

Eusebius, The Life of Constantine: Constantinopel

CHAPTER XLVIII: How he built Churches in Honor of Martyrs, and abolished Idolatry at Constantinople.

5 AND being fully resolved to distinguish the city which bore his name with especial honor, he embellished it with numerous sacred edifices, both memorials of martyrs on the largest scale, and other buildings of the most splendid kind, not only within the city itself, but in its vicinity: and thus at the same time he rendered honor to the memory of the martyrs, and consecrated his city to the martyrs' God. Being filled, too, with Divine wisdom, he determined to purge the city which was to be distinguished by his own name from idolatry of every kind, that henceforth no statues might be worshiped there in the temples of those falsely reputed to be gods, nor any altars defiled by the pollution of blood: that there might be no sacrifices consumed by fire, no demon festivals, nor any of the other ceremonies usually observed by the superstitious.

15 CHAPTER XLIX: Representation of the Cross in the Palace, and of Daniel at the Public Fountains.

20 ON the other hand one might see the fountains in the midst of the market place graced with figures representing the good Shepherd, well known to those who study the sacred oracles, and that of Daniel also with the lions, forged in brass, and resplendent with plates of gold. Indeed, so large a measure of Divine love possessed the emperor's soul, that in the principal apartment of the imperial palace itself, on a vast tablet displayed in the center of its gold-covered paneled ceiling, he caused the symbol of our Saviour's Passion to be fixed, composed of a variety of precious stones richly inwrought with gold. This symbol he seemed to have intended to be as it were the safeguard of the empire itself.

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30 CHAPTER LVIII: Concerning the Building of a Church in Honor of the Apostles at Constantinople.

AFTER this he proceeded to erect a church in memory of the apostles, in the city which bears his name. This building he carried to a vast height, and brilliantly decorated by encasing it from the foundation to the roof with marble slabs of various colors. He also formed the inner roof of finely fretted work, and overlaid it throughout with gold. The external covering, which protected the building from the rain, was of brass instead of tiles; and this too was splendidly and profusely adorned with gold, and reflected the sun's rays with a brilliancy which dazzled the distant beholder. The dome was entirely encompassed by a finely carved tracery, wrought in brass and gold.

40 CHAPTER LX: He also erected his own Sepulchral Monument in this Church.

45 ALL these edifices the emperor consecrated with the desire of perpetuating the memory of the apostles of our Saviour. He had, however, another object in erecting this building: an object at first unknown, but which afterwards became evident to all. He had in fact made choice of this spot in the prospect of his own death, anticipating with extraordinary fervor of faith that his body would share their title with the apostles themselves, and that he should thus even after death become the subject, with them, of the devotions which should be performed to their honor in this place. He accordingly caused twelve coffins to be set up in this church, like sacred pillars in honor and memory of the apostolic number, in the center of which his own was placed, having six of theirs on either side of it. Thus, as I said, he had provided with prudent foresight an honorable resting-place for his body after death, and, having long before secretly formed this resolution, he now consecrated this church to the apostles, believing that this tribute to their memory would be of no small advantage to his own soul. Nor did God disappoint him of that which he so ardently expected and desired. For after he had completed the first services of the feast of Easter, and had passed this sacred day of our Lord in a manner which made it an occasion of joy and gladness to himself and to all; the God through whose aid he performed all these acts, and whose zealous servant he continued to be even to the end of life, was pleased at a happy time to translate him to a better life.

60 CHAPTER LXX: His Burial by his Son Constantius at Constantinople.

65 THUS did they there testify their respect for the memory of him who had been honored by God. The second of his sons, however, who had by this time arrived, proceeded to celebrate his father's funeral in the city which bears his name, himself heading the procession, which was preceded by detachments of soldiers in military array, and

70 followed by vast multitudes, the body itself being surrounded by companies of spearmen and heavy armed infantry. On the arrival of the procession at the church dedicated to the apostles of our Saviour, the coffin was there entombed. Such honor did the youthful emperor Constantius render to his deceased parent, both by his presence, and by the due performance of this sacred ceremony.

Chapter LXXI: Sacred Service in the Church of the Apostles on the Occasion of Constantine's Funeral.

75 AS soon as [Constantius] had withdrawn himself with the military train, the ministers of God came forward, with the multitude and the whole congregation of the faithful, and performed the rites of Divine worship with prayer. At the same time the tribute of their praises was given to the character of this blessed prince, whose body rested on a lofty and conspicuous monument, and the whole multitude united with the priests
80 of God in offering prayers for his soul, not without tears, - nay, rather with much weeping; thus performing an office consonant with the desires of the pious deceased. In this respect also the favor of God was manifested to his servant, in that he not only bequeathed the succession of the empire to his own beloved sons, but that the earthly tabernacle of his thrice blessed soul, according to his own earnest wish, was
85 permitted to share the monument of the apostles; was associated with the honor of their name, and with that of the people of God; was honored by the performance of the sacred ordinances and mystic service; and enjoyed a participation in the prayers of the saints. Thus, too, he continued to possess imperial power even after death, controlling, as though with renovated life, a universal dominion, and retaining in
90 his own name, as Victor, Maximus, Augustus, the sovereignty of the Roman world.

