education (common, high schools, 'modern' high schools) and that western achievements should be contained to the advantage of the Greeks. Guilford created three cycles: a) Lower addressed to boys and girls in cities and large villages, b) Middle schools in the capital of each island plus one in Lixouri, Cephalonia, and c) Higher, at university level.

In 1824, Guilford materialised his vision to establish the Ionian Academy on the island of Corfu, the first university addressed to modern Greeks on soil inhabited by Greeks. He had invested in overall planning, coordinating, creating the appropriate political circumstances, allocating financial input, and most importantly, sponsoring, providing prospects to young, accomplished Greeks he recruited systematically personally.

Moreover, in Zakynthos, Guilford had created an effective network of intellectuals, befriending, corresponding and exchanging views, cultivating ideas, offering his support or patronage. He, also, granted scholarships to several aspiring Greeks, as Konstantinos Asopios (1785-1872), Theoklitos Farmakidis (1784-1860), Christoforos Filitas (1787-1867), Michail Schinas (1792-1870), Spyridon Trikoupi (1788-1873) and later his younger siblings, Ioannis Karantinos (1784-1834) and others. Thus, they enjoyed the prospect of enhancing the standard Greek educational itinerary in Europe.

Instances and examples of Guilford's benevolent and generous support were exhibited on various occasions. He financed the studies in mathematics of Ioannis Karantinos at universities in Italy and England, as well as at the French École Polytechnique in 1820. He stood by the side of Athanasios Politis (1790-1864) originally from the Ionian Island of Lefkada. Politis attended the School of the Aegean Island of Tenedos and continued to study medicine at the University of Pavia in Italy. While in Paris, he met Kapodistrias and he was introduced to Guilford. Guilford and Kapodistrias had met during the Vienna Convention in 1815. Both responded willingly to his request to supply the essential equipment to start a chemical laboratory in Corfu. Additionally, he chose to learn the Lancastrian teaching method, favouring mutual instruction among students themselves and the teacher, which he introduced as early as 1819 in Greek, and spread throughout all the Ionian public schools of the lower level, according to the general education organisation undertaken methodically by Guilford. He also taught chemistry for many years in a row at the Ionian Academy.

Below follow few cases of young Greeks who benefited by the offered opportunity for further learning and expertise. Guilford took under his protection and eased the way to further studies of young men who had already shown proof of their diligence.

Konstantinos Asopios (1785-1872) had met Guilford during the period he lived in Ioannina after his fathers' passing. Being already an accomplished scholar, he pursued his studies with his financial support at the universities of Göttingen, Berlin and Paris. Guilford saw to the expenses of the studies at the German University of Göttingen in 1819 for Theoklitos Farmakidis as well. He counted on their teaching contribution at the Ionian Academy he was already planning to found. Asopios served as the orator and rector during the first year of the Academy in 1824. Indeed, they both taught for a number of years there.

Following Guilford's death in 1827 and the subsequent waning of the institution, Asopios obtained a prominent position at the University of Athens. During three terms he served as rector (1843-1844, 1856-1857, 1861-1862), before retiring in 1866. On the other hand, Farmakidis had a turbulent career as a journalist, writer, politician, man of the church, professor at the Theology School of the University of Athens.

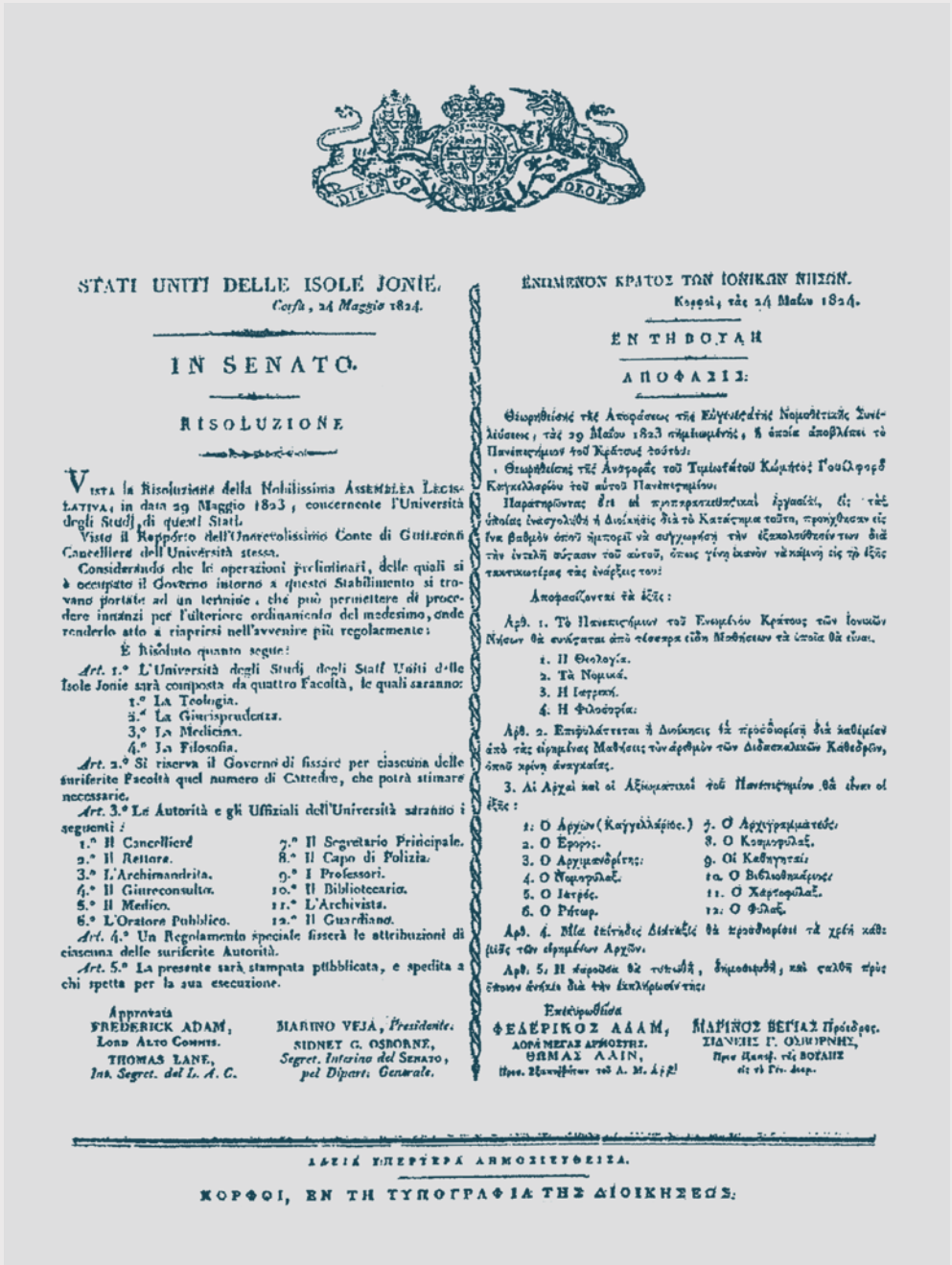
Guilford offered a scholarship under conditions, to the close friend and fellow villager of Asopios, Christoforos Filitas (1787-1867). Filitas had completed his studies in medicine, taught in the flourishing Greek community at Trieste, when he met Guilford. Filitas made a good impression on him, earned his trust and seeing his potential in letters, granted him a scholarship (1818) in order to learn the English language and study the Lancastrian method at the University of Oxford. In 1819, via Paris, Filitas arrived in England and settled in Oxford. In June 1820 moved to the Charterhouse in London to be initiated to the Lancastrian method. He stayed a few months, until September where he left Great Britain for Corfu. During his stay, he mostly catalogued and studied at libraries Greek manuscripts and early printed editions, rather than perfecting his English language skills and learning in depth the modern training method. Nevertheless, Filitas undertook the organization of the lesson of Greek language and literature in the Ionian schools, where the break of the Greek Revolution of 1821 found him. During 1842-1865, he taught at the Ionian Academy, Greek and Latin. He published among other, a Latin grammar.

Spyridon Trikoupi (1788-1873) stands as a noticeable case and the most prominent example. Following his school years at his birth city and then at Patras, he was capable to pursue his studies in archaeology in Naples (1819) and letters in Paris (1820-1822), thanks to the support offered by Guilford. It is argued that they met either in 1810 or 1813 at the

English Consulate in Patras, where young Trikoupis held a secretarial position. There, he had learned perfect English and good French. In the case of Trikoupis, “My dear Spiro” as Guilford tenderly addressed him during their life and regular communication, there was a closer relationship. He offered him the position of his personal secretary, to assist him with his Greek correspondence, and the Greek section of his library (1817-1822), while he could follow philological studies. He acted as a fund-raising agent for the 1821 Revolution working with Alexandros Mavrokordatos (1791-1865), his brother in law as he married his sister Aikaterini (1800-1871). He became not only a scholar, a writer, a public official engaged in politics but moreover a diplomat, being, among other appointments, the first ambassador of the newly found Greek state in England (1834-1838, 1841-1843, 1851-1861).

Guilford “picked” the young Greeks to be “his” proper fellows; in their later lives they excelled in their chosen fields and in life. They infiltrated the emerging Greek society with their new ways; they contributed by further imparting their knowledge as was his original will; knowledge and further training they had acquired during the course of their studies due to the Guilford’s offered care and opportunities. Ioannis Karantinòs (1784-1834) is considered the founder of modern Greek mathematics. Asopios has rightfully earned the title of “Rector of the Greek Letters”, leaving behind a legacy of important works and his mark until our days. Other eminent professors of the Ionian Academy transferred their teachings to the Ottonian University of Athens. Besides the academic career, fellows, teachers and professors followed multiple successful careers. Such an example is Konstantinos Typaldos-Iakovatos (1795-1867) who joined the ecclesiastical ranks and was a pioneer in reforming the Theological School of Chalke in Constantinople.

Acquainted with each other, they all shaped a strong bond, and in the later years, following the 1821 uprising, the crucial time of the state formatting era, the foundation age of modern Hellas, collaborated for a common educational benefit, and more.



The decision of the Senate for the operation of the Ionian Academy.

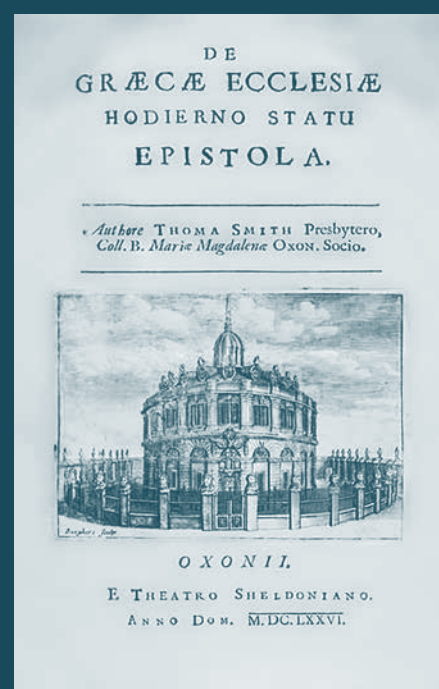
“Gazzetta”, no. 335, 24 May 1824.

Courtesy of the General State Archives, Corfu.

THE FIFTH EARL OF GUILFORD (1766-1827) AND HIS SECRET CONVERSION TO THE ORTHODOX CHURCH

By Metropolitan Kallistos Ware (1934-2022)

Note: The original paper is reproduced here with permission from the Metropolitan Kallistos Foundation, Oxford. Extensive footnotes for this paper can be found in the original publication.



Thomas Smith (England, 1628-1710).

De Graecae Ecclesiae hodierno statu epistola. Oxford, UK: The Sheldonian Theatre, 1676.

Courtesy of the Public Historical Library of Andriatsaina, Ilia.

In September 1725 archbishop Wake of Canterbury wrote to patriarch Chrysanthos of Jerusalem, warning him that the non-jurors were in schism from the official and established church of England; and so the remarkable correspondence between the non-juring bishops and the patriarchs of the east was suspended without ever coming to any decisive conclusion. Wake's letter marks in many ways the end of an era. During the previous hundred years, from the reign of king James I onwards, there had been a series of surprisingly positive contacts between England and the Orthodox world. Archbishop Abbot, for example, exchanged letters with Cyril Lukaris (1572-1638), patriarch first of Alexandria and then of Constantinople; and as a result of this Cyril not only sent the *Codex Alexandrinus* as a gift to king Charles I in 1628, but also despatched his most promising disciple, Mitrophanis Kritopoulos (1589-1639), future patriarch of Alexandria, to study for five years at Balliol College, Oxford (1617-1622). Later in the century Orthodoxy was made known in England through a series of books, such as Thomas Smith's *An Account of the Greek Church*, published in Latin in 1676 and in English four years later, and Paul Rycaut's *The Present State of the Greek and Armenian Churches*, published in 1679. To these should be added John Covel's magnum opus entitled *Some Account of the Present Greek Church*, which did not appear until 1722, but which reflects experience gained in the Levant some fifty years before. During 1699-1705 there was even a short-lived Greek College at Gloucester Hall, Oxford. Last but not least, in 1716-1725 came the negotiations between the non-jurors and the Orthodox, to which reference has been already made.

In the hundred years following 1725 the situation is strangely different. A century of flourishing contacts is followed by a century of mutual isolation and ignorance. Visiting Constantinople in the 1830s, Robert Curzon was disconcerted to find that the ecumenical patriarch had never so much as heard of the archbishop of Canterbury. Relations were not effectively renewed until the pioneer visit of William Palmer of Magdalen to Russia in 1840-1841. In comparison with the seventeenth and the nineteenth centuries, the eighteenth century—more exactly, the period 1725-1840—appears to be, from an Anglo-Orthodox standpoint, almost entirely a blank.

Yet there were always contacts. On the Isle of Wight, for example, the family of Paleologos-Colnot, whose members claimed to be heirs to the Byzantine throne, possessed at their residence in Strathwell House an Orthodox chapel, with vestments, reliquaries, icons and censers. A number of them maintained an ecclesiastical double life as prince-bishops of the Orthodox church and as incumbents in the established church of England. In 1763 John Wesley had some of his preachers ordained by one Erasmus, claiming to be Greek bishop of Arcadia in Crete; it has been argued that Wesley was duped by an imposter,

but the truth of the matter remains uncertain. Rycaut, Smith and Covell found a worthy successor in the person of John Glen King, whose weighty volume on *The Rites and Ceremonies of the Greek Church, in Russia* was published in 1772. But perhaps the most unexpected Anglo-Orthodox happening in the hundred years following 1725 was the secret baptism of the honourable Frederick North during a visit to the island of Corfu.

Frederick North, subsequently 5th Earl of Guilford, was born in 1766. He was the third and youngest son of Frederick North, second earl of Guilford, who as head of the government during 1770-1782 failed to prevent the loss of the American colonies. Frederick North the younger, although always weak in health, lived to survive his two elder brothers, succeeding to the earldom in 1817, and dying unmarried in 1827. Because of the extreme delicacy of his constitution, he spent much of his childhood abroad at health resorts, thus laying the basis of his future wide-ranging knowledge of languages. He was at Eton for a short while and went up to Christ Church, Oxford, in 1782. After Oxford he travelled in Europe, visiting Italy and then sailing from Venice to Corfu, where he arrived on 4 January (OS), probably in the year 1792. He was at that time approaching twenty-six; the island was still under Venetian rule.

The Greeks of Corfu quickly noted that in behaviour the new visitor was wholly different from the usual young aristocrat making the grand tour. He went constantly to church, following the Greek services with marked reverence. As one Corfiot noted in his diary for 14 January in that year:

He speaks a little modern Greek, but with a difficult pronunciation different from our own. He loves our church services and is closely familiar with the Orthodox ritual. He has attended the liturgy in the churches of the Most Holy Mother of God Spiliotissa and of saint Spyridon, and he delights to hear the Constantino-politan chanting. He repeatedly makes the sign of the cross as if he were a monk, which is scarcely consistent with the outlook and character of the English. [Diary of Nicolas Arliotis, cited by Lavrentios Vrokinis in his introduction to Prosalendis, *Anecdotal manuscripts*, p. 47]

North spent his evenings at the chief coffee-house in the city, conversing with leading Corfiots; and here he met among others a certain George alendis, a layman in his late seventies with a keen interest in religious topics, and a senior member of the local nobility. Prosalendis took every opportunity to speak with the Englishman about the Orthodox church, and was delighted to find that North was already familiar with its theology, having acquired during the earlier part of his travels books by patriarch Dositheos, Meletios Syrigos and Symeon of Thessalonika. Prosalendis accompanied North to church

for the Sunday liturgy, and observed with satisfaction how the young nobleman—the archon, as the local Greeks called him—made the sign of the cross in the Orthodox way on entering the church, prostrating himself three times to the ground; throughout the service he continued to make profound bows and prostrations.

One evening in the coffee-house North asked whether the Orthodox church accepted the validity of anglican baptism. Prosalendis inquired how the anglicans baptise, and North replied that the priest dips three fingers in water, and with these moistens the forehead of the child, invoking the name of the Holy Trinity (this is revealing evidence as to the anglican practice at this date.) Prosalendis said that baptism ought strictly to be by threefold immersion, but in cases of illness and emergency it is sufficient to baptise by affusion, pouring water over the candidate's forehead. For this reason, he continued, the Orthodox receive Roman catholic converts by anointing them with chrism; their Latin baptism, albeit performed by affusion and not by immersion, is accepted as valid. But moistening the child's forehead cannot by any standards be considered genuine baptism, and so an anglican convert must be baptised. A point of interest here is that Prosalendis appears to know nothing of the decree issued at Constantinople in 1755, requiring all Latin and other converts to Orthodoxy to be without exception rebaptised. The 1755 decree takes a Cyprianic stand: regardless of the manner in which the rite is performed, whether by immersion, affusion or otherwise, all non-Orthodox baptism is deemed invalid, if performed outside the church. Although Corfu and the other Ionian Islands were under the jurisdiction of the patriarchate of Constantinople, presumably the 1755 decision was never applied there because of the offence that it would have given to the Venetian authorities.

After this last conversation with Prosalendis, North asked to see him privately, and they had a long conversation about the Orthodox faith. A few days later, on 22 January, North expressed a firm desire to receive Orthodox baptism. He had made up his mind with some speed: he had only arrived at Corfu eighteen days previously, on 4 January, and his first meeting with Prosalendis was not until 10 January; but perhaps the idea of becoming Orthodox was already in his mind some time before this. The matter was referred to the protopope of Corfu, father Dimitrios Petretis. The title 'protopope' calls for some explanation: the Venetians did not allow the Orthodox to maintain a hierarchy in the Ionian Islands, and so in each island the bishop's place was taken by a senior married priest elected, in the case of Corfu, for a five-year period—who was styled the protopope and exercised episcopal jurisdiction, while lacking of course the sacramental power to ordain.

North laid down one condition: the baptism must be performed in strict secrecy. As he explained, perhaps a little naively, to the protopope:

For many years I have been convinced, through my study of the old and new testaments, the holy ecumenical councils and the holy fathers, that I find myself in error. But the social and economic circumstances of myself and my family led me to shrink back. Eventually I decided to travel through the world, in the hope that the Lord would show me some way of giving my soul to Him, while still preserving the social status of my family ... I desire my baptism to be secret, because of the social and economic commitments of my family. [Prosalendis pp 11-12]

To this request for concealment the protopope agreed. The baptism took place in the late evening of 23 January, in an inner room at the protopope's residence. Apart from North, only four others were present: the priest Spyridon Montesanto, in whose company North had travelled from Venice to Corfu and who was deputed to perform the ceremony; the protopope himself and Prosalendis, who acted jointly as sponsors or godparents (*anàdocchoi*); and a deacon. Earlier in the day North had submitted to the protopope a profession of faith, written in Italian, and had made his confession to Montesanto. Prosalendis describes the service thus:

The doors of both the outer and the inner rooms were closed, and the nobleman withdrew to the inner bedroom, where the curtains were drawn. Here he removed his outer garments and came out clothed only in his shirt, as the rubrics prescribe. At once father Montesanto began the service, with the protopope standing on the nobleman's right and myself on his left. First the exorcisms were read, and then the questions about renouncing the devil and accepting Christ: the nobleman gave the answers himself and recited the creed three times. The protopope named him by his own name 'Frederick', and I by the other name which he wished to receive (as father Montesanto had told me), 'Dimitrios'. Then, with his two sponsors holding him by the arms and with the priest going in front, he was led unshod to the holy font, and the sacrament of baptism was administered to him. After this he received the seal of the gift of the Holy Spirit through anointing with the holy chrism (myrrh), and all the ceremonies were performed exactly as prescribed by the service book and by the tradition of the holy eastern Orthodox church ... Afterwards we had a short talk, at which it was said that this holy action must be kept secret from everyone apart from the five of us... If anyone were to question us out of curiosity, while not in any way denying what had been done we should refrain from confirming it; our constant and unvarying response should be simply to profess ignorance. [Ibid pp 153-154]

Very early next morning North attended the liturgy and received communion in one of the churches of Corfu, and he was later given a written baptismal certificate by the

protopope. To Prosalendis North stated that "he would keep the matter secret for the time being, but under no circumstances would he actually deny it". Prosalendis expressed the hope that the moment for public disclosure would quickly arrive. He also envisaged the possibility that North, on returning home, would serve as a missionary, initiating a crypto-Orthodox movement within the English aristocracy: "Through the collaboration of this nobleman with other peers of the realm who have become secret Orthodox, there will be an increase of Orthodoxy in that kingdom." [Ibid p. 149]

North left Corfu on 4 February, and does not seem to have returned for more than twenty-five years. He passed lent in a monastery of the island of Levkas, observing the fast with exemplary strictness, and even persuading the monks to celebrate the presanctified liturgy daily, not merely on Wednesdays and Fridays according to the usual custom. He received communion at the start of lent. After brief visits to Ithaka and Zante he then returned to England.

But the hope of Prosalendis that North would quickly make his Orthodox allegiance public was not realized. During 1792-1794 he sat as member of parliament for Banbury; it seems unlikely that he could have done this had it been general knowledge that he was no longer Anglican. Up to the present day he remains, so far as I am aware, the only member of the Orthodox church to have sat in parliament. He does not seem to have joined the congregation of the Russian embassy chapel in London, the sole Orthodox place of worship in the capital until the opening of the Greek chapel at 9 Finsbury Circus in 1838; had he received the sacraments openly and regularly at the Russian chapel, this would surely have been noticed by his English friends. During his seven years as governor of Ceylon (1798-1805), he had no Orthodox chaplain in his retinue. Even when he returned to Corfu in 1820, spending the greater part of each year there until his death in 1827, his status as an Orthodox was not generally known to the Greeks, although some of those close to him certainly guessed the truth.

