

ΥΠΟΜΝΗΜΑ



Α. ΣΥΓΚΡΟΤΗΜΑ ΘΗΛΕΩΝ

A1. ΠΑΡΘΕΝΑΓΩΓΕΙΟ *	1857
A1.1 ΑΠΟΘΗΚΕΥΤΙΚΟΙ ΧΩΡΟΙ	
A2. ΘΕΡΜΟΚΗΠΙΟ	
A3. ΝΑΟΣ ΤΩΝ ΤΕΣΣΑΡΑΚΟΝΤΑ ΜΑΡΤΥΡΩΝ	1863
A3.1 ΠΑΡΕΚΚΛΗΣΙΟ ΤΩΝ ΑΓΙΩΝ ΚΩΝΣΤΑΝΤΙΝΟΥ & ΕΛΕΝΗΣ	[1863]
A4. ΟΡΦΑΝΟΤΡΟΦΕΙΟ-ΟΙΚΟΤΡΟΦΕΙΟ *	1872
A5. ΝΗΠΙΑΓΩΓΕΙΟ	1873
A6. ΤΑΦΟΣ ΤΩΝ ΙΔΡΥΤΩΝ ΣΑΡΑΝΤΗ & ΕΛΕΝΗΣ ΑΡΧΙΓΕΝΟΥΣ (1873, 1891)	
A7. ΚΡΗΝΗ ΤΟΥ Μ. ΒΕΖΙΡΗ ΣΕΛΙΜ ΠΑΣΑ (1828)	

Β. ΣΥΓΚΡΟΤΗΜΑ ΑΡΡΕΝΩΝ

B1. 'ΕΛΕΝΕΙΟΝ ΕΛΛΗΝΙΚΟΝ ΕΚΠΑΙΔΕΥΤΗΡΙΟΝ' [ΓΥΜΝΑΣΙΟ & ΟΡΦΑΝΟΤΡΟΦΕΙΟ-ΟΙΚΟΤΡΟΦΕΙΟ]	1868
B1.1 ΠΡΟΤΟΜΕΣ ΤΩΝ ΙΔΡΥΤΩΝ ΣΑΡΑΝΤΗ & ΕΛΕΝΗΣ ΑΡΧΙΓΕΝΟΥΣ	
B1.2 ΠΗΓΑΔΙ	
B2. 'ΑΡΧΙΓΕΝΕΙΟΣ ΟΙΚΙΑ' / ΚΑΤΟΙΚΙΑ ΕΚΠΑΙΔΕΥΤΙΚΩΝ	[1868]

*Αναστηλωμένα κτίρια από τον Μητροπολιτικό Δήμο Κωνσταντινούπολης (2004-2005)

Στην τρισδιάστατη εξωτερική αναπαράσταση του διμερούς (θηλέων και αρρένων) συγκροτήματος των Αρχιγενείων Εκπαιδευτηρίων συμπεριλήφθηκαν όλα τα κτίρια

(A1, A2, A3, A4, A5, B1, B2) και οι κατασκευές, μνημειακές (A3.1, A6, B1.1) ή άλλες κατασκευές (A1.1, B1.2), που αναφέρονται στις πηγές ή απεικονίζονται (γραμματικά) σε αυτές. Η ένταξη της Κρήνης (A7) στην αναπαράσταση αποτελεί τη μοναδική εξαίρεση, γιατί δεν ανήκε στο συγκρότημα των Αρχιγενείων· ήταν αφιέρωμα του Μεγάλου Βεζίρη Σελίμ Πασά (Benderli Mehmed Selim Sirri Paşa II) στους κατοίκους των Επιβατών (Bigados στα οθωμανικά). Όμως συμπεριλήφθηκε, γιατί μαζί με τον Τάφο των ιδρυτών (A6) ορίζουν το συγκρότημα των θηλέων ως σήματα αρχής και τέλους, σε διαμετρικά αντίθετα σημεία του όλου συγκροτήματος και με αντίθετο προσανατολισμό (δύση, ανατολή).

Γεωγραφική θέση συγκροτημάτων και κτιρίων

Η τοπογραφική θέση και των δύο συγκροτημάτων των Αρχιγενείων Εκπαιδευτηρίων, του συγκροτήματος των θηλέων (95x62 μ.) και αυτού των αρρένων (315x235x180x80 μ.), είναι ακριβής σε υψηλό ποσοστό (95-100%). Η τοπογραφική θέση του συγκροτήματος των θηλέων προσδιορίστηκε με βάση α) αρχιτεκτονική κάτοψη του χώρου, η οποία σχεδιάστηκε από τον Μητροπολιτικό Δήμο Κωνσταντινούπολης κατά τη διάρκεια της αναστήλωσης (2004-2005) των δύο κτιρίων που σώζονται, του Παρθεναγωγείου (A1) και του Ορφανοτροφείου-Οικοτροφείου (A4), β) φωτογραφίες του 1907 και του 1909, από τις οποίες η πρώτη απεικονίζει το συγκρότημα από το νοτιοανατολικό ως το νοτιοδυτικό άκρο και η δεύτερη το βορειοανατολικό άκρο, γ) προφορικές μαρτυρίες κυρίως για το βόρειο τμήμα του συγκροτήματος, το οποίο περιορίστηκε μετά την καταστροφή του Ναού (1955) και τη διάνοιξη δρόμου προς τα τέλη της δεκαετίας του 1950, και δ) γραπτές πηγές.

Η τοπογραφική θέση του συγκροτήματος των αρρένων, στην οποία σώζεται μόνο η νοτιοδυτική γωνία του Ελένειου εκπαιδευτηρίου (B1), προσδιορίστηκε με βάση τα τελευταία υπολείμματα του περιβόλου, που φωτογραφήθηκαν στη θέση τους κατά τη διαμόρφωση του χώρου το 1992, προφορικές μαρτυρίες και γραπτές πηγές. Θα πρέπει να σημειωθεί ότι η Κρήνη (A7) υπάρχει έως σήμερα στο ίδιο σημείο από το έτος της αφιέρωσης (1828).

Με τη βοήθεια λοιπόν των τοπογραφικών δεδομένων, προσδιορίστηκαν οι γεωγραφικές συντεταγμένες των συγκροτημάτων επί του εδάφους (μέσω του προγράμματος SketchUp) και στη συνέχεια προβλήθηκαν επί της εικονικής υδρογείου Google Earth. Το γεωγραφικό ανάγλυφο και στα δύο συγκροτήματα είναι ανωφερές από νότο προς βορρά, αλλά στο συγκρότημα των θηλέων το ανωφερές του εδάφους είναι πιο έντονο, γιατί το συγκρότημα αναπτύσσεται σε δύο επίπεδα, όπως αυτό αποτυπώνεται στο κτίριο του Ορφανοτροφείου-Οικοτροφείου (A4), που βρίσκεται στο κέντρο του συγκροτήματος: είναι διώροφο στη νότια πλευρά και μονώροφο με ημιυπόγειο στη βόρεια. Η μικρότερη απόσταση μεταξύ των δύο συγκροτημάτων είναι 130 μ. και η κεντρική οδός, που εφάπτεται στο βόρειο τμήμα του συγκροτήματος των αρρένων, είναι εκείνη που ένωνε την Κωνσταντινούπολη με τη Σηλυβρία (αποτελούσε τμήμα των δύο από τις τρεις δυτικές οδικές αρτηρίες της Οθωμανικής αυτοκρατορίας,

Sol Kol και Orta Kol· η πρώτη αναπτύχθηκε στη θέση της Εγνατίας Οδού των βυζαντινών χρόνων).

Σχετική θέση κτιρίων και κατασκευών

Η θέση των υπολοίπων κτιρίων και κατασκευών προσδιορίστηκε σε σχέση με συγκεκριμένο σημείο αναφοράς ή σημείο του ορίζοντα. Στο συγκρότημα των θηλέων, σε σχετική, αλλά προσδιορισμένη με ακρίβεια, θέση βρίσκονται οι Αποθηκευτικοί χώροι (A1.1) και το Νηπιαγωγείο (A5). Οι Αποθηκευτικοί χώροι (A1.1) αποτελούν προέκταση του Παρθεναγωγείου (A1) προς τα δυτικά μέχρι το Νηπιαγωγείο (A5), το οποίο εκτείνεται από το νοτιοδυτικό άκρο του συγκροτήματος προς τον βορρά, με την επισήμανση ότι δεν είναι ακριβής η απόληξη του βόρειου τμήματός του (καθώς αυτή δεν διακρίνεται στη φωτογραφία του 1907 που απεικονίζει όλο το νότιο τμήμα του συγκροτήματος των θηλέων). Ο χαρακτηρισμός *αποθηκευτικοί χώροι*, για το ενδιάμεσο τμήμα μεταξύ Παρθεναγωγείου (A1) και Νηπιαγωγείου (A5), δεν παραδίδεται, αλλά αποδόθηκε με το σκεπτικό ότι υπήρχε ανάγκη τέτοιων χώρων· οι χαρακτηρισμένες ως αποθήκες αίθουσες του Παρθεναγωγείου (το ισόγειο του υψηλότερου κτίσματος αυτού) δίνονταν προς ενοικίαση για εξασφάλιση εσόδων σε όλη τη διάρκεια λειτουργίας του σχολείου. Το μικρό ξύλινο φυλάκιο στο νοτιοανατολικό άκρο του συγκροτήματος, που απεικονίζεται στη φωτογραφία του 1907 και αναπαραστάθηκε, έχει σχέση με τη φύλαξη των επαγγελματικών αυτών αποθηκών.

Στο ίδιο συγκρότημα, η θέση του Ναού (A3) προσδιορίστηκε με σημείο αναφοράς τον περιβόλο, σύμφωνα με τη φωτογραφία του 1909 που εμφανίζει την απόσταση του Ναού από το βορειοανατολικό άκρο του περιβόλου. Σχετική, αλλά χωρίς ακρίβεια προσδιορισμού, είναι η θέση του Παρεκκλησίου (A3.1), γιατί γραπτές πηγές βεβαιώνουν την εγγύτητα του Παρεκκλησίου με τον Ναό (A3), χωρίς όμως να προσδιορίζουν το ακριβές σημείο του· επιλέχθηκε να τοποθετηθεί στα βορειοδυτικά του Ναού ως προάγγελός του. Όσον αφορά στο Θερμοκήπιο (A2), σε γραπτές πηγές, που περιγράφουν τον πρακτικό προσανατολισμό του σχολείου, αναφέρεται η ύπαρξή του από την αρχή της λειτουργίας του συγκροτήματος (1857), αλλά όχι η θέση του. Για το Θερμοκήπιο, επιλέχθηκε η θέση στο βορειοδυτικό άκρο του συγκροτήματος, αναλογικά με την απόφαση των ιδρυτών να κτίσουν το δεύτερο κτίριο του συγκροτήματος, τον Ναό (A3), στο βορειοανατολικό άκρο, ώστε να μένει ελεύθερος, προς διαμόρφωση, όλος ο υπόλοιπος χώρος.