CHAPTER I: Preface. - Of the Death of Constantine.

ALREADY have all mankind united in celebrating with joyous festivities the completion of the second and third decennial period of this great emperor's reign; already have
95 we ourselves received him as a triumphant conqueror in the assembly of God's ministers, and greeted him with the due mead of praise on the twentieth anniversary of his reign: and still more recently we have woven, as it were, garlands of words, wherewith we encircled his sacred head in his own palace on his thirtieth anniversary.

100 But now, while I desire to give utterance to some of the customary sentiments, I stand perplexed and doubtful which way to turn, being wholly lost in wonder at the extraordinary spectacle before me. For to whatever quarter I direct my view, whether to the east, or to the west, or over the whole world, or toward heaven itself, everywhere and always I see the blessed one yet administering the self-same empire.
105 On earth I behold his sons, like some new reflectors of his brightness, diffusing everywhere the luster of their father's character, and himself still living and powerful, and governing all the affairs of men more completely than ever before, being multiplied in the succession of his children. They had indeed previously the dignity of Caesars; but now, being invested with his very self, and graced by his
110 accomplishments, for the excellence of their piety they are proclaimed by the titles of Sovereign, Augustus, Worshipful, and Emperor.

Church of the Holy Apostles

115 The grounds of the first church of the Holy Apostles contained both a rotunda mausoleum built by Constantine and a church built soon afterward by his successor Constantius. Little is known of the appearance of this original church except that it was cross-shaped, but the historian Eusebius (c. 263-339) gives a description of Constantine's mausoleum and the surrounding grounds before Constantius' church was built.

120 Such was the magnificence with which the emperor was pleased to beautify this church. The building was surrounded by an open area of great extent, the four sides of which were terminated by porticoes which enclosed the area and the church itself. Adjoining these porticoes were ranges of stately chambers, with baths and promenades, and besides many apartments adapted to the use of those who had charge of the place.
125 The cruciform plan was a landmark development in Christian architecture, because it replaced a basilica plan with the centralized shrine plan. Dozens of cruciform church buildings in the late fourth and early fifth centuries were rough imitations of the Constantine-era Church of the Holy Apostles, such as St. Ambrose's Church of the Apostles in Milan, the martyrrium of St. Babylas in Antioch, and the Church of Saint
130 Simeon Stylites in Aleppo, Syria.

Zie ook CONSTANTINE'S CHURCHES by GREGORY T. AMSTRONG

135 The original church of the Holy Apostles was dedicated in about 330 by Constantine
the Great, the founder of Constantinople, the new capital of the Roman Empire. The
church was unfinished when Constantine died in 337, and it was brought to completion
by his son and successor Constantius II, who buried his father's remains there. The
church was dedicated to the Twelve Apostles of Jesus, and it was the Emperor's
140 intention to gather relics of all the Apostles in the church. For this undertaking,
only relics of Saint Andrew, Saint Luke and Saint Timothy (the latter two not
strictly apostles) were acquired, and in later centuries it came to be assumed that
the church was dedicated to these three only.
By the reign of the Emperor Justinian I, the church was no longer considered grand
enough, and a new Church of the Holy Apostles was built on the same site. The
145 historian Procopius attributes the rebuilding to Justinian, while the writer known as
Pseudo-Codinus attributes it to the Empress Theodora. The new church was designed and
built by the architects Anthemius of Tralles and Isidorus of Miletus, the same
architects of the Hagia Sophia, and was consecrated on 28 June 550. The relics of
Constantine and the three saints were re-installed in the new church, and a mausoleum
150 for Justinian and his family was built at the end of its northern arm.
For more than 700 years, the church of the Holy Apostles was the second-most
important church in Constantinople, after that of the Holy Wisdom (Hagia Sophia). But
whereas the church of the Holy Wisdom was in the city's oldest part, that of the Holy
Apostles stood in the centre of the newer part of the much expanded imperial capital,
155 on the great thoroughfare called Mese Odós (English: Central Street), and was the
city's busiest church. Most emperors and many patriarchs and bishops were buried in
the church, and their relics were venerated by the faithful for centuries.