To the British and Greek public of the time, the 5th Earl of Guilford was simply one among a number of British philhellenes. They knew him as the author of a Pindaric ode in Greek honouring the empress Catherine of Russia, as president of the 'Society of the Lovers of the Muses' (Philomuse Society of Athens) founded at Athens in 1814, as an indefatigable collector of books and manuscripts. They knew him above all as an ever-generous patron of Greek letters, as benefactor to a host of Greek students in western universities, and as chancellor of the Ionian Academy founded at Corfu in 1824, almost entirely through his efforts. This academy or university, as it could with some justice claim to be, served as a notable centre of education to the whole Greek nation during the

years of the rising against the Turks and in the period immediately following, when the Greeks possessed as yet no other institute of higher learning. The running of the academy was the consuming interest of Guilford's last years. It declined in importance after his death, particularly with the foundation of the University of Athens in 1837.

His English contemporaries found Guilford courteous and exceptionally amiable in manner, generous and gentle, but definitely eccentric. Courtesy marked him from his early years; in his diary for 1788, Sir Gilbert Elliott describes him as "the only pleasant son of the family, and he is remarkably so". His acquaintances could not understand his passion for books and education; as captain Robert Spencer remarked, "I am a friend of the Earl of Guilford and I respect him, but in my judgement his consuming desire to have large numbers of students and professors with him amounts to madness", "A queer fish, but very pleasant", commented Charles James Napier after meeting him at a dinner party in 1819; and, alluding to Guilford's wide range of languages, he speaks of him as addressing every person in a different language, and always in that which the person addressed did not understand. His reputation for oddity was enhanced by his practice in Corfu of wearing the dress of classical Greece. "He goes about", protests Napier, "dressed up like Plato, with a gold band around his mad pate and flowing drapery of a purple hue." But Napier and others seem to know nothing of his Orthodoxy.

Yet, hidden though his church membership remained, the earl of Guilford continued faithful to it until the end. In his later years he was certainly a friend of the Russian chaplain in London, father Smirnov, to whom he gave a copy of his Pindaric ode, and when he lay dying at the London house of his nephew, the Earl of Sheffield, he sent for the Russian priest. In the words of his biographer Andreas Papadopoulos Vretos:

Perceiving that the last moment of his life was near at hand, he repeatedly asked for the chaplain of the Russian embassy chapel, his old friend father Smirnov, and from his hands he received communion, to the great displeasure of his relatives, and especially of his nephew the Earl of Sheffield, in whose bouse he died. The Earl of Sheffield tried in every way to prevent him receiving the ministrations of a priest of a foreign dogma, contrary to that of his forefathers. [Notizie p. 145]

Sheffield's conduct strongly suggests that he had not known previously that his uncle was Orthodox. Guilford received communion in the presence of two Greeks, his personal doctor from Kephallinia and his valet from Parga; presumably it was from them that Papadopoulos Vretos learnt the story of his last days. The Earl of Sheffield, as Guilford's heir, did his best to suppress all evidence of his uncle's conversion; according to Papadopoulos

Vretos, on learning about the existence of an eye-witness account written by Prosalendis, he paid £400 to the owner of the manuscript, on the understanding that it should not be published. It did not finally appear in print until a half-century later, in 1879.

Such, then, was the 5th Earl of Guilford: a British philhellene, but not as the other philhellenes. His devotion to the hellenic tradition extended not only to classical but to Christian Greece. He saw how impossible it is to understand the continuity of Greek history without appreciating the part played by the Orthodox church; nor was he content merely to admire that church from a distance, but himself became a communicant member of it. Even though he never made his action public and so disappointed the hopes of his Corfiot friends that he would initiate an English-Orthodox movement, yet his conversion shows how the Christian east has never ceased to exercise an attraction in the occident, even over members of the eighteenth-century tory aristocracy.

The Orthodox Churches and the West: Papers read at the Ecclesiastical History Society Edited by Derek Baker and published by Basil Blackwell, University of Oxford 1976.



Façade of the Petretis Mansion, 10 Kapodistriou Street, Corfu, with the marble plaque reading, "In this bouse, the great Philhellene Guilford, founder of the Ionian Academy, was baptised according to the Orthodox faith".

GREAT RESPECT FOR GUILFORD'S GREEK ORTHODOXY

By Dr Bruce Clark
author of *Twice a Stranger* (2006)



Aidan Hart (England, b. 1957).
HM King Charles III's Coronation Anointing Screen, 2023. Silk on wool, 170 x 200 cm.
Courtesy Royal Collection Trust, London.

One of the most striking features of Lord Guilford's life as a passionate philhellene was the way he combined a fascination for classical Greece with a deep and serious-minded embrace of the Greek Orthodox faith. To put it mildly, this was an unusual combination among Britons of his generation, and among western philhellenes in general. But for the young North, who became Earl of Guilford in 1817, the two passions seem to go hand in hand.

While exploring Venetian-ruled Corfu in 1791 and 1792 he seems to have absorbed the liturgy and choreography of Greek Orthodox worship very quickly. Despite the differences in pronunciation, his Oxford-honed expertise in ancient Greek was easily sufficient for him to understand the Byzantine *typicon* and enter its spirit and rhythm. He was in any case an excellent natural linguist and cultural interpreter who rapidly picked up all the main Latin languages and modern Greek, during his youthful roaming around the Mediterranean.

In Corfu, he would have found a Greek Orthodox scene that was both tolerated and circumscribed by the island's Venetian masters. On one hand, the Serene Republic was happy for Greek Orthodox liturgical texts to be type-set by Venetian printers who became the main suppliers of such material. On the other hand, the Catholic city-state did not permit Orthodox bishops to be established on its territory, so the care of Greek souls in the Ionian islands was left to a senior married cleric or *protopapàs*. Guilford duly approached the protopope of Corfu, Dimitrios Petretis (1722-1795), and expressed his desire to be received into the Eastern Orthodox faith – albeit secretly, in view of the “social and economic commitments” of his distinguished family. His request was granted, and the young Briton took the Orthodox name of his clerical mentor, *Dimitrios*.

Guilford thus became the first Orthodox Christian to sit in the British Parliament, when he represented the constituency of Banbury in Oxfordshire. However, his adopted faith had to be kept under wraps, given the virtually Anglican monopoly on public life and education in England which still prevailed. During certain phases of his life, such as his governorship of Ceylon, Guilford would have had little opportunity to practise the Orthodox faith. But he clearly took his chosen religion seriously. At the end of life, in 1827, he asked the chaplain of the tsarist embassy in London, Yakov Smirnov (1754-1840), to come and administer the last rites. The Russian cleric would have been the only Orthodox cleric in Britain at the time. When asked about his reasons for converting, the young North apparently replied that he wanted “to be fully Greek”.

Meanwhile there were plenty of influential Britons whose travels in Greece led them to very different conclusions. Some were struck by the significant doctrinal differences between their own Anglican faith and that of the Orthodox Church. Others were sympathetic to Orthodox theology but balked at the evident human flaws and untutored earthiness of the religion as they saw it practised on the ground. One of the most withering critiques of ecclesiastical reality in late Ottoman Greece came from the Anglo-Irish painter Edward Dodwell (1767-1832), who spent seven months in Athens in 1805. “As in the time of Ion,” he declared, “the modern Athenians are divided into four distinct classes: cultivators, craftsmen, military and priests. The Albanians cultivate the land, the Greeks engage in commerce and the mechanical arts, the Turks garrison the city and smoke, and the priests do nothing.”

Lord Byron (1788-1824), a more empathetic observer, took his cue from his Greek manservant Vassilis, who managed simultaneously to be deeply respectful of the Church and its traditions and utterly contemptuous of its contemporary representatives. “Our Church is holy, [the] priests are thieves,” the servant once declared – making in jocular language what some would see as quite a subtle theological point. If the Orthodox Church has survived so many centuries of oppression and manipulation, it must in part be for this reason: the validity of its sacraments, its mysterious role as a place of encounter between humanity and God, is to some degree independent of the moral character of its clerics. Orthodox theology emphasises that the ineffable presence of Christ in the Eucharist reflects the action of the Holy Spirit, not the infallibility or even the relative moral virtue of the celebrant. In his own untutored way, Vassilis grasped that point, and perhaps at some level Byron did too.

Half a century later, the great Victorian philanthropist Florence Nightingale (1820-1910), who had an evangelical background and had pretensions to being a theologian, arrived in Athens. She was exceptionally harsh in her assessment of Greek Orthodoxy, as she was of Greek reality in general.

“The Greek Church is dead, it seems to me: the priests are her undertakers, the churches her vaults. The priests are so ignorant that they can hardly read, except the liturgy which they learn by heart. They neither are fit nor wish to be treated like gentlemen, would be quite embarrassed if you did. They come out of the lowest class and stay in it. They never preach a sermon and could not. I prefer the most intolerant fanaticism to this. Out of bigotry can come a St Paul, but nothing can come out nothing... I never go into a church without being disgusted and, in the monasteries, they seem not have the remotest idea of doing good, of a vocation.”

Her highly acerbic tone has to be seen in the light of her general stance as what we should now call a liberal interventionist. As a representative of the world’s most powerful country, she (like her 21st century equivalents) was supremely confident of her own ability to discern right from wrong, including the right way to be a Christian (as an example of her attitude, she supported the use of the Navy to make the Athenians pay compensation for the mistreatment of a British subject).

How can one explain the difference between Guilford’s empathetic embrace of a new religious practice, and the dismissive arrogance of so many of his compatriots? Perhaps the key point is that for an encounter between two cultural worlds to be productive or indeed transformative, there has to be a degree of real vulnerability at least on one side, preferably on both. In the young North, one can detect a real vulnerability. For all his privileged background, this intelligent and sensitive product of the British elite was plainly in search of something which the starchiness and complacency of Georgian London could not provide. He was not attracted merely by the Mediterranean climate’s obvious pleasures but rather by the cultures, in all their humanity, mystery and sensuality, which that sunshine had nurtured. He felt that his Greek friends could teach him something that none of his British mentors knew.

The 20th century would bring a cascade of vulnerable encounters which transformed the relationship between Anglicanism and Orthodoxy. In the wake of the Bolshevik revolution, many of Russia’s most brilliant religious thinkers fled to Paris, and in some cases ended up in England. The jaded Christians of the West were moved and astonished by their new Russian acquaintances – and in particular by their ability to combine an aptitude for high theological debate with the intense emotions of popular religion. Despite their propensity to engage in arcane disputes with one another, these bedraggled theological refugees had an electrifying effect both on French Catholicism and British Anglicanism. That in turn prompted West European Christians to look more closely at the Greek theological and spiritual tradition, and in a few cases to embrace it. Another spark of what might be called creative vulnerability came from the expulsion of almost all Orthodox Christians from their ancestral lands in Asia Minor, and the very precarious situation in which the Patriarchate of Constantinople was left.

A fellow contributor to this volume, Metropolitan Kallistos of Diokleia (1934-2022) exemplifies – as I am sure he would agree – the changed circumstances in which members of the British establishment encountered Orthodox Christianity in the mid-20th century. As the product of an upper-middle class family whose father was a

brigadier, the teenaged Timothy Ware was transformed by the experience of attending vespers, celebrated by Russian clerics in moth-eaten robes, in a borrowed London church. That prompted the young Ware, who like the young North was an Oxford classicist, to investigate Greek Orthodoxy more deeply – and ultimately spend a year at the ancient monastery on Patmos, where he was mentored by a spiritually gifted elder, the future Saint Amphilochios. He was immersed in the Orthodox *typicon* and helped to parlay his ancient learning into fluent, if Oxford-accented, modern Greek.

This was not an easy path to follow in the late 20th century, even though Metropolitan Kallistos made the connection between the two selves – the learned Oxford academic and the practitioner of Greek religion in an island monastery – look more seamless than it was. It is fair to assume that like Byron and his servant, he observed plenty of human imperfection in his travels around the monasteries and country parishes of Greece. But he also understood that these fallibilities were not the main point.

A high point in the friendly rapprochement between Greek Orthodoxy and Anglicanism came with the coronation service in May 2023. King Charles III (b. 1948), a regular visitor to Mount Athos with a deep interest in Byzantine iconography, chose to include many obvious and not-so-obvious Greek Orthodox features in the service – from the participation of His Eminence Metropolitan Nikitas of Thyateira to the performance by a Byzantine choir of Psalm 71. For the solemn moment of his anointing – with oil consecrated by the Greek Patriarch of Jerusalem – the King was concealed by a magnificent embroidered screen that had been designed by the Orthodox iconographer Aidan Hart (b. 1957), a spiritual mentee of Metropolitan Kallistos. It is striking that these features of the ceremony were widely appreciated by those who understood them and did not encounter any significant objection.

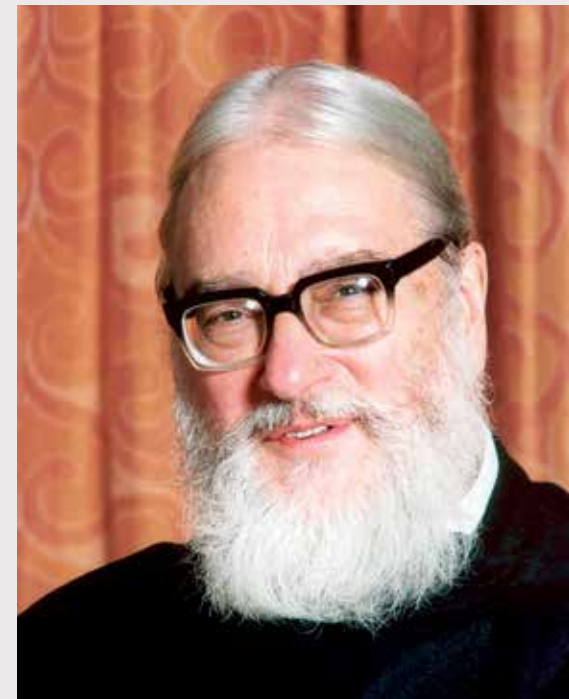
For Guilford, the path was much harder. The British establishment which he represented was even more xenophobically arrogant than it was 150 years later, and the Greek Church was even more enclosed in its nativist defences. And yet the future Earl of Guilford was somehow able to penetrate those defences; he understood that Greece and its Church could give him something, an encounter with the divine, that was not available in his homeland. For that he deserves great respect.

Athens, 8 March 2024



Portrait of *Protopope Dimitrios Petretis* (1722-1795).
Courtesy of the Holy Metropolis of Corfu.

Metropolitan Kallistos of Diokleia (1934-2022).



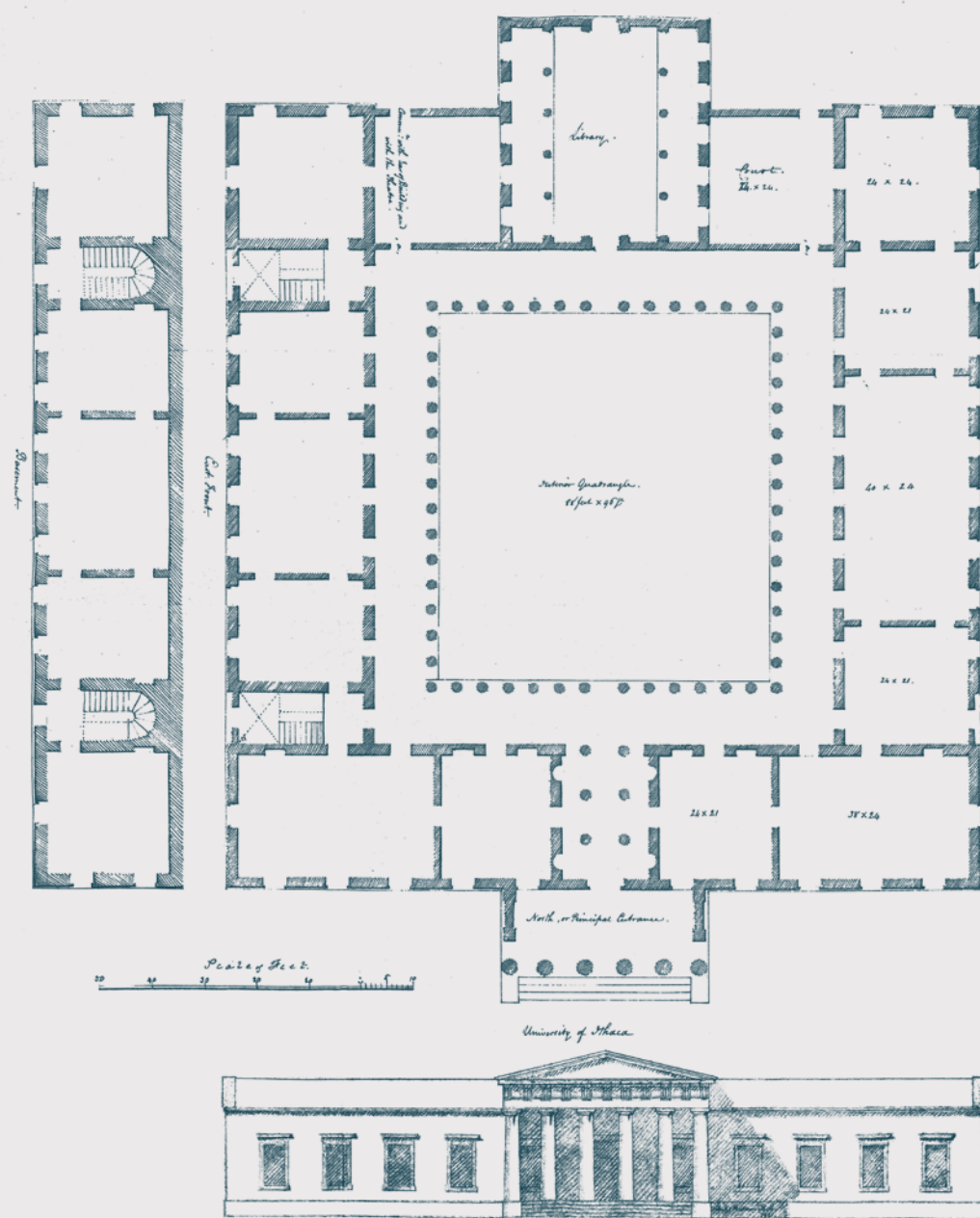
AN ATTEMPTED MODERN-ERA
ENVISIONMENT OF
THE FIFTH LORD GUILFORD
THE SUBLIMEST ACHIEVEMENTS,
ACHIEVED AGAINST
MONSTROUS ODDS

By Robert Christoforides

author of *The Life and Times of Wilfred Owen* (2016) – *A Biographical Novel*

Pietro Mancion's
Portrait of Frederick North, 5th Earl of Guilford (1766-1827), c. 1830.
Etching on paper, 45 x 36 cm.
Courtesy of the Corfu Reading Society, Corfu Old Town.





John Hulme (England).
Architectural plan for the Ionian Academy building in Ithaca, July 1821.
 Ink on paper, 50 x 40 cm.
 Courtesy of the University of Oxford – Bodleian Library, Oxford.

In July 1821, the engineer John Hulme designed the architectural plan for our Guilford's intended building of the Ionian Academy on Ithaca. This was done in collaboration with our Guilford. It was based on a rough drawing by Charles Robert Cockerell RA (1788-1863). Here is a drawing of our Guilford's dream, which implies Pythagorean proportionality.

But, alas, it was not to be. The War of Independence was raging in western Greece and Ithaca was a very unsettled place at that time. Our Guilford was thus conflicted. He was a fanatic supporter of Greece's struggle; but it had terminally disastrous consequences for his plan for the establishment of his Ionian Academy on the island of Odysseus' birthplace. So, he picked himself up from the gutters of despair and sited his Academy at the existing Venetian Superintendent's Mansion inside the Old Fortress, Corfu – but, despite its huge success as a project, this, for him, was barely consolatory. But he accepted it stoically. And so, he died burdened with this tragic disappointment – at age 61 on 14th October 1827.

Often, it appears that history has little value. Certainly, it proves little. And most of its facts are either irretrievably lost or redacted by individual and collective *omertàs*. This is even more so the case in respect of individuals.

There is a plethora of facts about our Guilford. This essay attempts to explore how some facts in an individual's life press upon that life, how their intervention shapes him consciously and unconsciously, how his inner world may be shaped by such and, finally, how such a conglomeration of events manifests itself in that individual's life's works. In this context, how are we to approach a historical understanding of Guilford, who was a British eccentric, politician, colonial administrator 'who wanted to be Greek'?

His family began its climb of the 'greasy pole' of ennoblement when a Francis North was created 1st Baron Guilford (1637-1685). By today's standards, the spelling of the name 'Guilford' is eccentric because any place with a name with such spelling appears not to exist in the whole of the United Kingdom – so the actual place of this name of ennoblement must be Guildford, which is a city south of London in the county of Surrey – in common English parlance the name of this city is spoken with the first 'd' being silent – so it is that, in fact today, this city's name is spoken as our Guilford's name is phonetically spelt. The meaning of the name, seems lost. Certainly, indicating a fording place across the river Wey – which is a tributary of the Thames – it may mean simply 'people's crossing' or 'toll crossing' which would be a place where one can ford across the river, but only on payment of a toll.