Η θέση του Ταφικού μνημείου (A6), η οποία, σύμφωνα με γραπτές πηγές ήταν εκτός του συγκροτήματος των θηλέων και πολύ κοντά στον Ναό (A3), προσδιορίστηκε με ακρίβεια κοντά στο βορειοανατολικό άκρο του περιβόλου, χάρη στη φωτογραφία του 1909 που αποτυπώνει την απόσταση της ανατολικής πλευράς του φράκτη, ο οποίος περιέβαλε το μνημείο, από το συγκεκριμένο άκρο του περιβόλου.

Στο συγκρότημα των αρρένων, η θέση της Αρχιγενείου Οικίας (B2) προσδιορίστηκε με δύο σημεία αναφοράς: στα δυτικά το Ελέναιο εκπαιδευτήριο (B1), σύμφωνα με

οθωμανικό χάρτη του 1915 που αποτυπώνει την απόσταση μεταξύ των δύο κτιρίων (με πιθανή απόκλιση της Αρχιγενείου Οικίας $\pm 20\mu.$), και στα νοτιανατολικά τον περίβολο, σύμφωνα με φωτογραφία (1907) που απεικονίζει την απόσταση της Οικίας από τον περίβολο, ο οποίος μάλιστα, μπροστά από την Οικία, ήταν ενισχυμένος εσωτερικά με κτίσμα. Η θέση των Προτομών (B1.1) προσδιορίστηκε στην είσοδο του Ελένιου εκπαιδευτηρίου (B1), βάσει γραπτών πηγών και φωτογραφίας (1907), η οποία απεικονίζει την απόστασή τους από την είσοδο αλλά και τη μεταξύ τους· μάλιστα η μία αντικρίζει την άλλη. Σε σχέση με το Ελένιο εκπαιδευτήριο προσδιορίστηκε και η θέση του Πηγαδιού (B1.2), στα βόρεια του, όπως αποτυπώνεται σε φωτογραφία της περιοχής το 1992.

Η αναπαράσταση των κτιρίων

Η αναπαράσταση των αναστηλωμένων από τον Μητροπολιτικό Δήμο Κωνσταντινούπολης κτιρίων, του Παρθεναγωγείου (A1) και του Ορφανοτροφείου-Οικοτροφείου (A4), έγινε, πρωτίστως, σύμφωνα με μετρήσεις και κατασκευαστικές λεπτομέρειες (π.χ. στηρίγματα για γλάστρες) που προήλθαν από αρχιτεκτονικά σχέδια και φωτογραφίες των κτιρίων πριν την αναστήλωσή τους (2004), πριν δηλαδή επέλθουν αλλαγές στην εξωτερική όψη των κτιρίων, και, όσον αφορά στο δεύτερο, προφορικές μαρτυρίες για αλλαγές που είχαν προκληθεί από διαφορετικές χρήσεις του κτιρίου προ της αναστήλωσης. Θα πρέπει επίσης να σημειωθεί ότι η δυτική πτέρυγα του Παρθεναγωγείου είχε δεχθεί επισκευαστικές εργασίες την περίοδο 1915-1916, μετά την πυρκαγιά του 1910. Για την αναπαράσταση της στέγης κάθε κτιρίου, λήφθηκαν υπόψη οι απεικονίσεις των κτιρίων που υπάρχουν στα μεγάλα μεγέθους πτυχία των αποφοίτων, και, όσον αφορά στο πρώτο, η φωτογραφία του 1907 που εμφανίζει όλη την πρόσοψή του. Λήφθηκε επίσης υπόψη και η καλύτερη απεικόνιση στέγης που υπάρχει σε φωτογραφία, αυτή της Αρχιγενείου Οικίας του 1907. Το μερικώς σωζόμενο κτίριο, το Ελένιο εκπαιδευτήριο (B1), αναπαραστάθηκε σύμφωνα με τη μέτρηση των οικοδομικών στοιχείων που έχουν εναπομείνει, την επί των πτυχίων απεικόνιση του κτιρίου και φωτογραφία του 1907 που εικονίζει μερικώς την πρόσοψή του.

Από τα μη υπάρχοντα σήμερα κτίσματα (A2, A3, A3.1, A5, B2), το Θερμοκήπιο (A2) και το Νηπιαγωγείο (A5) αναπαραστάθηκαν σύμφωνα με τις μοναδικές απεικονίσεις των κτισμάτων που υπάρχουν, αυτές των πτυχίων, καθώς δεν σώζεται τίποτε από αυτά, εκτός από την επιγραφή του Νηπιαγωγείου· ο Ναός (A3) και η Αρχιγενείου Οικία (B2) αναπαραστάθηκαν σύμφωνα με τις απεικονίσεις τους στα πτυχία και δύο φωτογραφίες, του 1909 και του 1907 αντίστοιχα, από τις οποίες η πρώτη παρουσιάζει τον τρούλο, τη βόρεια και την ανατολική κόγχη, και τρεις στύλους του Ναού, ενώ η δεύτερη την πρόσοψη και τμήμα της δυτικής πλευράς της Οικίας. Οι πλευρές των κτιρίων που δεν εικονίζονται σε φωτογραφίες αναπαραστάθηκαν όπως οι γνωστές με την προσθήκη απαραίτητων στοιχείων (π.χ. μπαλκόνια και σκάλα στην Αρχιγενείου Οικία). Στην πραγματικότητα, αυθαίρετη είναι μόνο η αναπαράσταση του Παρεκκλησίου (A3.1).

Επειδή το τμήμα του Ελένειου εκπαιδευτηρίου που σώζεται (B1) είναι επενδυμένο με πέτρα και επειδή φωτογραφίες των αποκαταστημένων κτιρίων (A1, A4), προ της αναστήλωσης, εμφανίζουν τα κτίρια επενδυμένα επίσης με πέτρα, γι' αυτό όλες οι πλευρές των μεγάλων κτιρίων (A1, A4, B1, B2), της Αρχιγενείου Οικίας συμπεριλαμβανομένης, αναπαραστάθηκαν με επένδυση πέτρας. Ο σταυροειδής με τρούλο Ναός (A3) περιγράφεται ως μαρμάρινος και λευκός, αλλά, λόγω των κογχών, που σχηματίζονται στα άκρα του σταυρού, ήταν μάλλον επιχρισμένος με λευκό μαρμαροκονίαμα. Γι' αυτό, ο Ναός, ως προς τις κόγχες και τους στύλους, αναπαρίσταται λευκός. Ο τρούλος, τα τέσσερα ημιθόλια των κογχών και οι ισάριθμοι θολίσκοι των στύλων, αναπαρίστανται με επικάλυψη φύλλων χαλκού, όπως αυτή αποτυπώνεται στη φωτογραφία του 1909 και επιβεβαιώνεται από προφορικές μαρτυρίες (σχετικές με δίκη για την πώληση του μετάλλου στα τέλη της δεκαετίας του 1950).

Αξίζει να αναφερθεί ότι αρχιτέκτονας του Ναού των Τεσσαράκοντα Μαρτύρων (A3), είναι ο Νικολάκης Τζελέπης (ή Τζελεπόπουλος), δηλαδή ο Νικολάκη Κάλφα ή Εφέντη των οθωμανικών πηγών, που έγινε γνωστός ως «κάλφας του Γιλδίζ», ως αρχιτέκτονας δηλαδή του Γιλδίζ Χαμιντιγιέ Τζαμί (Yıldız Hamidiye Camii). Είναι επίσης αρχιτέκτονας του Παρθεναγωγείου (A1), για την ανοικοδόμηση του οποίου πρόσφερε και οικοδομικό υλικό. Το Παρθεναγωγείο αποτελεί ένα ακόμη αρχιτεκτονικό δείγμα ενός δημιουργού που αγαπούσε να πειραματίζεται. Η τάση αυτή σημειώνεται από σύγχρονους Τούρκους μελετητές για το έργο του αρχιτέκτονα που κεντρίζει το ενδιαφέρον τους, το Χαμιντιγιέ Τζαμί, ως έκφραση μιας τοπικής διάθεσης πειραματισμού με τις διαφορετικές αρχιτεκτονικές παραδόσεις της Οθωμανικής αυτοκρατορίας αλλά και της Ευρώπης. Το Παρθεναγωγείο λοιπόν αποτελείται από δύο κτίρια, που έχουν διαφορετικές και τις τρεις χωρικές διαστάσεις τους: ένα υψηλό λιτό (41,2x11,6x8,45Υ μ.) και ένα χαμηλό ιδιαίτερο κτίριο (26,3x9x6,85Υ μ.)· η προεξοχή στο κέντρο του στηρίζεται σε δύο κίονες και καταλήγει σε υπερυψωμένο πύργο, που φέρει ρολόι (στην πρόσοψη) και, στην απόληξη, σιδερένιο σταυρό και καμπάνα (πύργος του ρολογιού). Υπάρχει είσοδος ανάμεσα στους κίονες (σύμφωνα με τα προ της αναστήλωσης στοιχεία), η οποία δεν είναι η κύρια· η κύρια πύλη εισόδου δεν βρίσκεται στο κέντρο, αλλά παραπλεύρως σε αυτό (ανατολικά).

Η αναπαράσταση των περιβόλων

Ο περίβολος του συγκροτήματος των θηλέων αναπαραστάθηκε σύμφωνα με μερική άποψη του που εικονίζεται στη φωτογραφία του 1909. Σύμφωνα με αυτή, ο περίβολος αποτελείται από τοίχιο με κάγκελο πάνω σε αυτό και διακόπτεται στο νότιο τμήμα του συγκροτήματος, εκεί όπου το Παρθεναγωγείο (A1), οι Αποθηκευτικοί χώροι (A1.1) και το Νηπιαγωγείο (A5) φράσσουν το χώρο, και στο βόρειο τμήμα, όπου εικάζεται ότι υπήρχε είσοδος που οδηγούσε στην κύρια πύλη εισόδου του Ορφανοτροφείου-Οικοτροφείου (A4). Ας σημειωθεί ότι πάνω από την πύλη εισόδου σώζεται ως σήμερα η επιγραφή «ΑΡΧΙΓΕΝΕΙΟΝ ΠΑΡΘΕΝΑΓΩΓΕΙΟΝ 1857», όπως και στη νότια πύλη εισόδου του Παρθεναγωγείου (A1)· οι επιγραφές, οι οποίες αναγράφουν, μεταξύ

άλλων, το όνομα της Ελένης Αρχιγένους (η πρώτη) και του Σαράντη Αρχιγένους (η δεύτερη), βρίσκονται στην ίδια νοητή γραμμή.