The church's most treasured possessions were the skulls of Saints Andrew, Luke and
160 Timothy, but the church also held what was believed to be part of the "Column of
Flagellation", to which Jesus had been bound and flogged. Its treasury also held
relics of Saint John Chrysostom and other Church Fathers, saints and martyrs. Over
the years the church acquired huge amounts of gold, silver and gems donated by the
faithful.
165 Emperor Basil I renovated and probably enlarged the church, and in 874 the remains of
the historian and patriarch Nikephoros I, who had died earlier in the century, were
reinterred in the popular and rebuilt church, where they became the site of annual
imperial devotion. In the 10th century Constantine of Rhodes composed a Description
of the building of the Apostles in verse, which he dedicated to Constantine VII. The
170 basilica was looted during the Fourth Crusade in 1204. The historian Nicetas
Choniates records that the Crusaders plundered the imperial tombs and robbed them of
gold and gems. Not even Justinian's tomb was spared. The tomb of Emperor Heraclius
was opened and his golden crown was stolen along with the late Emperor's hairs still
attached on it. Some of these treasures were taken to Venice, where they can still be
175 seen in St Mark's Basilica, while the body of St. Gregory was brought to Rome.
When Michael VIII Palaeologus recaptured the city from the Crusaders, he erected a
statue of the Archangel Michael at the church to commemorate the event, and himself.
The church was partially restored again by Andronicus II Palaeologus in the early
14th century, but thereafter fell into disrepair as the Empire declined and
180 Constantinople's population fell. The Florentine Cristoforo Buondelmonti saw the
dilapidated church in 1420.

Uit: <http://www.roger-pearse.com/weblog/2013/12/18/more-on-the-tombs-of-the-emperors-at-the-church-of-the-holy-apostles-in-constantinople/>

185 **The shape of the Heroon of Constantine** is said by Mesarites to be circular, with a
dome. Mesarites tells us that the mausoleum of Justinian had many "stoaed" (i.e.
pillared) corners, so perhaps that was octagonal or hexagonal or something like that.
However the arrangement of the tombs within the Heroon, by 400 AD, schematically, was
190 as follows:

Entry to the building was from the west. Mesarites tells us that, in the principal
place, at the east end, was the tomb of Constantine the Great. To the south was that
of Constantius II, while the tomb of Theodosius the Great was to the north.

Let's hear from Mesarites:

195 XXXIX. But let us, if you please, go off to this church which lies toward the east,
so that we may look at the things in it, in order to admire and describe them-this
church whose founder our discourse has already declared to be Constantius. 2. This
whole church is domical and circular, and because of the rather extensive area of the

200 plan, I suppose, it is divided up on all sides by numerous stoaed angles, for it was
 built for the reception of his father's body and of his own and of the bodies of
 those who should rule after them. 3. To the east, then, and in first place the body
 of Constantine, who first ruled the Christian Empire, is laid to rest within this
 purple-hued sarcophagus as though on some purple-blooming royal couch - he who was,
 after the twelve disciples, the thirteenth herald of the orthodox faith, and likewise
 205 the founder of this imperial city. 4. The sarcophagus has a four-sided shape,
 somewhat oblong but not with equal sides. The tradition is that Helen, his mother and
 his fellow-worker for the orthodox faith, is buried with her son. 5. The tomb toward
 the south is that of the famous Constantius, the founder of the Church. This too is
 of porphyry color but not in all respects similar to the tomb of his father, just as
 210 he who lies within it was not in all ways similar to his father, but was inferior to
 his father, and followed behind him, in piety and in mental endowment. 6. The tomb
 toward the north and opposite this, and similar to those which have been mentioned,
 holds the body of Theodosius the Great like an inexhaustible treasure of noble
 deeds. 7. The one toward the east, closest to this one, is that of Pulcheria. She is
 215 the honored and celebrated founder of the monastery of the Hodegon; see how she, a
 virgin herself, holds in her hands the likeness of the all-holy Virgin. ...
 Additional tombs, after Theodosius, were inserted later around the walls.

220 The Chronicon Altinate gives a **list of emperors** and their lengths of reigns. It is
 of interest to us for what it says about the emperors in the mausoleum. Starting on
 p. 62 of MGH supplement 14:
 Constantine, son of Constantius, born in Britain from the concubine Helena - the city
 in his name is in Thrace - ... died on the 20th of May, a great and most Christian
 emperor. His remains were placed in the church of the Holy Apostles in the sacrarium,
 225 which he himself also built, in a porphyry "pila". ...
 Constantius ... son of Constantine reigned for 24 years. Constantine [sic] died on 3rd
 November and his body was placed in the church of the Holy Apostles in a porphyry
 "pila".
 Julian the apostate His body was brought to Constantinople and placed in the western
 230 part in the church of the Holy Apostles in a porphyry "labrum". ...
 On the 27th September Juvian [sic] died, most religious emperor, in Thichera a city
 of Galicia, and his body was brought to Constantinople, in the church of the Holy
 Apostles, in the porphyry "labrum" of the great Constantine. After this his wife was
 placed in the same "labrum". He reigned 8 months.
 235 ... (the body of Valens was not found) ...
 [Valentinian]'s body was brought in the time of Theodosius the Great and placed in
 the church of the Holy Apostles where Constantine the Great [was] in a porphyry
 "lanarx". ...
 On the 7th of January died the emperor Theodosius the Great at Milan. His remains
 240 were brought to Constantinople and placed in the church of all the holy Apostles, in
 the sacrarium of Constantine the Great, in a porphyry "pila"; where also his wife
 Pracilla had previously been placed.
 On the 1st May died the emperor Arcadius and his body was placed in the church of all
 the Holy Apostles in a porphyry "pilla" [sic] in the middle portico with his wife
 245 Eudokia, who before she died [acted] to the injury of St. John Chrysostom. ...

