

THE MALLEABLE LEGACY OF CLASSICAL ATHENS: The Ottoman Fountain of Vounaki Square on Chios and its Imitation of the Choragic Monument of Lysicrates

INTRODUCTION

The Choragic Monument of Lysicrates from classical Athens is an oft-copied architectural icon of its era. The “circular Corinthian edifice” frequently called the “Candlestick of Demosthenes” or the “Lantern of Diogenes” was built in 335/4 BCE, with a crowning tripod: the prize for Lysicrates’ choragic victory with his boy-chorus. Its location was once a “street of tripods,” but Lysicrates’ victory monument is the only one that survived.¹ Though much scholarship exists regarding worldwide imitations of the Lysicrates monument, an Ottoman fountain from the central square of Chios/Chora on the island of Chios that appropriates the Lysicrates iconography has largely escaped academic attention (fig. 1, 2, and 3).² The most the fountain has received is a few lines from an article about the

¹ De Cou, Herbert F. “The Frieze of the Choragic Monument of Lysicrates at Athens.” *American Journal of Archaeology and of the History of the Fine Arts* 8, no. 1 (1893): 42; Karidis, Dimitris N. *Athens from 1456 to 1920: the Town Under Ottoman Rule and the 19th-Century Capital City* (Oxford: Archaeopress, 2014), 73.

² The official name of the town is Chios, but it is often locally referred to as Chora (Χώρα) or Kastro (Κάστρο). It is important to note that the Turkish name for the island of Chios is Sakız, but for the sake of clarity this paper shall henceforth refer to the island as Chios.

Philomathes

promotion of tourism on the island.³ This fountain is called the *Abdülhamid Çeşmesi* (Abdülhamid fountain, sometimes referred to as the *Hamidiye Çeşmesi*) or *κρήνη της Πλατείας Βουνακίου* (Vounaki Square Fountain).⁴

The Lysicrates imitation monument began construction in 1900 in preparation for the 25th anniversary of Sultan Abdülhamid II's rule in 1901. When the *Abdülhamid Çeşmesi* was built, Vounaki square, just as it is today, was the city center. The Lysicrates monument-imitating fountain stood at the center of shops and important buildings such as a monumental mosque built a few decades earlier.⁵ The four-and-a-half meter tall, red and white marble fountain was part of a celebratory 25th anniversary building campaign taking place in city centers throughout the empire, as is reported in a contemporary article from *Public Opinion* magazine.⁶ The fountain also made the front cover of *Servet-i-Fünoun*, a popular Ottoman magazine, and became the subject of postcards (fig. 4 and 5). These popular media appearances demonstrate that the *Abdülhamid Çeşmesi* had a strong public appeal, and as a part of the systematic anniversary building campaign, the fountain reflects the ideology of the Ottoman state at the turn of the 20th century.

This paper will place the *Abdülhamid Çeşmesi* within this imperial context, and, through the case study of this

³ Poulaki, Pan and Dimitrios Lagos. "The Monuments of the Ottoman Empire in Chios Island and Tourism Development." In *3rd International Cesme-Chios History, Culture and Tourism Symposium*. 2016.

⁴ For the purposes of this paper, and given that the discussion is of the construction of the monument in the Ottoman context, the monument shall henceforth be referred to as the *Abdülhamid Çeşmesi*.

⁵ "Βυζαντινό Μουσείο Χίου: Περιγραφή," Υπουργείο Πολιτισμού και Αθλητισμού, 2012. "The Byzantine Museum of Chios." Wondergreece, 2013.

⁶ "Various Topics." In *Public Opinion*, vol. 29 no. 18. United States: Public Opinion Company, 1 November 1900, 567.