Ο πέτρινος περίβολος του συγκροτήματος των αρρένων αναπαραστάθηκε ψηλός και ισχυρός (2,50-3 μ. ύψος και 60 εκ. πλάτος), σύμφωνα με φωτογραφία του 1907 που εικονίζει τμήματα του περιβόλου και μέτρηση των τελευταίων λειψάνων του το 1992. Ο περίβολος αυτός φέρει δύο εισόδους στο νότιο τμήμα: η πρώτη οδηγεί (μέσα από ένα 'κτίσμα εισόδου' που εφάπτεται της εσωτερικής πλευράς του περιβόλου) στην Αρχιγένειο Οικία (B2), σύμφωνα με την ίδια φωτογραφία του 1907, και η δεύτερη (εικάζεται) οδηγεί στο Ελέναιο εκπαιδευτήριο (B1). Ο περίβολος φέρει ακόμη μία είσοδο (εικάζεται) στην ανατολική πλευρά του περιβόλου· η τελευταία συντόμωσε την απόσταση μεταξύ των δύο συγκροτημάτων και βοηθούσε το προσωπικό, που συχνά δίδασκε και στα δύο συγκροτήματα, να καλύπτει συντομότερα την απόσταση.

Η αναπαράσταση των μνημειακών κατασκευών

Το Ταφικό μνημείο (A6) αναπαραστάθηκε με δύο απλές μαρμάρινες πλάκες επί των τάφων, σύμφωνα με γραπτές πηγές, και με μαρμάρινη επιτύμβια στήλη που απεικονίζει ανάγλυφες τις ολόσωμες μορφές των ιδρυτών («έργον των εν Αθήναις Φυταλών»), σύμφωνα με γραπτές πηγές, προφορικές μαρτυρίες και κυρίως την πρωτότυπη στήλη που υπάρχει στους Νέους Επιβάτες Θεσσαλονίκης. Η στήλη μεταφέρθηκε στους Νέους Επιβάτες το 1971, αφού πρώτα μειώθηκε κατά το ήμισυ ο όγκος της, κατά το πρώτο ταξίδι των κατοίκων στον τόπο καταγωγής τους, τους Επιβάτες (Σελίμπασα). Γι' αυτό, η επιτύμβια στήλη αναπαραστάθηκε με βάση την πρωτότυπη, αλλά με μικρές διορθώσεις στα πρόσωπα και διπλάσιο όγκο σύμφωνα με γραπτές και προφορικές πηγές. Στο Ταφικό μνημείο προστέθηκε ξύλινος φράκτης, σύμφωνα με μερική απεικόνισή του στη φωτογραφία του 1909.

Η μαρμάρινη Κρήνη (A7) αποτελεί γλυπτική σύνθεση οθωμανικών μοτίβων με ελληνικά στοιχεία (συγκρητισμός) και αναπαραστάθηκε όπως είναι σήμερα με την προσθήκη μεταλλικών κρουνών, που απουσιάζουν. Η μίας όψης Κρήνη αποτελείται από το βάθρο· τη μικρή ορθογώνια γούρνα, που καμπυλώνει μπροστά και προβάλλει ανάγλυφα τον οθωμανικό κόσμο με μία τουλίπα σε κάθε πλευρά ('τουλίπα' στην αντεστραμμένη αραβογράμματα γραφή της σημαίνει 'ημισέληνος')· και τρεις επιφάνειες στη ράχη της: την κάτω, τη μεσαία και την άνω. Η κάτω μεγάλη επιφάνεια φέρει τρεις συνεχούς ροής κρουνούς πλαισιωμένους με ανάγλυφα μοτίβα που ίσως αναπαριστούν τα παράσημα του κτήτορα, ενώ η μεσαία την ανάγλυφη αφιερωματική επιγραφή. Οι πλευρές των δύο αυτών επιφανειών, όπως και της γούρνας, κοσμούνται με ψευδοκίονες δωρικού ρυθμού. Η άνω καμπυλοειδής επιφάνεια φέρει στο κέντρο τα σύμβολα της Οθωμανικής αυτοκρατορίας και πλαισιώνεται από φυτικό διάκοσμο που απολήγει σε κορδέλα ως σύμβολο του δώρου που είναι η Κρήνη.

Στην αναπαράσταση των Προτομών (B1.1), τα βάθρα είναι κατασκευασμένα από πέτρα, σύμφωνα με φωτογραφία (1907) που εικονίζει την προτομή του ιδρυτή πάνω

σε τέτοιας κατασκευής βάθρο. Επειδή τα χαρακτηριστικά των μαρμάρινων Προτομών μόνο αμυδρά διακρίνονται (του ιδρυτή ήταν έργο του Ulisse Clotile σε εκμαγείο του Απέργη), αναπαράστηκαν όπως αυτά των προτομών που υπάρχουν στους Νέους Επιβάτες. Οι τελευταίες παραγγέλθηκαν από τον Σύλλογο Κυριών Νέων Επιβατών (ιδρύθηκε και διευθυνόταν από απόφοιτες των Αρχιγενείων) για να τοποθετηθούν στην είσοδο του Αρχιγενείου Δημοτικού Σχολείου Νέων Επιβατών και φιλοτεχνήθηκαν από τον Αθηναίο γλύπτη Αθανάσιο Λημναίο (1972).

Η αναπαράσταση των επιγραφών

Οι μαρμάρινες επιγραφές στα κτίρια των Αρχιγενείων Εκπαιδευτηρίων αναπαράστηκαν με χρώμα χαλκού στα ανάγλυφα και εγχάρακτα στοιχεία (ίχνη του οποίου διακρίνονται στην επιγραφή του Παρθεναγωγείου) και, πάνω από αυτά, ανάγλυφο σταυρό όμοιο με αυτόν που σώζεται ακέραιος στην επιγραφή του Ορφανοτροφείου-Οικοτροφείου (η θέση του διακρίνεται και στις επιγραφές του Παρθεναγωγείου και του Νηπιαγωγείου). Η επιγραφή του Παρθεναγωγείου (Α1), η οποία διασώζεται στην ίδια θέση, αναγράφει:

ΑΡΧΙΓΕΝΕΙΟΝ ΠΑΡΘΕΝΑΓΩΓΕΙΟΝ

Ανηγέρθη εκ βάθρων, Καθιδρυθέν, πρὸς ἐκπαίδευσιν τῶν ὀρθοδόξων κορασίων, δαπάνη τοῦ
Ὅμογενοῦς καὶ Συμπολίτου
Σαράντη Ἀρχιγένους Ἰατροῦ
Ἐν Ἐπιβάταις Τῷ 1857ῳ Σωτηρίῳ Ἔτει
Σὺ Κύριε φυλάξαις ἡμᾶς καὶ διατηρήσαις ἡμᾶς

Στην ίδια θέση διασώζεται και η επιγραφή του Ορφανοτροφείου-Οικοτροφείου (Α4). Από την επιγραφή όμως αυτή χάθηκε μια γενική ονόματος -υπάρχει μόνο το τελικό σίγμα-, η οποία, στην τρισδιάστατη αναπαράστασή της, συμπληρώθηκε με το όνομα της συζύγου του ιδρυτή. Η προσθήκη είναι σύμφωνη με το νόημα της επιγραφής, που κάνει λόγο για εποπτεία («ΣΥΝΤΟΝΩι ΕΠΙΣΤΑΣΙΑι»), και τέτοιο ρόλο ασκούσε η Ελένη Αρχιγένους· εκτός από συνιδρύτρια και διευθύντρια των Αρχιγενείων, ήταν η εποπτεύουσα αρχή (επόπτευσε ακόμη και την αποπεράτωση των κτιρίων). Προς επίρρωση, με την ίδια φράση («συντόνου αυτής εποπτείας») αναφέρεται σε δημόσιο λόγο του, για το έργο της συζύγου του, ο ίδιος ο Σαράντης Αρχιγένης.

ΑΡΧΙΓΕΝΕΙΟΝ ΠΑΡΘΕΝΑΓΩΓΕΙΟΝ 1857

ΣΥΝΤΟΝΩι ΕΠΙΣΤΑΣΙΑι
[ΕΛΕΝΗ]Σ ΑΡΧΙΓΕΝΟΥΣ

Η επιγραφή του Νηπιαγωγείου (Α5) αναγράφει:

ΑΡΧΙΓΕΝΕΙΟΝ ΝΗΠΙΑΓΩΓΕΙΟΝ 1873

Η επιγραφή του Ελένειου εκπαιδευτηρίου (Β1) σώζεται μόνο σε γραπτή πηγή και η αναπαράστασή της έγινε σύμφωνα με τον τρόπο που είναι γραμμένη η επιγραφή του Παρθεναγωγείου:

ΕΛΕΝΕΙΟΝ ΕΛΛΗΝΙΚΟΝ ΕΚΠΑΙΔΕΥΤΗΡΙΟΝ

Ανηγέρθη ἐκ βάθρων πρὸς ἐκπαίδευσιν τῶν ἀπανταχοῦ ὀρθοδόξων ἀρρένων παίδων δαπάνη
τῆς Ἑλένης Ἀρχιγένους
Ἐν Ἐπιβάταις τῷ 1868ῳ Σωτηρίῳ Ἔτει κατὰ μῆνα Ἰούλιον
Πενίαν καὶ ἀτιμίαν ἀφαιρεῖται παιδεῖα

Στον Ναό (Α3) δεν υπήρχε επιγραφή στο εξωτερικό τμήμα, αλλά στο εσωτερικό. Γι' αυτό στην είσοδο αναγράφεται μόνο η ονομασία του Ναού και το ηθικό κέλευσμα που υπάρχει στη γραμμική, επί των πτυχίων, απεικόνισή του:

ΑΡΧΗ ΣΟΦΙΑΣ ΦΟΒΟΣ ΚΥΡΙΟΥ

Στο Ταφικό μνημείο (Α6) δεν υπήρχε επιγραφή· υπήρχαν μόνο τα ονόματα των ιδρυτών χαραγμένα στην επιτύμβια στήλη.