DE AIA SOPHIA. Voor veertien eeuwen ingewijd.

250 door Prof. Dr. F. J. DE WAELE.
 "Kerk van veertien eeuwen" schreef ik als een variante op Schaepmans lied, in mijn
 dagboek een paar jaar geleden, toen ik moederziel alleen op de lange Turksche matten
 onder den koepel van het meesterwerk van Justinianus zat te Konstantinopel,
 officieel: te Stamboel. Er waren toen toevallig geen toeristen, geen wachters, geen
 255 biddende Turken, geen stellages. Wat een geluk van het toeval, zoo heelemaal alleen
 te mogen rondwandelen, zonder schoeisel aan, uit eerbied voor de plek, zoowel als uit
 afkeer voor de scheepskielen van Turksche pantoffels, die bij de intrede in de kerk
 voorschrift waren. Wat een hartverkwikkend festijn van herinneringen en exaam van
 geschiedenis, om aldus een paar oogenblikken alleen te zijn met de schimmen der oude
 meesters, met de bladzijden der historie en de lofverzen van de dichters op dit
 260 wereldwonder, dat kerk was, moskee werd en thans museum is. Op 27 December van dit
 jaar is het precies veertien eeuwen geleden dat ze werd ingewijd, en al weten we dat
 er menselijke grootheidswaan schuilt in het vieren van dergelijke verjaardagen,
 gelooven we toch, thans minder aan menschelijk kunnen te moeten denken, dan aan het
 psalmwoord, dat in dit geval zou luiden, dat veertien eeuwen voor den Allerhoogste

265 maar evenveel als veertien dagen of veertien minuten zijn. We hebben immers reden om
 ons te verheugen over de kerk der heilige Wijsheid, zelfs al is ze in vreemde handen
 en tot verstarring veroordeeld, zelfs al staan we thans verder dan ooit van de
 troostprofetie af in het beroemde klaaglied op den val van stad en kerk: "Troost u,
 Moeder, troost U, eenmaal is deze Kerk weer de uwe Aia Sophia is thans museum
 270 geworden en het "Allahoe Akbar", het Mohammedaansch uilengekrijsch heeft thans een
 eind genomen, terwijl het nachtegalenlied der christelijke symbolen nog steeds
 voortklinkt. Nieuwe nachtegalen zijn te voorschijn gekomen: wel zijn de
 overpleisterde aangezichten der Cheruben nog steeds achter hun Islamisch masker
 verborgen, maar in de laatste jaren van 1931 tot 1934, heeft de Engelsche Byzantinist
 275 Th. Whittemore, in de lange binnenvoorhal (esonarthex) gemusiveerde visioenen van
 vroomheid en schoonheid blootgelegd en opnieuw begint de intimiteit van de
 Byzantijnsche kerken te leven, al is de weemoedige lach van de Godsmoeder nog zeer
 bescheiden bij de pronkerige krullen van de mooi gecalligrafeerde letterschilden der
 kalifen onder de Cheruben der pendentieven.
 280 De Heilige Wijsheid. Het was in de oogen van Constantijn nog niet de Godheid in haar
 alwijs bestuur der heele menschheid, maar, toen hij de eerste Aia Sophia bouwde in
 325, leek het wel, of de "Heilige Wijsheid" was een compromisgodheid, waaraan de
 heidensche symboliek geen aanstoot kon nemen en waarin de Christenen een geestelijke
 kern vonden voor verheven beschouwingen en Byzantijnsche haarklieverijen.
 285 Constantijns zoon, Constantius I, breidde de basilica uit, die na een bestaan van een
 driekwart eeuw met het senaatsgebouw in een brand volkomen verwoest werd; die brand
 was niet alleen een stoffelijke ramp, maar ook een vlamvend symbool voor de
 volkswoede bij de verbanning van den grooten Chrystomos.
 Andermaal wierp men den brandfakkel in de "nieuwe" Wijsheidskerk, die Theodosius
 290 gebouwd had in plaats van de Constantijnsche en die 117 jaar oud was geworden: deze
 brand, bij de bloedige onlusten van de stadsrevolutie in 532 verwoestte vele
 kwartieren, - zoo een massa-verwoesting gebeurde ook in het houten Stamboel van 1911
 en 1917 - tevens een deel der keizerlijke paleizen en de thermen van Zeuxippes.
 295 Weinige dagen later vatte de keizer het plan op om 'n kerk te bouwen, "zooals nooit
 een cultusgebouw sedert Adams tijden was geweest en er wel nooit een zal wezen", maar
 de plek van de oude basilika was veel te klein.