Philomathes

understudied fountain, illuminate some of the ways the Ottomans drew upon the classical Athenian past. As Ahmet Ersoy writes, "the question of how Ottoman identity was linked to the dominant cultural traditions of the past in traditional historiography is a colossal one;" this paper will add the *Abdülhamid Çeşmesi* to this broader academic discourse.⁷ The fountain demonstrates how the ancient Athenian past became a canvas for Ottomanization, an embodiment of Ottoman legitimacy both geographically and in relation to classical civilization, and a symbol of Ottoman erudition and modernity. There are many ironies within this discussion, such as the use of the ancient past to suggest modernity, the fact that the warring Greeks and Ottomans both claimed the exact same classical legacy, and that this Athenian reference monument was built almost a century after the Ottomans had lost control of Athens, all of which ultimately demonstrate just how malleable the memory of Ancient Athens really was.

A MOLDABLE FORCE FOR OTTOMANIZATION

First, the *Abdülhamid Çeşmesi* replicates the monument of Lysicrates in the form of an Ottoman fountain, which places the monument in the context of Ottoman urban *çeşmeler* (public fountains). This context is critical to understanding the monument in Vounaki Square. The Ottoman Empire had "a rich historical obsession with fountains."⁸ In the Aegean and throughout the broader region, there was an ancient tradition of

⁷ Ersoy, Ahmet. "Architecture and the Search for Ottoman Origins in the Tanzimat Period." *Muqarnas* 24 (2007): 117-39.

⁸ Christensen, Peter H. "Monuments." In *Germany and the Ottoman Railways: Art, Empire, and Infrastructure* (New Haven; London: Yale University Press, 2017), 129.

Philomathes

state-sponsored public fountains,⁹ a tradition that continued with the Ottomans who built *çeşmeler* from Cairo to the Balkans.¹⁰ Fountains filled a critical role as sources of water and also carried a symbolic and religious connotation; the Ottomans in particular connected them with Turko-Mongol symbolism of water as resource control¹¹ and the Abrahamic conception of rivers of paradise.¹²

In addition to this general messaging, *çeşmeler* almost always bore poetic "foundation inscriptions" identifying the fountain's patron and date: a valuable way to project the patron's name, power, and influence.¹³ Fountains were places where everyone would have to go and get water; there was a

⁹ Blessing, Patricia, and Rachel Goshgarian, eds. *Architecture and Landscape in Medieval Anatolia, 1100-1500* (Edinburgh: Edinburgh University Press, 2017), 59 ; Shilling, Brooke, and Paul Stephenson, eds. "Plate 8," in *Fountains and Water Culture in Byzantium* (Cambridge: Cambridge University Press, 2016), 6; Behrens-abouseif, Doris. "The Complex of Sultan Mahmud I in Cairo." *Muqamas* 28 (2011): 195.

¹⁰ Denny, Walter. "Art, Infrastructure, and Devotion: Ottoman Water Architecture." In *Rivers of Paradise: Water in Islamic Art and Culture*. Edited by Sheila Blair and Jonathan Bloom (New Haven: Yale University Press, 2009); Milwright, Marcus and Evanthis Baboula, "Water on the Ground: Water Systems in Two Ottoman Greek Port Cities," In *Rivers of Paradise: Water in Islamic Art and Culture*, Edited by Sheila Blair and Jonathan Bloom (New Haven: Yale University Press, 2009), 219.

¹¹ Denny, "Art, Infrastructure, and Devotion," 190.

¹² Tüfekçioğlu, Abdülhamit, "Symmetrical Compositions in Pre-Ottoman and Ottoman Architectural Inscriptions in Asia Minor," In *Calligraphy and Architecture in the Muslim World*, edited by Gharipour Mohammad and Schick İrvin Cemil, 447-62 (Edinburgh: Edinburgh University Press, 2013), 457-460; Sülün, Murat, "Qur'anic Verses on Works of Architecture: The Ottoman Case." In *Calligraphy and Architecture in the Muslim World*, edited by Gharipour Mohammad and Schick İrvin Cemil, 159-77 (Edinburgh: Edinburgh University Press, 2013); Denny, "Art, Infrastructure, and Devotion," 198.

¹³ Blair, Sheila S., "The Languages Used in Monumental Inscriptions," In *Islamic Inscriptions*, 21-28. (Edinburgh: Edinburgh University Press, 1998); Karateke, Hakan T, "Interpreting Monuments: Charitable Buildings, Monuments, and the Construction of Collective Memory in the Ottoman Empire," *Wiener Zeitschrift Für Die Kunde Des Morgenlandes* 91 (2001): 183-99.

