Hagia Sophia and Sinan's Mosques: Structure and Decoration in Süleymaniye Mosque and Selimiye Mosque

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Introduction

This essay analyzes the characteristics of some great Ottoman mosques ("Cami")[1], highlighting their originality. The Ottoman mosque architecture changed its style after the conquest of Constantinople in 1453, when the Ottoman met Byzantine architecture and adopted it in their own way. Many of the Western European scholars from the nineteenth to twentieth century focused on the similarities between the Ottoman and Byzantine architecture and the originality of these mosques including those designed by Mimar Sinan (1489–1588), the chief architect of the Ottoman Empire in the sixteenth century. They particularly emphasized the method of constructing the half domes of Hagia Sophia (532–537, Istanbul) (Fig.1), which, they claim, was imitated in the Ottoman mosques.[2] Arguing against this view, Turkish and Eastern European researchers emphasized the Ottoman architecture's originality by denying or neglecting the influence of Hagia Sophia and Byzantine architecture.[3] Regarding these opposing views, Necipoğlu argues that the former reflects the Orientalist view prevailing in the West, while the latter derives from Turkish nationalism. She adds that both views are biased and insufficient for the study of Sinan's style or Ottoman architecture.[4] Indeed, such biased views miss the fact that the Ottoman Empire was multi-religious, multilingual, and multicultural, made up of various races inhabiting the land around Istanbul.

Based on this background, this essay aims to clarify the originality of Ottoman mosque architecture without ignoring the important influence from the Byzantine. This goal will be achieved by the analysis of spatiality in three important buildings: Süleymaniye Cami (1550–56, Istanbul), Selimiye Cami (1569–1574, Edirne), and Hagia Sophia that has been described as the prototype of the great Ottoman mosques. By comparing the two mosques created by Sinan with the important Byzantine architectural work, and also by contrasting the two mosques, I will show the differences in spatiality between the three.

1. The Background of the Reception of Hagia Sophia and the Characteristics of the Ottoman Empire

In Hagia Sophia, Anthemius and Isidoros combined the basilica style with the central style. With this innovation, the building became a great monument that has a massive elliptical inner space combining a main dome with two half domes, whose diameters are almost the same as that of the main dome, that is almost 31 m (Fig.2).

About a thousand years after the construction of Hagia Sophia, the Ottoman Empire built some mosques using the some domical form. This fact may be accounted for by the Turkish flexibility as well as Muslim tolerance regarding foreign architectural culture, of which we can find some examples in the early stage of Islamic culture. The Turks had migrated from the Mongolian Plateau to Anatolia between the ninth and the eleventh centuries. In this process, they diversified their culture by mixing with the original inhabitants of each area. The architectural tradition of Islam has reflected this by showing a tolerant attitude for different cultures. This might have been related to their flexibility regarding the form of the place of worship. Erzen points out, "Islamic prayer does not require a specific edifice, as prayer can be observed anywhere as long as one faces Mecca." Further "the Prophet had warned against the futile show of riches and materiality in this world."[5] Indeed in the Qur'an there is no description that defines the form. Hence, in many examples of Islamic architecture, including the Dome of the Rock in Jerusalem and Umayyad Mosque in Damascus, Christian and other architectural cultures were adopted.

In the Ottoman period, cultural synthesis progressed further by such imperial ruling systems as Devşirme and Timar. The migration policy of Mehmet the Second, adopted after the conquest of Constantinople also advanced the coexistence of diverse races, languages, religions, and cultures within the Ottoman Empire.[6] Against this background, Ottoman architecture adopted the style of Hagia Sophia. First of all, the Ottoman architectural culture, composed of ethnic Turkish culture and Islamic architectural culture, had a taste for domical buildings. Turks, whose ancestors were nomad Oghuz, believed that the round tent used in their nomadic life was a symbol of the heaven.[7] In addition to this traditional belief, we can easily suppose that descriptions of the heaven as a "canopy"[8] were associated with the domical structure. Therefore, Ottoman architecture, in which the taste for domes can be traced back to the two roots, united a square or rectangular base with a dome. Regarding this style, Kuban states:

> The conceptual source of the design of the great Ottoman mosques is a synthesis of the Islamic dome-on-squinch, the post-Roman idea of a dome space, and associated with an unchangeable rectangularity of plan, typical of the Islamic mosque tradition. Its symbolism perhaps has as double meaning—heaven-dome, and sultan-dome—identifying

> both the religious (here Islamic, but essentially pagan) and political (here Islamic, but originally nomadic) source.[9]

Thus, with its taste for domical structure, the great Ottoman mosque architecture, which consisted of diverse elements, was influenced by Hagia Sophia, whose inner space was greatly extended by the use of half domes. "The competitive attitude" that the Islamic architecture possessed was inspired here.[10] Yet, the asymmetry and crooked structure in Hagia Sophia greatly perplexed Ottoman architects.[11] It took about a century for them to achieve the completion of a half dome building, following the plan of Hagia Sophia. Having begun with Eski Fatih Cami(1463—1470, Istanbul), the Ottoman architecture took a series of approaches to the half dome structure, finally entering into a new phase when Sinan built Süleymaniye Cami.[12] In this mosque, Sinan came up with a creative solution to adopt the half dome style of Hagia Sophia.