Hoe men de anderhalve hectare, die voor het gebouw zelf noodig was, en het erom
 liggend plein door geweld, of list, of anderszijds wist te verkrijgen van de vele
 300 eigenaartjes in dit drukkewoonde kwartier, verhalen vele stichtelijke legenden, die
 misschien wel 'n gewelddadig onteigeningsplan verbergen. Maar niet alleen
 Constantinopel, ook 't heele rijk zou bijdragen in de reusachtige bouwkosten, al
 waren de rijkdommen en oude kunstschaten van dit Imperium nog grootendeels
 heidensch. In Klein Azië en in het Oosten stonden, evenals in Griekenland, de
 305 geweldige tempels nog overeind, zij het, dat de godenbeelden eruit waren ontvoerd en
 de vromen geen vermeerdering meer van den tempelschat brachten. Maar dan zouden ze
 stukken uit eigen lichaam geven en zoo zijn de telkens vier groene zuilen, die de
 hoofdruimte van de zijschepen scheiden, gewelddadige ontleeningen aan den tempel van
 Artemis te Ephese, terwijl de roode porfieren zuilen in de zijschepen uit den
 310 zonnetempel van Aurelianus te Heliopolis werden geroofd.
 Zooals de zeevaarders van Venetië op den Levant hun scheepslading aanvulden met
 antieke sculptuurstukken en telkens een reiscadeau meebrachten voor den te bouwen San
 Marco, reisden thans schepen en vloten naar Constantinopel met geroofde
 315 tempelstukken, met wit marmer uit den Prokonnesos, groen marmer van Karystos op
 Eubea, rood marmer uit Iasos in Karië, verde antico uit Numidië om van de overige
 ladingen van goud en edelmetaal bij dezen reusachtigen St. Pieters- of liever Heilige
 Wijsheidspenning uit de "oikoumene" niet te spreken.
 Er ging een heel lustrum heen, voordat de twee Aziatische bouwmeesters, Anthemios van
 Tralleis en Isidoros van Milete, den droom van Justinianus deden in vervulling gaan.
 320 Intusschen had de keizer zelf met woord en daad het voortschrijden van het bouwwerk
 aangemoedigd: dagelijks bevond hij zich in eenvoudige kleeding onder de 16.000
 arbeiders, die "voor God en vorst" werkten.
 Een van de voornaamste zorgen was "het heien" voor de nieuwe kerk geweest.
 Verschillende malen per eeuw wordt de stad en de omgeving van den Bosporos door
 325 rampen geteisterd: zoo had een aardbeving 80 jaar voor den bouw der Justiniaansche
 kerk de muren en 57 torens van de stad neergesmaakt en nog in 527 den patriarch
 Euphrasios onder de puinen van zijn paleis begraven. Men kon voorzien, dat de
 grootste kerk der Christenheid eveneens schade zou ondervinden van de menige
 330 seismische trillingen en bevingen, al had niemand durven voorzien, dat de koepel, pas
 20 jaar na de voltooiing, bij zulk een aardbeving zou instorten. Het ondergrondse