ΕΛΕΝΗ ΑΡΧΙΓΕΝΟΥΣ ΣΑΡΑΝΤΗΣ ΑΡΧΙΓΕΝΗΣ

Στην Κρήνη (Α7) η αφιερωματική επιγραφή είναι γραμμένη με ανάγλυφα χρυσά γράμματα στην οθωμανική. (Σε νεοελληνική μετάφραση):

Ἐνδοξος πρῶν Μεγάλος Βεζίρης, σπουδαῖος στο ἀξίωμα,
στους Ἐπιβάτες [Bigados] αὐτὴν τὴν κρήνην ἀφιέρωσε.
Τῶν περαστικῶν τις εὐλογίες γιὰ νὰ δέχεται,
πιστὴ στο σκοπὸ γιὰ τὸν ὁποῖο δημιουργήθηκε, αὐτὴ ἡ κρήνη ῥεεῖ.
Εὐγνώμονες ἄνθρωποι, ἀποδέκτες τῆς δωρεάς, χάραξαν, τὸ 1244 τῆς Εἰρήρας
[1828], ὅτι ὁ Σελίμ Πασά, γιὰ τὴ χάρη τοῦ Θεοῦ, αὐτὴν τὴν κρήνην ἀφιέρωσε.

Ἡ ἀναπαράσταση τῶν χώρων πρασίνου

Ἡ ἀναπαράσταση κήπου στο συγκρότημα τῶν θηλέων βασίσθηκε σε ἀναφορὰ τοῦ Κανονισμοῦ τῶν Ἀρχιγενείων (1901), σύμφωνα με τὴν ὁποία ἐπιτρεπτόταν στὶς μαθήτριες νὰ βγουν στὸν κήπο μόνο κατὰ τὸ μεγάλο διάλειμμα (δεκαπεντάλεπτο). Ἡ ἀναπαράσταση πλούσιας βλάστησης στο συγκρότημα τῶν ἀρρένων βασίσθηκε ἐπίσης σε γραπτὲς πηγές που συχνὰ τὴν ἐγκωμιάζαν. Τὸ Πηγάδι (Β1.2) που ἀναπαραστάθηκε ἀποτελεῖ ἐνδειξὴ τῆς ὑπαρξῆς ὑδάτων που συνέβαλαν σε αὐτὴν. Φαίνεται ὅμως πως ἡ βλάστηση ἦταν πυκνὴ στο δυτικὸ τμήμα τοῦ συγκροτήματος –σε φωτογραφία τοῦ 1907 εἰκονίζεται ἀποψη τοῦ ἀνατολικοῦ τμήματος, ὅπου ἐκεῖ ἡ βλάστηση ἦταν ἀραιή. Τὸ πράσινο μπροστὰ ἀπὸ τὸ Παρθεναγωγεῖο (Α1) καὶ τὸ Ἐλένιο (Β1) ἀναπαραστάθηκε σύμφωνα με αὐτὸ που ὑπάρχει στὶς φωτογραφίες τοῦ 1907, ἐνῶ μπροστὰ ἀπὸ τὸ Νηπιαγωγεῖο (Α5) καὶ στο Θερμοκήπιο (Α2) σύμφωνα με αὐτὸ που ὑπάρχει στὴν ἀπεικόνισή τους ἐπὶ τῶν πτυχίων· στὸν Τάφο τῶν ιδρυτῶν (Α6) ἡ ἀναπαράσταση ἐγίνε σύμφωνα με γραπτὲς περιγραφές· καὶ στὴν Κρήνη (Α7) ἀναπαραστάθηκε πλάτανος (δέντρο που ὑπάρχει ἀκόμη).

Οἱ υπογράφοντες τὸ υπόμνημα διατηροῦν τὸ δικαίωμα νὰ τροποποιήσουν τὴν ἀναπαράσταση τῶν Ἀρχιγενείων καὶ τὸ υπόμνημα, ἐφόσον προκύψουν νέα σοβαρὰ στοιχεῖα.

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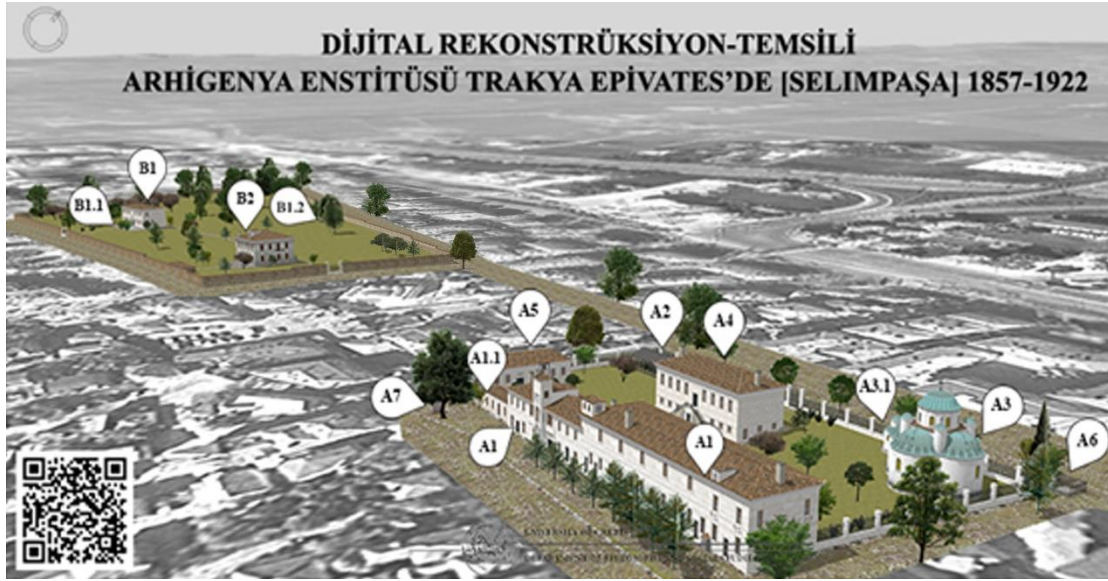
Επίκουρη καθηγήτρια
Τμήμα Φιλοσοφικών & Κοινωνικών
Σπουδών, Πανεπιστήμιο Κρήτης



UNIVERSITY OF CRETE

DEPARTMENT OF PHILOSOPHY AND SOCIAL STUDIES

MUHTIRA



A. KIZLAR KAMPÜSÜ

- A1. KIZ İLKÖĞRETİM, ORTAÖĞRETİM VE ÖĞRETMEN EĞİTİM OKULU * 1857
A1.1 DEPOLAMA ALANI
- A2. SERA
- A3. KIRK ŞEHİTLER KİLİSESİ 1863
A3.1 AZİZLER KONSTANTİN VE ELENİ ŞAPELİ [1863]
- A4. KIZLAR YETİMhanESİ-YATILI OKULU * 1872
- A5. KIZLAR VE ERKEKLER ANAOKULU 1873
- A6. KURUCULARININ MEZARI SARANTIS & HELEN ARHİGENİS (1873, 1891)
- A7. SADRAZAM SELİM PAŞA'NIN ÇEŞMESİ (1828)

B. ERKEKLER KAMPÜSÜ

- B1. 'ELENİON YUNAN YÜKSEK OKULU' & YETİMhanE-YATILI OKULU 1868
B1.1 KURUCULARININ BÜSTLERİ SARANTIS & HELEN ARHİGENİS
B1.2 KUYU
- B2. 'ARHİGENİS AİLE REZİDANSI' / ÖĞRETMEN EVİ [1868]

* 2004-2005 yıllarında İstanbul Büyükşehir Belediyesi tarafından restore edilen binalar

Okul diplomalarındaki çizili planlarda gösterilen bina ve yapılar Arhigenion Enstitüsü'nün (A1, A2, A3, A4, A5, B1, B2) iki bölümlü (kızlar ve erkekler)

yerleşkesinin üç boyutlu dış bölümlerinin harici tasvirini oluşturmaktadır. Bina ve yerleşkelerin bütünleyici bölümleri olarak telakki edilen anıtsal yapılar (A3.1, A6, B1.1) ile diğer yapıların (A1.1, B1.2) tamamı tasvire dâhil edilmektedir. Çeşme (A7), bunun tek istisnasıdır ve Archigeneion Enstitüsü'nün bütünleyici bir bölümünü teşkil etmez. Çeşme, Sadrazam Selim Paşa (Benderli Mehmed Selim Sırrı Paşa II) tarafından Osmanlı Türkleri zamanında yapılmış ve Epivates (Bigados) sakinlerine vakfedilmiştir. Buna karşın, çeşme tasvirinin, kurucuların Mezarı (A6) ile birlikte, kızlar yerleşkesini, tamamıyla birbirlerine zıt pozisyon ve yönelimlerdeki (batı, doğu) başlangıç ve bitiş imleriyle tanımladığı için dahil edildi.

Yerleşke ve binaların coğrafi konumları

Archigeneion Enstitüsü'nün, kızlar yerleşkesi (95m x 62m) ile erkekler yerleşkesinin (315m x 235m x 180m x 80m) topografik konumu, hemen hemen kesindir (%95_100).

Kızlar yerleşkesinin topografik konumu aşağıdaki verilere dayanılarak belirlendi

- a) (2004-2005) yılında mevcut olan olan iki binanın, Kız okulu (A1) ve Yetimhane - Yatılı okul yerleşiklerinin (A4) restorasyonu döneminde, İstanbul Büyük Şehir Belediyesinin hazırladığı, üstten görünen mimari kat planına
- b) 1907 ve 1909 yıllarının iki fotoğrafına bakılarak, bunlardan ilki, yerleşkenin güneydoğudan güneybatısının sonuna kadar olan bölümünü, ikincisi de kuzeydoğu bölümünü tasvir etmekte
- c) Ağırlıklı olarak sözlü tanıklıklar, özellikle de yerleşkenin kuzey kısmı için, fakat 1950 sonuna doğru yol açma çalışmaları ve (1955) yılında Tapınağı'nın yıkımı sonucu, sözel bilgilerde kısıtlandı
- d) Yazılı kaynaklar tabanına dayanılarak belirlendi.

Erkekler yerleşkesinin topografik konumu (bu bölümün sadece Eleneio eğitim kurumunun güneybatı köşesinin B1 korunabildiğini belirtelim) çit alanın kalıntıları ve 1922 yılında yapılan son çit alan düzenlemesi fotoğrafları, sözlü ifade ve yazılı kaynakları tabanına dayanılarak belirlendi. Belirtilmelidir ki, Çeşme (A7) vakfedildiği tarihten (1828), bugüne kadar aynı noktada yer almaktadır.