Philomathes

guaranteed audience for monument. These highly symbolic water monuments clustered in urban areas of the Empire, and helped to Ottomanize conquered urban spaces.¹⁴ The *Abdülhamid Çeşmesi* thus Ottomanizes the classical Athenian legacy — through the form of the monument of Lysicrates — by placing it with the Ottoman urban context of the *çeşme*. Ottomanization was particularly important in Vounaki Square, because it was a historically contested space. Less than a century before the *Abdülhamid Çeşmesi* was built, there was an uprising on Chios amidst the Greek War of Independence. The Ottomans crushed the rebellion and retaliated with the 1822 Chios Massacre, which included hangings in Vounaki Square.¹⁵

In addition to the Ottomanization of the choragic monument's conversion to a fountain and its new Ottoman urban context, the Ottoman version does not have the choragic inscription and friezes of the original, and instead bears an inscription lauding Sultan Abdülhamid II. Gone is the myth of Dionysos and the Tyrrhenian pirates from the Homeric Hymn; enter the Sultan.¹⁶ This monument of classical Athens now is the backdrop of an inscription that suggests Ottoman authority, and Ottoman claims to Greek territory. This shift is somewhat ironic, as the classical Athenian legacy was a strong symbol of the Greek War of Independence won less than a century prior to the monument's construction; classical Athens continues to be a

¹⁴ Denny, "Art, Infrastructure, and Devotion," 193.

¹⁵ A modern monument was built to commemorate those killed in the Chios Massacre, which draws upon the classical Greek past just like the *Abdülhamid Çeşmesi*. It features a sphinx depicted in the style of ancient Greek pottery. For more about this topic, see Argenti, Philip P. *The Massacres of Chios* (London: John Lane, 1932).

¹⁶ De Cou, "The Frieze of the Choragic Monument," 42.

Philomathes

symbol of Greek nationalism today.¹⁷ It is striking that the classical aesthetic of the new Greek state's efforts towards Hellenization was the same iconographic tradition the Ottomans evoked with the *Abdülhamid Çeşmesi*. This irony illustrates that the memory of classical Athens was so moldable, that even the opposite sides in the fierce struggle for Greek independence could both use it as a venue through which to express their respective authority and legitimacy.

EMBODYING THE ANCIENT PAST

The *Abdülhamid Çeşmesi* was not only a canvas on which to paint Ottoman legitimacy, it embodies the Athenian past. The fountain was built as part of a whole appropriative monumental moment that took place throughout the Ottoman Empire. The *Abdülhamid Çeşmesi*'s imitative design is similar to other contemporary monuments such as the Sintrivani Fountain of Thessaloniki which imitates an Egyptian obelisk and the Idomeneas Fountain at Heraklion which imitates a Roman triumphal arch (fig. 6 and 7). The wide diversity of the monumental fountain subjects showcases the geographic reach of the Empire's territorial claims, from Egypt to Greece to *Rûm*. The Athenian legacy, represented by the *Abdülhamid Çeşmesi*, was thus one of many ancient traditions incorporated in this broader moment of imperial ambition. Notably, however, the Ottomans no longer controlled either Greece or Egypt; in the 19th century, the Empire was on the wane. The Athenian and Egyptian monuments thus geographically evoked an Ottoman Empire at its height when it controlled Athens and Egypt, and

¹⁷ Rous, Sarah A, *Reset in Stone: Memory and Reuse in Ancient Athens* (Madison, Wisconsin: University of Wisconsin Press, 2019); Karidis, *Athens from 1456 to 1920*, 90.

Philomathes

therein the territorial claims that the Empire hoped to regain. The originally choragic monument of Lysicrates had become an imperial political statement. These imitation-monuments also each directly connected the Ottoman Empire to the ancient past.