335 werk der kerk was reusachtig: een uitgebreid systeem van diepe putten en kolossale
 pijlers werd op den rotsgrond aangelegd met de bedoeling om de elasticiteit van het
 heele gebouw te vermeerderen, dat een rechthoek van 75 bij 65 M. vormde. Waarbij dan
 nog de bijgebouwen kwamen: het groote westelijk voorhof, de beide voorhallen, de
 340 buiten- en binnennarthex, het baptisterion en het "skevophylakion" of sakristij. De
 latere Turksche steunbeeren en de menigvuldige graftomben, de vier minaretten, het
 schoolgebouw enz. dienen we ons daarbij weg te denken.
 Op derden Kerstdag 537 was het de groote dag der inwijding. Op een zegewagen en met
 z'n heelen hofstoet reed Justinianus naar de nieuwe kerk, de "megali Ekklisia",
 345 zoals het in de baksteen gestempeld stond; bij den ingang van het gebouw ontving
 hem de patriarch Menas en de keizer zelf spoedde zich naar binnen, waar hij, voor de
 ikoniasis, in vervoering en met opgeheven handen, uitriep: "Glorie aan God, die ene
 waardig heeft geacht om zulk een werk te voltooien. Salomon, ik heb u overtroffen!"
 Hoeveel er ook verdwenen is, toch blijft het idee van kerk hier voortleven, ja, nog
 350 meer dan b.v. te Rome in de St. Pieterskerk. Wat er verdwenen is? Het levende bloed
 van dit kunstwerk is weg, terwijl het mooie masker gebleven is. Geen altaar meer,
 geen ikonostasis, geen amboon, geen zangerstribune, en bovendien die ellendige
 Turksche overpleistering van zooveel schoons!
 Maar evenzeer als in de Klein Aziatische kerken, die ik, na de ramp van 1922, als
 355 christelijke kerken terugvond al waren ze tot moskeeën omgebouwd, kan hier de naar
 Mekka ingehakte gebedsnis het oog doen afwenden van de naar Jerusalem, dus in
 Zuidoostelijke richting gebouwde apsis. Al willen we veel pathos en rhetoriek
 weglaten uit de 900 hexameters, die de keizerlijke secretaris Paulus Silentiarius als
 lofgedicht, als "ekphrasis", aan de groote kerk heeft gewijd (het gedicht werd echter
 360 pas in 563 op het feest van de zegening van het water, onze Driekoningendag,
 voorgedragen), toch herleeft in de lectuur van zijn werk het sprookje van pracht en
 rijkdom voor ons oogen: voor het altaar waren edelsteenen en parelen versmolten, de
 indieping op het altaar werd met kameeën, gemmen en emailwerk versierd. Zuilen van
 het zuiverste goud en getooid met parelen en diamanten droegen het gouden dak van het
 365 ciborium of torenachtig tabernakel, van massief goud was de wereldbol met het kruis
 erboven. Van mas[s]ief goud was eveneens de duif, het symbool van den H. Geest,
 waarin de "onbevleete Mysteriën" werden bewaard.
 Om het altaar, – dat op zichzelf een wereldwonder was – lag het koorgestoelte met
 370 zeven trappen, – alles verguld zilver, – voor patriarch en hogere geestelijkheid en
 twaalf gouden zuilen deelden de ikonostasis, de afsluiting van het koor, in kleinere
 onderdeelen. Onder den koepel zat de talrijke lagere geestelijkheid en de amboon, de
 eer[t]etribune voor den keizer bevond zich in het midden der kerk, waar het
 presbyterium eindigde. Als we spreken van een "zee van licht" die de kerk in vollen
 375 luister zette, gebruiken we maar het beeld van den dichter: "Als een vloot van barken
 ziet ge daar in de hoogte het zilveren lampwerk, het is een zee van licht, waarin men
 zou kunnen zwemmen, het is een lichtvloot, die niet met have en goed, maar met
 glanzende stralen rijk beladen is. Zoals een man die met liefde en vereering zijn
 koninklijke bruid optooit en uit de allerkostbaarste steenen 'n halssnoer kiest,
 opdat het moge stralen in wedijver met den vlammengloed van de zonnelamp: zoo heeft
 380 mijn keizer aan alle gewelven een vloot van lampen laten hangen"...
 Zoo was het eenmaal, en vandaag mag deze herinnering opnieuw opgehaald, al
 voelt de in Stamboel zoo verarmde Christenheid diepe pijn om de ontluisterde Aia
 Sophia. Ik heb er uren lang, en herhaaldelijk in rondgewandeld, de handen gelegd op
 't oude marmer, het steenen kantwerk met de oogen gestreeld, daar men het niet met de
 385 handen kon betasten, zelfs den vinger gelegd in de holte van de "zweetende zuil",
 natuurlijk niet om het vocht aan ons oogen te brengen, zooals de duizenden
 bijgeloovige Turken het deden, zoogezegd om de genezing voor hun oogkwalen te
 verkrijgen, terwijl het in werkelijkheid meestal een verergeren beteekende, maar om
 erin 't symbool te doorleven van de grootste wonde der Oostersche Christenheid.
 Ten laatste dwaalt men dan toch terug naar de beelden in den narthex, naar den
 390 Christus en de lieve Vrouwe, die in dit verstart museum thans een groote jubileum-
 Kerstmis zullen vieren.
 Daar in den narthex vinden we nog een rein stuk Byzantion, daar glanzen de kruisen en
 bloemsterren op de gewelven en lunetten en spreken ons in dezelfde symbolische taal
 395 als dat kryptographisch geloofsbelijdenis in mozaiek en in astronomische
 zinspelingen, dat den Logos (Vader) den Christus, den Zoon, en de Sophia, de Wijsheid
 van den H. Geest, verheerlijkte (zie Kerstnummer 1935). 't Abstracte symbolisch
 gedeelte van de narthexversiering dateert zeker reeds uit den tijd van Justinianus en
 staat in verband met de politiek van den keizer, om de monophysieten (de aanhangers
 van Eutyches die beweerden, dat in Christus slechts ééne natuur, de goddelijke,
 bestond, en dus wars waren van de in oorsprong Syrische kruisvoorstelling met het

bloedig Christuslichaam) voor de officieele kerk te winnen: in de mozaïeken staan alleen de kruisboomen voorgesteld.

400 Maar, al bewonderen we gaarne het beeld van den tronenden Christus, waarvoor keizer Leo VI (886-912) neerknielt (twee medaillons van de Moeder Gods en van den aartsengel Gabriël flankeren het) en dat reeds door 't ontdekkings- en herstellingswerk van Fossati in 1847 bekend is, toch trekt ons vooral aan het "keizerlijk Kerstfeest" in den narthex: een variante van de Wijzen uit het Oosten is de voorstelling van de zittende Moeder met het Kind op den schoot, terwijl de twee vaders van Byzantion, 405 Constantijn met het stadsmodel in de hand en Justinianus, die de kerk draagt, er naast staan.