Topografik veriler sayesinde, yerleşkelerin coğrafi zemin koordinatları belirlenmiş ve araziye uygulandıktan (Sketch Up Program ile) sonra Google Earth'e yüklenmiştir. Coğrafi araziye göre, iki yerleşkedede zemin, güneyden kuzeye doğru yokuş olmakta, ancak kızlar yerleşkesinde yokuşun daha yoğun olmasının nedeni, binanın iki seviyede, aşamalı geliştiği, yerleşkelerin tam ortasında yer alan Yetimhane-Yatılı Öğrenci yurdu binasında yansıtıldığı gibi (A4), güney kısmında iki katlı, kuzey kısmında bir kata ilaveten yarı zemin katı yer almaktadır. Yerleşkeler arası en kısa mesafe 130 metredir ve erkekler yerleşkesinin kuzey kısmına bitişik olan merkezi yol, İstanbul ile Silivri'yi birbirine bağlamaktadır. (Bu yol Osmanlı İmparatorluğu'ndaki üç batı ana ulaşım yolundan, ikisinin bir bölümüydü, Sol Kol ve Sağ Kol; ilki, sahildeki Bizans Egnatia yolunun yerindeki bölümünde geliştirilip, yer aldı).

Bina ve Yapıların Konumları Hakkında

Geri kalan bina ve yapıların konumlanmaları, bir referans noktasıyla ya da ufuk noktalarıyla bağlantılı olarak betimlenmektedir. Kızlar yerleşkesinde Ambarlar (A1.1) ve Anaokulu (A5), birbirleriyle bağlantılı olmakla birlikte net olarak belirlenmiş kendi konumlarına sahiptirler. Ambarlar (A1.1), Kızlar Okulu'nun (A1) uzantısı olup, batısına doğru yayılarak, yerleşkenin güneybatı kısmından kuzeyine doğru uzanan Anaokulu (A1.1) ile birleşmektedir. Unutulmamalıdır ki, söz konusu yapının kuzey kısmının bitiş noktası net olarak bilinmemektedir (kızlar yerleşkesinin güney kısmını tümüyle gösteren 1907 tarihli bir fotoğrafta bu bitiş noktası belli değildir). Ambarlar (A1.1), yani Kızlar Okulu (A1) ile Anaokulu (A5) arasındaki yapılar, her ne kadar yazılı kaynaklarda yer almıyor olsalar da, Ambarlara ihtiyaç duyulduğu tahmin edilerek için bu şekilde nitelendirilmişlerdir. Kızlar Okulu'nun ambarları olarak nitelendirilen bu yapılar (en yüksek binanın zemin katı), kullandıkları süre boyunca okulun yararına kiraya verilmişlerdir. 1907 tarihli fotoğrafta kampüsün güneydoğu ucunda yer alan tahtadan yapıma küçük nöbetçi kulübesi, bu ambarların güvenliğini sağlamaya yöneliktir.

Aynı yerleşkedeki Kilisenin (A3) konumu, çitle bağlantılı olarak belirtilmiştir. 1909 tarihli bir fotoğrafta Kilise'nin uzaklığı çitin kuzeydoğu kısmından hareketle belirlenmiştir. Kızlar yerleşkesinde yer alan Şapelin (A3.1) konumunu tam olarak belirlemek kolay değildir. Yazılı kaynaklar Şapelin Kiliseye yakınlığını teyit ediyor olmakla birlikte, kesin konumunu belirtmemektedir. Bu nedenle, Kilisenin belirleyicisi olacak şekilde onun kuzeybatısında yer almaktaydı. Okulun yönelimini belirten yazılı kaynaklar, Seranın (A2), Kızlar Okulu'nun (1857) kuruluş tarihinden bu yana orada bulunduğunu teyit etmekle birlikte, konumundan söz etmemektedir. Yerleşkenin kuzeybatı kısmında yer alan Seranın yeri, kurucuların kararına bağlı olarak, kullanıma uygun daha fazla yer kalması adına yerleşkenin, bilhassa Kilise'nin (A3) ikinci yapısı olarak kuzeybatı kısmında tesis edilmiştir.

Yazılı kaynaklara göre Mezar'ın konumu (A6), kızlar kompleksinin dışında ve Kilise'ye (A3) yakındır. Yukarıda anılan çitten itibaren Mezarı çevreleyen çitin doğu kenarına, uzaklığını gözler önüne seren 1909 tarihli fotoğraftan hareketle, mezarın, çitin kuzeydoğu kenarına bitişik olduğu tam bir kesinlikle belirtilmiştir.

Erkekler yerleşkesindeki Arhigenis İkametgahı'nın (B2) konumu, iki önemli veriye dayanılarak belirlendi. İki bina arasındaki uzaklığı (Arhigenis İkametgahı'nın asıl konumundan sapması, -20/+20 m'dir) ortaya koyan 1915 tarihli bir Osmanlı haritasından hareketle, batıda Elenio Erkekler Okulu (B1) güneydoğu kısmında 1907 tarihli bir fotoğraftan hareketle, çit ile bina arasındaki uzaklığı gözler önüne seren ve İkametgah'ın önünde yer alan küçük tahte kale (ikametgah kısmına bakan bölümü yapı ile güçlendirilen) ve çite istinaden belirlenmiştir. Yerleşkenin güneydoğu kısmında yer alan ve 1907 yılı fotoğrafında görülen ve tasvir edilen kale bu mesleki ambarların depoların korunması ile ilgili. Yazılı kaynakların yanısıra, karşılıklı duran Büstler

arasındaki mesafeyle bu büstlerin girişe olan uzaklığını gözler önüne seren bir fotoğraftan (1907) hareketle Büstlerin (B1.1), konum itibariyle Elenio Erkekler Okulu'nun (B1) önünde yer aldığı belirtilmiştir. Bölgeye ait 1992 tarihli bir fotoğrafa göre de, Kuyu'nun da (B1.2), Elenio Erkekler Okulu'nun kuzeyinde yer aldığı belirlenmiştir.

Binaların Tasviri

Restore edilen binaların; bilhassa Kızlar Okulu (A1) ile Yetiştirme Yurdu-Öğrenci Yurdu'nun (A4) tasviri, restorasyondan önce incelenen çizim ve fotoğraflardan elde edilen ölçümler ve yapısal detaylara (örneğin, saksılıklar) dayandırılmaktadır; ikincisine (sonuncusuna) gelince, restorasyon öncesinde binanın farklı amaçlar doğrultusunda kullanımında kaynaklanan değişikliklere ilişkin sözlü ifadeler. Belirtilmelidir ki Kızlar Okulu'nun batı kanadının tamiri, 1910 yangınının yıkıcı etkilerinin ardından 1915 ve 1916'da yapılmıştır. Her bir binanın çatısı, mezun olan öğrencilerin büyük boyuttaki diploma çizimleri göz önünde bulundurularak ve ilk binanın ön cephesini tamamını gösteren 1907 tarihli bir fotoğrafa istinaden tasvir edilmiştir. Ayrıca 1907 tarihli Archigenis İkametgahı fotoğrafta var olan en iyi çatı tasviri olarak göz önünde bulunduruldu. Kısmen korunmuş bir bina olan Elenio Erkekler Okulu (B1), arda kalan ve elde edilen yapı verileri ve ölçümlere, mezuniyet diploma çizimlerine ve binanın ön cephesinin bir bölümünü gösteren 1907 tarihli fotoğrafa istinaden tasvir edilmiştir.

Halihazırda var olmayan binaların (A2, A3, A3.1, A5, B2), Seranın (A2) ve Ana Okulu'nun (A5) tasvirleri, onların benzersiz tasvirlerini sunan, mezuniyet diploma çizimlerinden hareketle yapılmıştır, binalardan ise ana okulunun levhası dışında hiç bir şey korunamamıştır; Kilise (A3) ve Archigenis İkametgahı (B2), mezuniyet diploma çizimleri ile 1907 ve 1909 tarihli fotoğraflardan hareketle tasvir edilmiştir. 1907 tarihli fotoğraf, Kilise'nin kubbesini, kuzey ve doğu apsilerini ve (dört) sütunundan üçünü gözler önüne sermektedir. 1909 tarihli fotoğraf ise, İkametgah'ın batı kısmının bir bölümü ile ön cephesini göstermektedir. Binaların fotoğraflarda görünmeyen kısımları, bilinen kısımlara gerekli unsurların (Archigenis İkametgahı'nda balkon ve merdivenler) eklenmesiyle biçimlendirilmiştir. Aslına bakılırsa, keyfi tasvir sadece küçük kır Kilisesi (A3.1) için söz konusudur.

Restorasyon öncesi fotoğraflara göre, kısmen korunmuş olan Elenio Erkekler Okulu (B1) binası da, tıpkı Kızlar Okulu (A1) ve Yetim Yetiştirme Yurdu-Yatılı Öğrenci Yurdu (A4) gibi taş kaplamadır. Böylelikle, Arhigenis İkametgahı'nın da dahil olduğu ana binaların tamamı (A1, A4, B1, B2) taş kaplama olarak tasvir edilmektedir. Çapraz kubbeli (crossed-dome) Kilise (A3), beyaz ve mermer olarak betimlenmiş olmasına rağmen, kenarlarında apsilerin yer aldığı bu kubbe, alçı kaplama olmalıydı. Bu nedenle Kilise'nin apsis ve sütunları beyaz renkte tasvir edilmektedir. Kubbe, apsilerin dört yarım kubbesi ve sütunları, 1909 tarihli fotoğraftan hareketle bakır kaplama olarak

tasvir edilmektedir ve tanıkların sözel bilgilerine dayanılarak onaylanmaktadır (bakır kaplamaların 1950 yılında satılması ile ilgili yapılan mahkeme).