2. Hagia Sophia and Süleymaniye Mosque

Süleymaniye Cami was built from 1550 to 1556, on the hill that overlooks the Bay of Golden Horn, with one of its sides parallel to the coastline. This Friday mosque carried the political intention of symbolizing the Sultan's authority (Fig.3). Its worship space is as large as 58.5 × 57.5 meters, with four piers holding a main dome with a diameter of 26.5 meters and a height of 53 meters.[13]According to the wish of Sultan Süleyman I, the plan of Hagia Sophia was used to construct the mosque (Fig.4).[14] Sinan stated the following about this mosque:

> To the engineers of the age and overseers of auspicious monuments it is manifest and apparent that although [formerly] buildings constructed in the style of Hagia Sophia did not possess elegance, this servant perfected the noble Friday mosque of Şehzade Sultan Mehmed—may God illumine his tomb—which was the model for the noble building complex [and mosque] of His Majesty Sultan Süleyman Khan—may he rest in peace. Subsequently, in this lofty edifice [i.e., the Süleymaniye complex] various beautiful works art were created, each of which took form with elegance.[15]

Sinan stated here that Şehzade Cami (1543—48, Istanbul) was a sophisticated form of Hagia Sophia which was further refined in Süleymaniye Cami.[16] Thus, he clearly mentioned that Hagia Sophia influenced Şehzade Cami and Süleymaniye Cami. Yet, it was not an imitation but rather a competition. In Süleymaniye Cami, he overcame the structural defect in Hagia Sophia and found a solution to create an original idiom for a great Ottoman mosque. In this mosque, Sinan adopted the plan of a central dome with two half domes, which was almost the same as that of Hagia Sophia. Therefore, of course, Süleymaniye and Hagia Sophia were structurally

similar, with the most remarkable similarity being that both achieved the massive elliptical inner space. The two half domes enabled the nave space to extend and lead to the huge inner space. However, significant differences also exist between the two structures, which derive from their religious backgrounds.

According to Schulz, Europe's Christian churches separate space into segments.[17] This creates a directional movement from the entrance to the apse. Hagia Sophia, like Süleymaniye Cami, has a massive inner space, on the one hand (Fig.5). On the other hand, however, its two half domes create a kind of longitudinal axis and lead to a kind of directionality. Further, the tympanums in the upper part and the colonnades in the bottom combine to partition the space and contribute to directionality (Fig.6).

In the space of a mosque, however, directionality is far less important. Only the direction of Mecca, to which Muslims pray, needs to be shown.[18] The necessary spatial characteristic in the space is the massiveness, which visually creates the effect of concentration and gathering.[19] Like Hagia Sophia, Süleymaniye Cami has two tympanums just below the main dome. However, Süleymaniye's main arches more effectively support the dome, and thus its load is smoothly transferred to the four piers.[20] This lightens the tympanums' role of a supporting system allowing them to contribute to the outward expansion of the upper part (Fig.7). Further, in Hagia Sophia, the directional movement appears in the interior through the use of colonnades between the piers and galleries upstairs, while Süleymaniye Cami uses columns and galleries only restrainedly and thus a sense of unity between the nave and aisles is realized here.[21] In this, we can clearly see Sinan's aim of creating a space that expands in all directions (Fig.8).[22]

In addition, the openings contribute to a visual effect in the internal space of Sinan's mosques, with light playing a vital role.[23] The nave space and aisles in Hagia Sophia are screened by columns, and therefore the light entering from the openings in the wall of the aisles barely exerts its influence on the nave. Most of the light that reaches the inner space directly comes from the upper openings of the drum, half domes, tympanums, exedras, and wall of galleries, and combines to create a divine space isolated from the outer world[24]. The wall of the apse with its stained glass also creates a similar effect.

By contrast, in Süleymaniye Cami, openings are evenly distributed not only in the upper part of the drum, half domes, tympanums, and exedras but also on the walls at eye-level. Nothing screens the light entering from the openings, and so a uniform brightness is realized in the inner space. This enhances the unity of the internal space; a transparency appears in the mosque's whole space, and when we enter the inner space, we feel the centrifugal, outward expansion, which may be called an expanding effect. Yet, this effect of centrifugal expansion is not the only effect created by the inner space. Contradictory as it may sound, the space also creates a centripetal, attracting effect that leads the attention toward the top. For instance, the main dome's arches are gently pointed and smoothly transfer the perpendicular lines of the four piers from the bottom to upper areas. Furthermore, although the mosque contains some round

openings, most of its openings are designed in a vertical shape and arranged on the wall to form vertical lines moving from the lower part to the top. This arrangement also guides the eyes upward.

Moreover, this eye-catching, centripetal effect is created not only by the structural devices but also by the decorations inside.

As Necipoğlu points out, the investigation into the decorations has generally been neglected in the studies of Ottoman architecture.[25] Most Turkish scholars have focused on the structural originality of Sinan's architectural designs in order to oppose the Western view that the Islamic architecture's structure has not developed through the history. However, the decorations are an important element in Süleymaniye Cami contributing to the spatiality of the mosque architecture.[26] By analyzing the decorations along with the structure, we can more appropriately approach the essential characteristics of the configuration of the mosque's spatiality.