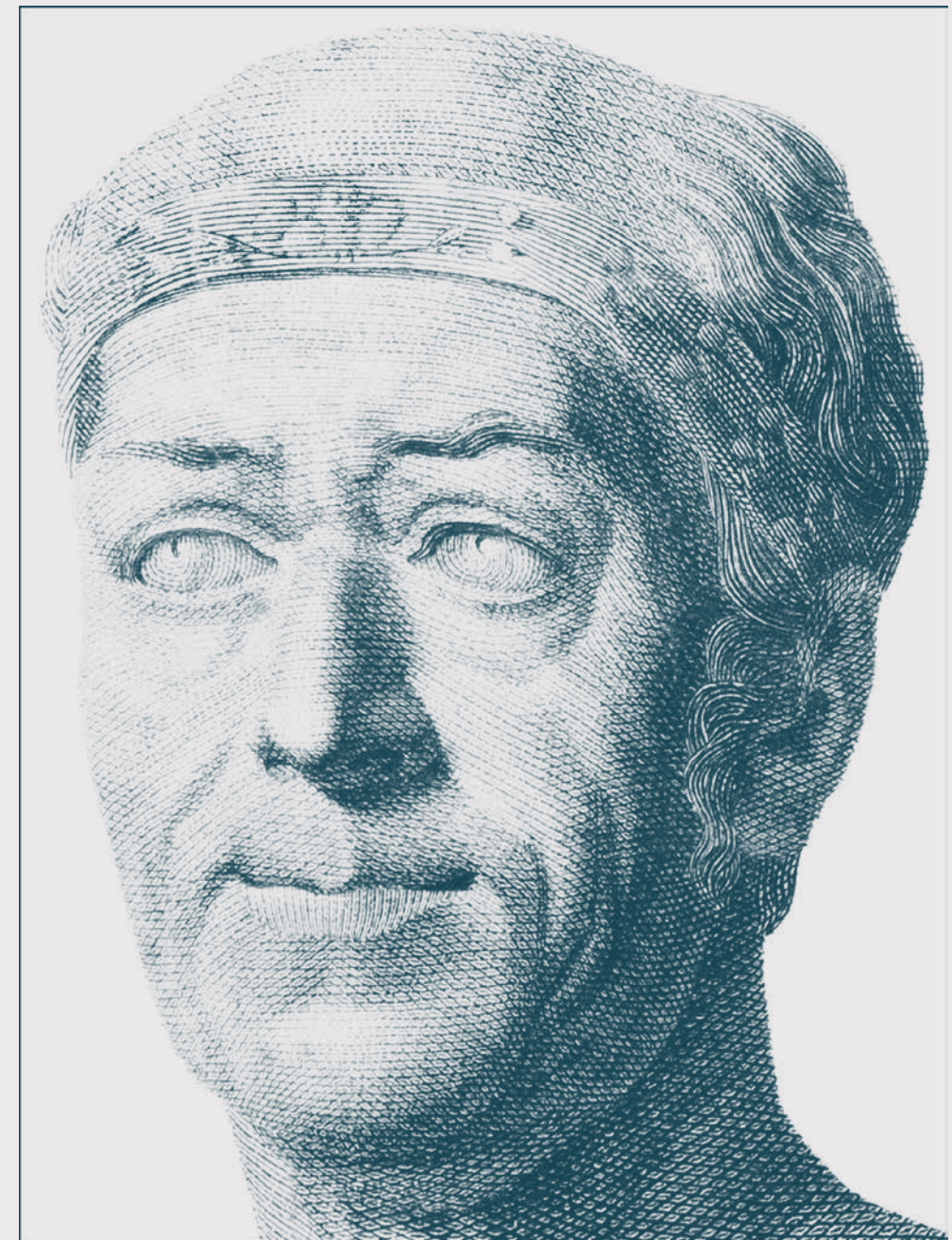
Our Guilford was the fifth of six children – George Augustus North (1757-1802); Catherine Anne North (1760-1817), who married Sylvester Douglas, 1st Baron Glenbervie, and had no children; Francis North (1761-1817); Lady Charlotte North (died 25 October 1849), who married Lt. Col. The Hon. John Lindsay (1762-1826), son of the 5th Earl of Balcarres; Frederick North (1766-1827), our Guilford; Anne North-Holroyd (1782-1832). As is seen from the aforementioned list, he was preceded by two older sibling male heirs to the title and so, in his youth, would have had no reasonable expectation of inheriting the title – but, by chance’s strange arithmetic, he did so after the deaths, childless, of his brothers, George and Francis – hence he, becoming 5th Lord Guilford, was 51 years of age at the time.

He would have had a difficult childhood. His family was prominent and his father was Prime Minister when one of the most catastrophic events occurred in British history; that is, the humiliating loss of the American colonies. This was so catastrophic that it was suggested that his father should be impeached and the King even considered abdication. The national opprobrium against the family must have been considerable.

The war had become an international one for France and Spain – unwisely for them as it turned out – supported the colonies in their struggle. Their fleets were decisively defeated by the British admiral George Brydges Rodney (1718-1792) in the West Indies at the naval Battle of the Saintes. This transferred the strategic initiative to the British, whose dominance at sea was reasserted. News of the defeat reached the colonists, who realised they were no longer to have French and Spanish support in the future. During this war’s final crisis, Spain had put Gibraltar under siege with the intention of seizing it. Admiral Rodney’s victory enabled it to be relieved and so Gibraltar was retained by Britain.

No longer humbled, the British stiffened their resolve. They refuted claims by the colonists to the Newfoundland fisheries and to Canada. Not only did they drop their minimum demands and insist on the single precondition of recognition of their independence, they also put forward America’s abandonment of its commitment to make no separate peace treaty without the French. The victory at the Saintes brought about the collapse in the Franco-American alliance. Although Admiral Rodney’s victory might well have prevented a revolution in the United Kingdom, it could not reverse the American colonists’ inevitable march to independence, nor could it restore Lord North’s reputation – he had resigned in early 1782 – and his name, even today, is associated with, and a byword for, monumental and catastrophic failure.

Our Guilford would have been about 16 years old when the American War of Independence was coming to an end. The atmosphere at home must have been dreadful for him and his



Detail from Pietro Mancion's
Portrait of Frederick North, 5th Earl of Guilford (1766-1827), c. 1830.
Etching on paper, 45 x 36 cm.
Courtesy of the Corfu Reading Society, Corfu Old Town.

siblings. This unhappy atmosphere would have been of very long duration indeed, for the war was a long one – its official dates being 19 April 1775 – 3 September 1783. So, from the age of 8 to the age of 16, our Guilford, as boy and adolescent would have suffered greatly – and in the war’s aftermath, no less. He would have felt his father’s and family’s disgrace keenly. In these circumstances, the sensitive child turns inward. He creates his own world which takes him away from external sorrows and the contentions over which he has no control. None of Lord North’s children had children. This irregularity may have had the long shadow of the family’s enduring disgrace as its significant cause.

Now we can turn to the image – the face of this man. Pietro Mancion’s engraved portrait of our Guilford is said to be of or after the bust that Sir Pavlos Prosalentis (1784-1837) sculpted posthumously in 1827. This bust was destroyed by German fire-bombing of Corfu in 1943 and there is no photograph of it. None of the surviving pictures and sculptures of our Guilford has the inner characterisation which is disclosed in the printed image. In this face, we surely see one who saw himself as...

“A man despised and rejected of men, a man of sorrows and acquainted with grief...”
[Isaiah 53:3-8 *New King James Version Bible*]

It is thus that “the sins of the parents are subtly visited upon the children” (*Exodus* 20:5). If this informed supposition is correct, then it must be that this image was created by someone acquainted with our Guilford towards the end of his life. It would seem likely that sketches from life were made as would disclose the face of one with such sorrowful memories inwardly conferred.

This implies a man of escapist fantastical imaginations. Perhaps, this is why, subconsciously, our Guilford had the support of George IV (1762-1830), for that Regent and King was also an indulgent fantasist and very prone to escapism– hence, for example, his extraordinarily brilliant Brighton Pavilion and his succumbing, alas, to gluttony. So, if we consider our Guilford in the context of his – perhaps subconscious – escapism and fantasism, perhaps we find keys to his visions and genius.

In his childhood and early manhood, he would have had an in depth classical education which would have included the ancient poets, most particularly, in ancient Greek, the epic poetry of Homer. This would have given a sensitive and unhappy child much escapism and fantasist relief from familial unhappiness. In the last years of his life, this was to revisit him, but with a severe and last blow of disappointment; all which may have brought about his

premature death from stomach ailments – which may have been stress-induced ulceration – incurable and giving him much pain.

Later, his ‘escape’ to Ceylon – a fantasist’s island par excellence – enabled his significant administrative achievements there. This very obvious success would have justified his escapism and fantasism to him; that is to say, as useful assets in his chosen day to day life.

Also, our Guilford and George IV loved dressing up (!) in, sometimes, bizarre and – in the case of the former – ancient Greek costume. And, as both grew older, their inclinations to do so became more emphasised and extreme. For Guilford, his own personal passage to the world of Ancient Greece – and transposing it into the then and now modern era – was the apogee of all his inner inclinations, which in his ordinary life and community became, and would have been seen as eccentric in the extreme.

But these eccentricities were found to serve the very highest of purposes and achievements, such as – the re-establishment of the Greek language as the first and foremost language of use throughout the new Greek State; the establishment of the Ionian Academy as the first Greek university of the modern era; the establishment of scholarships for very many promising Greek students, whom he was to identify as specially gifted – in which respect he was proved right in that many of these, his ‘scholars’, became either professors in his university or active in the public institutions of modern Greece; his own library collection of rare manuscripts and early books about Greece which, despite the provisions of his will, wherein it was stated that such were to be given to his university, were sold to the British Library.

But with this latter misstep and other twists of fate, this remarkable collection of books and manuscripts escaped destruction of the Corfiot ‘Guernica’ – that is, the German terrorist fire-bombing and brutal atrocity occupation of the island which took place on the 13th September 1943, after the Italian surrender to the Allies. The Germans, having destroyed many historical buildings, in its bombing of the Old Town of Corfu, finally occupied the island on the 27th of September 1943. Corfu was eventually liberated by British troops on the 14th of October 1944.

“The pen is mightier than the sword.”
[Edward Bulwer-Lytton from his historical play *Cardinal Richelieu* (1839)]

“Imagination is more important than knowledge, for imagination contains the whole world.”
[Albert Einstein’s quote in an interview with George Sylvester Viereck, “What Life Means to Einstein”, *Evening Post* (26 October 1929)] Corfu, 8 September 2023.

THE NEED FOR FURTHER PORTRAITS OF GUILFORD

By Megakles Rogakos, MA MA PhD



Detail of *Guilford's Stole* of 2023 by Diane Katsiaficas.
Courtesy of the Corfu Heritage Foundation, Corfu.

Philhellenism – the admiration of Hellenicity – is a unique phenomenon that focuses exclusively on the culture of Greece. There are Philhellenes all over the world. Their common denominator is the inheritance of the Grecian mind-set and culture according to the famous inclusive definition of Isocrates, “Greeks are those who partake in our education or share our common nature” (Isocrates, *Panegyricus* 4.50). Today it is institutionally represented by the heads of classical studies chairs in international universities and foreign archaeological schools in Athens – America, Australia, Austria, France, Canada, Denmark, Georgia, Germany, Holland, Ireland, Italy, Norway, Sweden, Switzerland and Finland.

Guilford was and remains a leading Philhellene. Testimonies of his contemporaries present him as having an emphatic philhellenism, which prompted him to declare sometimes that he was Greek and not merely a philhellene and sometimes that he differed from his fellow countrymen that in England declared themselves as half Greek. So it was that he would sign as an “Athenian citizen” and would never remove the ring with the Athenian owl that was donated to him by the Philomuse Society of Athens (Nikolaos K. Kourkoumelis, *Education in Corfu during the British Protectorate – 1816-1864*, Athens 2002:155). In addition, his ancient togaesque university garb – despite the derisive comments caused by circles of the British civil service of the protectorate – gave prestige to the Ionian Academy and ushered it on the base of a unique university community in the European area. Thus it is that Guilford was and still is esteemed and praised by all cultured Greeks. His philhellenism was known throughout the 19th century, which was the era covered by portraits of him as were executed in his lifetime – that is, from 1790 to 1883. In fact, the endurance of his fame is such that portraits of him created after his death outnumber even those created during his lifetime. The portraits fall mainly into two categories – the first showing him in aristocratic attire and the second *all’antico*, in the manner of the ancients.

From the 20th century until today, however, the name Guilford – for the vast majority of residents mainly of Athens and Corfu – is nothing more than memorialisation merely by streets, as such carry his name in those two cities! Unfortunately, numerous other Philhellenes have suffered similar depreciation. For Guilford in particular, however, it is of huge importance to keep his memory alive – apart from anything else as an example to others – so that, somehow, and as adapted to the modern era, they may follow in his footsteps. Let it be known that thanks to him the modern Greek language is spoken.

The conquest of the Byzantine Empire by the Ottomans in the middle of the 15th century resulted in the sudden interruption of the intellectual life of Hellenism in general

and especially of its educational life (Ioannis K. Vogiatzidis, “The gap in the spiritual tradition of the Greek people” in *Historical Studies*, Thessaloniki: Aristotle University 1933). The main reasons were the flight of almost all Greek scholars to Western Europe, the withering of the intellectual centres of the Byzantine Empire, the serious decrease in the population of the urban centres, the great decline of all economic activity and the impoverishment of the populations and the demographic changes that occurred in the conquered areas due to the flight of the local people and the settlement by Turkish or Slavic populations (Konstantinos K. Hatzopoulos, *Greek Schools in the Period of Ottoman Rule 1453-1821*, Thessaloniki: Vaniias 1991). In the Ionian Islands during Venetian rule, the official language was no longer Greek, but Italian (in Venetian dialect). The local elite and townspeople preferred the language of the conquerors, with the result that Greek was self-taught only by the inhabitants of the countryside! The recognition of modern Greek as an official language in the Ionian Islands was established during the British Protectorate with the Constitution of 1817 (articles 4-6) and with the decisive contribution of Guilford. The use of the modern Greek language is due to him and he defended, more than the members of the Senate, its predominance in *the Ionian Academy*, which is the first Greek university of the modern era as founded by Guilford in Corfu, before Greece gained its independence. Guilford always considered the main goal of his Academy to be the progress and dissemination of the modern Greek language (Angelomatis-Tsougarakis, *The Ionian Academy*, Athens: Mikros Romios 1997:76). With his teaching staff benefited Greece, reforming its education in the best possible way!

The beginning of the unjust languishing of appreciation of Guilford’s hindsight can be traced to the unexpected fate of his statue created by Kosmas Apergis in 1883, which was sculpted to be placed alongside Adamantios Korais at the propylaea of the National University of Athens (Nikos-Dimitrios Mamalos, “The Adventures of the Statue of Guilford” in *Portoni*, Summer 2020, pp 50-53). Although the sculptor had emerged as the winner of the competition, the Senate considered the final work unsuitable to be exhibited where it was intended to be. Instead it decided it would be better to set it up in Corfu. And there, however, a majority of the advisory committee (which included the artists Charalambos Pachis, Antonios Villas, Angelos Giallina and Vikentios Bokatsiampis), underestimating the artistic value of the work, decided to judge it as of average artistic value and agreed to its public installation only if the place found for it were “not very ostentatious”! Retrospectively, by today’s criteria, this particular negativism comes to the detriment not so much of art but of history more broadly. When cultural heritage is at stake, petty and envious differences should be put aside. Cultural universality should prevail.

Incidentally, it is worth being aware that a marble bust of Guilford created in 1865 by Ioannis Kossos (1822-1875), after the original version by Sir Pavlos Prosalentis, adorns the auxiliary stairwell of the National University of Athens.

It is surprising that on the 100th anniversary of the Ionian Academy, in 1924, no known celebration ever took place! Of course, all of Greece was then recovering from the consequences of the ‘Asia Minor Catastrophe’ of 1922. However, on the occasion of the 200th anniversary, when the Ionian University is expected to make leaps in extroversion and innovation, the creation of further portraits, even non-material ones, of Guilford should be seen as a critical and imperative need for Greece to honour its supreme admirer and cultural preserver and promoter.



Ioannis Kossos (Tripoli, 1822-1875).
Bust of Frederick North after Sir Pavlos Prosalentis, 1865.
 Marble, 73 x 60 x 33 cm.
 Courtesy of the National and Kapodistrian University, Athens.

PORTRAITS
 OF GUILFORD



- 1 Hugh-Douglas Hamilton (Ireland, 1740-1808).
Portrait of Guilford, 1790, Rome.
- 2 Jean-Auguste-Dominique Ingres (France, 1780-1867).
Portrait of Guilford, 1815, Rome.
- 3 Charles-Joseph Halmandel (England, 1789-1850).
Portrait of Guilford after Ingres, 1815, Rome.
- 4 William-Thomas Fry (England, 1789-1843).
Portrait of Guilford after John Jackson, August 1817.
- 5 Edward Orme (England, 1775-1848).
Portrait of Guilford, 1 May 1818, London.
- 6 Ioannis Kalosgouros (Corfu, 1794-1878).
Bust Portrait of Guilford after Pavlos Prosalentis, 1827.
- 7 Pietro Mancion (Italy, 1803-1888).
Portrait of Guilford, c. 1830, Rome.
- 8 Petros Pavlidis-Minotos (Ioannina, 1800-1862).
Portrait of Guilford, c. 1846, Athens.
- 9 Periklis Skiadopoulos (Greece, 1833-1875).
Portrait of Guilford after Pavlidis-Minotos, c. 1873.
- 10 Spyridon Prosalendis (Corfu, 1830-1895).
Portrait of Guilford after Skiadopoulos, 1882, Athens.
- 11 Kosmas Apergis (Tinos, 1836-1898).
Statue of Guilford, 1883, Athens.
- 12 Anonymous (England).
The late Earl of Guilford in his Greek College Dress, c. 1830, Corfu.

Hugh-Douglas Hamilton
(Ireland, 1740-1808)

Portrait of the Hon. Frederick North, Later 5th Earl of Guilford, in Rome, 1790.

Graphite, pastel and gouache on paper mounted to canvas, 95 x 68 cm.

Courtesy of the National Gallery of Art, Washington DC, USA.

This picture of the young Guilford encapsulates the romantic vision of Rome. The sitter is positioned in the heart of the Roman Forum, centre of ancient Rome and home to the city's most impressive temples and monuments. He stands, resting his hand on the wall before the Temple of Saturn (497 BC), with its familiar columns of the Ionic order, an icon of ancient Rome's architectural heritage from Greece. In the distant background can be seen the Basilica of Maxentius (306-312 AD) and the Colosseum (72-80 AD). To Guilford's right rests a broken fragment from the entablature of the nearby Temple of Vespasian (80s AD). Its sculpted representations include instruments of sacrifice: from the left to the right appears the horn of the bucranium hung with rope on the temple, the ceremonial jug containing the wine to be sprinkled on the head of the animal just prior to its sacrifice, the sacrificial knife for cutting it up and the *patera* (shallow plate) for holding the wine. Aged twenty-four, this is the earliest known representation of Guilford. His gaze seems to be lost in the reverie of the Classical world, of which he was so fond. He wears a blue tailcoat and holds, with his bare right hand, his hat and with his left hand his other, unworn, glove.



Jean-Auguste-Dominique Ingres (France, 1780-1867)

Portrait of Frederick North, Earl of Guilford (1766-1827), 1815, Rome.

Graphite on paper, 21 x 17 cm.

Courtesy of Art Gallery of New South Wales, Sydney, Australia.

Jean-Auguste-Dominique Ingres (1780-1867) was a French Neoclassical painter. Although he considered himself to be a painter of history in the tradition of Nicolas Poussin and Jacques-Louis David, in whose studio he studied, it is his portraits, both painted and drawn, that are recognised as his greatest legacy. He was profoundly influenced by past artistic traditions and aspired to become the guardian of academic orthodoxy against the ascendant Romantic style, exemplified by Eugène Delacroix and Théodore Géricault. Following the fall of Napoleon in 1815, Ingres found an enthusiastic clientele among the English tourists in Rome, who had flocked back to the city liberated from French rule. One tourist after another beat a path to his door wanting their portrait drawn. The first Englishman to sit to Ingres was Frederick North (1766-1827), 5th Earl of Guilford and youngest son of Lord North, prime minister to George III. He was an engaging eccentric portrayed with a penetrating eye for his quickness of mind. Ingres made several drawings of Guilford, whose spare but lively descriptive pencil line impressed his sitter. One of these is in the Art Gallery of New South Wales, Sydney. A passionate philhellene and linguist, North travelled widely and lived much of his life abroad. After a stint as governor-general of Ceylon (1798-1805), he led the campaign to establish the Ionian University at Corfu, becoming its first chancellor in 1824. When Guilford retired to London a few years later, he amused his friends by going about in academic robes, or turning up to dinner wearing the vestments of an archbishop of the Orthodox church, to which he was a convert. At the time of this work Ingres was unquestionably at the height of his powers as a graphic portraitist [Dr Mark Stocker, Curator, *Historical International Art* - April 2018].



Charles-Joseph Hullmandel
(England, 1789-1850)

Portrait of Frederick North, 5th Earl of Guilford (1766-1827), after Ingres, 1815.

Etching on paper, 25 x 20 cm.

Courtesy of The Metropolitan Museum of Art, New York, USA.

Invented in Bavaria in 1796, lithography was still a new medium when Charles-Joseph Hullmandel (1789-1850), an English printmaker, enthusiastically took up the process in Munich and set up a printing press in London in 1818. This lithographic *Portrait of Frederick North, Earl of Guilford* is an early one in the history of the medium and was printed between 1818-1827, after the original drawing by Jean-Auguste-Dominique Ingres (1780-1867). As lithography could produce numerous high-quality copies of an original, it was significant in the development of popularising obscure yet significant works, like this one, for a wide audience.



William-Thomas Fry (England, 1789-1843).

*Portrait of Frederick North, 5th Earl of Guilford (1766-1827),
after John Jackson, August 1817.*

Stipple engraving on paper, 38 x 33 cm.

Courtesy of the National Portrait Gallery, London.

The British artist John Jackson (1778-1831) was a prolific and successful portrait painter. Aristocratic patronage enabled him to attend the Royal Academy School, where he befriended David Wilkie and Benjamin Haydon. At Castle Howard, residence of the Earl of Carlisle, he could study and copy from a large collection of paintings. His watercolours were judged to be of uncommonly excellent quality. He was elected full member of the Royal Academy in 1817. The same year William-Thomas Fry (1789-1843) one of the earliest engravers to experiment with steel plates, created the portrait of Guilford after a, now lost, original painting by Jackson. The portrait conveys the sitter's solemnity at the age of fifty-one. He wears a riband from shoulder to hip under his coat; a ceremonial acknowledgement of high achievements. It is worth noting that to the right side of Guilford is an accumulation of books, signifying his love to literature as a man of letters. The spine of the flat book inscribed "Greece", the ultimate object of his lifelong philhellenism, is most likely a volume from William Mittford's best known work, "The History of Greece" (1784-1810). Guilford is positioned in a typical Grecian landscape, against a rocky terrain descending to a glimpse of the calm Mediterranean Sea in the distance. Atop the rock the ghostly presence of an abstract draped figure from Classical times rises from the ground as an enlivened sculpture fragment from the glory of ancient Greece.