Nikolakis Tzelepis (ya da Tzelepopoulos) veya Osmanlı kaynaklarına göre, ‘Yıldız kalfas’ yani Yıldız Hamidiye Camii’nin mimarı olarak bilinen Nikolakis Kalfa ya da Efendi, çapraz kubbeli (crossed-dome) Kırk Şehit Kilisesi’nin (A4) mimarıdır. Nikolakis Tzelepis, aynı zamanda, inşaat malzemelerini kendisinin hibe ettiği Kızlar Okulu’nun (A1) da mimarıdır. Kızlar Okulu’nun binası, mimari alanda deneyleri seven yaratıcının bir diğer mimari örneğidir. Tzelepis’in bu eğilimi, Osmanlı İmparatorluğu ile Avrupa’nın farklı mimari geleneklerinin tecrübe edilmesine ilişkin yerel bir ruhun ifadesi olarak, Tzelepis’in çalışmalarına duyulan ilginin artmasına vesile olan Hamidiye Camii’ni araştıran çağdaş Türk akademisyenler tarafından belirtilmektedir. Kızlar Okulu, üç uzamsal boyut açısından farklılık gösteren iki binadan oluşmaktadır: yalın görünümlü, uzun bir bina (41.2m x11.6m x8.4m) ile alışılmışın dışında, alçak bir bina (26.3m x9m x6.85m); merkezdeki izdüşümü iki sütuna dayandırılmakta ve en üstte bir haç ile dış yüzeyinde bir saatin yer aldığı yüksek bir kule ile son bulmaktadır. Sütunlar arasında bir giriş bulunmaktadır fakat (restorasyon öncesi verilere göre) bu, ana giriş değildir; ana giriş merkezde değildir, ama ona (doğu) bitişiktir.

Çitlerin Tasviri

Kızlar yerleşkesinin çitleri, 1909 tarihli fotoğrafta yer alan kısmi bir görünüme göre tasvir edilmektedir. Bu fotoğrafa göre, çitler bölgesi üzerlerinde demir parmaklıklar bulunan duvarlardan oluşturulduğu ve bu bölümün yerleşkenin güney kısmında, Kızlar Okulu (A1), Ambarlar (A1.1) ve Ana Okulun (A5) alanı doldurduğu bölümde kesintiye uğradığı; kuzey kısmında ise Yetim Yetiştirme Yurdu-Öğrenci Yurdu’nun (A4) ana girişine doğru uzandığı tahmin edilen bir giriş tarafından kesintiye uğramaktadır. Tıpkı Kızlar Okulu’nun (A1) güney tarafındaki ana girişinin üstündeki gibi ana girişin üstünde de ‘ARCHIGENEION PARTHENAGOGION 1857’ ibaresi yer almaktadır. Ana girişin üstünde Eleni Archigenous adı; Kızlar Okulu’nun güney tarafındaki ana girişinin üstünde ise Sarantis Archigenis yazmaktadır. Her iki ibare de aynı muhayyel hat üzerinde yer almaktadır.

Erkekler yerleşkesinin taş çiti, 1907 tarihli fotoğrafa istinaden, ondan geriye kalan son kalıntılarının (1992) ölçümlerinden elde edilmiş olan kesin boyutlarına (2.50-3m yükseklik ve 60cm genişlik) göre tasvir edilmektedir. Bu taş çitin, Güneyde iki girişi vardı, ilki (1907 tarihli fotoğrafa göre) çitin iç kısmına teğet geçen giriş yapısı içinden Arhigenis İkametgahı’na (B2) ikinciside (tahminlere göre) Elenio Erkekler Okulu’na (B1) çıktığı belirtiliyor. Tahminlere göre Çitin doğu kısmında bir girişin daha olduğu ve bu girişin yerleşkeler arasındaki mesafeyi kısaltarak, genellikle her iki yerleşkede de ders verdikleri için mesafeleri hızla kat eden okul personeline yardımcı olduğunu belirtelim.

Anıtsal Yapıların Tasviri

Mezar anıtı (A6), yazılı kaynaklara istinaden iki basit mermer kabrin yanı sıra; kurucularının taşa kazınmış tam boy rölyef figürlerinin yer aldığı bir mezar taşıyla ('Atinalı Fitali'nin bir çalışması') yazılı kaynaklara ve sözlü ifadelerle dayanılarak ve özellikle Selanik'teki (Yunanistan) Neoi Epivates'de bulunan orijinal mezar taşına istinaden tasvir edilmektedir. 1971 yılında, sakinlerinin memleketleri (Epivates /Selimpaşa'ya) ilk ziyaretleri esnasında, orijinal mezar taşının hacmi yarıya indirilerek, Neoi Epivates'e taşınmıştır. Yazılı ve sözlü kaynaklara göre bu nedenle Mezar taşı, orijinal mezar taşının ilk haline göre, hacmi iki katına çıkarılıp, yüzlerde ufak tefek düzeltmeler yapılarak biçimlendirilmiştir ve tasvir edilmiştir. 1909 tarihli fotoğraftaki çit tipine göre tasvire ahşap çit eklenmiştir.

Mermer Çeşme (A7), heykel yontma sanatının Osmanlı motifleri ve Yunan unsurları ile (senkretizm) kaynaştırma örneğidir ve bu gün olduğu gibi eklenen fakat mevcut olmıyan metal musluklar ile tasvir edilmektedir. Bir kaide ile birlikte ön cephesinde, her iki yanında taşa kazınmış birer lalenin (lale, evrilmiş Arap el yazısında hilal anlamını taşımaktadır) yer aldığı Osmanlı alemleri rölyefinin bulunduğu küçük dikdörtgen bir yalaktan oluşmaktadır. Çeşmenin arka cephesinde üç satıh bulunur: alt, orta ve üst satıhlar. Geniş alt satıhta belki kurucusunun madalyalarının tasvir edildiği ve sürekli akan üç adet su oluşu yer alır. Orta satıhta ise kabartmalı ithaf yazıtı bulunur. Bu iki yüzeyin kenarları, olukta da olduğu gibi Dorik ritimli sahte sütunlerle süslenmiştir. Kavisli üst satıhta ise, kendisi bizzat bir hediye olarak sunulan Çeşme'yi sembolize etmek üzere merkezde, bir düğümle sonlanan dekoratif çiçek desenleriyle çerçevelenmiş olan Osmanlı İmparatorluğu sembolleri yer almaktadır.

Kurucu Sarantis Archigenis'in benzeri bir dayanak üstünde tasvir edildiği bir büstün yer aldığı 1907 tarihli fotoğrafa istinaden, Büstlerin tasvirinde kullanılan (B1.1) dayanaklar mermer taşından yapılmıştır. Mermer Büstlerin ayırt edici özellikleri belli belirsiz fark edilebildiğinden (kurucunun büstü, Ulisse Clotile tarafından Apergis kalıpları kullanılarak yapılmıştır), bu büstler, Neoi Epivates'deki büstlerle aynı biçimde tasvir edilmişlerdir. Söz konusu son büstler, Neoi Epivates'teki Archigeneion İlk Okulu'na yerleştirilmek üzere (Archigeneion Enstitüsü mezunları tarafından kurulan ve yönetilmekte olan) Neoi Epivates Kadınlar Topluluğu tarafından sipariş edilmiş ve Atinalı heykeltıraş Athanasios Limnaios tarafından yapılmışlardır (1972).

Yazıtların Tasviri

Arhigenion okul binalarının mermer yazıtları, bakır rengi, kabartmalar ve gravür verileri (Kızlar okulunun yazıtında belirli olan izler) ve bunların üzerine kabartmalı haçla tasvir edilmiştir. Hacın aynısı Yetimhane–Yatılı okul yazıtın üzerinde zarar görmeden korunmuş, (hacın yeri Kız okulu ve anaokul yazıtlarında belirgindir). Kızlar Okulu'nda (A1) yer alan yazıt, şu şekilde tasvir edilmiştir:

ARCHIGENEION KIZLAR OKULU

Temelinden Ortodoks kızlara eğitim sunmak amacıyla kurulmuş ve 1857 Kurtuluş Yılında
Göç Eden Soydaş ve Hemşeri
Doktor Sarantis Archigenis tarafından tesis edilmiştir.
Tanrım, Sen bizi koruyup esirgersin

Bu, Yetimhane-Öğrenci Yurdu'ndaki (A4) yazıt için de geçerlidir. Bununla birlikte, yazıtta eksik olan birkaç harf (son harf –s, genitif hal belirtir), yazıtın tasvirinden hareketle, kurucunun eşinin adına istinaden tamamlanmıştır. Eklenenler, Eleni Archigenous tarafından yerine getirilen denetim ('SIKI DENETİM') rolüne göndermede bulunan yazıtın anlamıyla uygunluk göstermektedir. Eleni Archigenous, yalnızca okulların kurucu ortağı ve yöneticisi değildi; aynı zamanda denetleyici yetkiliydi (Binaların tamamlanmasına da nezaret etmişti). Sarantis Archigenis, halka açık konuşmalarından birinde, yukarıdaki ifadeleri destekleyecek şekilde, karısının görevine ('onun sıkı koordinasyonu'na) göndermede bulunan benzeri bir ifade kullanmıştır.

ARCHIGENEION KIZLAR OKULU 1857 (ELENI ARCHIGENOUS'UN SIKI DENETİMİ ALTINDA

Ana Okulu'nun (A5) yazıtı:

ARCHIGENEION ANA OKULU 1873

Erkekler Okulu'nun (B1) yazıtı, yazılı bir kaynakta yer almaktadır ve tıpkı Kızlar Okulu'ndaki gibi tasvir edilmiştir:

ELENION YUNAN YÜKSEK OKULU

Ortodoks erkeklere eğitim sunmak amacıyla kurulmuş ve 1868 kurtuluş yılının Temmuz
ayında göç etmiş
Eleni Archigenous tarafından tesis edilmiştir.
Sefalet ve Şerefsizlik ıslah yoluyla ortadan kaldırılır

Kilise'nin (A3) dış kısmında bir yazıt bulunmamakla birlikte, iç kısımda bir tane vardır. O halde, Kilise'nin girişinde yazılı olan, Kilise'nin adı ile birlikte okul diplomalarında yer alan manevi bir haykırıştır:

BİLGELİK TANRI KORKUSUYLA BAŞLAR

Mezar anıtında (A6) herhangi bir yazıt yoktur; yalnızca kurucularının adları mermer mezar taşına kazınmıştır.