The way the *Abdülhamid Çeşmesi* relates Ottoman civilization to classical Athens follows a particular worldview of Islamic civilization's place in the historical timeline. The two central ways the Ottomans related themselves to the Hellenic past are exemplified in the two versions of the Parthenon mosque. The second iteration of the Parthenon mosque, built after the famous 17th century bombardment of the Acropolis, was a detached building inside the Parthenon with a shifted orientation towards Mecca. It embodies the idea of Islam as something alien imposed onto Greco-Roman history. The first iteration of the mosque by contrast used the same building as the original Periclean temple with slight modifications, a direct continuation of the building that had served as a sacred space for two thousand years prior. The worldview of this first version of the mosque sees Islamic and Ottoman civilization as the "culmination/continuation of Hellenic achievements."¹⁸ This particular worldview was "an age-old Ottoman strategy for dynastic legitimation."¹⁹ These Ottoman fountains imitating ancient monuments fall under this continuative worldview, and not only represent the Empire's geographic ambitions but also its culmination of the legacy of ancient civilizations such as classical Athens. In the fountains built in the form of obelisks,

¹⁸ Fowden, Elizabeth Key, "The Parthenon, Pericles and King Solomon: A Case Study of Ottoman Archaeological Imagination in Greece," *Byzantine and Modern Greek Studies* 42, no. 2 (2018): 261-74.

¹⁹ Ersoy, "Architecture and the Search for Ottoman Origins in the Tanzimat Period," 125.

Philomathes

triumphal arches and other iconic monuments such as the monument of Lysicrates, the Ottoman Empire staked its claim as the “rightful inheritor”²⁰ to the ancient legacy.

While the Ottomans claimed ancient continuity, they still added their own spin, and “comparison with the esteemed civilizations of the past helped distinguish Ottoman culture as a distinctive and prestigious entity” on par with classical civilizations.²¹ This too can be seen in the *Abdülhamid Çeşmesi*. In addition to the aforementioned laudatory inscription dedicated to the Sultan, the base of the monument is particularly Ottoman, and far more ornate than the simple rectangular pedestal of the original monument of Lysicrates. For example, the *Abdülhamid Çeşmesi* has added many curvilinear elements, including the mini-arches above the four waterspouts, the circular foundation, the water basins similar to pottery, and the finely-carved rounded marble caps on each one of the projecting cuboids, whose four-corner arrangement suggests the original rectangular base of the Lysicrates monument while introducing more interesting shapes and angles. The imitation fountain also brings more color interplay than the remains of the original, through its use of red and white marble (see again fig. 1 and 2).²² The *Abdülhamid Çeşmesi*'s placement of the Lysicrates monument form on top of a creative, Ottoman-style base acts as a visualization of the Ottomans' relationship to the classical past; the imitative portion suggests that they are

²⁰ Ibid, 125.

²¹ Ibid, 125.

²² Naturally, the monument of Lysicrates would originally have been painted, but the then-recent discovery of the usage of paint on classical sculptures and buildings had not been broadly accepted by this time. From the point of view of the Ottoman architects they were adding more color to their version of the Lysicrates monument, which they thought of as monochrome.

Philomathes

legitimate inheritors of classical civilization, while the distinct portion suggests that Ottoman civilization is just as innovative and can build upon its classical inheritance to create something even grander.

The Ottomans were not the only civilization negotiating their relationship with the ancient Greek past. Other civilizations in the region set themselves up as the heirs of the ancient legacy, such as the Venetians when they seized a number of Aegean islands. During a prior period of Venetian control in Heraklion, they built fountains using spolia like the Priuli and Bembo fountains (fig. 8 and 9) which are just down the street from the later Ottoman Idomeneas fountain. The Ottomans themselves were not strangers to using classical spolia for fountains. Spoliation goes one step beyond embodying the ancient past; it literally integrates it and uses it to build something greater. Yet, no part of the *Abdülhamid Çeşmesi* is actually from classical Athens. It acts as a kind of manufactured spolia. Though the Ottomans no longer had control over the city of Athens, and could not physically integrate its classical past into new monuments, they could still manufacture a claim to that history through monuments such as the *Abdülhamid Çeşmesi*. This sort of manufactured connection to the past, manufactured spolia, is certainly not isolated to the Ottoman Empire. In fact, many places around the world feature imitations of the monument of Lysicrates, such as Australia, Scotland, and the United States (fig. 10, 11, and 12), all of which invoke the legacy of classical Athens. However, as territorial claimants to the city of Athens, the Ottomans' ability to manufacture a physical connection to their former holding via the *Abdülhamid Çeşmesi* took on a unique connotation.