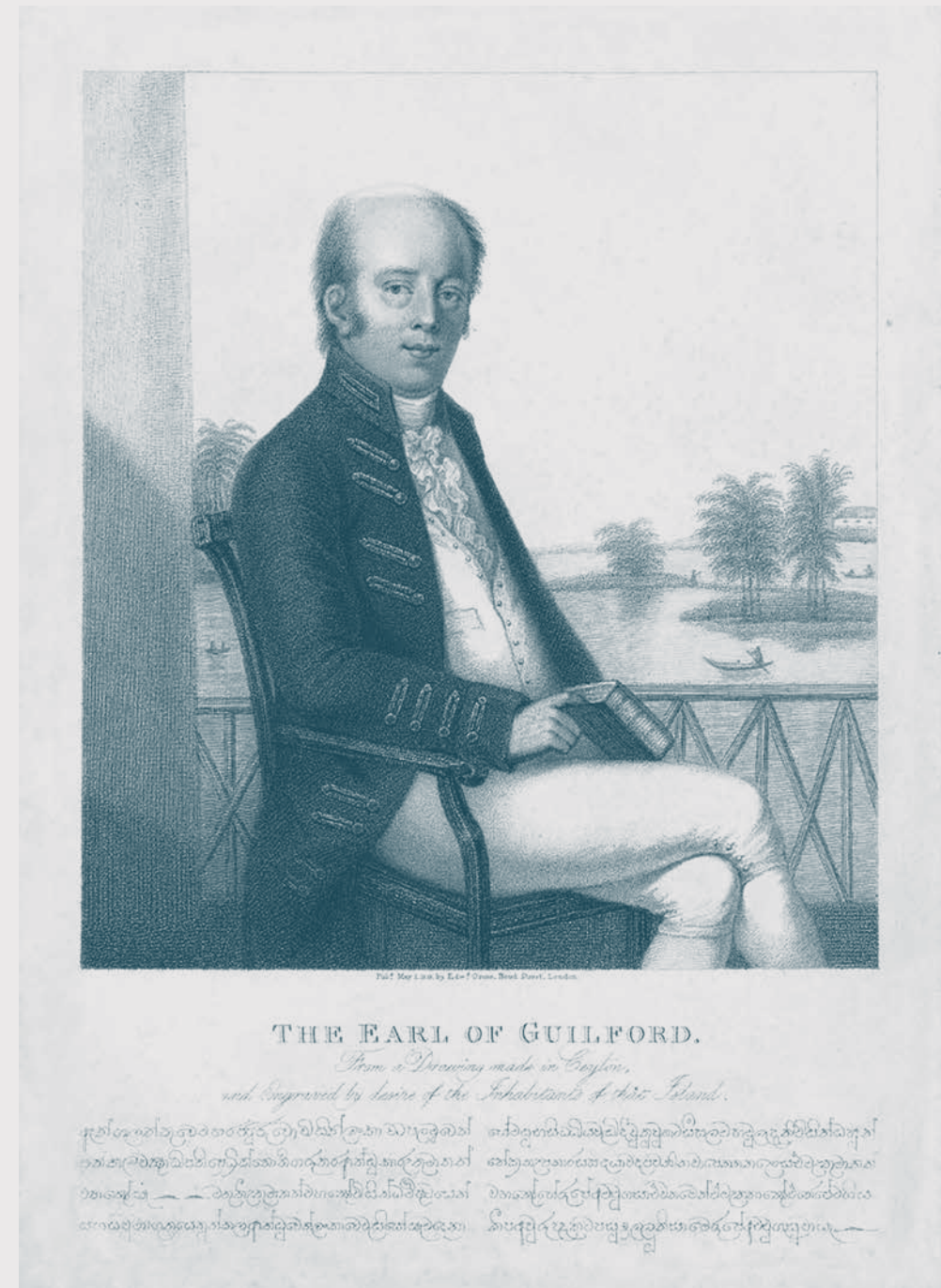
Edward Orme (England, 1775-1848)

Portrait of Frederick North, 5th Earl of Guilford (1766-1827), 1 May 1818, London.

Stipple engraving on paper, 35 x 25 cm.

Courtesy of the National Portrait Gallery, London.

The legend reads “From a Drawing made in Ceylon, and Engraved by desire of the Inhabitants of that Island.” Then follows text written in Sinhalese: “The King of England to Ceylon, for the benefit of its people and for the development of the people and the country, appointed Lord Frederick North as the Honourable Governor. The noble King appointed him after one year at the request of the people of Ceylon. The seal of the King shows his approval. Sri Vikrama Rajasinha, King of Kandy.” During his Ceylon administration (1798-1805), Guilford contributed improvements in various areas of public life, including building, draining, mining, the creation of canals, the formation of a battalion of infantry made up of Madras sepoy and the introduction of vaccinations against smallpox (Add MS 88900/2/11). Here he is sitting in an armchair on a balcony overlooking the bank of the Kelani River in the capital Colombo. He wears a gold embroidery coat that befits him as Governor and sits holding a book on his lap on his lap. The book was, most likely, one about Ceylon.



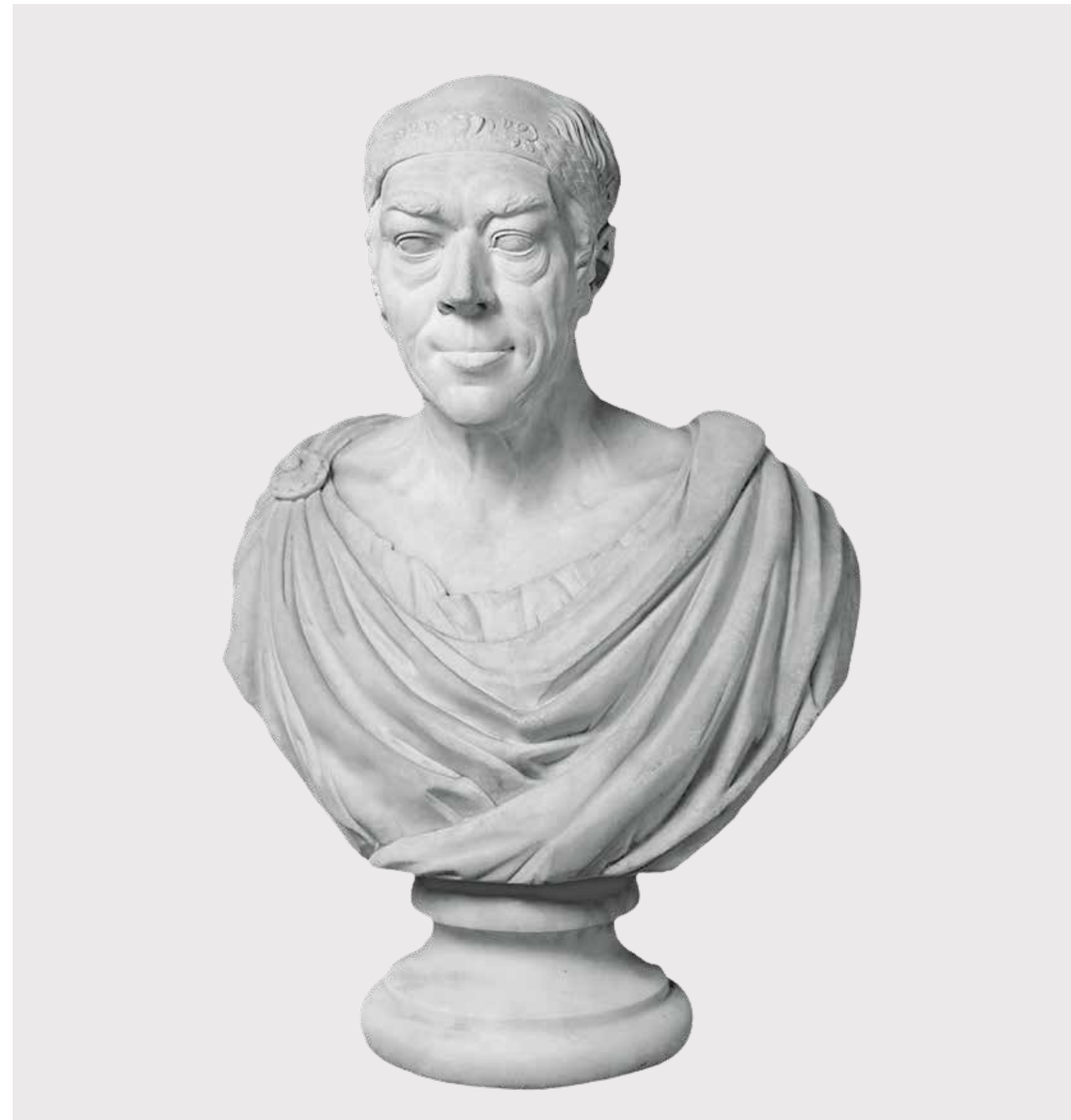
Ioannis Kalosgouros (Corfu, 1794-1878)

Bust of Frederick North, 5th Earl of Guilford (1766-1827), after Pavlos Prosalentis, 1827.

Marble, 90 x 63 x 61 cm.

Courtesy of the National Gallery - Alexandros Soutsos Museum, Athens.

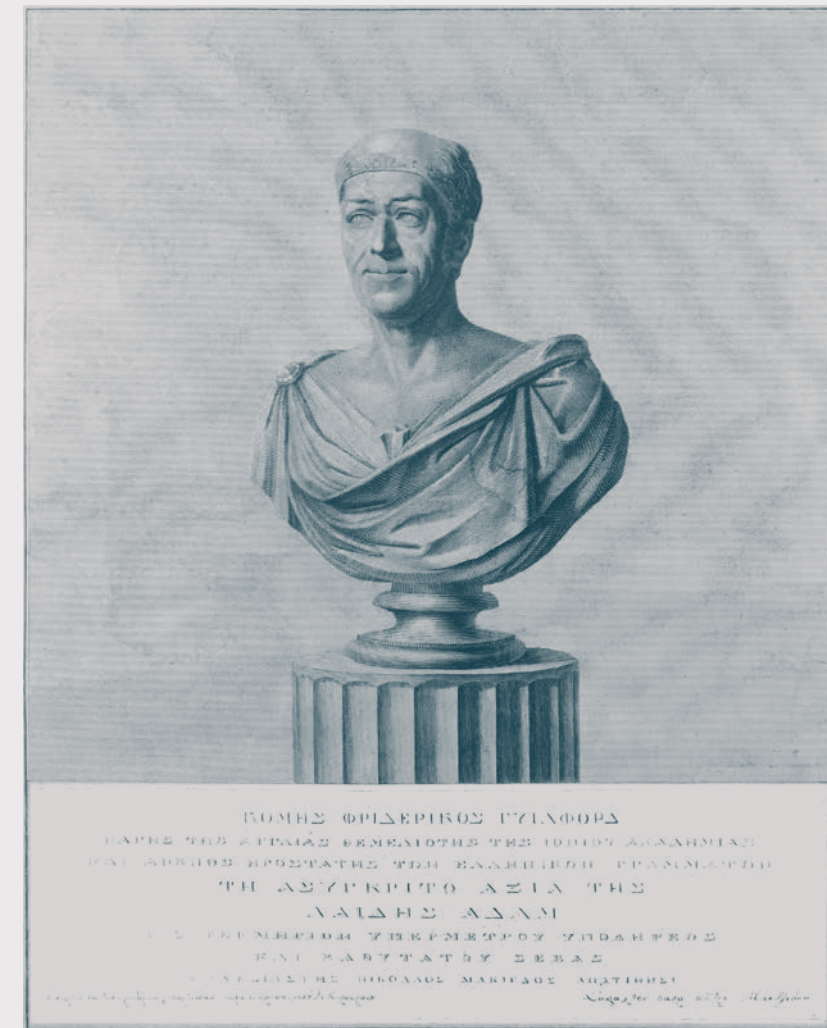
Ioannis Kalosgouros belongs, along with Pavlos Prosalentis the Elder and Dimitrios Trivolis-Pieris, among the Ionian island artists who revived the art of sculpture there, creating the first works of modern Greek sculpture. The bust of the great Hellenist and Philhellene Frederick North, Earl of Guilford (1776-1827), who in 1824 founded the Ionian Academy on Corfu and with whose financial assistance a number of Greeks studied abroad, was made in the year of his death, 1827, initially by Prosalentis, on commission from the society of the professors of the Ionian Academy. Kalosgouros then made a similar bust on his own initiative, more than life-size, which was nearly an exact copy of the one by Prosalentis. When the latter was requested in Athens, it was replaced by the bust of Kalosgouros. But its base, with its inscription composed by the distinguished scholar and colleague of Guilford Christoforos Filitas, stayed at the Ionian Academy and on it was placed Prosalentis' work, which was destroyed by the bombing of 1943. The sitter is depicted wearing the specially designed ancient-style uniform of the Lord of the Ionian Academy, fastened on his right shoulder by a brooch. His mature age is expressed by the wrinkled cheeks and the stringy but at the same time rather loose neck while his gaze is fixed, in keeping with the neoclassicist model, his eyebrows heavy and lips fleshy, with a slight smile. The thin hair on his head is framed in relief by a decorative band with an owl in the centre, the symbol of education. The imposing rendering of the figure expresses self-confidence and satisfaction and stresses the Earl's dynamic personality. (Tonia Giannoudaki. *National Glyptothek - Permanent Collection*. Athens, GR: National Gallery – Alexandros Soutzos Museum, 2006, p.30).



**Pietro Mancion
(Italy, 1803–1888)**

Portrait of Frederick North, 5th Earl of Guilford (1766–1827), c. 1830.
Etching on paper, matted and glazed in gilt wood frame, 45 x 36 cm.
Courtesy of the Corfu Reading Society, Corfu Old Town.

The creator of the present *Posthumous Portrait of Guilford* is largely unknown – one Pietro Mancion, born in 1803 in Ragusa and active in Rome, where he died in 1888. He modelled the portrait based on the famous marble bust of 1827, the year of his death, by Pavlos Prosalentis (1784–1837). Guilford looks off with the authority of a Lord / Rector and is dressed classically as a Doctor of Law, after a design by Prosalentis himself. According to a description in his letter to his sister Anne, written from Otranto on 1 June 1824, he wears a fleshy white tunic and above it a purple robe that holds a gold flower-shaped buckle on the shoulder. A distinctive accessory is the archaic way that keeps the rich side crown of his head steady. He characteristically writes: “However, instead of Odysseus’ hat, I wore around my head a narrow black velvet ribbon embroidered on the front with gold laurel leaves and a golden owl” (British Library, Add. MS 61983, p. 129).



Petros Pavlidis-Minotos
(Ioannina, 1800-1861)

Portrait of Frederick North, Earl of Guilford, c. 1846.

Lithograph on paper, 5 x 5 cm.

Courtesy of the Library of the Hellenic Parliament, Athens.

Petros Pavlidis-Minotos was a professor of oil painting at the National Technical University of Athens between 1854-1862. His painting specialised on portraiture, distinguished by its academic idiom. With painting studies in Italy and knowledge of the painting trends of Paris and Munich, he was clearly influenced by the Ionian School, discerned by fine design and characterised by lyricism. This portrait reveals the hallmark of Ionian portraiture, as it developed during the period of its prominence by Nikolaos Koutouzis (1741-1813) and Nikolaos Kantounis (1767-1834), and was preserved by their descendants, to whom Pavlidis-Minotos belongs. This is a half-length figure of Guilford. The gaze turns away from the viewer serenely towards the left. His eyes are fixed and his lips are sealed. He wears an official dress – a European jacket, a shirt with high neck and a cravat. The opening of the jacket reveals a sash with the badge of the Knight Commander of the Order of St Michael and St George. The star of the Knight Grand Cross distinctly adorns the lapel of his jacket. Finally, a magnifying glass pendant hanging on neck cord evokes his widely known love of studying closely ancient Greek manuscripts. Pavlidis-Minotos benefited from the new lithographic presses brought to Nafplion by Kapodistrias from Paris, and from the experienced contribution of Bavarian artists to the art of lithography. He was distinguished in this form of art and made two lithographs on the subject of Kapodistrias (Corfu Reading Society and Municipal Historical Library of Zante).



Periklis Skiadopoulos
(Koroni, 1833-1875)

Portrait of Frederick North, Earl of Guilford, c. 1873.

Etching on paper, 25 x 20 cm.

Courtesy of the George Ch. Sourtzinis Collection, Corfu.

Periklis Skiadopoulos was one of the most skilled Greek printmakers, having studied woodcut in Athens, Paris and London, and known for the quality of his work [John Bolis & Dimitris Pavlopoulos, *Greek Printmaking, 1843-1915*. History – Dictionary of Printmakers, Athens 2012, pp 59-62]. For his woodcut for the posthumous *Portrait of Frederick North, 5th Earl of Guilford*, published in the “Attic Calendar of the Year 1874” in 1873. Skiadopoulos used the relevant 1846 lithograph by Petros Pavlidis-Minotos as a prototype. Evidence of this reference is the preservation of the neck cord although the present composition does not include the magnifying glass pendant. The technique, as exemplified in this particular woodcut, has reached its peak, masterfully showing, as it does, even the minutest engraved detail.



Spyridon Prosalendis (Corfu, 1830–1895)

Portrait of Frederick North, 5th Earl of Guilford (1766–1827) after Periklis Skiadopoulos, 1882.

Oil on canvas, 100 x 80 cm.

Courtesy of the National Historical Museum, Athens.

Spyridon Prosalendis is an important representative of this artistic family – son of the painter and sculptor Pavlos the elder and father of the painters Emilios and Pavlos the younger. He took his first painting lessons at the art school founded and directed by his father in Corfu and completed his studies at the Accademia di Belle Arti di Venezia, graduating with first prize. After a rather long stay in Venice he returned to Corfu, while in 1865 he was appointed professor of painting at the Athens School of Fine Arts and settled in that city. After a short period of teaching he resigned and returned to Venice, where he was awarded at the city's International Exhibition. In 1870, at the urging of King George I, he permanently settled in Athens and undertook the decoration of the chapel of the old palace, while in 1876, with the establishment of a second painting chair at the School, he was again appointed professor, remaining in this position until his death. Primarily a portrait painter, he depicted various personalities, as well as fighters of the Greek Revolution, combining academic style with realistic rendering. To create the posthumous *Portrait of Frederick North, 5th Earl of Guilford* of 1882, he used as a prototype the relevant woodcut by Periklis Skiadopoulos. His painting bears the clear hallmarks of the Ionian School – fine design with a lyrical atmosphere. This picture also reveals the typical features of Ionian portraiture – the size of the figure, the position of the body, the expression of the character and its declared identity are elements developed during the period of its prominence by Nikolaos Koutouzis and Nikolaos Kantounis, and preserved by their descendants, to whom Prosalendis belongs. However, the new trends of the time and his encounter with artistic circles abroad and Athens are evident in this work. The half-length figure of Guilford, seated in an armchair dominates the picture's centre against a dark background. He has a slight inclination to the right, while the gaze turns the other direction away from the viewer. His style is serene and his lips are sealed. He wears an official dress – a European jacket, a shirt with high neck and a cravat. His left hand, resting on the chair's draped back, brings attention to the star of the Knight Grand Cross that adorns the lapel of his coat. His right hand, finding support on his bent knee, supports a leather-bound book, likely on his beloved subject of Greece. The riband, passing from the right shoulder to the left hip, presents on its lower end the badge of the Knight Commander of the Order of St Michael and St George.



**Kosmas Apergis
(Tinos, 1836-1898)**

Statue of Guilford, 1883.
Marble, 175 x 85 x 120 cm.
Courtesy of Boschetto, Corfu.

Crafting the *Statue of Guilford*, Kosmas Apergis faithfully immortalised the highest moment of the official opening of the Ionian Academy at 8.30 in the morning of 29 May 1824. He is formally presented on a throne on a raised pedestal, as Guilford himself mentions, “between Politis and Filitas in the big hall of the Academy, which was packed with all the officials of both genders” (Angelomatis-Tsougarakis 1997:207). He is anciently dressed in a robe fastened to his right shoulder with a gold buckle and wears around his head a narrow black velvet ribbon embroidered on the front with gold laurel leaves and a golden owl. His hand, resting on his knee, holds a book probably about ancient Greece.



Anonymous (England)

The late Earl of Guilford in his Greek College Dress, c. 1830.

Gouache on paper, 27 x 19 cm.

Courtesy of the Spiros P. Gaoutsis Collection, Corfu.

Here Guilford appears as the public remembers him. He wears a simple and lightly coloured garment that resembles both a Roman cassock and a priestly vestment. Above this a purple cloak is fastened with a buckle. Also characteristic is the *cappello saturno* (Saturn hat), known as such because its appearance resembles the ringed planet Saturn, which is a priest's hat with a wide, circular brim and usually a rounded crown worn outdoors by Catholic clergy. Finally, a magnifying glass pendant hanging from the neck cord recalls Guilford's well-known love of closely studying ancient Greek manuscripts. He had been represented thus, with this instrument, at least two more times (see the engraved portraits by Petros Pavlidis-Minotos and Periklis Skiadopoulos). The intense colour on the red ankle boots was probably chosen to attract people's attention.



PORTRAITS OF
 PERSONALITIES
 IN THE CIRCLE
 OF GUILFORD

IV

- 1 Petros Pavlidis-Minotos (Ioannina, 1800-1862).
Countess of Isabella Teotochi Albrizzi (1760-1836), c. 1830.
- 2 Petros Pavlidis-Minotos (Ioannina, 1800-1862).
Count Ioannis Kapodistrias (1776-1831), 1849.
- 3 Sir Francis Chantrey (1781-1841).
King George IV (1762-1830), 1827.
- 4 Sir Pavlos Prosalentis (1784-1837).
Sir Thomas Maitland (1760-1824), 1822.
- 5 Sir Pavlos Prosalentis (1784-1837).
Sir Frederick Adam (1784-1853), 1825.
- 6 Nikolaos Economopoulos (c.1850-1900).
Spyridon Trikoupis (1788-1873), 1825.



Petros Pavlidis-Minotos (Ioannina, 1800-1862).

Portrait of Countess Isabella Teotochi-Albrizzi (1760-1836), c. 1830.

Oil on canvas, 55 x 40 cm. Courtesy of the Corfu Reading Society.

Isabella Teotochi-Albrizzi (1760-1836)

was a famous *salonnière* and intellectual. An Italian of Greek origin, she was born in the summer of 1760, to a father from Corfu, Count Antonios Theotokis, of the famous Theotokis-Kalokardiari branch, and a Venetian mother, the Countess Nicoletta de Vejia. Her father took a personal interest in his daughter's education, choosing notable teachers who taught her Italian, French, Latin and ancient Greek. At the age of 16, after the mediation of her family, she married the middle-aged naval officer and then well-known author of historical treatises Carlo Antonio Marin (1745-1815) from Venice. They had a son, after whose birth they decided to move to Venice. Isabella did not return to her birthplace again, but she made sure to keep it alive in her thoughts and to support in her own way every struggle in pursuit of the freedom of the Ionians. In 1796, having divorced her first husband, she married Count Giovanni Battista IV Giuseppe Albrizzi, with whom she had another son. Her second husband particularly admired Isabella's strong personality and supported the meetings she now organised at Palazzo Albrizzi. At that time, Venice was an important centre of European cultural, social and artistic activity. Isabella soon emerged as a charismatic hostess. Her home became a hangout for people of culture who discussed the new currents and ideas brought by the French Revolution, while she herself was distinguished for her broad education, humour, acuteness and the directness she had with her audience, both as a hostess as well as a writer. Personalities from all over Europe, like Lord Byron, Antonio Canova, Chateaubriand, Madame de Staël, Ugo Foscolo, Goethe, Ioannis Kapodistrias, Andreas Moustoxidis, Mario Pieri, Ippolito Pindemonte and Sir Walter Scott, flocked to her literary salon. After the dissolution of the Republic of Venice, in 1797, she travelled for a long time to other Italian cities as well as to Paris, where she organised literary meetings with people who shared her progressive ideas. In 1807 she published her book *Ritratti (Portraits)*, a series of literary portrayals she composed of men she knew and who frequented her salon, expressing the cosmopolitan ideals of sociability. She died in Venice on 27 September 1836 and her death plunged the intellectual world of Italy into mourning. [www.capodistriasmuseum.gr/persons/isavella-theotoki-albritzi/]. The Guilford Archive for the Ionian Academy in the British Library, London, holds a letter from her to Guilford (Add MS 88900/1/13).



Sir Thomas Lawrence (England, 1769-1830).