One example is muqarnas, which is adorned on various parts of the inner space, creating a delicate flickering of light, and thus obscuring the form of the structure and enhancing the massiveness of the space. In addtition, radial windows, together with the inscriptions on the main dome, the half domes, and the exedras connote the direction to the center of the main dome. Here too, the decorations, in accordance with the structure, create the coexisting centrifugal and centripetal visual effects within the worship space. Therefore, when people enter the mosque, their eyes are drawn upward, which enhances the sense of centripetal attraction. At the same time, however, with the permeability of the many openings, they also experience the kind of radial, centrifugal movement that directs part of their attention toward the outer space.

Thus, though "Süleymaniye was his direct answer to the challenge of Justinian's masterpiece itself," Sinan also achieved in it the original spatial idioms of great Ottoman mosques.[27] But a more complete form of this originality was embodied in Selimiye Cami.

3. Selimiye Cami as the Achievement of the Original Idiom of Ottoman Architecture

Selimiye Cami, in whose construction Sinan was engaged around his eighties, was built at Edirne from 1567 to 1574, and is the best of his masterpieces (Fig.9). The Friday mosque's main dome is 45 meters above the ground and covers the worship space of about 40 × 45 meters. Its plan is different from that of Süleymaniye Cami and therefore, of Hagia Sophia (Fig.10). In general, plans greatly affect the spatiality of architecture, and hence, different plans would be expected to result in different spatiality.[28] However, the impressions of the inner spaces of Süleymaniye Cami and Selimiye Cami are similar in their visual spatial effects (Fig.11).

In Selimiye Cami, eight piers are erected, which are twice as many as those in Süleymaniye Cami. Selimiye's piers, supporting the huge main dome, are united with the walls, and the

boundary between the piers and the walls is ambiguous. In Süleymaniye, by contrast, the piers are independent of the walls, sustaining their form as columns. Additionally, in Selimiye, the upper parts of the piers are combined with the walls and emphasize the unity of the internal space. The eight piers form an octagonal shape in the square ground floor, creating the effect of an uninterrupted upward transition, from the square on the ground to the octagonal lower level and finally to the round domed roof—hence, the emphasized unity of the inner space.

The smooth form of the structure itself contributes to the aesthetic effect, enhancing the massiveness of the space. Perpendicular lines run on the piers, with a pointed arch between each pier, guiding the eyes upward to the central. The openings on the drum and the tympanums are taller in Selimiye than Süleymaniye (Fig.12, 13) and act as an important structural element closely related to the structural strength of the architecture. Shapes of the innumerable windows are vertical, creating an effect similar to that created by the piers and arches. These repetitions of the effects create a still stronger orientation to the top—to the center of the dome.

Incidentally, the pointed arch forms do not only draw attention toward the center of the main dome but also, as in Süleymaniye Cami, produce a centrifugal expansion from the main dome. As is obvious from the plan, the eight arches create the effect of visually expanding the dome space outward. Here, a series of decorative structures emphatically contributes to the centripetal and centrifugal impression.

Moreover, the internal decorations of Selimiye Cami are more sophisticated than those of Süleymaniye, enhancing the visual effects, and underlining the expanding and gathering effect. The muqarnas in Selimiye also helps achieve the impression of smooth surfaces of the space. Compared with Süleymaniye Cami or Sinan's other sultanic mosques, Selimiye Cami uses muqarnas more widely. Geometrically arranged muqarnas decorations are used on the pendeitives between the main dome and the arches, as well as from the bottom of the exedras to the lower arches. Further, in such various parts as the capitals and the kibla wall muqarnas is liberally used as decoration. In particular, the muqarnas decorations on the pier capitals promote the smooth transition from the bottom to the upper parts by obscuring the borders between the piers and the arches.

The openings in Selimiye are also important in terms of the light that they allow to enter. Selimiye's openings total 384, which is far more than the number in Süleymaniye. They are equally distributed from the bottom to the upper part, from the eye level to the drum, which is the base part of the dome. Therefore, lights in the inner space are homogeneous and even. This creates transparency in the whole building, and people experience an expansion from the internal space to the external.

Here, I will give another example. In Selimiye Cami, there is a contrivance in the arrangement of the round inscriptions. In many mosques, including Süleymaniye Cami, round inscriptions are used to fill the blanks of the pendentives (Fig.14). Yet, because a strong contrast is provided to highlight the ornamental writing, the inscriptions catch the viewer's eyes. Hence,

if they are used on each pendentive, the eyes are caught by them and do not shift smoothly from the lower level to the center of the main dome. Therefore, in Selimiye Cami, no inscriptions are used on the pendentives, and this yields a smooth shift of the eyes upward toward the center of the main dome. The slender windows of the drum also point to their inscriptions which stress the centripetal attraction. Thus, decorations' density increases as the eye moves upward. These eye-catching, abundant decorations then contribute to the centripetal, floating visual effect (Fig.15).

Referring to Selimiye, Sinan declares, "art attains in it [Selimiye Cami] complete realization."[29] In a sense, it was the final and complete project of challenging Hagia Sophia, a competition about the scale of the main dome. At the same time, however, it was a symbol of the great Ottoman mosque architecture, whose form the Ottoman architects had explored since their building of Eski Fatih Cami. The structure and decoration combine to create the strong Ottoman idiomatic effect, that is, the centripetal and centrifugal, expanding and gathering effect. This effect is attained primarily because the structure and decoration are combined to achieve a common and consistent goal: they enhance each other.

