Hagia Sophia, the Great Church of Constantinople built by emperor Justinian in the sixth century, exhibits both a daring architecture of cascading dome and semi-domes and unprecedented, resonant acoustics. It abounds visually and aurally in mirroring structures. Optically, they emerge in the book-matched marble plaques and the reflected light from the gold mosaics. While sonically, they reify in the eleventh-second reverberation of the interior, in the echoes of the iterative Greek terms marmaron/marble and marygma/glitter, and in the chiastic form of the psalms. This paper explores both the material fabric of the building and the Byzantine liturgy in order to uncover the mirroring operations, which engender a space-in-between, a metaxu wherein human and divine merge.