Portrait of Count Ioannis Kapodistrias (1776-1831), 1819.

Oil on canvas, 130 x 103 cm. Courtesy of the Royal Collection Trust, Windsor.

Count Ioannis Kapodistrias (1776-1831)

was a Greek diplomat and politician. He was born into an aristocratic family with a political tradition, which is why he was involved in politics from 1803, when he was appointed secretary of the Septinsular Republic – that is, the Republic which was constituted by the seven Ionian Islands. With the occupation of the Ionian Islands by the French he withdrew and joined the Russian diplomatic service. There, he took important positions managing to be distinguished as minister of foreign affairs of the Russian Empire from 1815 to 1822, at which time he was forced to resign owing to the Greek Revolution of 1821. On 14 April 1827 the Third National Assembly of Troezen selected him first Governor of Greece, a position from which he came into friction with local chieftains resulting in his murder on 9 October 1831, in Nafplio, by the brother and son of Petrobey Mavromichalis, in retaliation for the imprisonment of the latter. As Governor of Greece he promoted significant reforms for the restoration of the state's civil administrations, as well as for the establishment of the legal framework of the state, necessary for the establishment of law and order. He also reorganised its armed forces under a unified command.

The present portrait of him was commissioned by George IV to Sir Thomas Lawrence as the most fashionable and greatest portraitist of his generation. It was painted after the Congress of Vienna of 1814-1815, where Kapodistrias was Plenipotentiary for Russia. He was certainly an admirable as well as enterprising character, rising through his own abilities in the service of the Septinsular Republic and Imperial Russia before leading the newly-formed Republic of Greece. The three-quarter length portrait of the sitter faces slightly to the right, seated in an armchair, wearing a fur-lined cloak adorned with the Order of St Alexander Nevski, on his breast. The frontal posture with direct stare, the simple rendering of the eye-sockets, the loose finish and deep shadows of the background are reminiscent of Rembrandt's painting style.



Sir Francis Chantrey, RA (England, 1781-1841).

Bust of George IV (1762-1830), King of the United Kingdom of Great Britain & Ireland, 1827.

Marble, 85 x 80 x 30 cm. Courtesy of the Palace of Saint Michael & Saint George, Corfu.

George IV (1762-1830)

was King of the United Kingdom of Great Britain and Ireland and King of Hanover from the death of his father, King George III, in 1820, until his own death ten years later. At the time of his accession to the throne, he was acting as Prince Regent, having done so since 1811, during his father's final illness. George was described as the "First Gentleman of England" on account of his style and manners. He was bright, clever and knowledgeable, but his self-indulgence and gluttony led him to squander much of his talent. The Regency period saw a shift in fashion that was largely determined by George. He was the greatest royal supporter of art, architecture, music and science. His many legacies include Regent's Park and the National Portrait Gallery. The Duke of Wellington's eulogy, delivered in the House of Lords, praised George's knowledge and talent and called him "the most accomplished man of his age". During his reign a large number of statues of George were erected, which include a bronze equestrian one by Sir Francis Chantrey in Trafalgar Square. Chantrey carved the first version of fifteen similar marble busts in plaster in 1821, the year of his coronation (now in the Ashmolean Museum, Oxford). With Sir Thomas Lawrence's full-length portraits in oils it established the King's official likeness throughout his ten-year reign. It epitomises the sculptor's ability to idealise without losing a resemblance. The King appears both lofty and amiable, cloaked as an ancient field-marshal but wearing one of his own curled brown wigs. George knew that the British considered Guilford a personality presented as an authority on Greek education at the time (Nikolaos K. Kourkoumelis. *Education in Corfu during the British Protectorate – 1816-1864*. Athens, GR: Association for the Dissemination of Greek Letters, 2002:155). Beyond his personal esteem and the value of his friendship, George supported him with invisible actions. He seems to have given him the assurance of the commission of the founding of the Ionian University before May 1819. This explains the bestowing upon Guilford of the degree of doctor of law by the University of Oxford on 25 October 1819. After his accession to the throne, January 1820, George awarded Guilford the title of "Archôn" (*ibid.* 2002:158-159).



Sir Pavlos Prosalentis (Corfu, 1784-1837).

Bust of Sir Thomas Maitland (1760-1824), First High Commissioner of the Ionian Islands, 1822.
Bronze, 85 x 60 x 40 cm. Courtesy of the Palace of Saint Michael & Saint George, Corfu.

Sir Thomas Maitland (1760-1824)

was a Governor of Malta and served as Lord High Commissioner of the Ionian Islands during 1815-1824, with a seat of administration at Corfu. Popularly known as “King Tom”, he was a sound administrator. He established government banks, built roads and lighthouses. Mindful of the importance that the Ionians attached to titled people, he instituted the Order of St Michael and St George, whose honours were to be bestowed on suitable recipients in the Ionian Islands and Malta. To equip the new Order with headquarters as well as to house the Senate and provide a home for the Lord High Commissioner, he commissioned the Palace that still graces the lower Esplanade in Corfu Town. When he died and was buried in Malta in 1824, he was mourned in Corfu with special requiem ceremonies. His bust, made by Prosalentis, is the first in modern Greece to be cast in bronze. Interestingly, an 1817 plaster study of this bust, housed in The Thorvaldsen Museum, Copenhagen, suggests that Prosalentis had sought the advice of his fellow sculptor Bertel Thorvaldsen (1797-1838) for the casting. § Soon after George IV’s award of the title “Archōn” (Chancellor) to Guilford, on 24 February 1820 Maitland requested the Ionian Parliament to make the Senate recognise him, as per his wish, as the unpaid coordinator of all education in the Ionian State. In keeping with this, on 25 March 1820 the Senate appointed Guilford “Archōn” and on 28 March he took office (Nikolaos K. Kourkoumelis. *Education in Corfu during the British Protection 1816-1864*. Athens, GR: Association for the Dissemination of Greek Letters, 2002:160). On 17 May 1821, Maitland decided to endorse Guilford’s original desire to found the Academy in Ithaca, as the birthplace of Odysseus. However, the outbreak of the Greek Revolution upset the island societies and troubled the British authorities. On 4 March 1823, Maitland brought the matter back to the Ionian Parliament, presenting his fears and solutions to the problem. In the arguments he used, he stated that the institution originally envisaged in Ithaca, near the rebel sites, would create increased operational and other problems. For this reason, he proposed Corfu as more appropriate, where the Government was able to cede the Headquarters of the Venetian Superintendent in the Old Fortress (*ibid.* 2002:180). After conferring with Guilford, who considered that the revised views of Maitland were soundly based, at the suggestion of the Commissioner, it was decided on 29 May to open the Academy within the next year, in 1824, in Corfu (*ibid.* 2002:181).



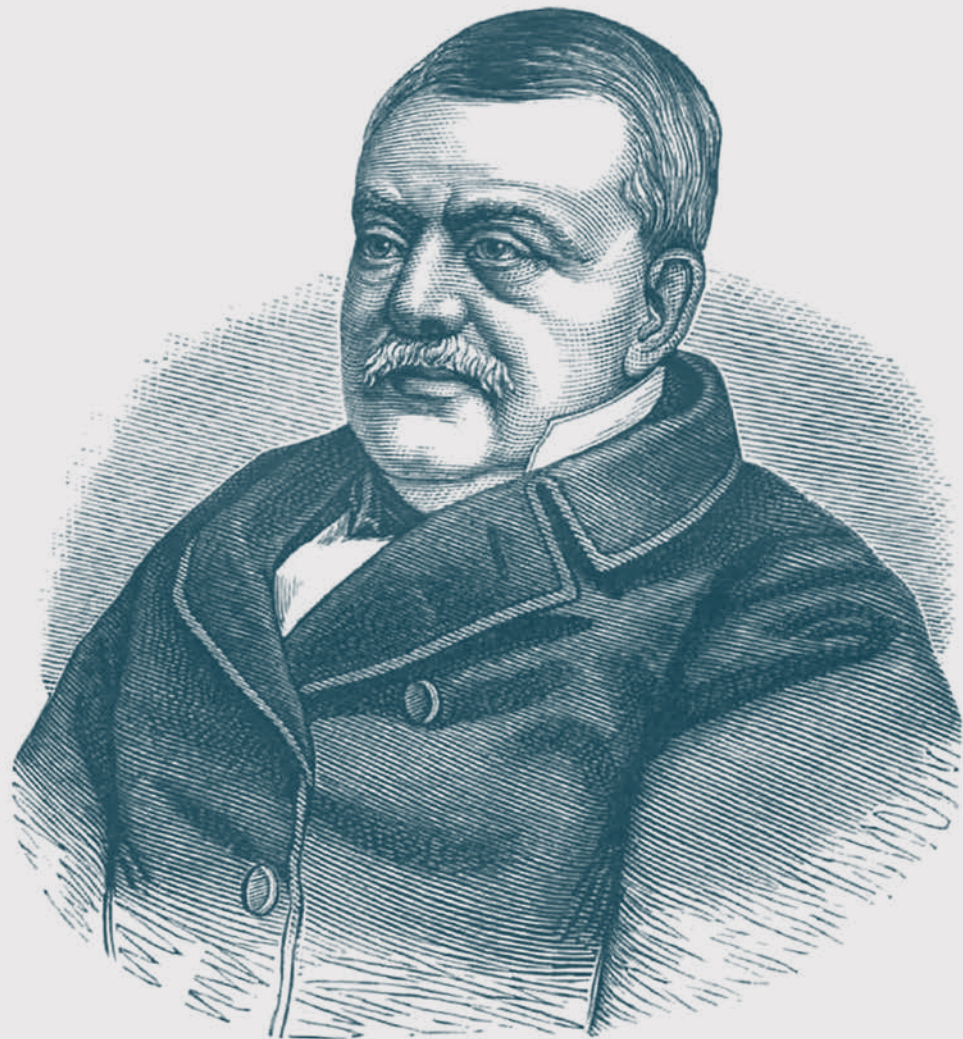
Sir Pavlos Prosalentis (Corfu, 1784-1837).

Bust of Sir Frederick Adam (1784-1853), Second High Commissioner of the Ionian Islands, 1825.

Marble, 80 x 60 x 40 cm. Courtesy of the Palace of Saint Michael & Saint George, Corfu.

General Sir Frederick Adam (1784-1853)

was a Scottish major-general who had taken part in the Battle of Waterloo. Between 1824 and 1832 he became the second Lord High Commissioner of the Ionian Islands. He married the Corfiot Diamantina Palatianou and for her sake built the Palace of Mon Repos. In the *Bust of Adam* Prosalentis emphasises the purely idealistic elements, the heroic expression and the imperial style in a faithful rendition of the classicist ideals. On the bust's pedestal, he presents four reliefs in an order: on the front side Ares, on the right side *Agraios Nómios* (Protector of the Fields), on the left side Athena and on the back the personification of Corfu. These are symbolic figures, in order to highlight the virtues of the subject, his military status, his contribution to the island's agriculture, his wisdom and his love of the island.



Nikolaos Economopoulos (c.1850-1900).

Portrait of Spyridon Trikoupis (1788-1873), Greek Statesman, Diplomat and Author, 1825.

Etching on paper, 15 x 10 cm. Courtesy of the Corfu Heritage Foundation, Corfu.

Spyridon Trikoupis (1788-1873)

was a Greek statesman, diplomat, author and orator. He was born in Missolonghi and was son of a local primate, Ioannis Trikoupis. After studying in Paris and London, he became private secretary to Frederick North, 5th Earl of Guilford, Rector of the Ionian Academy. During the Greek War of Independence, he occupied several important administrative and diplomatic posts. He was a member of the provisional government in 1826, a member of the national convention at Troezen in 1827 and president of the Council of State and Minister of Foreign Affairs in 1832. Otto I, King of Greece, appointed him as his first Prime Minister in 1833. He was thrice Hellenic Ambassador to London (1834-1837, 1841-1843 and 1849-1862), and in 1850 Envoy Extraordinary to Paris. His funeral oration for his friend Lord Byron, delivered in the cathedral of Missolonghi in 1824 was translated into many languages. A collection of his earlier religious and political orations was published in Paris in 1836. He was the author of the *History of the Greek Revolution* (London: Taylor and Francis, 1853-1857). He was the father of Charilaos Trikoupis, also a Prime Minister of Greece.

PORTRAITS
 OF ASSOCIATES
 OF THE IONIAN
 ACADEMY



- 1 Andreas Idromenos (1764-1843),
Archimandrite of the Ionian Academy.
- 2 Athanasios Psalidas (1767-1829),
Honorary Doctor of Philosophy of the Ionian Academy.
- 3 Marios Pieris (1776-1852).
Proposed Professor of Philology at the Ionian Academy.
- 4 Theoklitos Farmakidis (1784-1860),
Professor of Theology at the Ionian Academy.
- 5 Konstantinos Asopios (1785-1872),
Professor of Greek Letters at the Ionian Academy.
- 6 Christoforos Filitas (1787-1867),
Professor of Philology at the Ionian Academy.
- 7 Athanasios Politis (1790-1864),
Professor of Chemistry of the Ionian Academy.
- 8 Andreas Kalvos (1792-1869),
Professor of Philosophy of the Ionian Academy.
- 9 Nikolaos Piccolos (1792-1865),
Professor of Philosophy at the Ionian Academy.
- 10 Andreas Papadopoulos-Vretos (1800-1876),
Librarian of the Ionian Academy.



Periklis Skiadopoulos (Koroni, 1833-1875).

Portrait of Andreas Idromenos (1764-1843), Archimandrite at the Ionian Academy, 1873.

Etching on paper, 26 x 22 cm. Courtesy of the Giorgos Ch. Sourtzinis Collection, Corfu.

Andreas Idromenos (1764-1843)

was born in Parga and studied alongside Akakios Desyllas, who was his uncle, and Agapios Leonardos, a learned monk. In 1791 he was ordained a priest and subsequently studied texts by ancient Greek authors, succeeding in cultivating his philological education. He was appointed archivist and then director of the community school in Parga. His personal assistant was Christoforos Perraivos, through whom he was introduced to the revolutionary plans of Rigas Velestinlis. After all this, Idromenos emerged as the main political advisor of the residents of Parga and Souli in their fight against Ali Pasha. Ali Pasha unsuccessfully invited him to Ioannina, with the ulterior motive of murdering him. When, in 1797, Corfu was captured by the French, he pleaded Napoleon to include the area of Parga under his protection. The events that followed, such as the Fall of Preveza by Ali Pasha in 1798 and the submission of Souli in 1803, disappointed him, who was forced to move to Corfu in 1804, at the invitation of Ioannis Kapodistrias. There he was director of the Hellenic School, while from 1808 he was a member of the Académie Ionienne. In 1824 he was elected honorary professor of Theology at the Ionian Academy, while at the same time he wrote morality treatises, speeches, letters, religious services and odes using archaic meter. Guilford awarded the degree of Doctor of Theology to Idromenos at the opening ceremony of the Ionian Academy on 24 May 1824 (Helen Angelomatis-Tsougarakis, *The Ionian Academy: The Chronicle of the Founding of the First Greek University 1811-1824*, Athens, GR: Little Romios, 1997:207).



Anonymous (Greece).

Portrait of Athanasios Psalidas (1767-1829), Honorary Doctor of Philosophy at the Ionian Academy, 1874.

Woodcut on paper, 26 x 20 cm.

Courtesy of the Corfu Reading Society, Corfu Old Town.

Athanasios Psalidas (1767-1829)

was a Greek author, scholar and one of the most renowned figures of the modern Greek Enlightenment. He was born in 1767 in Ioannina, where he completed ground level education. He continued his studies in the Russian Empire (1785-1787) and in Austria (1787-1795). In 1791 he published his first work, *Real Bliss*, with which he re-established fundamental theoretical positions on the existence of God, immortality, afterlife, freedom of man and the concept of the limits of freedom. During his studies in Vienna, he worked in several Greek editorial companies and printing houses. In 1792, together with the Cypriot Ioannis Karatzas (1767-1798), he published *Love's Results* (1792), consisting of three romantic stories. In refutation of conservative circles, who distrusted his ideas and novelties, he published the work *Moves towards Progress* (1795), where he denounces the entire official spiritual leadership of the Greeks, who, according to his opinion, kept the subjugated Greek people in ignorance and barbarism. In 1796 he returned to Ioannina, where he became the director of the city's most renowned school, the Kaplaneios, and remained at this post for 25 years. During this time he enhanced the school's curriculum by introducing lessons in history, geography, natural sciences, economics and foreign languages. Psalidas also brought with him educational equipment and special instruments in order to teach astronomy and perform a number of chemical and physical experiments. His lessons were not only watched by his students, but also by locals who admired his work. He also equipped the school's library and hired qualified teaching personnel. Moreover, he offered scholarships to the best of his students. He had become one of the most distinguished personalities of city of Ioannina, participating in local courts and councils and being also adviser to Ali Pasha. When armed conflict between Ali Pasha and the Ottoman Empire broke out (1820-1822) he found refuge in nearby Zagori. Thereafter he lived in Corfu, where he became doctor of the Ionian Academy, but he was denied the opportunity to teach because of his progressive ideas. Later he became director of the school of Lefkada, where he died, in 1829.



Anonymous (Greece).

Substitute Portrait of Marios Pieris (1776-1852), proposed Professor of Philology at the Ionian Academy, 1874. Courtesy of the Capodistria Museum, Corfu.

Marios Pieris (1776-1852)

was a poet and author. The scion of a noble Corfiot family, he was fluent in spoken and written Greek, French and Italian. He loved music and the theatre and often attended performances at the San Giacomo Theatre in Corfu. In literature, he singled out as his favourite *Erotokritos* (c. 1600) by Vincenzo Kornaros, a poem in vernacular Greek. He studied at the University of Padua in Italy. He participated in the literary salons organised by Isabella Theotoki in Venice, where he met his future teacher Melchiorre Cesarotti (1730-1808), Ippolito Pindemonte (1753-1828), Vincenzo Monti (1754-1828), Ugo Foscolo (1778-1827) and Lord Byron (1788-1824). In their company, he took his first steps in poetry. He was excited by the news of the occupation of the Ionian Islands by the Republican French in 1797 and decided to return to his homeland, Corfu. He remained there until 1803 and participated in the founding of the Society of Friends, together with Moustoxidis, Arliotis and Kapodistrias and his brother Augustinos. During the same period, he and Moustoxidis were involved in the publishing of the *Gazzetta Urbana* (1802). Kapodistrias valued Pieris greatly and appointed him his personal secretary, while he himself was serving as secretary to the Septinsular Republic. However, he was soon forced to leave for Italy to accompany his friend Maria Petrettini, who was suffering from ill health. From 1804, he visited many cities in Italy, mostly with the aim of studying and publishing his work. His poem *Canzone al Petrarca per la Restaurazione del Regno d'Italia* (1805) helped him secure the position of professor of philology at the Lyceum of Treviso in 1808. He taught history and literature, and, from 1816, seems to have been working at the University of Padua. In 1823, he settled in Florence and began to frequent the Gabinetto Vieusseux, a meeting point for philhellenes. There, he wrote articles for the *Antologia* periodical. In 1824, Count Dionysios Romas told him of Guilford's idea that he should take one of the chairs at the newly founded Ionian Academy. However, the journey home would be delayed by more than ten years. He remained in Italy and devoted himself to study, which resulted in the writing of possibly his most important work, a history of the revolution from 1740-1824. He finally managed to visit Corfu in 1836, and again for a short time the following year. During his second visit, he met Andreas Kalvos and expressed regret that he did not meet Dionysios Solomos (1798-1857), whom he likened to Dante and Petrarch. Once again, he returned to Florence where he lived until the end of his life in 1852. He was interred at the Greek Orthodox Cemetery in Livorno.



Artist signing "H. V." (Greece).

Portrait of Theoklitos Farmakidis (1784-1860), Professor of Theology at the Ionian Academy, c. 1860.

Etching on paper, 15 x 10 cm.

Courtesy of the Corfu Reading Society, Corfu Old Town.

Theoklitos Farmakidis (1784-1860)

was a Greek scholar and journalist. He was a notable figure of the Modern Greek Enlightenment. He was born in 1784 in Nibegler near Larissa, in the Thessaly region of northern Greece. He studied at the Great School of the Nation of Constantinople (1804-1806). After Anthimos Gazis he continued the publishing of "Hermes o Logios" (Hermes the Scholar) with his partner Konstantinos Kokkinakis (1781-1831). He joined the Philikí Etaireía and became an admirer of Adamantios Korais, supporter of Greek independence and critic of the Ecumenical Patriarchate of Constantinople. After the outbreak of the Greek War of Independence, he befriended Dimitrios Ypsilantis. In August 1821, in Kalamata he started publishing the Greek newspaper "Salpinx Elliniki" (Hellenic Trumpet). He took part at the National Assemblies of Epidaurus and Astros and later taught in the Ionian Academy (1823-1825). He was a supporter of the English party and Alexandros Mavrokordatos. During the reign of Otto, he was advisor on ecclesiastical matters and supporter of the establishment of the Church of Greece. He was liberal and tolerant to the different dogmas and became friend with Jonas King (1792-1869), the controversial Protestant missionary in Greece. A strongly pro-West supporter, he was against the Greek involvement in the Crimean War of 1853-1856.



Iason Zochios (Corfu, 1840-1909).

Portrait of Konstantinos Asopios (1785-1872), Professor of Philology at the Ionian Academy, 1873.

Woodcut on paper, 26 x 20 cm.

Courtesy of the Corfu Reading Society, Corfu Old Town.

Konstantinos Asopios (1785-1872)

was a 19th century Greek scholar and university professor from Epirus. He was born into a poor family in Grammeno, Ioannina, and bore the surname Rados. After his father's death, he followed his mother to Ioannina when she found work in the Melas family home. Thanks to his achievements in the letters, he became a scholar of Zois Kaplanis, while later he received from his headmaster, Athanasios Psalidas, the surname "Asopios", which he adopted. Along with his studies, he worked as a private teacher and with the amount of money he collected, he went with Christoforos Filitas to Naples to study medicine, but a health problem forced him to go to Corfu in 1813 for treatment. After his recovery, he returned to Italy, specifically to Venice, where he worked as a translator and later settled in Trieste where, at the urging of the vice-president of the parish, Iakovos Rotas, he worked for five years as a teacher at the Greek school in the city. Thanks to his meeting with Guilford, whom he knew from Ioannina, he studied at his expense at the universities of Göttingen, Berlin and Paris in order to become a professor at the Ionian Academy, which the English nobleman intended to found. Guilford offered Asopios the office of orator and rector for the Academy's first year in 1824. After the death of Guilford in 1827 and the decline of the Ionian Academy that followed, Asopios accepted the proposals of the Greek state and took a position at the University of Athens, serving three times as rector (1843-1844, 1856-1857, 1861-1862). He retired in 1866 due to the serious health problem he had been facing for some time and died in 1872. In addition to *The Soutseia* (1854), his works include a syntax and a grammar as well as an introduction to Pindar.