When Sinan designed a mosque, he did not utilize some established standards even on parts such as the openings and piers.[30] He seems to have planned both the whole and the detailed design of each mosque. Sinan's mosques are created not by bringing together existing standardized elements but by devising each element in harmony with purpose and spatiality specific to each mosque. In his mosques, all the structural and decorative elements are created to satisfy the aim of the individual mosque and to organize a visual spatial effect in the interior space.

Conclusion

The style and elements of Hagia Sophia inspired the great Ottoman mosque architecture. This applies to Selimiye Cami, which returned to the traditional form of Ottoman architecture, as well as to Süleymaniye Cami, which intentionally incorporated the plan of Hagia Sophia. However, this was not an imitation but a cultural synthesis whose basis had been cultivated through the Turkish experience of migration from Central Asia to Anatolia.

Taking elements from foreign cultures and religions and synthesizing them into something original is a peculiar Turkish characteristic, and we can recognize its accomplishment in great Ottoman mosques. In short, the originality of the great Ottoman mosques does not emerge by eliminating all the foreign influences, nor can it merely be reduced to the Byzantine style. It is a synthesis that emerges by the process of integration of foreign culture by Turks of Byzantine culture. And this is the symbol of the Ottoman Empire, a multiracial, multilingual, and multicultural empire which ruled the vast land of "Rum."

Notes

1 Cami refers to the mosque used for the important Islamic service held every Friday. In English it is usually translated as “Friday mosque” or “great mosque.”

2 See, for example, Sir Banister Fletcher, *A History of Architecture on the Comparative Method*, London: B.T. Batsford, 1924.

3 See, for example, Suut Kemal Yetkin, *L’architecture turque en turquie*, Paris: Maisonneuve & Larose, 1962.

4 Gülru Necipoğlu, “Creation of a National Genius: Sinan and the Historiography of “Classical” Ottoman Architecture,” *Muqarnas*, vol. 24, Brill, 2006, pp. 141–184.

5 Jare Nejdet Erzen, “Reading Mosques: Meaning and Architecture in Islam” *Aesthetics*, volume 69, number 1, winter 2011, p. 126.

6 Hayashi Kayoko, *Osuman-Teikoku-Gohyakunen-no-Heiwa* (The Peaceful 500 years of the Ottoman Empire), Tokyo: Kodansha, 2008, pp. 70–92.

7 Oda Juten, *“Toruko-Minzoku-to-Isuramu”-ni- Kansuru- Kyoudou-Kenkyu-Houkokusho* (Report of joint research on “Turk and Islam”), Tokyo-Gaikokugo-University, 1974, pp. 14–33.

8 “It is God who has given you the earth for a dwelling place and the heavens for a canopy.”
Qur’an, translated by M. A. S. Abdel Hallem, Oxford, 2010 (2004), p. 305, SuraXXXX, 64.

9 Doğan Kuban, “The Style of Sinan’s Domed Structures,” *Muqarnas*, vol. 4, Brill, 1987. p. 74.

10 Gülru Necipoğlu, “Challenging the Past: Sinan and the Competitive Discourse of Early Modern Islamic Architecture,” *Muqarnas*, vol. 10, Brill, 1993, pp. 169–180.
In this thesis, Necipoğlu explores the competitive attitude that Islamic architecture possesses inherently.

11 “Ottoman architects must have been very impressed by the roof of Hagia Sophia making use of semidomes to cover the large rectangular interior space. Nevertheless, they must have been very curious and critical so far [as] its structural system is concerned. The reason for their rather skeptical approach was most probably the antisymmetry present in the substructure carrying the central dome. In the Turkish structural tradition the dome had always been supported axisymmetrically or at least uniformly by means of four arches of the same rigidity in two perpendicular directions. In addition, also the columns carrying the arches had to have the same rigidity in these directions. As explained in Chapter 2, in the substructure of the dome of Hagia Sophia these rules of symmetry do not exist.
The Ottoman architects tried to adopt the semidome into their domed buildings with highest caution and only gradually.”
Ihsan Mungan, “Hagia Sophia and Mimar Sinan: How to Strengthen the Roof” *Proceeding of the IASS International*, Symposium on Shell and Spacial Structures, 2005 PT.1–2 p.924.

12 Eski Fatih Cami was the first to approach half dome construction after the conquest of Constantinople, and its approach was followed in Beyazit Cami (1501–1506, Istanbul) and Şehzade Cami.

13 “Pier” is an architectural term used to describe a major supporting column in a building.

14 Gürlu Necipoğlu, “The Süleymaniye Complex in Istanbul: An Interpretation” *Muqarnas*, vol. 3, Brill, 1985, pp. 92–117.

15 Howard Crane, Esra Akın, and Gülru Necipoğlu, “Sinan’s Autobiographies: Five Sixteenth-Century Texts,” *Supplement to Muqarnas*, Brill, Leiden: Boston, 2006, “***Tuhfetü’l-Mi‘mārīn***” [Choice Gift of the Architects], [13b], p. 74.

16 Şehzade Cami was built for a son of sultan Süleyman I. It was also the first great mosque that Sinan designed.

17 Christian Norberg–Schulz, *Jitsuzon · Kukan · Kenchiku*, (Existence, Space and Architecture), translated by Kato Kunio, Tokyo: Kajima–Shuppankai, 1973.

