

Hagia Sophia ❶

Ayasofya

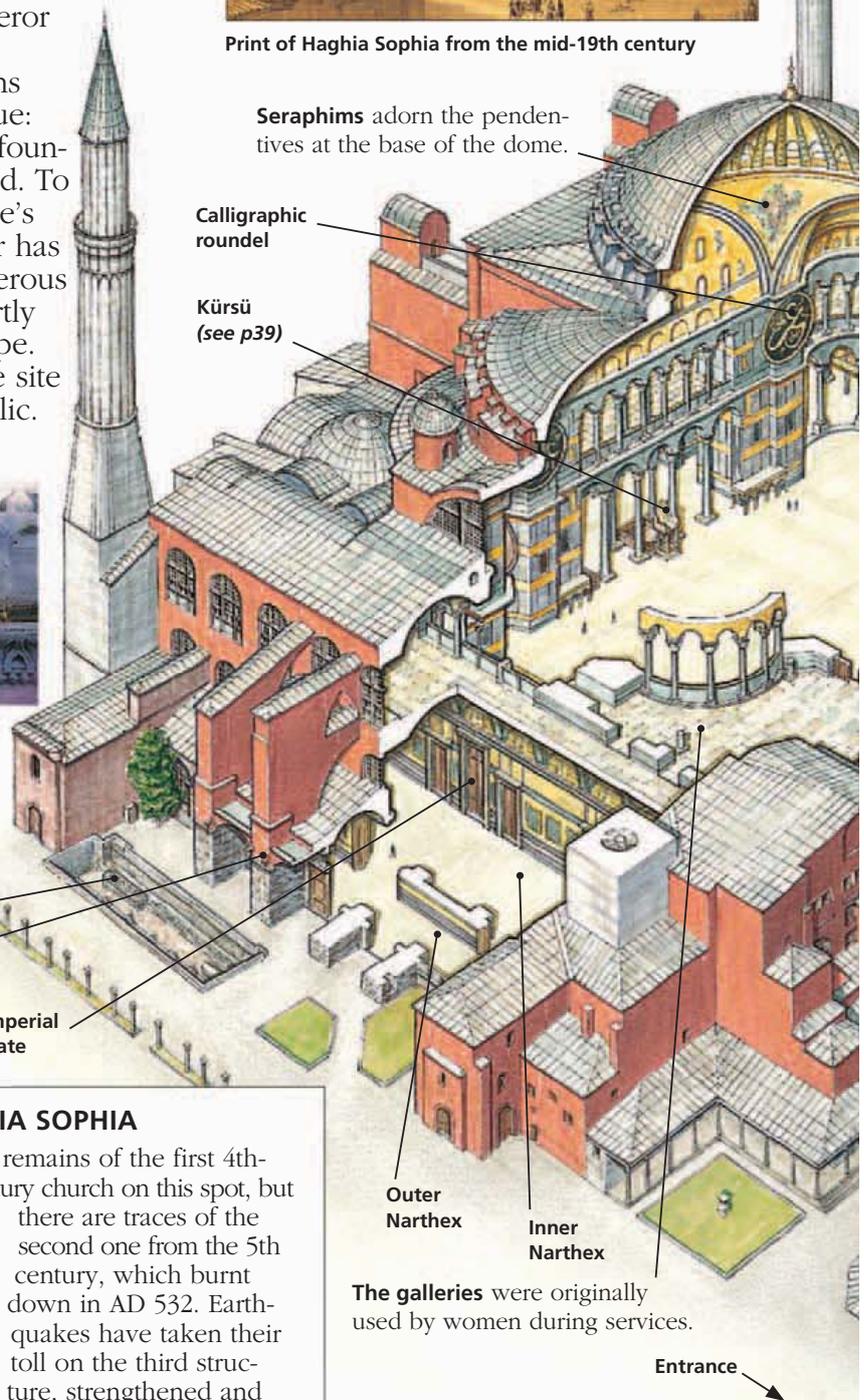
The “church of holy wisdom,” Hagia Sophia is among the world’s greatest architectural achievements. More than 1,400 years old, it stands as a testament to the sophistication of the 6th-century Byzantine capital. The vast edifice was built over two earlier churches and inaugurated by Emperor Justinian in 537. In the 15th century the Ottomans converted it into a mosque: the minarets, tombs, and fountains date from this period. To help support the structure’s great weight, the exterior has been buttressed on numerous occasions, which has partly obscured its original shape. Three mausoleums at the site are also open to the public.