Philomathes

Extending beyond the Empire's borders, worldwide imitations of the Lysicrates monument such as those aforementioned also suggested erudition; the builder's familiarity with ancient Athens is evident in their imitation of an Athenian monument. To be erudite was a sign of status, both for the commissioner of a monument and for the civilization to which it belonged. The *Abdülhamid Çeşmesi* acts as proof of the Ottoman civilization's erudition and, within the context of the empire-wide building campaign, the fountain is a part of a coordinated effort to elevate the empire's status.

The fountain was also built during a push for westernization in the Empire, which had roots in the 18th century but accelerated following the *Tanzimat* reforms starting in 1839. This trend continued into the 20th century and into the Republican period of Turkey along the Kemalist historical paradigm.²³ It especially heightened with the "Anatolian Humanism" movement known as "Mavi Anadolu" (Blue Anatolia) during the post-WWII period and with Turkey's efforts to join the European Union.²⁴ The Ottomans and later the Republic of

²³ Hodos, Tamar, "Lycia and Classical Archaeology: The Changing Nature of Archaeology in Turkey," In *Classical Archaeology in Context*, edited by Donald Haggis and Carla Antonaccio, 87-118 (Berlin, München, Boston: De Gruyter, 2015), 88.

²⁴ The tension between the Ottomans and Europe, and then between Turkey and the European Community then the EU, has made the push for westernization fraught. In recent decades with the rise of the Adalet ve Kalkınma Partisi that tension has continued, and the AKP's ideology of *Yeni Osmanlıcılık* (Neo-Ottomanism) signals an official turn away from the westward-looking Kemalist ideology and the references to classical antiquity that came with it. For more on Blue Anatolia, see Dikkaya, Fahri, "Archaeology without an Ottoman Past: National Archaeology and Historical Paradigms in Turkey," In *The Country Where My Heart Is: Historical Archaeologies of Nationalism and National Identity*, edited by Brooks Alasdair and Mehler Natascha, 295-311 (Gainesville: University Press of Florida, 2017), 300. For more on the way relations between Turkey and the EU affect the official attitude towards classical antiquities see Atakuman, Çiğdem, "Shifting Discourses of Heritage and Identity in

Philomathes

Turkey used the Graeco-Roman past, with its conception as a major origin point of western civilization, to signal and cultivate westernization efforts. The *Abdülhamid Çeşmesi* with its ancient Athenian reference thus lies along this long trend of westernization in the late Ottoman Empire and in the Republic of Turkey.

In addition to erudition and a push towards westernization, many Ottomans had a genuine appreciation and admiration for the classical Greek past, which is evident in the inscriptions on other fountains in Chora. On the nearby Ottoman fountain of Melek Pasha built in the previous century, the north inscription proclaims that Melek Pasha is an admirer of Greek history, and poetically states that Alexander the Great would resurrect when you drink water from the fountain.²⁵ The *Abdülhamid Çeşmesi* too shows a knowledge and interest in Greek history, not through the language of an inscription, but in its form as the monument of Lysicrates. In this way, the *çeşme* is Ottoman Hellenic interest and high-status erudition made physically manifest.

THE MODERNITY OF ANCIENT ATHENS

Ironically, imitating the ancient Athenian monument was also a sign of modernity as well as of a connection to the past. The *Abdülhamid Çeşmesi* was built in the midst of major

Turkey: Anatolianist Ideologies and Beyond," In *In Search of Pre-Classical Antiquity, Rediscovering Ancient Peoples in Mediterranean Europe (19th and 20th c.)*, 166-18 (Leiden: Brill, 2017), 180. For more on the way Neo-Ottomanism is affecting the heritage discourse and perception of the classical past see Girard, Muriel, "Ce que nous apprend le patrimoine de l'État et de la société turcs: vue d'ensemble sur ce numéro double," In *European Journal of Turkish Studies* [online] 19 (2014).