18 On this, Gebhard points out as follows:
“One’s attention is drawn to the *mihrab* and the *minber* only when the building is being used for prayer, and then it is not the building itself which suggests a directional movement, but individual involved in the religious ceremony.”
David Gebhard, “The Problem of Space in the Ottoman Mosque,” *The Art Bulletin*, 1963, p. 272.

Also, Kuban states:

"Functionally, because of the rows of worshipers, mosques tend to be used perpendicularly to the direction of the qibla. But the direction of the Ka'ba is a symbolic orientation and has nothing to do with the directioning of space."

Doğan Kuban, 1987, op. cit., p. 78.

19 Incidentally, "[…] in Arabic, the word for beauty has the same root with the words 'wholeness' or 'community'."

Erzen, op. cit., 2011, p. 126.

20 In addition, while the exedras of Hagia Sophia are an ornamental feature, Süleymaniye's exedras contribute to the structure. In this regard, Yerasimos says:

"In Hagia Sophia exedras are used to give the plan its particular form. Sinan used them as a vital element in the dome construction, to help absorb and distribute the weight of the central dome."

Stéphane Yerasimos, Constantinople: Istanbul's Historical Heritage, H.F. Ullmann, 2007, p. 257.

21 Regarding this point, Kuban states:

"When the main supporting piers are free standing, an ambulatory space can be expected, but the idea of an ambulatory space expressed in plan and elevation apparently did not find a sympathetic response either from Sinan himself or from other Turkish architects. Their ground floors constituted a functional and visual whole. That is why screening the center form the aisles, as was done in Hagia Sophia for example, never appears in Sinan's building; it is not even found in the Süleymaniye. His idea of central space was not the theoretical one represented by geometrically centralized plans such as one finds in Roman ambulatory buildings or Christian cruciform structures. Even in mausolea where an ambulatory would have been appropriate, he did not provide one. The ground floors were unarticulated and homogeneous."

Kuban, 1987, ibid., pp. 77, 78.

22 The effect of connecting the inner space to the outer space and thus expanding the space outward is one of the characteristics common to Ottoman mosques.

On this, Yerasimos points out as follows:

"In Byzantine architecture, the exedras connected the roof construction to the floor, thus symbolically connecting Heaven and Earth. In Ottoman architecture, the unified interior space symbolized the community of the faithful and was therefore designed to be as open as possible."

Yerasimos, op. cit. 2007, p. 257.

23 Regarding the light in Sinan's mosques, Kuban comments:

"Sinan increased the density of light in mosque interiors to reveal all the boundaries, and make the viewer comprehend all the articulations of the interior space. His interiors represent optimal solution for pure visibility, a treatment one looks for in vain in Hagia Sophia."

Kuban, 1987, ibid., pp. 79, 80.

24 Charles A. Martin argues that the abundance of light in Ottoman mosques is an element which hinders the religious spirit necessary for a place of worship.

Charles A. Martin, "Hagia Sophia and the Great Imperial Mosques," Art Bulletin, 12, 1930, pp. 321–344.

In opposition to this, Kuban points out, "A mosque is not […] intended for mystical experience."

Kuban, 1978, p. 79.

25 Gülru Necipoğlu, 2006, op. cit., pp. 141–184.

26 Structure in this essay refers to the material of architecture without which its very existence is impossible. On the other hand, decoration is the total ornamentation attached to the structure, which includes, for instance, the design of the windows.

27 Gürlu Necipoğlu, 1993, op. cit., p. 173.

28 See, for example, Doğan Kuban, *Ottoman Architecture*, translated by Adair Mill, Antique Collectors' Club, Suffolk, 2010., and Gürlu Necipoğlu, *The Age of Sinan: Architectural Culture in the Ottoman Empire*, Reaktion Books, London, 2005.

These books classify mosques according to their plan, or structural style. In Kuban, Süleymaniye Cami is classified along with Hagia Sophia, Bayezid Cami (1501–1506, Istanbul), and Kılıç Ali Paşa Cami (1578–1580/81, Istanbul) on the basis of the roofing scheme of one main dome and two half domes. Necipoğlu also adopts plan–based explanations and classifies Süleymaniye as a square baldachin system along with Şehzade Cami (1543–1548, Istanbul), Mihrimah Cami (1543/44–1548, Üsküdar), and Mihrimah Cami (1563–1570, Edirnekapı).

29 In his autobiography, Sinan says:

"In sum, art attains in it complete realization. In truth, beneath that unsupported dome [of heaven]…"

Howard Crane, Esra Akın, and Gülru Necipoğlu, "Sinan's Autobiographies: Five Sixteenth-Century Texts," *Supplement to Muqarnas*, Brill, Leiden: Boston, 2006, p. 131.

30 "He [Sinan] did not have a taste for the modular use of column orders. Having rejected this kind of convenient regularizing element, he had to develop a dynamic arrangement for the façades and achieve plasticity, not by the shape of the individual elements, but by the totality of the building volume."
Doğan Kuban, 1987, op. cit., p. 79.