Print of Hagia Sophia from the mid-19th century



Byzantine Frieze
Among the ruins of the monumental entrance to the earlier Hagia Sophia (dedicated in AD 415) is this frieze of sheep.



Seraphims adorn the pendentives at the base of the dome.

Calligraphic roundel

Kürsü
(see p39)

Buttresses

Imperial Gate

Outer Narthex

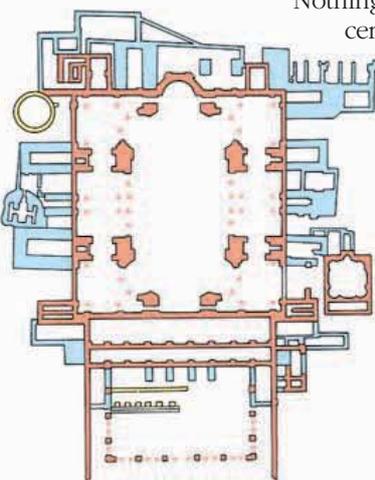
Inner Narthex

The galleries were originally used by women during services.

Entrance →

HISTORICAL PLAN OF HAGHIA SOPHIA

Nothing remains of the first 4th-century church on this spot, but there are traces of the second one from the 5th century, which burnt down in AD 532. Earthquakes have taken their toll on the third structure, strengthened and added to many times.

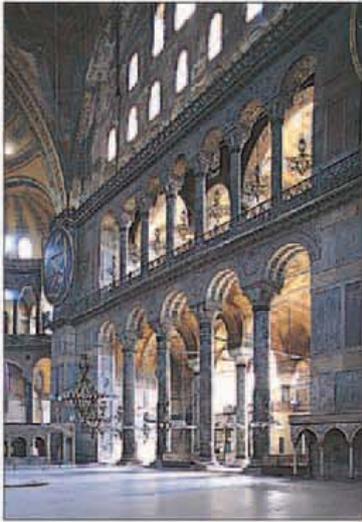


KEY

- 5th-century church
- 6th-century church
- Ottoman additions

STAR FEATURES

- ★ Nave
- ★ The Mosaics
- ★ Ablutions Fountain



★ **Nave**

Visitors cannot fail to be staggered by this vast space which is covered by a huge dome reaching to a height of 56 m (184 ft).

VISITORS' CHECKLIST

Ayasofya Sultanahmet Meydanı
 1. **Map** 3 E4 (5 F3). **Tel** (0212) 528 45 00. Sultanahmet.
 9am–6pm Tue–Sun.
 ground floor only.

Brick minaret

★ **The Mosaics**

The church's splendid Byzantine mosaics include this one at the end of the south gallery. It depicts Christ flanked by Emperor Constantine IX and his wife, the Empress Zoe.