HELEN ARHİGENİS SARANTIS ARHİGENİS

Çeşmenin (A7) üzerinde Osmanlı Türkçesiyle ve altın harflerle yazılmış bir rölyef yazıt bulunmaktadır (Türkçe çeviri):

Fahrialemin adaşı eski sadrazam, o mevkii yüve zat
Bigados'ta bu suyu akıttı.
Yoldan geçenlerin hayır dualarını almak için dilediği şekilde
maksada uygun olarak bu suyu akıttı.
Esad'ın kaleminden bu gönül alan tarih sızdıç
Selim Paşa Allah rızası için bu suyu akıttı. (Miladi 1828)

Yeşil alanların tasviri

Kızlar yerleşkesindeki bahçenin tasviri, kızların, yalnızca uzun okul teneffüslerinde (15 dakikalık teneffüs) bahçeye çıkmak için sınıflarından çıkmalarına imkan tanıyan 1901 tarihli Düzenlemeyi referans almıştır. Erkekler yerleşkesinin zengin yeşilliği de, bu yeşillikten övgüyle bahseden yazılı kaynaklara dayandırılmaktadır. Kuyu'nun (B1.2) tasviri, bu görünüme katkıda bulunan yeraltı suyunun bir göstergesidir. Bununla birlikte, yerleşkenin batı kısmı yeşillik açısından zengin olarak tasvir edilmektedir – yerleşkenin doğu kısmından bir görünüm sunan 1907 tarihli ir fotoğrafta sınırlı miktarda yeşillik söz konusudur. Kızlar Okulu (A1) ile Erkekler Okulu (B1) önündeki yeşillik, mevcut fotoğraflara (1907) istinaden biçimlendirilmiştir. Buna karşın, Ana Okulu (A5) ve Seranın (A2) önündeki yeşillik ise, çizimler doğrultusunda şekillendirilmiştir. Mezar (A6) alanındaki yeşillik, yazılı betimlemelere istinaden tasvir edilmiştir. Çeşme (A7) alanında ise bir çınar ağacı tasvir edilmiştir (aynı çınar ağacı hali hazırda mevcuttur).

İmzalanmış olan bu muhtıra (açıklama çalışması) ciddi yeni kanıtlar ortaya çıkması halinde Archigeneion Enstitüsü'nün tasvirinde ve muhtıra (açıklama çalışmasında) değişiklik yapabilme hakkını saklı tutmaktadır.

Ekim 2014

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Denetleme

Katerina Dalakoura

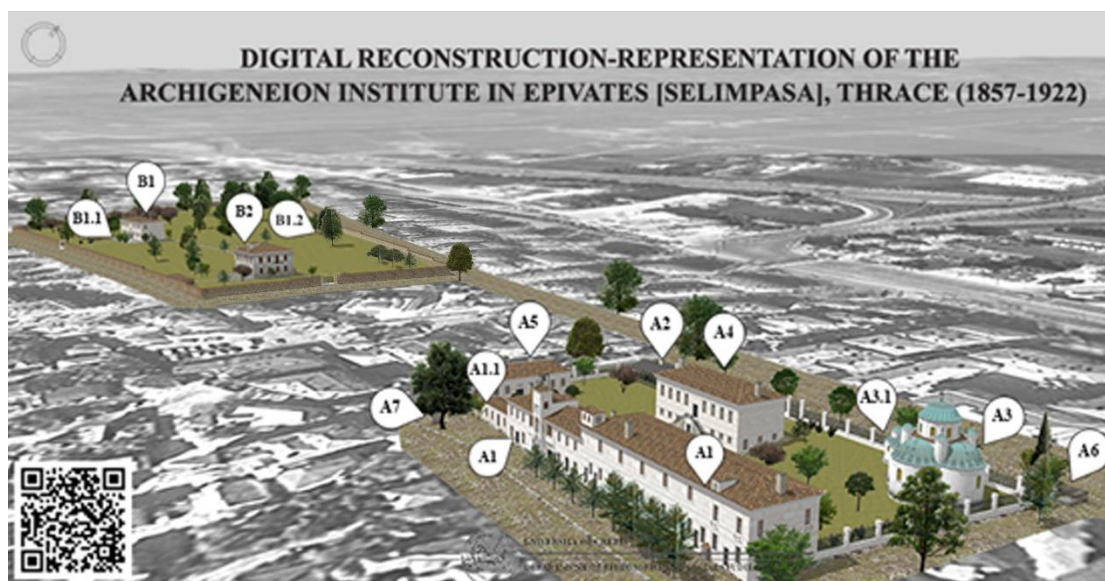
Yardımcı Doçent
Felsefe ve Sosyal Bilimler Bölümü
Girit Üniversitesi, Yunanistan



UNIVERSITY OF CRETE

DEPARTMENT OF PHILOSOPHY AND SOCIAL STUDIES

MEMORANDUM



A. FEMALE CAMPUS

- A1. GIRLS' PRIMARY & SECONDARY SCHOOL & TEACHING ACADEMY * 1857
- A1.1 WAREHOUSES
- A2. GREENHOUSE
- A3. CHURCH OF THE FORTY MARTYRS 1863
- A3.1 CHAPEL OF SS. CONSTANTINE & HELEN [1863]
- A4. GIRLS' ORPHANAGE-BOARDING SCHOOL * 1872
- A5. NURSERY SCHOOL FOR BOYS & GIRLS 1873
- A6. TOMB OF THE FOUNDERS SARANTIS & ELENI ARCHIGENOUS (1873, 1891)
- A7. FOUNTAIN OF GRAND VIZIER SELIM PASHA (1828)

B. MALE CAMPUS

- B1. 'ELENEION GREEK HIGH SCHOOL' & ORPHANAGE-BOARDING SCHOOL 1868
- B1.1 BUSTS OF THE FOUNDERS SARANTIS & ELENI ARCHIGENOUS
- B1.2 WELL
- B2. 'ARCHIGENIS RESIDENCE' / TEACHERS' RESIDENCE [1868]

* Restored buildings by Istanbul Metropolitan Municipality (2004-2005)

The 3D external representation of the two-part (female and male) campus of the Archigeneion Institute includes all the buildings (A1, A2, A3, A4, A5, B1, B2) and

structures, monumental (A3.1, A6, B1.1) or other structures (A1.1, B1.2), mentioned in written sources or illustrated (line drawings) on them. The inclusion of the Fountain (A7) is the only exception, because it does not constitute an integral part of the Archigeneion Institute; it was dedicated to the residents of Epivates (Bigados in Ottoman Turkish) by Grand Vizier Selim Pasha (Benderli Mehmed Selim Sırrı Paşa II). However, it was included because the Fountain and the Tomb of the Founders (A6) mark the beginning and end of the female campus, being placed in diametrically opposed positions, one to the west and one to the east.

Geographical location of the campuses and buildings

The topographical location of the two complexes of the Archigeneion Institute, the female (95x62m) and male campus (315x235x180x80m), is highly accurate (95-100%). The topographical location of the female campus was determined on the basis of a) the architectural ground plan of the space, which was designed by the Metropolitan Municipality of Istanbul during the course of the restoration (2004-2005) of the two surviving buildings, the Girls' School (A1) and the Orphanage-Dormitory (A4); b) photographs of 1907 and 1909, the former showing the campus from the southeast to the southwest end, and the latter the northeast end; c) oral testimonies, mainly regarding the north part of the complex, which was reduced following the destruction of the Church (1955) and the opening of a road in the late 1950s; and d) written sources.

The topographical location of the male campus, where only the southwest corner of the Boys' School (B1) is preserved, was determined on the basis of the last remains of the enclosure wall, photographed in situ during the layout of the site in 1992, oral testimonies and written sources. It should be noted that the Fountain (A7) still stands in the same location it has occupied since the dedication year (1828).

Thus, thanks to the topography data, the ground coordinates of the campuses were specified and applied to the terrain (SketchUp program) and then depicted on the Google Earth virtual globe. The terrain runs uphill to the north in both campuses, but it is much steeper on the female campus, extending over two levels. This is reflected in the building of the Orphanage-Dormitory (A4), situated in the centre of the campus; it is a building with two storeys on the south side and one storey plus a semi-basement on the north side. The shortest distance between the campuses is 130m. and the central road abutting on the north side of the male campus once connected Istanbul with Silivri (forming a section of two out of the three western road arteries of the Ottoman Empire, Sol Kol and Orta Kol; the first replaced the key road of the Byzantine Empire, Via Egnatia).

Relative positioning of buildings and structures

The positioning of the rest of the buildings and structures is defined relative to a reference point or the cardinal directions. On the female campus, the Warehouses (A1.1) and the Nursery School (A5) are in a relative but precisely defined position. The

Warehouses (A1.1) constitute a westwards extension of the Girls' School (A1) to the Nursery School (A5), which extends northwards from the southwest edge of the campus; it should be noted that the precise location of its northern end is unknown (it is not visible on the 1907 photograph showing the whole south part of the female campus). The *warehouses* - the section between the Girls' School (A1) and the Nursery School (A5) - are not referred to as such in the written sources, but have been so termed because there was a need for them; the areas of the Girls' School classified as warehouses (the ground floor of the highest building) were rented out to boost the school's profits throughout its lifetime. The small wooden sentry-box at the southeast end of the campus, which is depicted in the 1907 photograph and represented, is related to the security of these business warehouses.

On the same campus, the position of the Church (A3) has been defined in relation to the enclosure, according to the 1909 photograph capturing the distance between the Church and the northeast part of the enclosure wall. The Chapel (A3.1) is placed in a relative and indeterminate position on the female campus. Although written sources confirm the proximity of the Chapel to the Church (A3), they do not specify its exact location; thus, the Chapel is placed northwest of the Church in order to lead up to it. Regarding the Greenhouse (A2), written sources emphasizing the practical orientation of the school confirm that it had been in existence since the establishment year of the Girls' School (1857) without, however, referring to its position. The placement of the Greenhouse in the northwest part of the campus is in accordance with the decision of the founders to establish the second building of the campus, namely the Church (A3), in the northeast part so there would be more free space for use.

The position of the Tomb (A6), which, according to written sources, was outside the female campus and close to the Church (A3), is accurately positioned very close to the northeast edge of the campus enclosure, according to the 1909 photograph showing the distance from the east side of the fence surrounding the Tomb to the northeast end of the enclosure wall.

On the male campus, the position of the Archigenis Residence (B2) has been defined in relation to the Boys' School (B1) to the west, according to a 1915 Ottoman map depicting the distance between the two buildings (the deviation of the 3D Archigenis Residence from its accurate position is about $\pm 20\text{m}$), and to the enclosure wall to the southeast, according to a 1907 photograph showing the distance of the building from the enclosure, reinforced inside with a building at the front of the Residence. The Busts of the Founders (B1.1) have been placed at the entrance of the Boys' School (B1), based on written sources and a photograph (1907) depicting the distance of the Busts from the entrance, as well as the distance between them as they face each other. The Well (B1.2) is positioned to the north of the Boys' School, as depicted in a 1992 photograph of the area.