Photographs and Plans

All photographs are by the author, with the exception of the following: 1, 5, Doğan Kuban, Ottoman Architecture, translated by Adair Mill, Antique Collectors' Club, Suffolk, 2010, pp.173, 285.; 2, Henri Stierlin, *Architecture de l'Islam*, (Isuramu-no-Kenchiku-Bunka), translated by Takeo Kamiya, Office du Livre, Fribourg, 1979, p. 219.; 3, 4, 8, 10, 11, 12, Gürlu Necipoğlu, *The Age of Sinan: Architectural Culture in the Ottoman Empire*, Reaktion Books, London, 2005, pp. 17, 19, 208, 214, 248.; 13, Stéphane Yerasimos, *Constantinople: Istanbul's Historical Heritage*, H.F. Ullmann, 2007, p. 270.

The essay is the revised version of a presentation given at The Second Seijo International Colloquium of Art Studies, on November 4, 2010.

Fig. 1. Hagia Sophia, 532–537, Istanbul

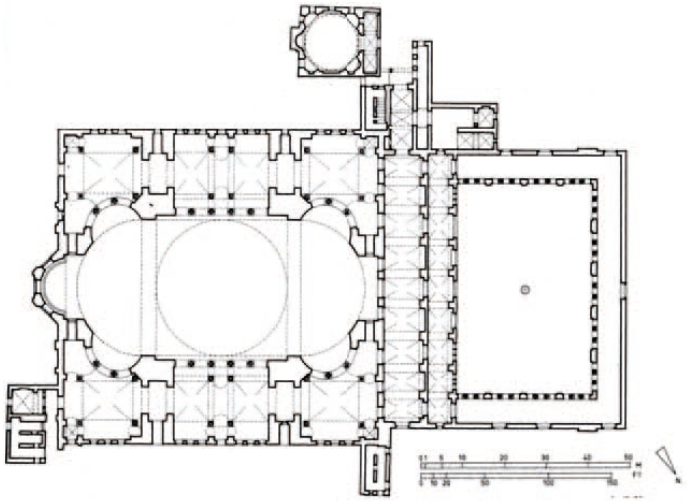

Fig. 2. Hagia Sophia, plan and elevation