Anonymous (Greece).

Substitute Portrait of Christoforos Filitas (1787-1867), Professor of Philology at the Ionian Academy.

Courtesy of the Library of the Hellenic Parliament, Athens.

Christoforos Filitas (1787-1867)

was a Greek teacher, scholar, doctor and university professor who lived in the 19th century. He was born in 1787 in Grammeno of Ioannina and completed his first studies at the Kaplaneios School of Ioannina, where Athanasios Psalidas was also his teacher. After completing his studies in Ioannina, he went to Corfu and then to Naples, Italy, together with his friend Konstantinos Asopios. There he studied medicine, succeeding in 1817, at the age of 30, to be declared a doctor. After completing his studies, he initially taught in Trieste at the urging of the vice-president of the Greek parish, Iakovos Rotas. It was then that he met the English Philhellene Guilford, who believed in his abilities and decided to grant him a scholarship to study philology at the University of Oxford. On his way to England in 1819 he first stopped in Paris where he met Adamantios Korais and adopted his positions on the language issue. Then he arrived in England where he stayed for a few months studying Greek manuscripts and prints. Returning to the Greek area via Venice, where he studied the rich Municipal Library, in 1820 he became director of the Lyceum of Corfu. He was nominated for the office of rector and dean for the Ionian Academy's second year of operation, in 1825, the first Greek-speaking university founded by Guilford. After Gilford's death in 1827 and the decline of the Academy, in 1829 he took over as director of the Zakynthos School, in 1840 a teacher at the Corfu High School, at the time when Dionysios Solomos lived there. He also taught in Greek schools of Melenikos in present-day Bulgaria. He was appointed rector of the Ionian Academy in the period 1853-1854 and director of the Mansion of Education in the period 1862-1865. In 1866 he was appointed professor of Greek philology at the University of Athens, but he died in July of the following year in Corfu. Filitas left a rich work, a large part of which remained unpublished. He studied the vernacular and folk songs. His main works are "Grammar of the Greek language" (Corfu, 1827) and "Philological Side Works" (two issues, Athens, 1847). He also translated a number of works and articles such as "Iliou Persis" (Sack of Troy), the 2nd book of the Aeneid, "The defence of the Greek Church recently insulted by Domenico Teixeira", "On the encyclical of Pius IX to the Easterners" etc. Also, in 1843, as a professor of philosophy at the Ionian Academy, he compiled the inscription of the "Douglas Obelisk" in Garitsa, Corfu, referring to the benefactions of the Lord High Commissioner of the Ionian Islands Sir Howard Douglas (1776-1861) in Corfu, as well as the epitaph for the benefactor Dimitrios Karytsiotis (1741-1819) in Trieste. Unfortunately, Filitas' physical appearance is not preserved. The present engraving depicting him was chosen by Elli Droulia, Director of the Library of the Hellenic Parliament, to suggest his form, placing his face, through its absence, in the shadow of history.



Anonymous (Greece).

Portrait of Dr Athanasios Politis (1790-1864), Professor of Chemistry at the Ionian Academy, c. 1880.

Courtesy of the Corfu Reading Society, Corfu Old Town.

Dr Athanasios Politis (1790-1864)

from Lefkada was Professor of Chemistry at the Ionian Academy. Being a student of the School of Tenedos, he studied medicine at the University of Pavia in Italy. Continuing his studies in Paris, he met Guilford and Kapodistrias. Both of them helped him to complete his studies and to procure the necessary equipment for the establishment of a Chemical Laboratory in Corfu. At the same time he studied the method of mutual instruction (*allilodidaktiki métodos*), which he was the first to introduce in Greece and started teaching it in 1819, when he returned to Corfu, where he founded his own school. This method of education is based on the idea of collaboration and shared experience so that student and teacher ‘learn’ mutually although their study goals may be different – thus, it is posited, that students are initiators of their own knowledge’s development. The positive results of this method convinced those responsible for education in the Ionian Islands to implement it in all the schools of the Ionian Islands. For many years, a professor at the Ionian Academy, he taught chemistry, giving a great deal to science in Greece. He translated into Greek the novel *The Last Letters of Jacopo Ortis* (1802) by Ugo Foscolo. It is significant that this novel followed the approach of *The Sorrows of Young Werther* of 1774 by Goethe, which deals with a man’s ‘battle with fate’ and his ultimate self-destruction that is often a theme in ancient Greek tragedy.



Christos Rouseas (1896-1978).

Portrait of Andreas Kalvos (1792-1869), Professor of Philosophy at the Ionian Academy, c. 1960.

Oil on hardboard, 71 x 60 cm.

Courtesy of the Museum of Solomos & Eminent Zakynthians, Zakynthos.

Andreas Kalvos (1792-1869)

was one of the most important Greek poets. He was born in Zakynthos and matured linguistically in Italy (1802-1816). Until 1820 he travelled and lived in Switzerland, England and France. His education and poetic culture were sealed by the personality of the greatest Italian Romantic poet of the 19th century, Ugo Foscolo, who originated in Zakynthos in whose service he worked as a secretary from 1812-1816. Guilford invited Kalvos to teach general philology at the Ionian Academy. In addition to this, he appointed him to organise, record and publish his collection of manuscripts (Nikolaos K. Kourkoumelis. *Education in Corfu during the British Protectorate – 1816-1864*. Athens, GR: Association for the Dissemination of Greek Letters, 2002:205). He was irritable, depressed and misanthropic. He lived alone by choice, always dressed in black and always painted the furniture black. Despite the importance of his work, no portrait of his is preserved and the artists represent him in accordance with descriptions taken from his students. It is known that he was of medium height with a heavy gait, a large head, lively and penetrating eyes, a dark complexion with a strict and idiosyncratic set. It is interesting to see his inner world, which is governed by honesty, philanthropic perseverance, abrupt transitions of style as well as gestures of touchiness. His education was classicist with a tendency to archaism, all of which is reflected in his poetry. His whole poetry is influenced and inspired by the national struggle but also, in some poems, there is an atmosphere of spiritual romanticism, which is expressed by melancholy, cloudy skies and ruins. Unique as a man, his was a special personality without precursors of the nature of his life's journey and without imitators of its course.



Anonymous (Greece).

Portrait of Dr Nikola Piccolo (1792-1865), Professor of Philosophy at the Ionian Academy, 1866.

Albumen print on paper, 16 x 13 cm.

Courtesy of the Corfu Reading Society, Corfu Old Town.

Dr Nikola Piccolo (1792-1865)

was a Greek physician, philologist and writer. He belongs to the leading representatives of modern Greek letters of the first half of the 19th century because of his original studies of ancient authors. He was born in 1792 in Veliko Tarnovo, Bulgaria, and at the beginning of the 19th century settled in Bucharest where he studied at the Academia Domneasca (Princely Academy), under professors Lambros Fotiadis and Konstantinos Vardalachos. At the Academia Domneasca he himself taught the French language, from 1810 for five years, and at the same time he participated in the Philological Society of Bucharest. In 1815 he followed Vardalachos who went to teach together with Neophytos Vamvas at the Greek School of Chios. He taught at this school during the two years 1815-1816. In 1818 he followed Vardalachos to Odessa, where he presented his play *The Death of Demosthenes* (1818) and a translation of Sophocles' *Philoctetes*. He then went to Paris where he studied medicine and was initiated into the Philikí Etaireía (Society of Friends). There he became friendly with Adamantios Korais and met the philhellene Claude Fauriel with whom he collaborated on the collection of Greek folk songs. At the start of the Greek Revolution he was in Paris and worked to support the revolutionaries in Greece with money and supplies. But his actions disturbed the Sublime Porte and so, after pressure from it, he and other scholars were excommunicated from the Patriarchate. In the summer of 1822 he returned to Greece and settled in Hydra where he developed close relations with the elite of the island and especially with the Kountouriotis brothers. Although he was appointed a member of the delegation for the conference of the Holy Alliance in Verona in the fall of the same year, he ultimately did not participate due to his rift with the elders of Hydra. From 1823 and for two years he was the first professor of philosophy at the Ionian Academy of Corfu. In 1824 he published in Corfu the Greek translation of René Descartes' *Discourse on Method* and the translation of part of *The Logic* (1662) by Antoine Arnauld and Pierre Nicole with his own comments. In addition, the same year he published the translation of *Paul et Virginie* (1788) by Bernardin de Saint-Pierre. In 1825 he continued his medical studies in Bologna and Pisa, where he became a doctor in 1829. In 1838 he published *Philomuse Pastimes*, a collection of poems by ancient Greek and earlier Western European poets and editions of ancient Greek texts. Until 1840 he practiced medicine in Bucharest and then lived in Paris. Shortly before his death, in 1863, he published Aristotle's *History of Animals*. He died in Paris in 1865.



Anonymous (Greece).

Portrait of Andreas Papadopoulos Vretos (1800-1876), Librarian at the Ionian Academy,
3 December 1842. Courtesy of the “Echo of the Provinces” newspaper, Patras.

Andreas Papadopoulos Vretos (1800-1876)

was a Greek scholar and bibliographer of the 19th century. He was born in Ithaca in 1800. His father's origin was from Lefkada and he served as the secretary of the administration of the island during the time of the French administration. He studied at the school of Lefkada, and from 1811 his father sent him with his mother to Naples to attend the high school there. He enrolled at the University of Naples, where he graduated with a doctorate in medicine. He was studious and learned Latin, French and Italian. In 1822 he returned with his mother to the Ionian State, which was then under the British Protectorate. There he had the opportunity to meet the British philhellenes, Lords Guilford and Byron. Finally he settled in Corfu where he assumed the position of the first Director of the Library of the Ionian Academy. Guilford's death in 1827 had a dramatic impact on Papadopoulos Vretos' life. The Academy's famous Library, estimated to have housed some 6,000 volumes, was moved to London in the late 1830s, when it was sold at auction by the legal heir, son of Guilford's sister, Lord Sheffield. The inability of the Ionian State to purchase the exceptional collection of books resulted in the end of the term of office of the Librarian, who after his resignation, decided to seek his fortune in liberated Greece from 1832. He published in Nafplion, together with Georgios Rallis, the Greek-French newspaper “Ellinikos Kathreptis – Miroir Grec” (1832-1833), which openly supported the Kapodistrias. He edited a series of documents that prove the correctness of the political choices of Kapodistrias and composed a biography of him. His political choices brought him into conflict with Kapodistrias' political rivals who had prevailed and made him eventually flee to hospitable Russia. In 1844 he married the daughter of the Russian colonel Aleksandr Faydrov and had a son, the well-known journalist Marinos. With the help of Alexandros Sturtzas, he managed to work as a translator at the Ministry of Foreign Affairs of the Russian Empire, in Saint Petersburg. However, life in Russia did not please him and he soon left for Europe. He moved to Paris for two years trying to popularise a bulletproof chest of his own patent. In 1849 he was appointed to the Greek Consulate in Varna, which belonged to the Ottoman Empire, engaged in archaeological excavations and channelled all his energy into writing a study on the history of Bulgaria. A little later he went to Italy where he worked intermittently for the Greek Consulate in Venice until 1855, when he returned for a while to the Ionian Islands. In 1857 he published the volume *Modern Greek Literature*. The loss of his only son, in 1871, shook him and hastened his own death in 1876. He was buried in the native land of his father, Lefkada.

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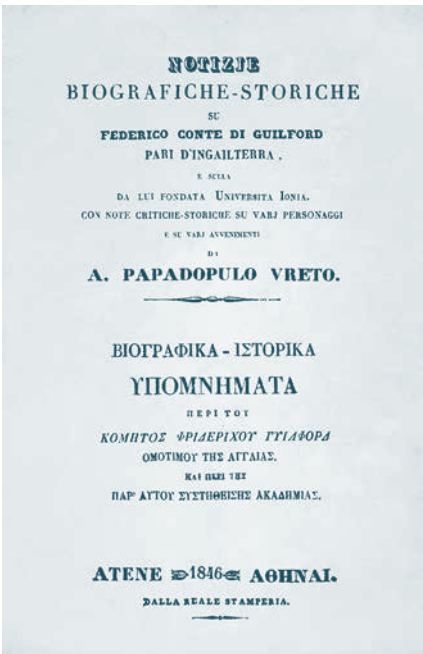
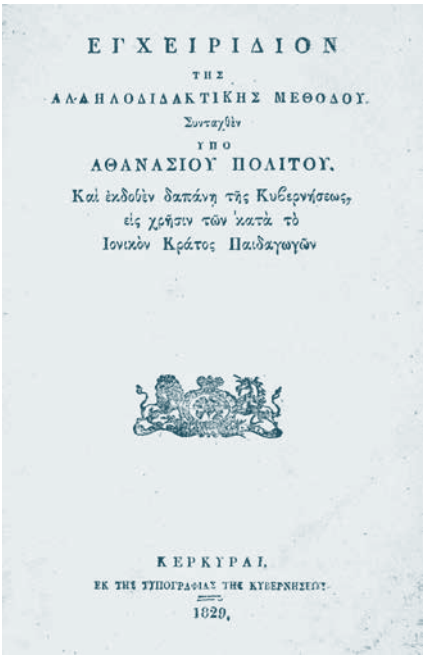
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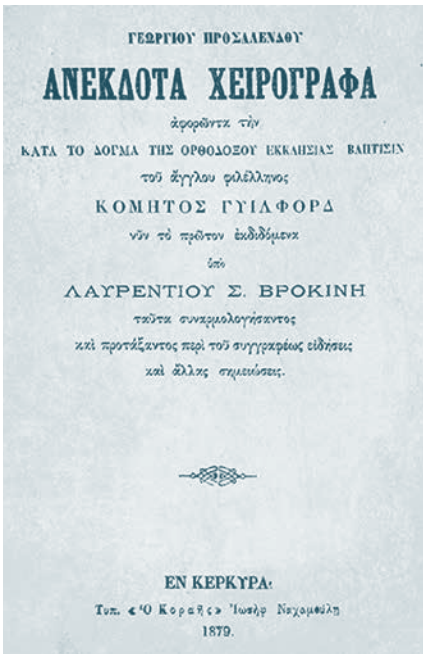
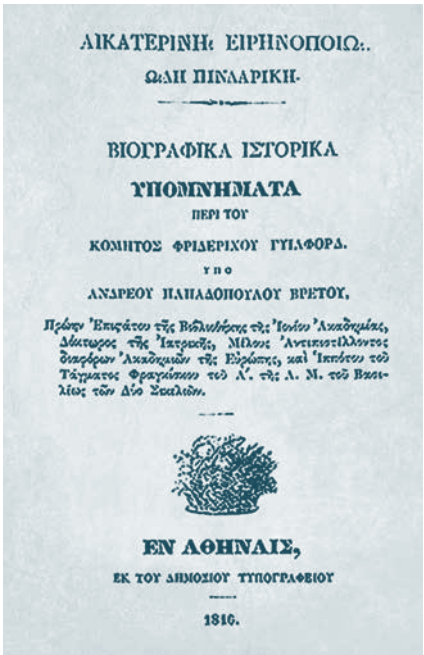
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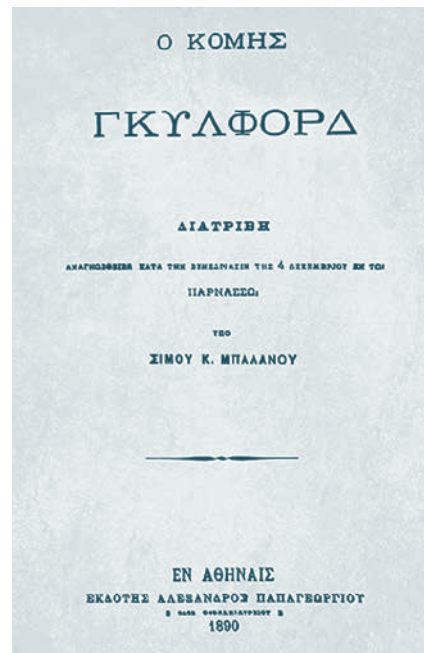
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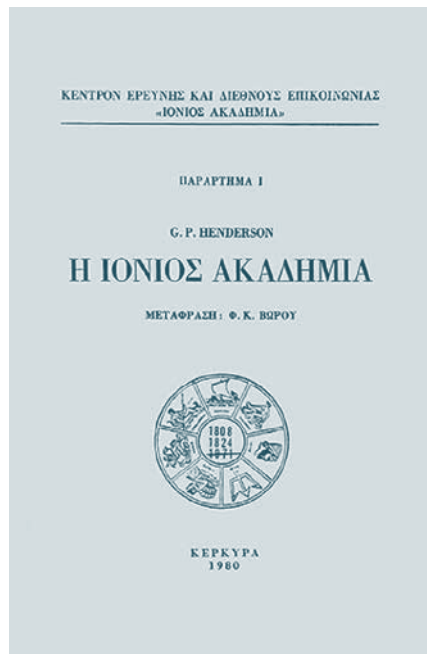
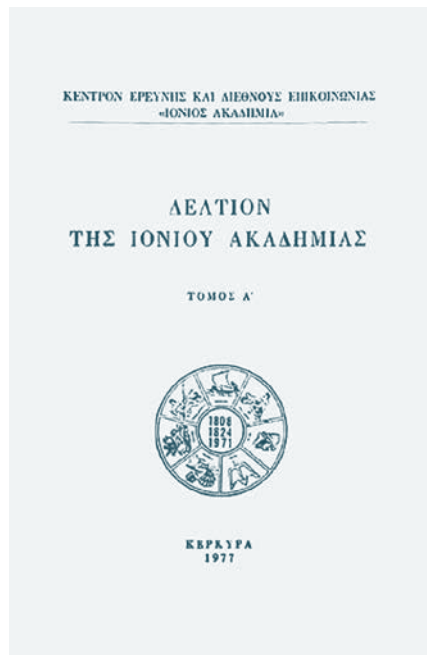
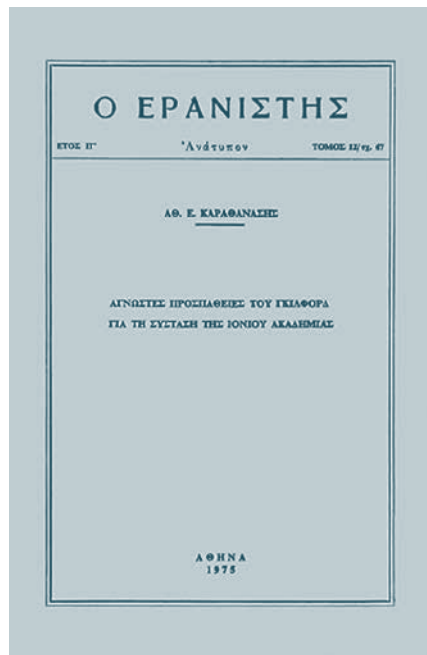
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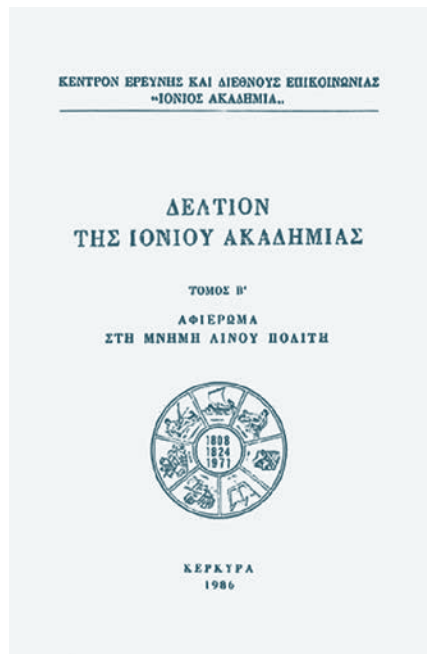
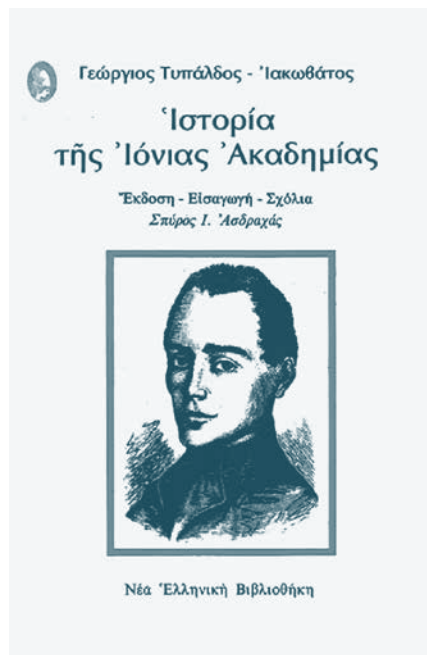
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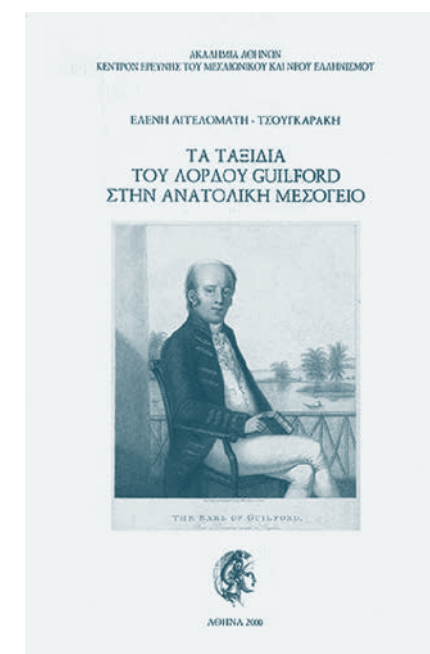
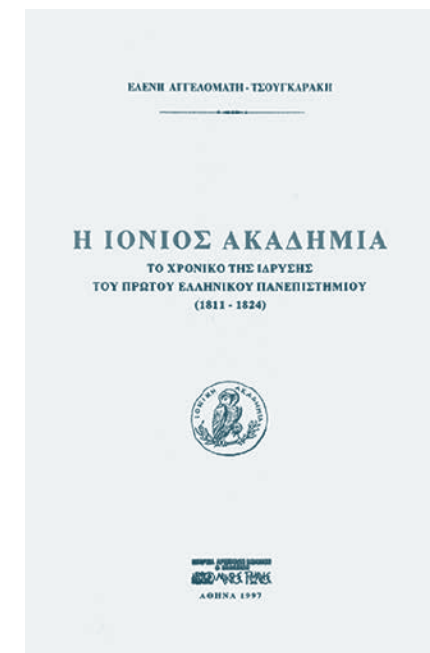
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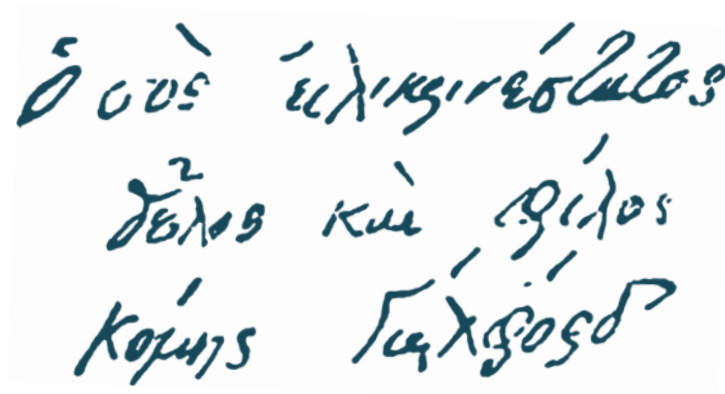


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VII

CONTEMPORARY ART EXHIBITION

Your most obedient servant and friend Earl of Guilford

Curated by Megakles Rogakos, MA MA PhD

With the present catalogue of material (works of art, archives and documents) a visual contemporary art exhibition entitled “Your most obedient servant and friend Earl of Guilford” is created, about Lord Frederick North, 5th Earl of Guilford (1766-1827); this for the 200th anniversary of the Ionian Academy in Corfu.