²⁵ Poulaki, "The Monuments of the Ottoman Empire in Chios Island," 10.

Philomathes

archaeological developments in the Ottoman Empire. Archaeology was a young discipline at the time and by this point European scholars had been exploring and exporting classical sites and artifacts in Ottoman territory for over a century. In response, the Ottomans founded the *Müze-i Hümayun* (Imperial Museum) and moved to produce archaeological scholarship themselves to prove that they were on the same level as their European counterparts. The founder of these museums, Osman Hamdi Bey, also helped pass the *Asar-ı Atika Nizamnamesi* antiquities regulations in 1884 to crack down on the export of antiquities.²⁶ Furthermore, Sultan Abdülhamid II himself had a substantial interest in archaeology, even keeping extensive personal photo albums of archaeological digs and their finds.²⁷ Considering the Sultan's personal archaeological passion, it is not surprising that his namesake fountain in Chora would take the form of an ancient Athenian archaeological site. The *Abdülhamid Çeşmesi* thus participates in the broader context of an Ottoman desire to get on the same cutting-edge archaeological level as their European peers. This adds another layer of meaning to imitative fountains such as the *Abdülhamid Çeşmesi*, in which the practices and aesthetics of archaeology took on a connotation of modernity. The Vounaki Square fountain thus points towards the modernizing future of the Empire, in addition to harkening back to the ancient era.

²⁶ Uslu, Günay, "Classical Antiquities and Ottoman Patrimony: The Muslim Elite and Their Involvement with Classical Civilization," In *Homer, Troy and the Turks*, 83-112 (Amsterdam: Amsterdam University Press, 2017), 105.

²⁷ Uslu, "Classical Antiquities and Ottoman Patrimony," 107.

Philomathes

CONCLUSION

Taken as a whole, the *Abdülhamid Çeşmesi* stands at the crossroads of a number of different ways the Ottomans molded the legacy of classical Athens to their purposes. The fountain uses ancient Athens to Ottomanize the central space of Chora, to lay imperial territorial claims, to enumerate the continuative and additive relationship between the Ottomans and the classical past, to establish Hellenic erudition, and to showcase modernity, all of which legitimize the Empire and the Sultan to whom the fountain is dedicated. It is part of an empire-wide network of similar imitative fountains each drawing upon different ancient traditions, and it became an icon of the empire in and of itself on magazines and postcards (fig. 4 and 5).

Today, however, most tourism websites featuring Vounaki square actually devote more attention to the generically Ottoman-designed fountain of Melek Pasha than to the *Abdülhamid Çeşmesi*, even though they are of similar size and Melek Pasha is in a far less central location, on a small corner across the street from the square (fig. 13 and 14).²⁸ The tourism development article that mentions the *Abdülhamid Çeşmesi* also devotes far more space to the Melek Pasha fountain.²⁹ All of these sources explicitly point out the Melek Pasha fountain's "Ottomanness" as a point of interest.³⁰ The moldability of the

²⁸ See

http://www.wondergreece.gr/v1/el/Perioxes/Xios/Gia_tin_perioxi/Poleis_Xwria/4656-Xios_Xwra; <http://www.explorechios.gr/en/chios>;
<https://nomadicniko.com/2013/10/16/chios-town/>;
http://www.chiosonline.gr/marblefountains_gr.asp.

²⁹ Poulaki, "The Monuments of the Ottoman Empire in Chios."

³⁰ Smith, Laura Jane, *Uses of Heritage*, (Abingdon: Routledge, 2006). Smith argues that heritage is made from a relationship or narrative applied onto an object than its intrinsic value. In the case of these two fountains, their "otherness" has been what makes them stand out. In

Philomathes

classical Athenian legacy has created one final irony: the *Abdülhamid Çeşmesi*, whose appropriation of Athens once made it stand out as a postcard-worthy icon of the Ottoman-controlled city, is of far less interest now in its new Hellenic context of an independent Greece than the more overtly Ottoman fountain across the street.