Fig. 3. Süleymaniye Cami, 1550–56, Istanbul

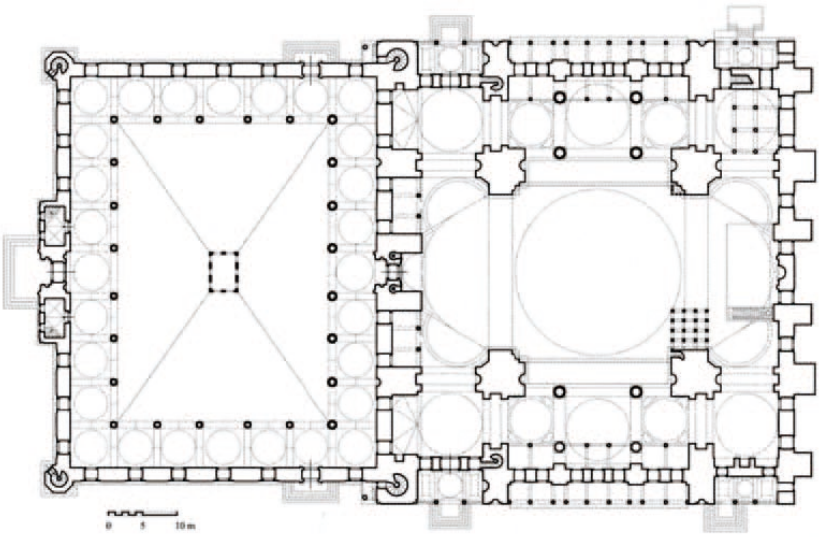

Fig. 4. Süleymaniye Cami, plan and elevation

Fig. 5. Süleymaniye Cami, interior

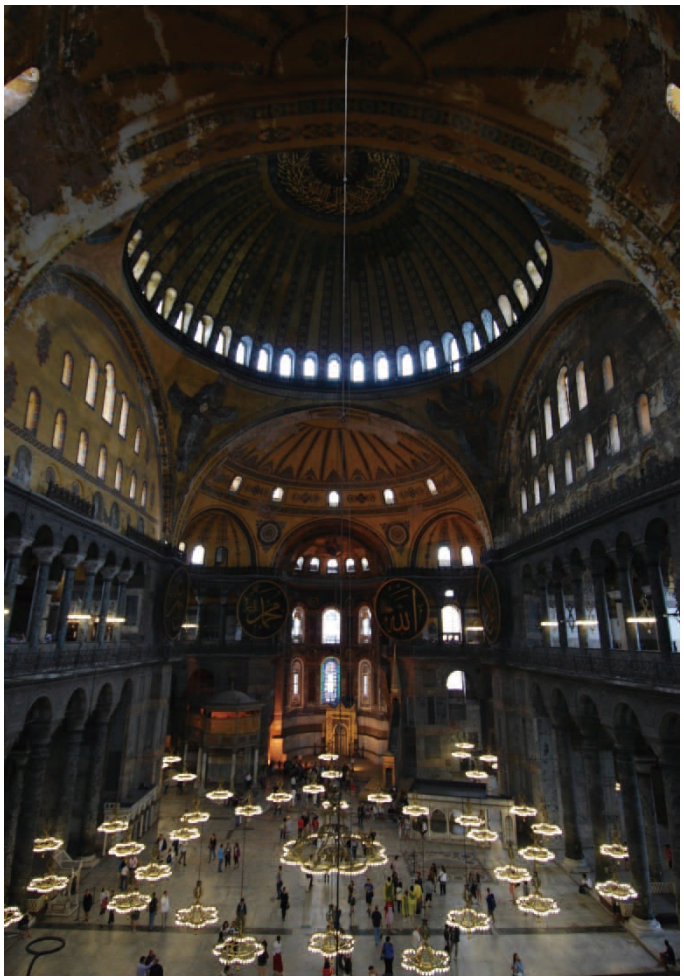

Fig. 6. Hagia Sophia, interior

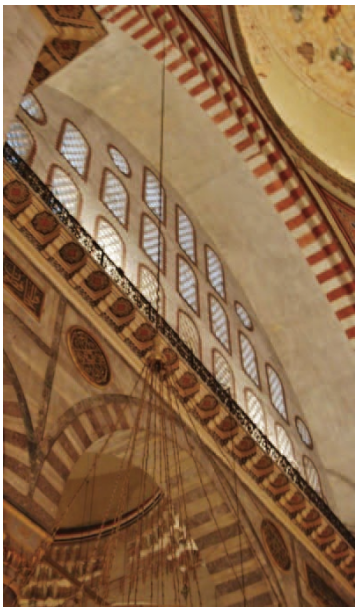

Fig. 7. Süleymaniye Cami, tympanum and arch from ground floor

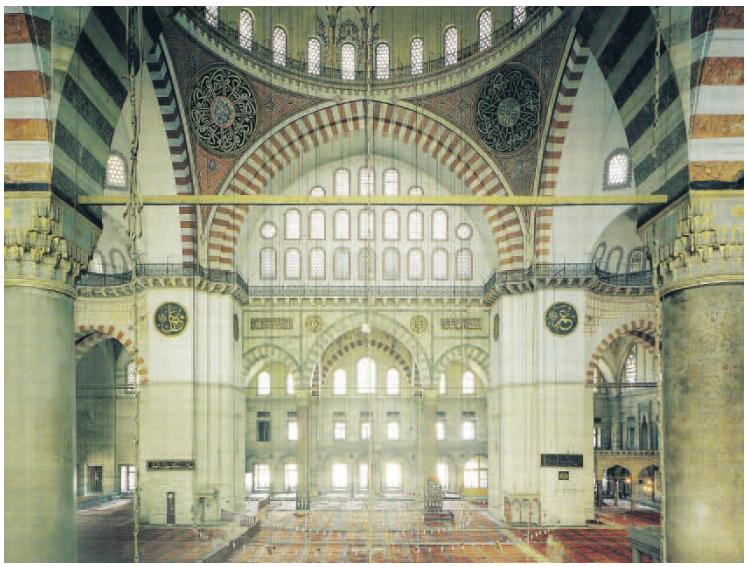

Fig. 8. Süleymaniye Cami interior toward the east

Fig. 9. Selimiye Cami, 1569–1574, Edirne

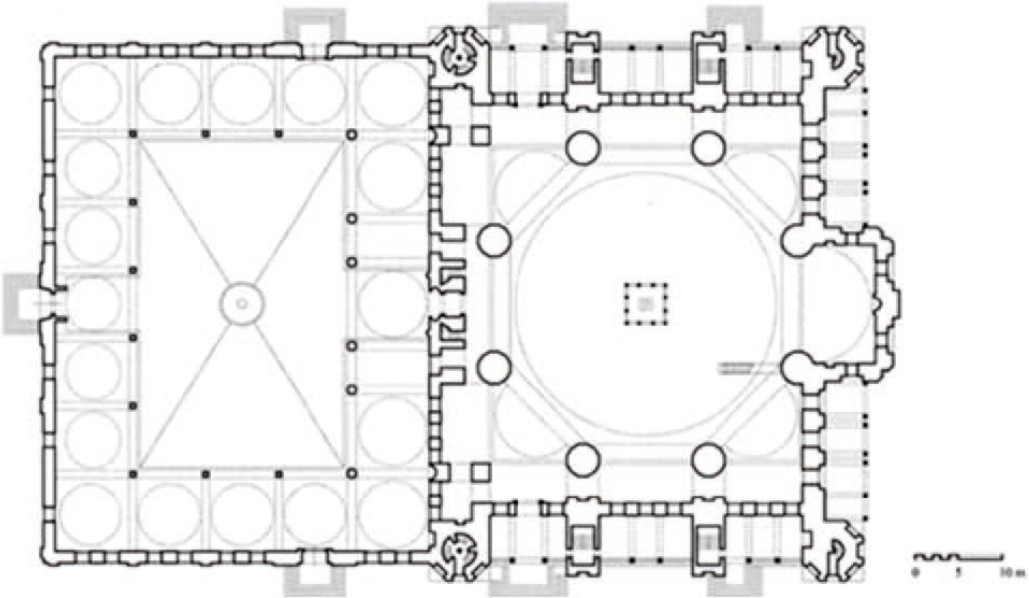

Fig. 10. Selimiye Cami, plan

Fig. 11. Selimiye Cami, interior

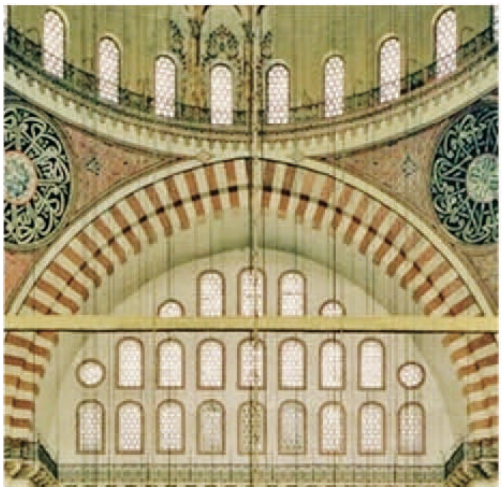

Fig. 12. Süleymaniye Cami, openings

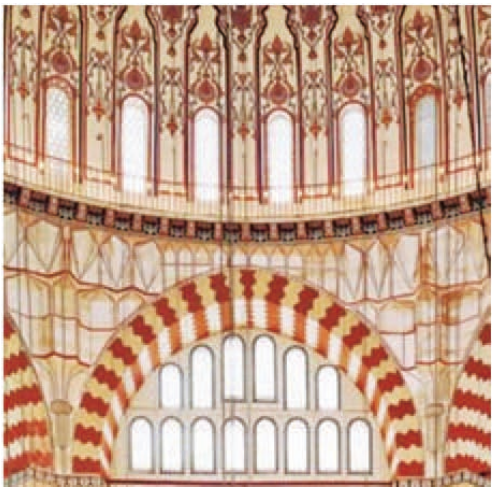

Fig. 13. Selimiye Cami, openings

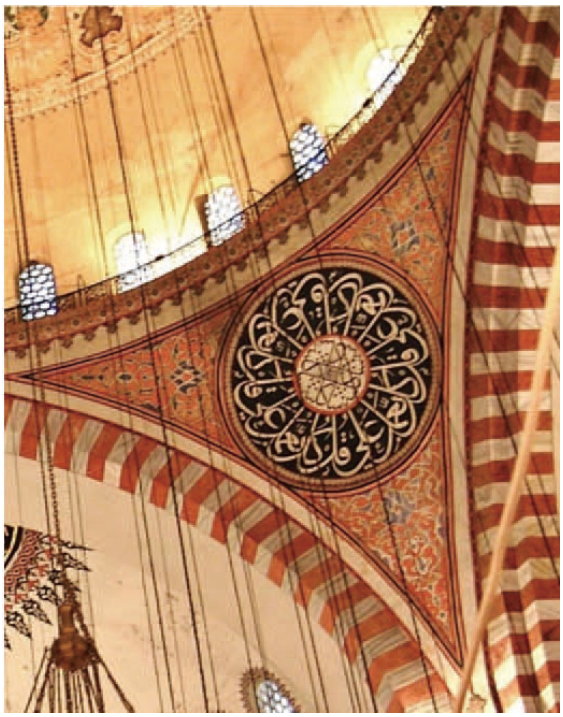

Fig. 14. Süleymaniye Cami, the inscription of the pendentive

Fig. 15. Selimiye Cami, interior

ハギア・ソフィアとシナンのモスク：
スレイマニェ・モスクとセリミエ・モスクにおける構造と装飾