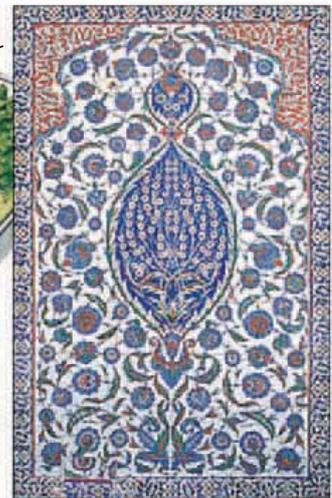
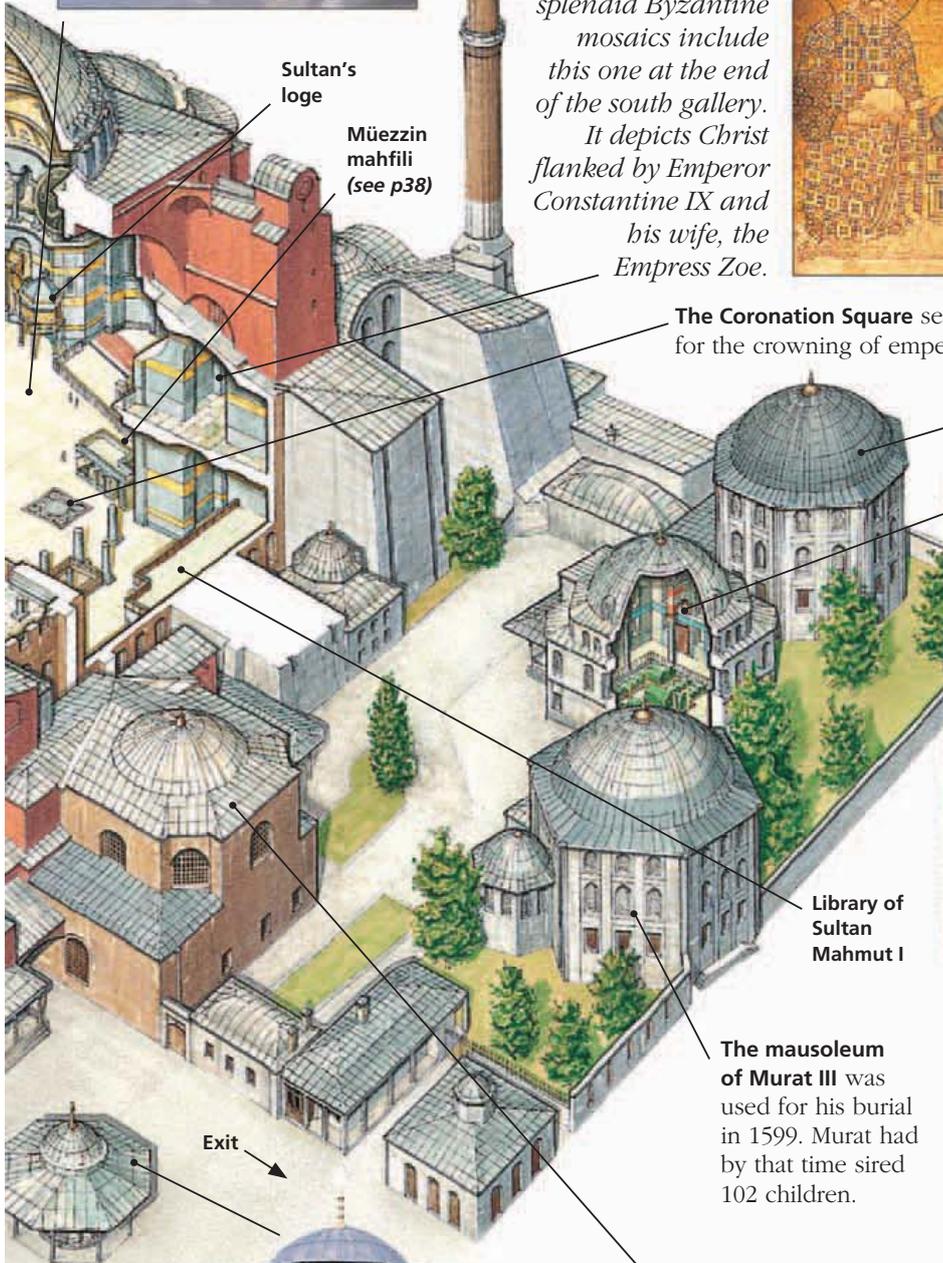


Sultan's loge

Müezzin mahfili (see p38)

The **Coronation Square** served for the crowning of emperors.

Mausoleum of Mehmet III



Library of Sultan Mahmut I

Mausoleum of Selim II

The oldest of the three mausoleums was completed in 1577 to the plans of Sinan (see p91). Its interior is entirely decorated with İznik tiles (see p161).

The mausoleum of Murat III was used for his burial in 1599. Murat had by that time sired 102 children.

The **Baptistry**, part of the 6th-century church, now serves as the tomb of two sultans.

Exit



★ **Ablutions Fountain**

Built around 1740, this fountain is an exquisite example of Turkish Rococo style. Its projecting roof is painted with floral reliefs.

Exploring Haghia Sophia



Calligraphic roundel

Designed as an earthly mirror of the heavens, the interior of Haghia Sophia succeeds in imparting a truly celestial feel. The artistic highlights are a number of glistening figurative mosaics – remains of the decoration that once covered the upper walls but which has otherwise mostly disappeared. These remarkable works of Byzantine art date from the 9th century or later, after the iconoclastic era (see p20). Some of the patterned mosaic ceilings, however, particularly those adorning the narthex and the neighbouring Vestibule of the Warriors, are part of the cathedral's original 6th-century decoration.