Pas op het einde der 10e eeuw, volgens Whittemore, toen de kerk na langen tijd van verlatenheid opnieuw plechtig werd in gebruik genomen, zou dit mozaïek van de twee groote Wijzen zijn aangebracht Het lijkt me geen vermetelege hypothese, te meenen, dat 410 de musivist in een dergelijk, traditioneel kunstschema den glorieuzen Kerstdag van een half millennium geleden (voor den toenmaligen kunstenaar) heeft willen verheerlijken en het kan moeilijk anders of we keeren ons bij dit eeuwfeest opnieuw tot dit "Kerstmozaïek" met den groet der Bethleëmsche engelen, dien Justinianus op 27 December 537 herhaalde: Glorie aan God, die ons dit meesterwerk van hooge kunst heeft 415 geschonken en bewaard.

The Serpent Column of Delphi in Constantinople

There is no record of the Serpent Column's removal from Delphi in the early fourth century, but there are numerous references among Roman sources to its arrival on the 420 Bosphorus. Constantine I's importation into the capital of a great many divine and profane statues was an embarrassment to his Christian friends. Eusebius claimed that the emperor collected and displayed the artworks only to demonstrate that the idols of the past were now decoration to be laughed at or scorned. Sozomenus and Socrates echoed this in their continuations of Eusebius' Church History. Eusebius did not 425 mention the Serpent Column directly, but rather that 'the Delphic tripods were deposited in the Hippodrome.' Sozomenus, however, explicitly recorded that among them was the famous tripod which Pausanias and the Greek cities dedicated after their victory over the Persians.

Zie

430 https://www.academia.edu/3334914/The_Serpent_Column_of_Delphi_in_Constantinople_Place_ment_Purposes_and_Mutilations

The Column of Constantine (Turkish: Çemberlitaş Sütunu, from çemberli 'hooped' and taş 'stone'), also known as the Burnt Stone or the Burnt Pillar, is a Roman 435 monumental column constructed on the orders of the Roman emperor Constantine the Great in 330 AD. It commemorates the declaration of Byzantium (renamed by Constantine as Nova Roma) as the new capital city of the Roman Empire. The column is located on Yeniçeriler Caddesi in the eponymous neighborhood of Çemberlitaş, Fatih, central Istanbul, along the old Divan Yolu (the 'Road to the Imperial Council') between the 440 Hippodrome of Constantinople (now Sultanahmet Square) and the Forum of Theodosius (now Beyazıt Square).

The Column of Constantine is one of the most important examples of Roman art in Istanbul. The column is 35 meters tall today. Restoration work has been under way 445 since 1955. Cracks in the porphyry were filled and metal brackets renewed in 1972. Since 1985, the monuments of the historic peninsula of Istanbul, including the column, have been listed as a World Heritage Site.

The column was dedicated on May 11, 330 AD, with a mix of Christian and pagan ceremonies.

450 In Constantine's day the column was at the center of the Forum of Constantine (today known as Çemberlitaş Square), an oval forum situated outside the city walls in the vicinity of what may have been the west gate of Antonina. On its erection, the column was 50 meters tall, constructed of several cylindrical porphyry blocks. The exact number of porphyry blocks is disputed, but common figures range from seven, up 455 to as many as eleven. These blocks were surmounted by a statue of Constantine in the figure of Apollo. The orb he carried was said to contain a fragment of the True Cross. At the foot of the column was a sanctuary which contained relics allegedly from the crosses of the two thieves who were crucified with Jesus Christ at Calvary, the baskets from the loaves and fishes miracle, an alabaster ointment jar belonging to 460 Mary Magdalene and used by her for anointing the head and feet of Jesus, and the palladium of ancient Rome (a wooden statue of Pallas Athena from Troy). A strong gale in 1106 AD felled the statue and three of the upper cylinders of the

465 column. Some years later, Byzantine emperor Manuel I Komnenos (reigned 1143-1180) placed a cross on top in place of the original statue and added a commemorative inscription that read "Faithful Manuel invigorated this holy work of art, which has been damaged by time". Bronze wreaths once covered the joints between the drums, but these were taken by the Latin Crusaders who plundered the city during the Fourth Crusade in 1204. The cross was removed by the Ottoman Turks after the fall of Constantinople in 1453.

470 Earthquakes and a fire in 1779 destroyed the neighborhood surrounding the column, leaving it with black scorch marks and earning it the name 'Burnt Column' (or, as referred to by Gibbon, the "burned pillar"). The column was restored by Abdülhamid I, who had the present masonry base added. The base was strengthened in 1779. The original platform of the column is 2.5 meters below ground.