瀧川美生

オスマン帝国期に建設された大モスク群は、19 世紀から 20 世紀にかけての西欧の研究者らによって、ハギア・ソフィアの模倣とみなされてきた。実際に、オスマン帝国を代表する 16 世紀の建築家シナンの手がけたイスタンブルのスレイマニェ・ジャーミィにおいても、ハギア・ソフィアの平面形式は意図的に採用されている。しかしながら、形式的な類似が認められるからこそ、両者を比較することにより、シナンのモスクにおける独自の空間性は明確になる。本論では、シナンの手がけた二つのモスクを取り扱い、彼がハギア・ソフィアの空間をいかにオスマン帝国化したかを明らかにしたい。

スレイマニェ・ジャーミィにおいては、ハギア・ソフィアの平面形式による広大なドーム空間を踏襲した上で、ビザンティン建築やイスラーム建築の建築語彙や装飾などから採用した建築的諸要素を結びつけることにより、キリスト教聖堂が持つアプシスへの方向性を解消し、集中と拡散と呼び得る視覚作用を堂内に出現させ、オスマン帝国モスクにおける理想空間の実現に寄与したと考えられる。

構造と装飾、双方の働きによって生じたこれらの視覚効果は、スレイマニェ・ジャーミィの約 20 年後に建設されたエディルネのセリミエ・ジャーミィにおいて、より洗練を増し、強調されている。八本に増やされたピアの配置や多数の開口部、ムカルナスなどの装飾により、訪問者が堂内で体験するであろう集中と拡散という相反する視覚への作用は、構造と装飾による美的空間の達成という同一目的への寄与のために、ハギア・ソフィアとはまったく異なるオスマン帝国モスクの独自表現における重要な一要素となったのである。

ハギア・ソフィア、あるいはビザンティン建築の諸要素がオスマン帝国建築に多大な影響を与えたことは事実である。しかし、それは単なる模倣にはとどまらない。シナンのモスクの独自性とは、異文化の影響を排除することで現れるものではなく、そこから取り入れた様々な要素をオスマン帝国化（トルコ化）し、再解釈することによって生み出された独自表現であり、それはまた、オスマン帝国の性質そのものを表しているのである。