The representation of the buildings

The representation of the restored buildings by Istanbul Metropolitan Municipality, namely the Girls' School (A1) and the Orphanage-Dormitory (A4), is mainly based on measurements and construction details (e.g. flowerpot supports) from architectural drawings and photographs taken before the restoration (2004), which changed the external appearance of the buildings, and with regard to the latter, oral testimonies concerning changes caused by different uses of the building before the restoration. It should be also noted here that the west wing of the Girls' School was repaired in 1915 and 1916 following the damaging effects of the 1910 fire. The roof of each building are represented considering the line drawings on the large-sized graduate diplomas and, with regard to the first building, the 1907 photograph of its facade. The best illustration of the roof, that of the Archigenis Residence in 1907, was also taken into account. The partially preserved building, the Boys' School (B1), is modeled according to the measurements of the surviving structural features, the diploma drawings and a 1907 photograph depicting part of the facade.

As for the representation of the buildings that no longer exist (A2, A3, A3.1, A5, B2), the Greenhouse (A2) and the Nursery School (A5) are represented according to their sole depictions, on the diploma drawings, and, with regard to the latter, the only remaining relic of the building, the inscription; the Church (A3) and the Archigenis Residence (B2) are represented according to the diploma drawings and photographs of 1909 and 1907 respectively, the former depicting the dome, the north and east apse as well as three (of the four) pillars of the Church, and the latter depicting the facade and part of the west side of the Residence. The sides of the buildings which are not illustrated on photographs are modeled according to the known sides with the addition of necessary elements (e. g. balconies and a staircase in the case of the Archigenis Residence). In fact, the only arbitrary reconstruction is that of the Chapel (A3.1).

The partially preserved building of the Boys' School (B1) is stone-clad in the same way as the Girls' School (A1) and the Orphanage-Dormitory (A4) in pre-restoration photographs, thus all the sides of the major buildings (A1, A4, B1, B2), including the Archigenis Residence, are represented stone-clad. Although the cruciform domed Church (A3) is described as marble and white, it must have been stucco-coated given that there were apses at the edges of the cross. With regard to the apses and pillars, the Church is represented as white colored. The dome, the four semi-domes of the apses and those of the pillars are represented copper-sheathed, as depicted in the 1909 photograph and confirmed by oral accounts (concerning a trial on the sale of the metal at the end of the 1950s).

It is worth mentioning that Nikolakis Tzelepis (or Tzelepopoulos), or Nikolaki Kalfa or Efendi according to Ottoman sources, is the architect of the cruciform domed Church of the Forty Martyrs (A3), known as 'kalfas of Yıldız', that is the architect of Yıldız Hamidiye Mosque (Yıldız Hamidiye Camii). He is also the architect of the Girls' School (A1) to which he donated building materials. The building of the Girls' School

is another architectural example of a builder who loved experimenting. This tendency is noted by contemporary Turkish scholars on Hamidiye Mosque, which spurs interest in his work, as an expression of a local attitude of experimentation with different architectural traditions of the Ottoman Empire and Europe. Thus, the Girls' School consists of two buildings, differing in the three spatial dimensions: a tall, austere-looking building (41.2x11.6x8.45Hm) and a low, singular one (26.3x9x6.85Hm); its central projection is based on two columns and ends in an elevated tower bearing a clock on the facade and an iron cross and bell at the top (clock tower). There is an entrance between the columns (according to the pre-restoration data), which is not the main one; the main entrance is not in the center, but adjacent to it (east).

The representation of the enclosures

The enclosure of the female campus is represented according to a partial view depicted in the 1909 photograph. According to the photograph, the enclosure consists of a wall topped by a railing and is interrupted in the south part of the campus by the buildings blocking the space, the Girls' School (A1), the Warehouses (A1.1) and the Nursery School (A5), and in the north part by an entrance which is presumed to lead to the main entrance of the Orphanage-Dormitory (A4). It is worth noting that above the main entrance the inscription 'ARCHIGENEION PARTHENAGOGEION 1857' still exists, as well as above the south main entrance to the Girls' School (A1); both inscriptions, which record, among others, the name of Eleni Archigenous (the former) and that of Sarantis Archigenis (the latter), are placed along the same imaginary line.

The stone enclosure wall of the male campus is represented as tall and solid (2.50-3m height and 60cm width), according to a 1907 photograph illustrating parts of the enclosure, and the measurements of its last remains in 1992. The stone enclosure bears two entrances in the south part: one leading to the Archigenis Residence B2 (through a 'gatehouse' adjoining the inner part of the enclosure), according to the same photograph (1907), and the other to the Boys' School B1 (presumed). The stone enclosure has another entrance presumed to exist on the east side; the latter reduced the distance between the campuses and was used as a shortcut by school staff, who often taught at both.

The representation of the monumental structures

The Tomb monument (A6) is represented by two simple marble graves, according to written sources, and a tombstone depicting the full-length figures of the founders carved in relief ('a work of the Fytalis brothers in Athens'), according to written sources, oral testimonies and especially the original tombstone situated in Neoi Epivates, Thessaloniki, Greece. The original tombstone was reduced to half its size and transferred to Neoi Epivates in 1971, on the occasion of the inhabitants' first visit to their place of origin, Epivates (Selimpasa). The tombstone is therefore modeled on the original, with minor corrections to the faces and double the size, as described in the

written and oral sources. A wooden fence has been added to the representation, according to the type depicted in the 1909 photograph.

The marble Fountain (A7), a sculptural synthesis of Ottoman patterns with Greek elements (syncretism), is modeled as it is today with the addition of metal spouts, now missing. The one-sided Fountain consists of the pedestal; the small rectangular trough, which curves in front and projects the Ottoman world in relief, with a tulip on each side ('tulip' means 'crescent' in the reversed Arabic script); and three surfaces at the rear: lower, middle and upper. The large lower surface bears three continuous-flow spouts framed with relief motifs which probably represent the medals of the founder, while the middle surface bears the relief dedicatory inscription. The far ends of both surfaces, as well as those of the trough, are decorated with Doric semi-columns. The upper curved surface bears the symbols of the Ottoman Empire in the center and is framed with a floral decorative pattern ending in a knot, symbolic of the gift that is the Fountain.

In the representation of the Busts of the founders (B1.1), the pedestals are stone, according to a 1907 photograph depicting the bust of the founder Sarantis Archigenis on a similarly constructed pedestal. As the features of the Busts are only faintly visible (the bust of the founder was created by Ulisse Clotile using a mould by Apergis), they are represented in the same way as the busts in Neoi Epivates. These were commissioned by the Neoi Epivates Ladies' Society (founded and run by graduates of the Archigeneion Institute) in order to be placed in front of the Archigeneion Primary School of Neoi Epivates and were created by the Athenian sculptor Athanasios Limnaios (1972).

The representation of the inscriptions

The marble inscriptions on the buildings of the Archigeneion Institute are represented in copper colour for the relief and incised elements (traces of which are visible on the inscription of the Girls' School) and, above them, a relief cross similar to that preserved intact on the inscription of the Orphanage-Dormitory (its location is also visible on the inscriptions of the Girls' School and the Nursery School). The inscription of the Girls' School (A1), which is preserved in situ, is as follows:

ARCHIGENEION SCHOOL FOR GIRLS
Founded and erected from the foundations to provide education to Orthodox girls, at the
expense of Compatriot and Fellow-Countryman
Doctor Sarantis Archigenis
At Epivatai in the Year of Our Lord 1857
Thou shalt keep us, O Lord, thou shalt preserve us

The inscription of the Orphanage-Dormitory (A4) is also preserved in situ. However, the few letters missing from the inscription (the final letter 's' indicates the genitive case) have been completed, in the representation of the inscription, by the name of the founder's wife. The addition is consistent with the meaning of the inscription, which makes reference to supervision ('INTENSIVE SUPERVISION'), a role exercised by

Eleni Archigenous. She was not only the cofounder and director of the schools but also the supervisory authority (she even oversaw the completion of the buildings). In support of the above, Sarantis Archigenis himself used a similar phrase in one of his public speeches, when referring to his wife's work ('her intensive coordination').

ARCHIGENEION SCHOOL FOR GIRLS 1857
UNDER INTENSIVE SUPERVISION OF
[ELENI] ARCHIGENOUS

The inscription of the Nursery School (A5) is as follows:

ARCHIGENEION NURSERY SCHOOL 1873

The inscription of the Boys' School (B1) is found in a written source and has been represented in the same way as that of the Girls' School:

ELENEION GREEK HIGH SCHOOL
Founded and erected from the foundations to provide education to Orthodox boys everywhere
at the expense of
Eleni Archigenous
At Epivatai, July, the Year of our Lord 1857
Poverty and shame shall be to him that refuseth instruction

There was no inscription on the outside of the Church (A3), only inside. So what is inscribed at the entrance to the Church is its name and the morale precept found in the line drawings of the Church on the school diplomas:

THE FEAR OF THE LORD IS THE BEGINNING OF KNOWLEDGE

There was no inscription on the Funerary monument (A6); just the names of the founders carved on the marble tombstone.

ELENI ARCHIGENOUS SARANTIS ARCHIGENIS

On the Fountain (A7), the dedicatory inscription is written in relief gold lettering in Ottoman Turkish. (In English translation):

Glorious former Grand Vizier, great in his office,
to Epivates [Bigados] dedicated this fountain.
To receive the blessings of the passers-by,
faithfully fulfilling the purpose of its creation, this fountain flows.
Grateful people, receivers of the gift, engraved, in the year of the Hegira 1244
[1828], that Selim Pasha, to the grace of the God, dedicated this fountain.

The representation of the green spaces

The representation of the garden of the female campus is based on a reference of the School Regulation of 1901, whereby schoolgirls were allowed to leave class and enter the garden only during the long school break (15-minute break). The representation of the rich greenery of the male campus is also based in written sources praising it. The

representation of the Well (B1.2) is an indication of the groundwater which contributed to this scenery. However, the greenery is represented as rich in the west part of the campus –in the 1907 photograph which captures a view of the east part of the campus, the greenery there was limited. The greenery in front of the Girls’ School (A1) and the Boys’ School (B1) is modeled according to the existing photographs (1907), while that in front of the Nursery School (A5) and in the Greenhouse (A2) is depicted as in the line drawings; at the Tomb (A6) the greenery is represented according to written descriptions; and a plane tree (still extant) is modeled at the Fountain (A7).

We, the undersigned, reserve the right to modify the representation of the Archigeneion Institute and the present memorandum in the event of important new evidence coming to light.

October 2014

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