475 **Reconstruction of Constantinople, Byzantium 1200**

Website <http://www.byzantium1200.com/xxx.html> (oud) en <https://twitter.com/Byzantium1200> (nieuw)

480 30 September 2011 Forum Constantine is updated. 13 June 2011 A new color scale based on certainty is introduced. See the page 12 June 2011 page is added 10 June 2011 First 3D reconstruction of the greek city Byzantium is added 30 May 2011 Byzantium 1200 is now on twitter From now on no mail will be sent to anyone about the updates. If you want to learn what is going on with the project, please follow Byzantium1200. 28 May 2011 There is a new short clip at Vimeo from Byzantium 1200. The original is in Full HD format. 30 April 2011 Tekfur Palace is updated. (Though it is not a subject of this project, I had to update it for an exhibition). 03 March 2011 Aetios Cistern is updated. 03 March 2011 All tile images are updated. 28 December 2010 Tile 10 is completed. All tiles of the model are now complete. 25 December 2010 Tile 9 is completed 15 September 2010 4 new images of the city walls are added 8 June 2010 490 Constantine's Statue in Forum Constantine is added, see also Constantine 22 May 2010 Hippodrome images are online 12 May 2009 Hagia Sophia Fountain added 3 May 2009 Boukoleon "balcony" updated from the 1850 photolithograph 10 March 2009 Hippodrome statues are being updated 7 March 2009 Porphyry statues of Constantine & his father Constantius Chlorus, also new information on the Philadelphion Obelisk are added 28 495 February 2009 A new rendering of the quadriga horses is added 31 January 2009 New website Arkeo3D is up 9 January 2009 Tile 7 is completed 8 November 2008 Porta Aurea is updated 15 October 2008 The scale model exhibition has ended 10 October 2008 Equestrian statue of Justinian is completed 27 August 2008 Seventh tile of the Byzantium 1200 model is completed 25 August 2008 Tile 2 is updated 22 May 2008 The 500 Delphi Tripod is updated 15 May 2008 2nd edition of "Walking thru Byzantium" is available 4 May 2008 All monument locations are linked to Google Earth 1 May 2008 Saint John of Stoudios is textured 29 April 2008 Palace near Myrelaion is textured 29 April 2008 Atik Mustafa Paşa Camii is textured 23 April 2008 Myrelaion is textured 20 April 2008 Gül Camii is textured 15 April 2008 Akataleptos Monastery is textured 13 505 April 2008 Lips Monastery is textured 10 April 2008 12th century Chora is textured 8 April 2008 14th century Chora is textured 5 April 2008 Saints Sergios and Bacchos is now textured 2 April 2008 Milion is updated 20 March 2008 Substructure under Kukulaoglu Building page is added 18 March 2008 Sixth tile of the Byzantium 1200 model is completed 14 March 2008 Blachernae Palace page is added 8 March 2008 page is 510 added 6 March 2008 Pantepoptes Monastery renamed to Akataleptos Monastery due to new research 14 February 2008 Fifth tile of the Byzantium 1200 model is completed 12 February 2008 Hagioi Pantes page is added 9 February 2008 Fourth tile of the Byzantium 1200 model is completed 31 January 2008 Third tile of the Byzantium 1200 model is completed 15 January 2008 Tile 1 is updated 11 January 2008 Capitulum page is added 9 January 2008 Seyh Süleyman Mescidi page is added 6 January 2008 Beyazit 515 Churches and Balaban Aga Mescidi are added 2 January 2008 Second tile of the Byzantium 1200 model is completed 19 December 2007 First tile of the Byzantium 1200 model is completed 19 December 2007 A new image of the land model is added 14 December 2007 Covered Hippodrome page is 520 added 13 December 2007 Mosaic Peristyle page is added 3 November 2007 Column of Justinian and Augustaion are updated 2 November 2007 Pürkuyu Mescidi page is added 31 October 2007 Chalke and Magnaura porch are updated 30 October 2007 Saints Karpos and Papylos and Saint John the Baptist en to Trullo are updated 28 October 2007 Magnaura page is updated 26 October 2007 Toklu Dede Mescidi page is added 23 October 2007 525 Hospital of Sampson page is added 22 October 2007 Hagia Eirene is textured 17 October 2007 Forum of Theodosios is updated, links page is updated 16 October 2007 Forum Constantine and Senat House are updated 12 August 2007 Two new images of hippodrome are added 14 July 2007 A new image of Chora Monastery is added 29 June 2007

Naspeuringen van Paul Theelen: Constantinopel

530 Chrysotriklinos page is back online, many images updated 17 April 2007 Chora scale
model is complete 27 March 2007 Hippodrome scale model is complete 4 January 2007
Theodora page is added 8 December 2006 Byzantium 1200 has a museum now! 27 June 2006
Antiochos Palace is updated Two new images of Great Palace are added 2 November 2005
535 Images of Hagia Sophia Atrium are added 1 November 2005 An aerial view of Zeuxippos
is added, Sea Walls page is updated with new image 30 October 2005 Holy Apostles is
now textured 23 October 2005 Augustaion is now textured 13 September 2005 Landwalls
page is updated with new images 09 August 2005 Aquaeduct model is updated 29 May 2005
Sea Walls page is added 19 May 2005 Two new images of Hippodrome are added 07 May
2005 Hagia Sophia is now textured 21 August 2004 the look of the site is updated,
540 most links activated 29 May 2004 Kathisma image is updated 27 April 2004 Great Palace
sample images are online 14 September 2003 We are back online after being shut down
by hackers. Active links contain new material. All links will be active shortly