Guilford was a British classicist scholar and collector of rare books and manuscripts; son of the 2nd Earl of Guilford; first British Governor of Ceylon in the period 1798-1805; and founder of the Ionian Academy, Corfu, in 1824. He is known above all for his philhellenic activity, especially during his life in the British protectorate of the United States of the Ionian Islands (1815-1827). In spite of the fact that the Ionian Academy was short-lived and eclipsed with the Union in 1864, it is the first Greek academic institution of modern times and the forerunner of the University of Athens. Guilford promoted not just classical Greek culture but began the establishment of modern Greek as a language of education. His fascination with all things Greek had led him, earlier in life, to secretly become a member of the Orthodox Church, secretly, at the instigation of Georgios Prosalentis. The protopope Dimitrios Petretis (1722-1795) baptised Guilford in the Orthodox faith in the Petretis Mansion, at 10 Kapodistriou Street, Corfu, on 23 January 1791, at the age of 25, giving him the name “Dimitrios”. He later became a Member of the British House of Commons and the first British Governor of Ceylon, before becoming involved in his Ionian project.

The exhibition aims to update Guilford and his vision with 22 works by contemporary artists that masterfully revive his great personality and eccentric appearance. It is presented at the Ionian Parliament of Corfu, a neoclassical building designed in 1855 by Corfiot architect Ioannis Chronis (1800-1879), from 1 to 31 August 2024.

Demosthenes Agrafiotis (Karpenissi GR, b. 1946)

knOWLedge, 2023.

Digital print on paper, 50 x 70 cm.

For the 200th anniversary of the Ionian University, Demosthenes Agrafiotis presents a visual essay with the help of a computer's graphics and artificial intelligence. Against the background of the human eye, influenced by the ancient Greek cultural contribution of vision as the origin and tool of universal knowledge, which perceives things fundamentally through the senses, he constructs a map of co-images for the academic world of Guilford. It begins in the centre of the composition with two visual poems. The first image shows the Athenian owl, emblem of wisdom and logo of the Ionian Academy. The word "wisdom" in Greek, English and French is accompanied by the symbol for copyright on works, which today prohibits the promiscuous dissemination of knowledge and controls its use. The second image gives key nuggets of the words "information", "knowledge" and "intelligence" in Greek and English, revealing that the word "owl" in English happens to be contained and stands out in the centre of the quotation. On the periphery of the main images are arranged in a mechanical fan-like manner visuals that refer to the general context of the Ionian Academy – portraits of the founder, a book cover on the history of the institution, relevant historical artefacts on the origin, past and evolution of the institution. Through his representations – past and present – Guilford is presented as the off-centre and eccentric English lord, whose personal passion formed the necessary condition for the timeless innovative production of the institution, which today is part of its extroversion. His achievement was the founding of a university with the potential to enquire on the mode of critical knowledge, on the meaning of scientific endeavour in the framework of global crisis and as a conductor by which to advance technoscience.



Ismeni Bonatsou (Kefalonia GR, b. 1964)

The Earl of Guilford & the Ionian Academy, 2023.

Graphite and cut-out paper, 30 x 30 cm.

For the 200th anniversary of the Ionian University, Ismini Bonatsu was inspired by its original emblem, in which its founder, Guilford, chose to feature the Athenian owl as a symbol of strength, insight and wisdom. In her characteristic way of paper cutting, she created a distinctive embossed medal with overlapping papers in a black and white range. On a white olive branch she supported the design that forms the owl. In the place of her head she drew with graphite the face of Guilford from the 1883 statue of Kosmas Apergis. She composed the two elements – the owl and Guilford – to become one body and to remind in this way that the founder himself is the soul of the educational organisation called "Ionian University". By subtraction she formed the letters on the circumference of the circle – "Ionian Academy" in Greek for his beloved Greece and "Frederick North – Earl of Guildford" in English as a reference to the distant birthplace of the philhellene Englishman.



Lamprini Boviatsou (Athens GR, b. 1975)

The pregnant moment, 2023.

Graphite and coloured pencils on wood, glass and terracotta. 80 x 60 x 3 cm.

Lamprini Boviatsou honours Guilford with a work referring to the moment of the birth of Athena, goddess of wisdom. Zeus, father of the gods, having swallowed his pregnant wife, became pregnant in the head and at the moment of birth asked Hephaestus to open it with his hammer. Thus, from his shattered head emerged Athena fully armoured. Here, Zeus' place is taken by a design of a marble bust of Guilford. The eyes are polychrome and the tear that is shed enlivens its area with flesh colour. The bust is cracked by an internal earthquake of emotion and the top of the head has exploded, giving birth from its depths to the Athenian owl, which, having been born, emerges from the paper and acquires three dimensions. Guilford is moved to tears by the emotion of the sense of the crucial moment, what Gotthold-Ephraim Lessing (1729-1781) in his 1766 essay *Laocoön, or On the Limits of Painting and Poetry* called the “pregnant moment”. He is in awe of the Hellenic wisdom that took root within him and flows out into the world through his institution – the Ionian Academy. A three-dimensional fragment of Guilford’s head reflects the artist’s gaze during this miraculous moment of creation.



Angeliki Douveri (Athens GR, b. 1974)

Guilford envisioning, 2023.

Giclée print on archival paper, 50 x 50 cm.

Angeliki Douveri is moved by Guilford’s youthful vision to found the Ionian Academy, a wishful thought for which he was honoured by the University of Oxford in 1818. She reconstructs the painting by Hugh-Douglas Hamilton in 1790 of the 24-year-old Guilford, a youth when adults are at their prime in terms of spiritual strength and physical performance. His standing figure rests here on a horizon that separates the earth from the sky in flat light colours – blue and brown. The two resulting areas become an opportunity to contrast two different worlds. The sky is associated with the timeless world of knowledge and education, which takes the linear form of the Athenian owl resting on the rugged point of the horizon and the book hanging from the figure’s outstretched arm. The land references the romantic world in the form of a wall bearing graffiti from the future, with Guilford’s handwritten signature as “servant and friend” of the worthy recipient, which is modern Greece. As is the nature of creative and imaginative youth, Guilford envisions the future with the Ionian Academy, which, by shaping the necessary education, will liberate Greece from both slavery and foreign protection.



Milly Flamburiari (London UK, b. 1935)

Lear and Guilford, 2023.

Digital print on paper, 52 x 34 cm.

Inspired by two cultural figures of note – Edward Lear (1812-1888) and Lord Guilford (1766-1827) – Milly Flamburiari has brought them together, though the two were not contemporary. However, they both associated with Corfu and were both interested in the owl for different reasons – the former as a zoological illustration and the latter for its value as an emblem of wisdom. Flamburiari used as a base Lear’s *Eagle Owl* of 1837 and placed on it a figure of Guilford resting on its back as if in a gesture of comradeship. The figure of Guilford originates in the marble statue of 1883 by Kosmas Apergis, whose artistic value was underestimated. Using Photoshop techniques, the artist accentuated the sitter’s eccentric appearance by adding colour to this statue and also the large hat, based on the period illustration entitled *The late Earl of Guilford in his Greek College Dress*.



Antonis Frantzeskakis (Chania GR, b. 1965)

Earl of Guilford, 2023.

Pencils and digital print on period framed paper, 68 x 56 x 6 cm.

Antonis Franzeskakis was inspired by the 1827 marble bust of Guilford by Ioannis Kalosgouros to create a new portrait based on the aesthetics of hand-painted engraving that was traditional in the 19th century. In his own version, however, he took care of a series of important refinements. The immovable eyes acquire a blue colour from the hopeful sky of Greece. The icy lips here turn red from his warm heart. His obvious maturity is succeeded by a creative late youth. The classicising dressing is replaced by his contemporary European fashion. The feeling of self-confidence and contentment turns into a faint and invisible concern for the future. The band with laurels on his forehead refers to classical antiquity and symbolises recognised success and subsequent glory. The owl, like a pin on his lapel, is a symbol of the power of wisdom. At the base of the bust is presented on a plaque with a decorative *Bodoni* frame in English the name “Earl of Guilford” in *Copperplate* font and below the reference to his position of “The Chancellor of the Ionic Academy” with calligraphic writing in *Californya* font. Hovering in the background are elements that emphasise the philhellenic interests of the sitter – a classical relief fragment possibly of Aphrodite, an ancient clay *sistrum* and a modern Greek bone *zurna*. The new portrait reconstructs the lord’s personality and enables the viewer to understand the essence of his love for Greece.



Dimosthenis Gallis (Athens GR, b. 1967)

Your most sincere servant and friend Earl of Guilford, 2023.

Giclée print on archival paper, 66 x 66 cm.

Dimosthenis Gallis materialised this particular image from a dream he had about Guilford. The profile view of the 1827 marble bust of Guilford by Ioannis Kalosgouros is shown here as a coral cameo relief. Although he himself is of northwestern origin, his gaze has always been directed to the southeast and for this reason he is thus placed in the background which is accordingly oriented. His gaze is directly on Odysseus' bow, which was so important for his return to Ithaca. On his shoulder rests confidently the wise Athenian owl. The blossoming cherry branch hints at the beginning of spiritual spring in a land impoverished after a winter of four centuries. The back of the portrait is accompanied by the humble signature in letters of the excellent philhellene in her English "Your most obedient servant and friend Earl of Guilford". The dreamy image, despite the weathering, maintains a note of colourful optimism that will continue to inspire its viewers.



Nikos Giavropoulos (Thessaloniki GR, b. 1971)

The restless spirit of the Earl of Guilford, 2023:

Digital printing on plexiglas, 50 x 50 cm.

Nikos Giavropoulos is known for his love of representational art and the modern air with which he invests classical works. Here he uses strong duotone shading, juxtaposing the white of modern life with the black of historical depth. The work is designed on two parallel levels. On the first level it reproduces the calm marble bust of Guilford of 1827 by Ioannis Kalosgouros. On a second level, he reproduces his beloved owl from a photograph of her with her wings outstretched, flying powerfully in a hunting phase, ready to achieve her goal. Thus, he creates a work where the calmness of Guilford's personality is contrasted with the dynamism of the preying bird in action. It refers to the adventure of the double challenge that Guilford faced when he put forward his vision – on the one hand the hostility of the British High Commissioner, who did not embrace Guilford's passion for the establishment and operation of the Ionian Academy, and on the other hand the outbreak of the Greek Revolution, which forced Guilford to abandon his original idea of commemorating Odysseus' Ithaca and accept Corfu as a safe base for his foundation. Despite the absolute juxtaposition, the artist made sure that the bust and the owl coincide at the point of the eyes, thus giving a clear impression in the snapshot that this is a mask of one level against the other. The work expresses the artist's admiration for the English aristocrat who became an exemplary philhellene, achieving a goal higher than himself and his life in the midst of certain obstacles.

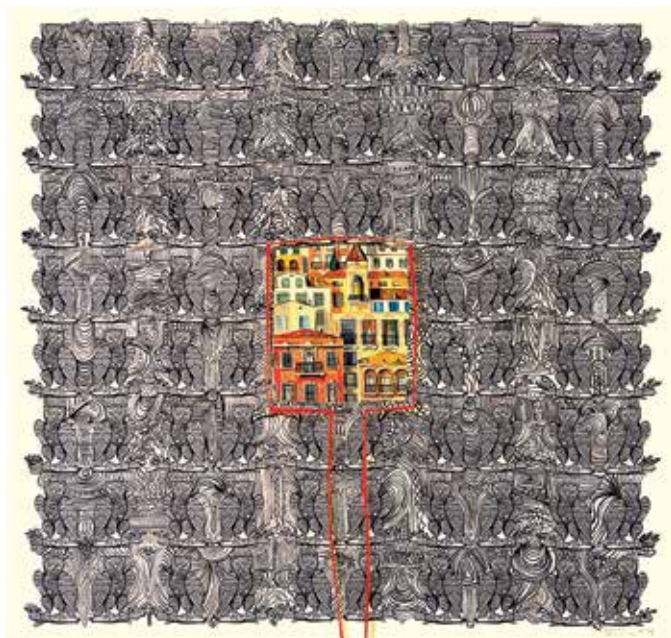


Vassilis Karakatsanis (Athens GR, b. 1957)

Urban-Tools No. 7, 2023.

Mixed media on canvas, 100 x 100 cm.

With the *Urban Tools* series, Vassilis Karakatsanis presents the constructed things which leave deep imprints on our lives. The painter uses mechanical reproduction as the basic construct of his composition. Here, he uses the symbol of the Ionian Academy – the owl standing on an olive branch and looking head-on at the viewer, to resonate the culmination of Guilford's life's achievement as representing the survival of all higher civilization. This symbol is here shown in the form as an impressed stamp, reproduced ten times face to face in eight rows. In the intervals between the gaps are to be found images taken from a broad impression of this English Officer's service in exotic Ceylon – his hopes, expectations and notes. The background, inspired by the printed textile tradition of the Subcontinent, combines the ornate with the sacred. These narrative or symbolic resonances encapsulate an energy field in the form of a prayer rug. In this way, any misunderstanding of reproduction is avoided; within this imagery, the quilting of the carpet becomes the essence of all. Within this carpet, which is entirely black and white, the painter emphasises, with fiery colours in the centre of the composition, a square frame that represents a typified summary of memory of the old town of Corfu. Here, the bell tower of Saint Spyridon, acquires a special significance – because Guilford not only loved Greece, but, in a certain secrecy, he also embraced the orthodox Christian faith. So it is that, now, the said frame is open at its base and offers a potential pathway that enables the viewer to energetically connect with its essential content.



Diane Katsiaficas (USA TX, b. 1947)

Guilford's Stole, 2023.

Thread embroidered on velvet, 9 x 91 cm.

Intrigued by the call to commemorate the unsurpassable philhellene Guilford (1766–1827), Diane Katsiaficas was inspired by a detail of his description of the Ionian Academy's official opening, on 17 May 1824, in a letter to his sister Anne written at Otranto on 1 June 1824, "However, instead of Odysseus' hat, I wore around my head a narrow black velvet ribbon embroidered on the front with gold laurel leaves and a golden owl" (British Library, Add. MS 61983, p. 129). Therefore, the artist embroidered in golden thread relevant designs throughout a black velvet ribbon, to be worn around the neck of the respective Rector of the Ionian University as a stole. Centrally she created an emblem that contains a profile portrait of Frederick North, the Athenian owl, a laurel wreath, a magnifying glass for reading and various tomes. On the lateral ends she put text that includes the dates of his life "1766-1827", his title "5th Earl of Guilford", his distinction "Philhellene", his position "Archon of the Ionian Academy" and the base of his activity "Corfu". In honour of the 200-year celebration of the founding of the Ionian Academy, 200 talismans with the emblem of Guilford will be given to visitors.



Agalis Manesi (Corfu GR, b. 1952)

The Earl and the Owl, 2023.

Hand painted tin-glazed terracotta, 45 x 45 cm.

As a specialist painter of ceramics, Agalis Manesi illustrates the relationship between Guilford and his emblem, the Athenian owl, sacred to the goddess of wisdom. In its immediacy, the title “The Earl and the Owl” resonates with “The Owl and the Pussy-Cat”, the best-known poem of Edward Lear (1812-1888), written and illustrated for a young English girl to be initiated to literature and published in *Nonsense Songs, Stories, Botany and Alphabets* (1871). As the poem’s protagonists, the Earl and the Owl enjoy a powerful and productive relationship, whose fruit is the love of books. The composition’s circular shape evokes the spherical cosmos. Against the starry sky, the bust of the Earl, in full regalia, springs centrally from an assortment of books hovering opened and closed in the foreground, evocative of his great gift to the Ionian Academy, the library. The beloved owl stands faithfully nearby the sitter on an open book. Three leaves of laurel over Guilford’s head guarantee his deserved honour.



George Megoulas (Euboea GR, b. 1955)

The Spirit of Guilford, 2023.

Resin, 82 x 35 x 30 cm.

Here Guilford’s spirit takes the form of an Athenian owl updated by the aesthetics of abstraction. It has rounded contours and simplified features. The eyes are defined by a deep slit that expresses her acute vision. The body is appropriated as an open book and deconstructed into three horizontal planes moving spirally along the natural inclination of the owl ready for action. Conical in shape, her body is wedged into the heart of six concentrically moving books. Deconstruction, as the most dominant intellectual movement of the 20th century, fits the case of the romantic Guilford. By establishing the Ionian Academy, he disrupted the academic establishment, which wanted the offspring of the local aristocracy to study abroad, and destabilised the established structures that required Italian to be the official language. The creation of the first university on Greek soil and the teaching of the new Greek language was a form of fruitful deconstruction.



Ioannis Monogyios (Kavala GR, b. 1965)

A Lord's dream, 2023.

Collage on paper, 70 x 50 cm.

Ioannis Monogyios was moved by the story of Lord Guilford, who loved Greece and dedicated his life and fortune to it. He noted Guilford's remark to Andreas Papadopoulos Vretos: "Ah! my child, if I were not the Earl of Guildford, I would have liked to be a librarian". Considering the book as a means of knowledge par excellence, he created a *bibliocosmos* (world of books), where everything is influenced by it. He composed an image on three levels. The first level is the viewer's objective world, where the corners define its boundaries and reflect scientific images of the insides of the human body. One corner, upper right, is bursting with dream elements from the second level, the world that Guilford envisioned. Down there Guilford leans on stacks of books as a young man envisioning his contemporary world spreading with knowledge. Everything is made of books – the shoots in the environment, the buildings on the horizon, the flock of birds in the sky. In the sky, the silhouette of the human head creates a passage to the third space, the spiritual, which is full of clouds. The Athenian owl, emblem of Guilford's Academy, sits at the point of the head where the mental functions of man take place. Centrally, on either side of the books on the horizon, projects the building where the Ionian Academy was relocated from 1838.

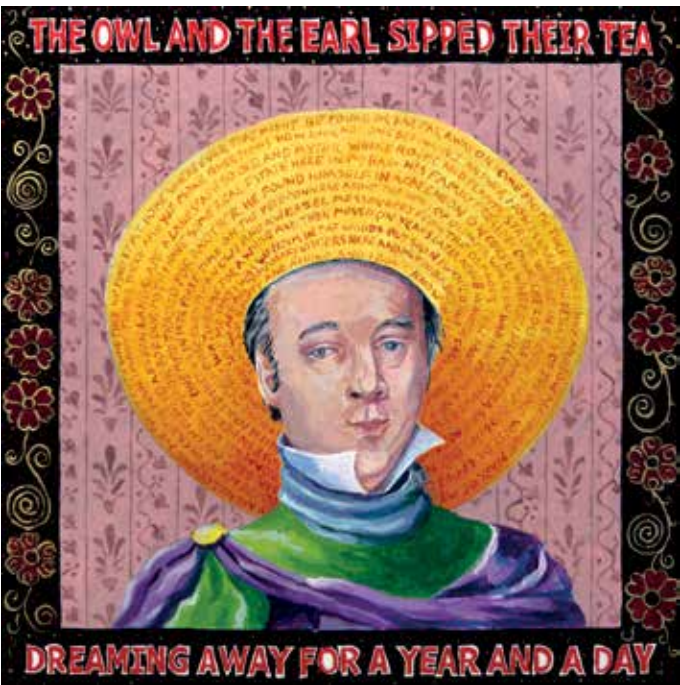


Nicholas Moore (London UK, b. 1958)

The Owl and the Earl, 2023.

Acrylic on wooden panel, 30 x 30 x 3 cm.

Nicholas Moore identifies with Guilford in that he too is an Englishman with a deep love for Greece and all things Greek. Taking from both *The late Earl of Guilford in his Greek College Dress* of c. 1830, and Ingres' 1815 portrait sketch, Moore's painting focuses on the head and shoulders of the subject set against a floral wallpaper. The surround combines elements derived from traditional embroidery and two short texts "the Owl and the Earl sipped their tea" and "dreaming away for a year and a day", inspired by another British import to Corfu, Edward Lear (1812-1888). The portrait revels in Guilford's eccentric dressing style and preference for strong colour, a trait shared by the artist. Guilford's *saturno* hat, known as such because of its resemblance to the ringed planet Saturn, is tilted as if to form a halo. This hat's circular brim offers the artist the space to inscribe on its woven straw rings memories from his first trip to post-junta Greece in 1976. The inscriptions include his recollections from Olympia where he met his first owl in the wild, felt the presence of the old gods and came to realise that "we are all temporary visitors here". Therefore this portrait of Guilford turns to be the artist's opportunity to reflect on the impact of first encountering the spirit of Greece for both himself and the Earl.

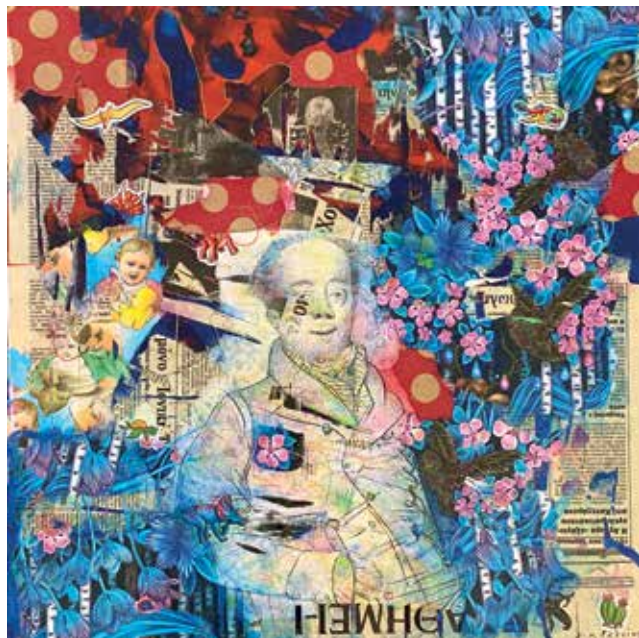


Konstantinos N. Patsios (Athens GR, b. 1977)

The man who speaks to owls, 2023.

Painting and collage on canvas, 50 x 50 cm.