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Vounaki Square, the narrative is influenced by the polity in control of the space. When the Ottomans controlled the area, the fountain's perceived "Greekness" in its reference to classical Athens made it postcard worthy. Now in a modern independent Greek setting, the Melek Pasha fountain's perceived "Ottomanness" makes it the tourism draw. Smith's conception of heritage holds true here; the relationship of the fountains and their iconography with their contemporary contexts is what defines their place in the heritage discourse.

Philomathes



Fig. 1

Left: The *Abdülhamid Çeşmesi*, Chios. *Balkanique*, Creative Commons A-SA 4.0 License.



Fig. 2

Right: Monument of Lysicrates, Athens. *George E. Koronaïos*, Creative Commons BY-SA 4.0 License.



Fig. 3

Aerial view of Vounaki Square. The fountain is at the top of the square, between the two groups of open hexagonal-roofed structures. *Pavlos Avagianos*, Creative Commons BY-NC 2.0 License.

Philomathes



Fig. 4

Left: The *Abdülhamid Çeşmesi* on the front page of *Servet-i Fünun*, a popular Ottoman magazine, issue 514, 1901. *Public domain.*

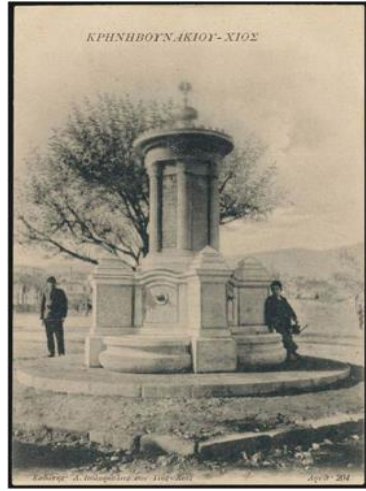


Fig. 5

Right: Ottoman postcard with the fountain, publisher Δ. Πολυριάλας και Υιός. *Public domain.*

Philomathes



Fig. 6

Left: Sintrivani Square in Thessaloniki with its 1889 fountain dominated by the form of an Egyptian obelisk. *Ωριγένης, Creative Commons BY-SA 2.5 License.*



Fig. 7

Right: Idomeneas fountain in Heraklion, which is built in the form of a Roman triumphal arch. *C. Messier, Creative Commons 1.0 Universal Public Domain Dedication.*



Fig. 8

Left: Priuli Fountain in Heraklion with spolia, Venetian period. *Sp!ros, Creative Commons A-SA 4.0 License.*



Fig. 9

Right: Bebo Fountain in Heraklion with spolia, Venetian period. *C. Messier, Creative Commons 1.0 Universal Public Domain Dedication.*

Philomathes



Fig. 10

Fig. 11

Fig. 12

Left: Lysicrates monument replica in Royal Botanic Garden, Sydney. *J Bar, Creative Commons BY-SA 3.0 License.*

Center: Dugald Stewart Monument, Edinburgh, with a design inspired by the Lysicrates monument. *Carlos Delgado, Creative Commons A-SA 3.0 License.*

Right: Tennessee State Capitol, Nashville, in which the top structure of the building is an imitation of the Lysicrates monument. *Ken Lund, Creative Commons BY-SA 2.0 License.*



Fig. 13

Vounaki Square, Chios. (A) indicates the location of the *Abdülhamid Çeşmesi* in its central setting on the square, (B) indicates the location of the Malek Pasha fountain, in its out-of-the-way location across the street from the Vounaki Square and garden block of the city. *Google. (n.d.). [Κεντρική Πλατεία Χίου]. Retrieved from shorturl.at/IGP26.*

Philomathes



Fig. 14

Left: Out-of-the-way location of Melek Pasha fountain, *Balkanique*, *Creative Commons A-SA 4.0 License*.

Right: Ottoman stylistic details on the Melek Pasha fountain, *Balkanique*, *Creative Commons A-SA 4.0 License*.

Philomathes

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