GROUND FLOOR

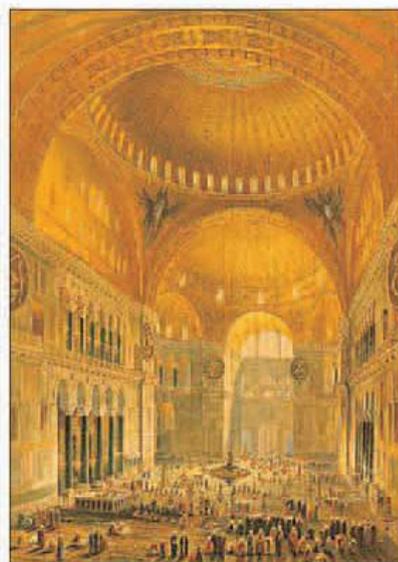
The first of the surviving Byzantine mosaics can be seen over the Imperial Gate. This is now the public entrance into the church, although previously only the emperor and his entourage were allowed to pass through it. The mosaic shows **Christ on a throne with an emperor kneeling beside him** ① and has been dated to between 886 and 912. The emperor is thought to be Leo VI, the Wise (see p21).

The most conspicuous features at ground level in the nave are those added by the

Ottoman sultans after the conquest of Istanbul in 1453, when the church was converted into a mosque.

The **mihrab** ②, the niche indicating the direction of Mecca, was installed in the apse of the church directly opposite the entrance. The **sultan's loge** ③, on the left of the mihrab as you face it, was built by the Fossati brothers. These Italian-Swiss architects undertook a major restoration of Haghia Sophia for Sultan Abdül Mecit in 1847–9.

To the right of the mihrab is the **minbar** ④, or pulpit, which was installed by Murat III (1574–95). He also erected



Interior as it looked after restoration in the 19th century

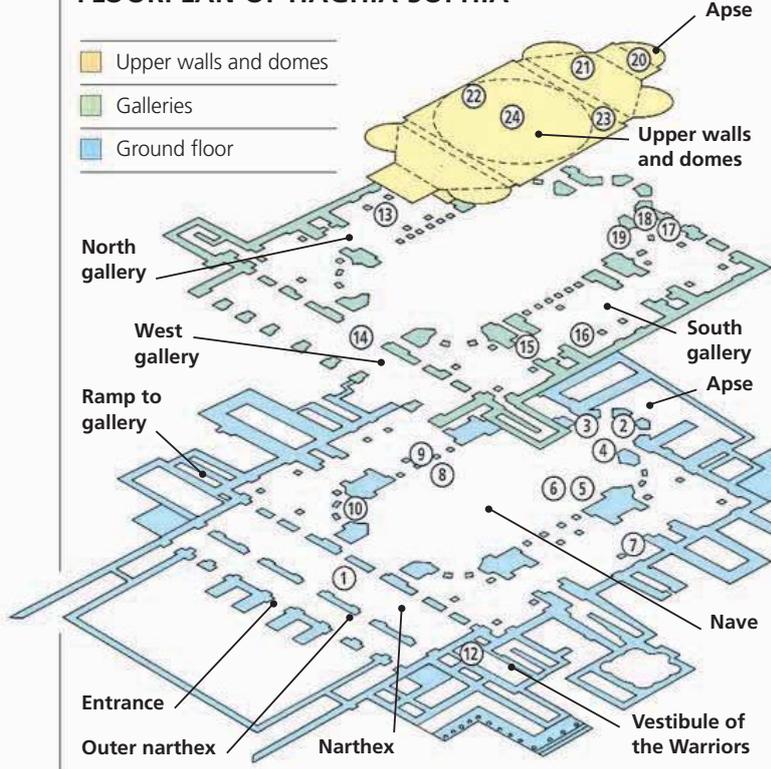
the four **müezzin mahfilis** ⑤, marble platforms for readers of the Koran (see p39). The largest of these is adjacent to the **minbar**. The patterned marble **coronation square** ⑥ next to it marks the supposed site of the Byzantine emperor's throne, or omphalos (centre of the world). Nearby, in the south aisle, is the **library of Mahmut I** ⑦, which was built in 1739 and is entered by a decorative bronze door.

Across the nave, between two columns, is the 17th-century marble **preacher's throne** ⑧, the contribution of Murat IV (1623–40). Behind it is one of several **maqsuras** ⑨. These low, fenced platforms were placed beside walls and pillars to provide places for elders to sit, listen and read the Koran.