Konstantinos N. Patsios was inspired by Guilford as a philhellenic visionary who cared for the education of young Greeks as the continuation of ancient Greece. He begins with an ink scribble based on the classical portrait of him drawn by Ingres in Rome in 1815. Then, in an entertaining mood, he offers a postmodern palimpsest. The basis of the work is a collage of newspapers from the “Kathimerini” newspaper in various directions to express the fact that Guilford dynamically supported the new Greek language over the ancient one. Photographs from the newspaper serve a deconstructive mood inspired by the aesthetics of the *enfants terribles* of the artistic avant-garde – mainly Warhol and Rauschenberg. On a second level he uses a red wrapping paper as a wallpaper with retro polka dots that evokes a vintage aesthetic to touch on urban gentility in a humorous way. Another wrapping paper with pink flowers in nature dyed blue from the night includes the motif of the owl. Since Guilford adored the owl as an emblem of wisdom, here they appear three times to the right in front of him and inspire the work’s title. On the left side are presented three contemporary children’s portraits which, like the cherubs of the Renaissance, refer to the Ionian Academy as something new and hopeful. Children’s stickers from other elements of the animal and plant kingdom have been added to the composition, to endow it with an exotic air, reminiscent of the Botanical Garden of the Academy at Kastrades (today’s Garitsa). The work gives off a contemporary atmosphere of a cabinet of curiosities, thus updating the practice of the old nobility.

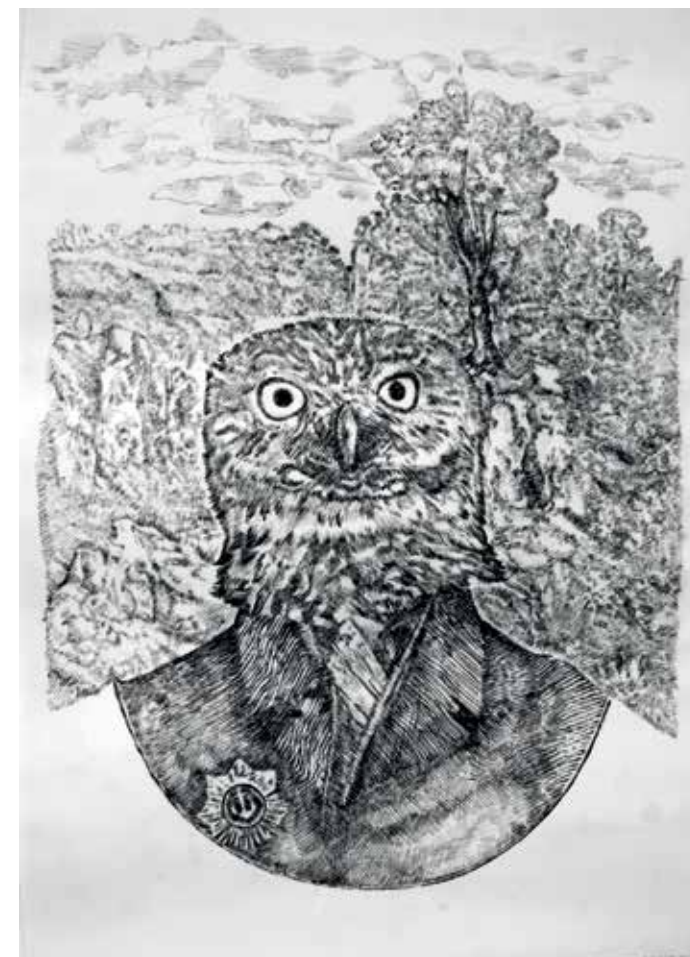


Marina Provatidou (Thessaloniki GR, b. 1978)

Guilford in his Nature, 2023.

Etching on paper, 70 x 50 cm.

Marina Provatidou was inspired by the 1872 engraved portrait of Guilford by Periklis Skiadopoulos (1833-1875), which includes the star of the Knight Commander prominently displayed on his jacket lapel. Here, however, he replaced the characteristic face of the sitter with the head of an owl looking directly at the viewer. The distinctly surreal find is explained by Guilford’s obsession with the particular Athenian symbol of wisdom, which served as the emblem of the Ionian Academy, crowned the band he formally wore on his head, was displayed in full relief on the top of the university sceptre and appeared in relief on the gold ring which was donated to him by the Philomuse Society of Athens. Thus the background, which in the original engraving is abstract, here represents a typical image of the natural Greek landscape that is endemic to the owl – the wild mountain slopes with the pine forests.



Ifigenia Sdoukou (Larissa GR, b. 1962)

Guilford, the Greatest Philhellene, 2023.

Thread on cotton fabric, 54 x 44 cm.

Ifigenia Sdoukou was interested in Guilford as the greatest philhellene deserving perpetual honour. Wishing to immortalise him she instinctively chose the art of embroidery which by its nature means isolation, patience and perseverance. She chose threads in the three colours of the English flag – white, red and blue. She copied in hues of blue Guilford's face from William-Thomas Fray's 1817 portrait, which is characterised by gentleness and sweetness. Next to it, she embroidered in hues of red the head of the Athenian owl, which the founder of the Ionian Academy made its emblem. At the bottom she reproduces in the same red color in Greek his handwritten signature – "Your most obedient servant and friend, Earl of Guilford". Guilford was a romantic of his time, who loved Greece and envisioned reviving it from the ashes of centuries of slavery through education. As is often the case in romantic scenarios, Guilford's vision met with obstacles from the English government of the Ionian Islands. His anxiety about the fate of the Academy is expressed in the extract from a letter to Lord Bathurst in London which he wrote in Corfu on 17 March 1827, and which is reproduced in blue thread around his face – "It only grieves me that I can not do many little things at my own expense which would be of use to the Clergy, to the University and to the State" (Gennadius Library, Athens). The greatest philhellene countered these obstacles with the same passion that embroidery requires.

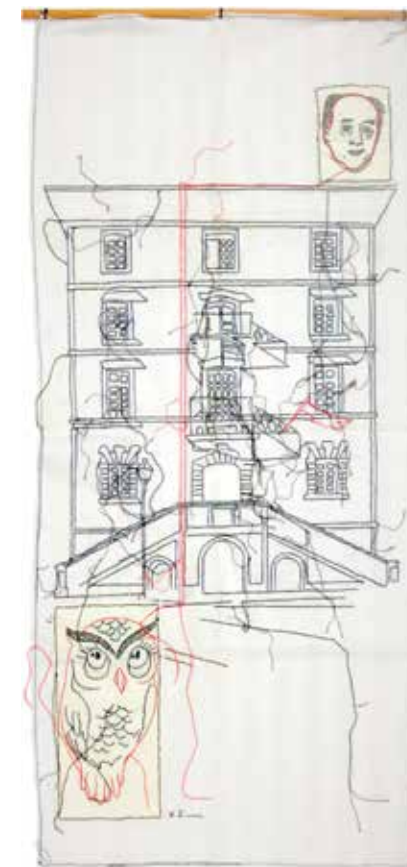


Chrysoula Skepetzi (Rethymnon GR, b. 1964)

Gutter, 2023.

Mixed media: thread and ink on baby diaper, 81 x 37 cm.

With her well-known embroidery technique, Chrysoula Skepetzi realistically reproduces the central façade of the Ionian Academy in Corfu. In addition, she places at nodal points diametrically – the founder at the upper right and the symbol of wisdom at the lower left. In between them and approximately in the centre of the building, a gutter joins the face of Guilford and the figure of the Athenian owl. It is known that the former Grimani Barracks served as the seat and library of the Ionian University from 1836 to 1864 and from 1984 to the present day. However, Guilford, who died only in 1827, is ancestrally connected with the new building. The interconnecting gutter, which runs through the building with a red thread, serves as a major artery of blood flow that indicates in the project the continuous flow of knowledge resulting from the action of the three parties involved. The basic baby diaper refers to Guildford's innately aristocratic ancestry. The yarns and their consequent slops refer to the embroiderer's struggle with her materials as a sign of the Ionian University's struggle for survival with the need for continuous support from the state in its various activities.

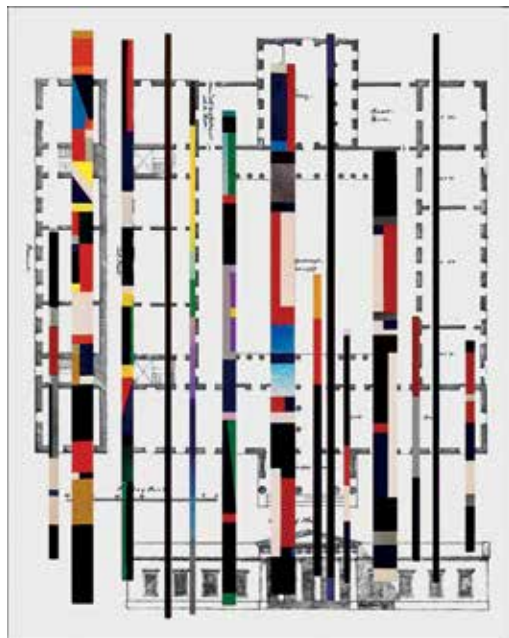


Angelos Skourtis (Patras GR, b. 1949)

Ionian Dream - Ithaca, 2023.

Digital print on paper, 50 x 40 cm.

Angelos Skourtis was impressed by the ambitious ground plan of the Ionian Academy that Guilford wanted to build in Ithaca as the land of Odysseus. For the construction of his academy there, the Philhellenic made his own plan with the help of the English engineer John Hulme, using as a basis a rough plan of the well-known architect and explorer Charles Robert Cockrell (1788-1863) (Helen Angelomatis-Tsougarakis, *The Ionian Academy: The Chronicle of the Founding of the First Greek University 1811-1824*, 1997:92). Unfortunately, the Ionian Academy never materialised in Ithaca due to the outbreak of the Greek Revolution. So, this particular plan remained an unconsummated desire. Eager to immortalise Guilford's worthy vision, the artist was inspired to appropriate the colourful geometric compositions on variously long and narrow boards from his 2019-2021 installation titled *Everything will be poetry in the end*. The intense chromatic scheme with its pulsating geometric formation refer to the reconstruction of a new society with roots in the history of the Greek nation and with hopes for a better life. Feeling that Guilford envisioned the same with his academy, the artist superimposed the cheerful façades of 2021 with mathematical precision over the architectural plan of 1821. Unlike the neoclassical plan, which is drawn in black ink on white paper and with symmetrical arrangement, the contemporary strips are sensibly spaced and proportioned to each other and coloured with a discordant yet weighted logic. The juxtaposition of old with new creates a dynamic that duly updates Guilford's unfulfilled dream.



Vassilis Solidakis (Sitia GR, b. 1948)

The Bibliophile Guilford, 2023.

Oil on canvas, 70 x 50 cm.

Vassilis Solidakis admired Guilford as a bibliophile. He used the 1790 full-length youthful portrait of him in Rome by Hugh-Douglas Hamilton (1740-1808), but the place of his aristocratic face is taken by the head of the Athenian owl, a symbol of wisdom, with which he became obsessively associated. The painter placed the philhellene in a dreamy background against a sky that imitates the blue and white Greek flag. It is known that by founding the Ionian Academy, Guilford had created an extensive library of rare books that was considered outstanding even during his lifetime. At its height, the library had 30,000 volumes and was considered the most complete collection of modern Greek literature in the world. His intention and stated desire was to house it in his "own" Ionian Academy, which he envisioned to be based in Ithaca as Odysseus' homeland. That is how he is presented here, resting his body on a library whose continuity is sublimated in the surrounding space. His right hand, which is extended on the upper shelf of the bookcase, holds one of his books. An additional book is offered to the viewer open on the floor as a flower in a garden that will make the whole university bloom.



Margarita Vasilakou (Sparta GR, b. 1966)

Earl of Guilford, 2023.

Collage on paper, 40 x 30 cm.

Margarita Vasilakou refers to the 1872 portrait of Guilford engraved by Periklis Skiadopoulos (1833-1875), because it captures his idealistic nature in his expression. Wishing to fully preserve this feature, she appropriated a photographic reproduction of it. A key element of the composition are the hands, which almost compete with his physiognomy itself. They are autonomous, dynamic and imply the intense interaction of the sitter with his desires and situations - the environment and people - as well as their general ability to take and give value to life. In this particular composition they carefully frame the owl, a symbol consciously chosen by Guilford, indicating his relationship with Greek culture, ancient and modern. As a central symbol, the owl connects over time wisdom, which is the metamorphosis of knowledge into experience and spirituality into a stance of life. The golden colour surrounding the owl tells a story of successful effort, influence, boldness, prestige and ultimately victory. With the red thread, she makes an indirect reference to the myth through which it symbolises the relationship between man and his destiny. She symbolically chose to frame the index of the hand, since that is related to self-confidence, leadership characteristics, but also the spirituality of man. Finally, in terms of design, the building complex with the perspective elements at the base of the work is an abstract allusion to Guilford's great achievement, the Ionian Academy.



Secondo Art Group (Florina GR, f. 2023)

The Take-off, 2023.

Iron, 180 x 80 x 80 cm.

The Secondo Art Group presents the collaborative work of Harris Kondosphyris (Lesbos, b. 1965), Vassilis Sentzas (Larissa, b. 1970) and Stelios Karas (Athens, b. 1955). With rebars and metal scraps of sheet metal, it fashioned a night scene based on a turbulent building, culminating in a ferocious crescent and in between the flight of an owl. The building is based on the concept of the Ionian Academy with edges that refer to its founding by Guilford and shadows that refer to its foundering by petty interests. The crescent in the form of a jagged diadem refers to the enemy of knowledge who was the heir of Guilford who for unworthy and petty gain (!) contrived to have his will broken and the said precious library sold abroad. The owl, so warmly embraced by Guilford, is shown with its wings wide open so that their upper side is transformed into the pages of an open book. The flight of the owl is associated with the take-off of knowledge brought about by the incomparable beneficence of the Ionian library to its professors and students as long as the good energy of its founder endured.



APPENDIX VIII

- *The Ionian University honours Guilford*
- *The procession of the inauguration of the Ionian Academy - 17 May 1824*

Megakles Rogakos, MA MA PhD



The Ionian University honours Guilford

By Megakles Rogakos, MA MA PhD

The portrait of Lord Frederick North, 5th Earl of Guilford, as well as the degree awarded to him by the University of Oxford in 1819, as part of the honoured person’s efforts to establish and organise the Ionian Academy, now adorn the Ionian University, after the acceptance by the Senate of the Academic Foundation of the donation of the President of the Rothschild Foundation, Lord Jacob Rothschild, and the President of the Corfu Heritage Foundation, Count Spiro Flamburiari.

The exhibits for the tribute to Guilford have been placed in the reception hall of the Rectorate of the Ionian University, on the ground floor of the Ionian Academy, from 4 April 2022.

The exhibits include an enlarged portrait of Guilford, founder of the Ionian Academy, incised by Pietro Mancion (1803-1888) around 1830, and the Degree of Doctor of Civil Law, awarded by the University of Oxford to Guilford as recognition of the British philhellene -although he declared himself a Hellene and not Philhellene- to establish the Ionian Academy, which officially took place on 29 May 1824.

The portrait is inspired by the bust of Guilford that the Corfiot sculptor Pavlos Prosalentis (1784-1837) crafted in marble and adorned the library of the Ionian Academy until its destruction in the bombing of Corfu by Luftwaffe, the German Air Force, on 13 September 1943.

The work of the archival mounting was overseen by the conservator of works of art Spyridoula Prifti, while the back of the degree is a donation of the Director of the Printshop Corfu Nikos Zabelis.

The degree is inscribed in the official Latin language and states the following: “The Chancellor, Masters and Scholars of the University of Oxford, all to whom the present Document shall come, everlasting greetings in the Lord. Since the most honourable



The Honorary Certificate in Latin awarded to Guilford by the University of Oxford, 30 October 1819.

Overall length: 73 cm; vellum: 55 x 40 cm; and silver box: 9 x 7 cm.

Courtesy of the Rothschild Foundation, Waddesdon, and the Corfu Heritage Foundation, Corfu.

Lord Frederick Earl of Guilford, Baron Guilford distinguished in rank, intellect and study of humane pursuits, has auspiciously enhanced the glory and honours of his ancestors, and has given exceptional service both to this university and, especially, to all Greek universities. And since he has been elevated to the highest office and dignity of the Chancellorship in the Academy established by his own counsels in the Ionian Islands, be it known that we, the Chancellor, Masters and Scholars, praying for all that is favourable and auspicious for him and for his Academy, adorning with our greatest honour the aforesaid man, being distinguished with such great and varied merits, appoint and announce this same most honourable Lord, Lord Frederick, Earl of Guildford, Baron Guildford, as a Doctor of Civil Law, and desire him to enjoy and rejoice in all rights and privileges of the doctorate. As evidence whereof we have affixed hereto the common Seal of the University of Oxford, used for this function. Announced in our Convocation House on the thirtieth of October 1819.” [Translation by Barnaby Taylor, MA MSt DPhil Oxford – Faculty of Classics – University of Oxford]

Lord Frederick North, 5th Earl of Guilford (1766-1827) – British classicist scholar and collector of rare books and manuscripts; son of the 2nd Earl of Guilford; first British governor of Ceylon 1798-1805; and founder of the Ionian Academy, Corfu, 1824 – was a great philhellene, known above all for his philhellenic activity, especially during his life in the British protectorate of the United States of the Ionian Islands (1815-1827). In spite of the fact that the Ionian Academy was short-lived and eclipsed by the Union in 1864, it was the first Greek academic institution of modern times and forerunner of the University of Athens. Guilford promoted not just classical Greek culture but helped establish modern Greek as a language of education. His fascination with all things Greek had led him, earlier in life, to become a member of the Orthodox Church, secretly, at the instigation of Georgios Prosalentis. The protopope Dimitrios Petretis (1722-1795) baptised Guilford in the Orthodox faith in the Petretis House, at 10 Kapodistriou Street, Corfu, on 23 January 1791, at the age of 25, giving him the name “Dimitrios”. He later became a member of the British House of Commons and the first British governor of Ceylon, before becoming involved in his Ionian project.

The unveiling of the portrait of Lord Guilford and the degree awarded to him by the University of Oxford in 1819 took place at a special event held at the Rectorate of the Ionian University on 7 May 2022.

[published at www.corfuheritagefoundation.org]

The procession of the inauguration of the Ionian Academy - 17 May 1824

By Megakles Rogakos, MA MA PhD



The procession of the inauguration of the Ionian Academy, Gazzetta #335, 17 May 1824, p. 175. Etching on paper, 8 x 17 cm. Courtesy of the Spiros P. Gaoutsis Collection, Corfu.

The Ionian Academy was opened with great ceremony on 17 May 1824. It is worth quoting at length the letter written by Lord Guilford to his sister Anne, Dowager Countess of Sheffield, in which he describes the opening ceremony in detail:

My robe was, as I told you it would be, in my last, of purple stuff, perfectly à l'antique attached by a gilt button on my right shoulder. My under garment and buskins were, also, perfectly à l'antique. But, instead of a cap of Ulysses [sic], I wore a narrow band of black velvet round my head, embroidered with gold laurel leaves, and a gold owl in front. At half past eight a.m. I went, preceded by three beadles (the chief of whom bore the mace surmounted by a silver gilt owl) and the Professors, six in number, in their robes, but without their head bands, excepting Politi and Philetas, who, being already Doctors, wore theirs, to the great Hall of the University, which was filled by all the principal people of both

sexes. Having taken my post on an elevated platform, with the Professors standing before their chairs on each side of me, I heard the proclamation of the Government read, which declared the University established. Then I desired such of the Professors as were not Doctors to retire, and, sitting down in my great chair, with Politi and Philetas on each hand, asked them whether they approved of our increasing the number of our brethren, and afterwards, whether they approved of my granting the crown of Doctor in Theology to Papa Andrea Idromeno. On their assenting, I desired Philetas as Public Orator and Regulator of Ceremonies, to introduce him, which he did, with a short appropriate speech. I then rose and placed a black bandeau on his head, saying in ancient Greek that I did so for the increase and promotion of science, and for the greater glory of our University. He then took his seat as Archimandrite on my left hand.

Then I went through the same ceremony with Papa Theoclitus. Afterwards I gave the purple crown of Doctor of Law to Belfour, then the blue ones of Philosophy to Caradinò and the other four, Asopius, Piccolo, Lusignan, and Giovannides. Philetas then made an eloquent speech in modern Greek on the vicissitudes of Literature in Greece, and the advantages it was likely to receive from our Establishment, and when that was ended, I rose, and said, in modern Greek, that the day had, indeed, arrived to which we had all been looking forward for so long a time with anxiety and desire, and, that, as far as our weak intellect could judge, it was, indeed a happy one. But that it might really become so, by the dissemination of piety, morality, and learning, we must implore the Father of Lights, to whose temple we were going.

We then proceeded to the principal church, where the Metropolitan performed a solemn Te Deum, with an appropriate prayer, with great solemnity, and we returned to the Palace of the University, where a few acts were performed by the Synedrion or Council. At three I gave a dinner to ninety six men, the principal in the place, which was by far the best I ever saw of the kind, and cost me one hundred and twenty pounds (£120). So ended the whole of the solemnity and I prorogued the University till the 1st November. Every one seemed highly pleased with it, and far from inclined to quip it. You will see something of the same kind next November, if you come to Corfu, for we shall open every scholastic year, with an ecclesiastical function, tho' not so fine as this, and I shall make a Doctor or two, with exactly the same ceremonies.

Caradinó is named Ephorus, or Rector, for the ensuing year. He takes place next to me, and has a black velvet band ornamented with silk myrtle leaves on his head, as a distinction. You have no idea how it becomes him. Philetas, in his brown robe, as Doctor of Medicine, was the best dressed of all, [...] with his neck bare in the true antique mode.

[British Library, Sheffield Park Papers, Add MS 61983, fol. 129.]

An engraving depicting the procession of the inauguration of the Ionian Academy was printed in the “Gazzetta degli Stati Uniti delle Isole Ionie”, the newspaper of the Ionian Government, on 17 May 1824. The composition presents the faculty of the Academy framed by the public of the time in the Upper Esplanade of Corfu Old Town, overlooking the Old Fortress. It shows a representation of Lord Guilford’s scheme of academical dress, although it is not particularly detailed. Speculatively, it may show – from left to right – the Archōn Guilford, the Archimandrite Idromenos, the Ephorus Karantinós, two doctors Politis and Filitas, four other professors and a group of students. The Archōn and the Ephorus are distinguished by headbands, the Archimandrite by Orthodox ecclesiastical dress, the doctors by their headbands, the professors appear to wear the same robes as the doctors but without headbands and the students are distinguished by their broad-brimmed headwear, the *petasos*. The antique-style costumes, designed by Prosalentis based on instructions by Guilford, may have provoked unfavourable public comment, but they lent prestige to the Ionian Academy.



Orinal emblem of the Ionian Academy

Organisers:



ROTHSCHILD
FOUNDATION



Co-Organisers:



British Embassy
Athens



ANGLO-HELLENIC
LEAGUE



EST. 1836