In the northwestern and western corners of the church are two **marble urns** ⑩, thought to date from the Hellenistic or early Byzantine period. A rectangular pillar behind one of the urns, the **pillar of St Gregory the Miracle-Worker** ⑪, is believed to have healing powers.

As you leave the church you pass through the Vestibule of the Warriors, so called because the emperor's bodyguards would wait here for him when he came to worship. Look behind you as you enter it at the wonderful mosaic of the **Virgin with Constantine and Justinian** ⑫ above the door. It shows Mary seated

FLOORPLAN OF HAGHIA SOPHIA



on a throne holding the infant Jesus and flanked by two of the greatest emperors of the city. Constantine, on her right, presents her with the city of Constantinople, while Justinian offers her Haghia Sophia. This was made long after either of these two emperors lived, probably in the 10th century, during the reign of Basil II (see p21). Visitors exit the church by the door that was once reserved for the emperor due to its proximity to the Great Palace (see pp82–3).

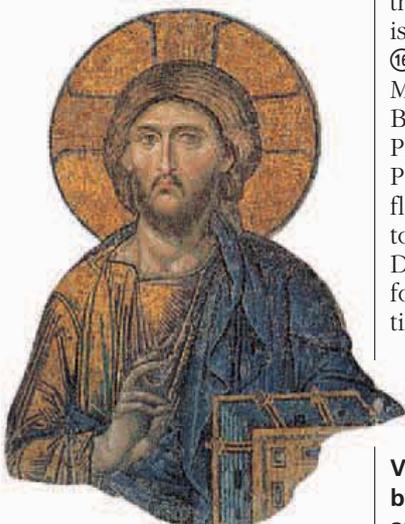


Figure of Christ, detail from the Deesis Mosaic in the south gallery

GALLERIES

A ramp leads from the ground floor to the north gallery. Here, on the eastern side of the great northwest pier, you will find the 10th-century mosaic of **Emperor Alexander holding a skull** ⑬. On the west face of the same pier is a medieval drawing of a galleon in full sail. The only point of interest in the western

gallery is a green marble disk marking the location of the **Byzantine Empress's throne** ⑭.

There is much more to see in the south gallery. You begin by passing through the so-called **Gates of Heaven and Hell** ⑮, a marble doorway of which little is known except that it predates the Ottoman conquest (see p26).

Around the corner to the right after passing through this doorway is the **Deesis Mosaic** ⑯ showing the Virgin Mary and John the Baptist with Christ Pantocrator (the All-Powerful). Set into the floor opposite it is the tomb of Enrico Dandolo, the Doge of Venice responsible for the sacking of Constantinople in 1204 (see p24).

In the last bay of the southern gallery there are two more mosaics. The right-hand one of these is of the **Virgin holding Christ, flanked by Emperor John II Comnenus and Empress Irene** ⑰. The other shows **Christ with Emperor Constantine IX Monomachus and Empress Zoe** ⑱. The faces of the emperor and empress have been altered.

Eight great **wooden plaques** ⑲ bearing calligraphic inscriptions hang over the nave at the level of the gallery. An addition of the Fossati brothers, they bear the names of Allah, the Prophet Mohammed, the first four caliphs and Hasan and Hussein, two of the Prophet's grandsons who are revered as martyrs.



Mosaic depicting the archangel Gabriel, adorning the lower wall of the apse

UPPER WALLS AND DOMES

The apse is dominated by a large and striking mosaic showing the **Virgin with the infant Jesus on her lap** ⑳.

Two other mosaics in the apse show the archangels **Gabriel** ㉑ and, opposite him, Michael, but only fragments of the latter now remain. The unveiling of these mosaics on Easter Sunday 867 was a triumphal event celebrating victory over the iconoclasts (see p21).

Three mosaic portraits of **saints** ㉒ adorn niches in the north tympanum and are visible from the south gallery and the nave. From left to right they depict: St Ignatius the Younger, St John Chrysostom and St Ignatius Theophorus.

In the four pendentives (the triangular, concave areas at the base of the dome) are mosaics of six-winged **seraphim** ㉓. The ones in the eastern pendentives date from 1346–55, but may be copies of much older ones. Those on the western side are 19th-century imitations that were added by the Fossati brothers.

The great **dome** ㉔ itself is decorated with Koranic inscriptions. It was once covered in golden mosaic and the tinkling sound of pieces dropping to the ground was familiar to visitors until the building's 19th-century restoration.



Mosaic of the Virgin with Emperor John II Comnenus and Empress Irene