

DIFFERENT ATTITUDES OF JESUS CHRIST IN COPTIC ART

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The aim of this study is to focus on the different figures of Jesus Christ which appear in the decoration of many Coptic objects displayed in the Coptic Museum in Cairo and in other important international archeological museums in Europe and in the United States of America. On the following notes, I'll deal also with several Christological scenes which are seen in the decoration of the interior walls of the Coptic monasteries and churches built in Old Cairo, Wadi Natrun, the Red Sea and Upper Egypt. Furthermore, the purpose for which this study is prepared is to describe and to analyze some important examples of the Coptic artistic collections made out of ivory, metal, stone and wood in addition to the Coptic manuscripts, icons and wall paintings to well understand and to get more details about the different attitudes of the Savior and his depictions in the Coptic artistic decoration.

At first, Jesus Christ the Child is seen in the Nativity scene and depicted according to the Syrian art style inside the southern semi dome dating from the thirteenth century A. D. and which covers the chorus of the main archeological church in the Syrians monastery in Wadi Natrun. The Holy Virgin Mary is reclining with her long and large clothes. Jesus the Child is beside her inside the crib put to her left side. The angels appear over them. Saint Joseph the Carpenter is sitting at the feet of the Holy Virgin Mary. His name is written twice in Syriac and in Coptic to the right and to the left of his body. Behind him in the lower right corner of the scene, the three wise men crowned and beards are coming to present their gifts to the Child. They reached his place

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guided by the white star in the blue sky. To the right side of the Holy Virgin Mary, the Shepherds with their animals are drawn. One of the shepherds is playing flute as they are satisfy because of the birth of Jesus Christ. This important event is celebrated every year by the Catholics on the 25th of December, by the Armenians on the 6th of January and by the Orthodoxies on the 7th of January.

In the Coptic Museum in Cairo, a diptych bought from MAURICE NAHMAN on the 25th of April 1932¹ consists of two panels which are surrounded by a recent gift wooden frame decorated with floral motives with different colors. Enamel crosses are shown in the backside of the diptych that can be closed. The decoration of the left panel is depicting the Annunciation scene in which the winged archangel Gabriel is coming from the left side to the Holy Virgin Mary who is sitting behind a table. On the right panel, Jesus the Child is shown inside the crib in the Adoration scene of the shepherds. Beside the crib, the Holy Virgin Mary and Saint Joseph the Carpenter are visible. Dressing her blue *maphorion*, her red tunic and shoes, she holds the outer edges of the Christ's clothes. Saint Joseph the Carpenter's hair, beard and moustache are colored in white. Wearing a light-brown tunic and a green *pallium*, he is depicted with the gesture of praying. To the left side, the two shepherds look to the Child. The older one of them is kneeling and stretches his hands forward. The other one stretches his right hand. In general, the saints are haloed. Their faces' features are similar especially their small eyes, noses and mouths. The short inscription is translated as follow: the Mother of God but the inscription of the left panel is illegible. The two scenes are painted on panels and the diptych dating from the nineteenth century A. D.

¹ N°3535. Dimensions: 6,5 x 9,0 x 0,8 (7,7 x 10,0 x 1,2). *The Icons. Catalogue général du musée Copte*, Published by P. VAN MOORSEL, MAT. IMMERZEEL and L. LANGEN, with the Collaboration of A. SERAFEEM, Cairo, 1991, pp. 135-136, n° 152, pl. 41 a.

In the same Museum, another important icon² is showing the scene of the Flight of the Holy Family into Egypt in which Jesus the Infant is seen on the shoulder of Saint Joseph the Carpenter. Painted on the panel, the Escape is drawn in a green-brown landscape. The Holy Virgin Mary is riding a white animal oriented to the right side. She holds the reins in her left hand and she raises the other hand. She is shown with a red *maphorion* covering as blue-white kerchief, a blue tunic and red shoes. Saint Joseph the Carpenter is standing in front of the animal. With his white tunic, his red *pallium* and sandals, he looks backwards to the Holy Virgin Mary. Jesus the Infant who holds with his right hand the head of Saint Joseph the Carpenter is sitting on his right shoulder with one leg on the front side. Being Barefoot and wearing a red tunic and a blue *pallium*, the Infant turns his head towards the *Madona*. The heads of the saints are haloed. Their almond-shaped eyes, noses and mouths are small. In the background of the icon dating from the eighteenth century A. D., the blue sky and the reddish horizon of sunrise or sunset glow are visible. In the upper right corner, white houses, red roofs and palm trees are seen. A short Arabic inscription is written as follow:

إلى مصر (sic) راحيه (sic) العدره

Which means: the Virgin is going to Egypt. Below the body of the animal, we read also the following Arabic inscription:

السموات (sic) اذكر يارب من له تعب في ملاكوه

Which means: "*Lord, remember in your kingdom of Heaven him who toiled*". This is an important event in the history of the Coptic Church that took place in the first century A. D. according to the Coptic Orthodox Tradition. This event is

² N°3350. Dimensions: 54,7 x 77,0x 1,0. *The Icons*, p. 143, n° 160, pl. 42 d.; G. GABRA, Cairo. *The Coptic Museum & Old Churches*, with Contributions by A. ALCOCK, Cairo, 1999, p. 82, n° 28.

annually celebrated in all the Coptic monasteries and the churches in the 24th of Bashons/Ist of June.

One of the precious icons displayed in the Coptic Museum in Cairo is decorated with the scene of the Presentation in the temple³. The icon with its richly wooden frame has a golden background. There is a brown baldachin shown between two buildings in the upper part left and right. The ground is colored in green. From right to left, one can see Saint Simon the Older holding Jesus the Child in hands, the Holy Virgin Mary, Anna the prophetess and Saint Joseph the Carpenter. Saint Simon the Older who is longer than the other saints and who wears a blue tunic and a brown *pallium* is standing on a small platform and he is bending forward. The Child is seen with a white tunic and a golden *pallium*. Having a short hair, he holds a rolled scroll in one hand and by the other hand; he touches the right shoulder of Saint Simon the Older. Bending her head and stretching her hands towards to Jesus, the Holy Virgin Mary appears with a blue kerchief covered by a red *maphorion*, a blue tunic and red shoes. Turning her head towards Saint Joseph the Carpenter, Anna the prophetess is pointing with the forefinger of her right hand. In her left hand, she holds a scroll over which a text is written. Anna wears a green kerchief covered also with a red *maphorion*. Her tunic is green and her shoes are red. Looking to the Holy Virgin Mary, Saint Joseph the Carpenter is shown with a grey hair, beard and moustache. In his hands, he holds two white doves. In the Coptic art, the dove is the symbol of the Holy Spirit. This bird is usually drawn in the Annunciation scene. Saint Joseph the Carpenter is dressed with a blue tunic and a golden *pallium*. His feet are sandaled like Saint Simon the Older but Jesus the Child is barefoot. The saints' features are similar. They have small heads in comparison with their bodies in addition to their slightly curved eyebrows, small eyes, noses and

³ N°3849. Dimensions: 14,3 x 21,3 x 1,2 (34,3 x 40,3 x 4,2). Offered by Mrs. HYKYIAN pasha on the 29th of April 1933. *The Icons*, pp. 101-102, n° 112, pl. 28 b.

mouths. The inscriptions on the scroll are illegible. Over the Child's halo, it is written: The one who is. On the top of the icon, it is also written: "*The encounter of the Christ*". Painted on panel, the icon dates back most probably from the beginning of the eighteenth century A.D.

One of the rare icons conserved in the monastery of Saint Macarius the Great in Wadi Natrun is depicting Jesus Christ the *Enfant* with his Mother according to the Nubian art features. Both are seen from $\frac{3}{4}$ and they are haloed. The Virgin *od°gitria* shown in bust is appointing towards the Child to confirm that the one who will follow the Christ will be in the right way (**Pl. I**). In the Bottom, there are two equestrian saints. The warrior saint figure is a very common decorative topic in the Coptic art. It has two different interpretations: The first one is reflecting the influence of the Ancient Egyptian civilization especially when we remember the legend of the Horus and his uncle Seth. The second explanation is more acceptable as it symbolizes the victory of the Christianity against the pagan beliefs frequent in ancient times. In fact, several Coptic saints are depicted in the rider attitude as they were soldiers in the roman army during the fourth century A. D.

In the same monastery, another precious and uncommon icon is depicting the Infant Jesus kissing His Mother (**Pl. II**). This is h Mar_a glouka f^olousa. In this attitude, the Christ and the Holy Virgin Mary are kissing each other and they are giving the hand to each other. The *Madona* appears also here in bust. The icon dates from the eighteenth century A. D.

In the Coptic Museum in Cairo, the decoration of one of the rare icons shows the Young Christ preaching in the Temple between the Jewish teachers⁴ (**Pl. III**). In the golden background of the icon, there are five domes supported by six columns. A flight of stairs is also visible. The Christ is sitting in the center on

⁴N°3861. Dimensions: 33,5 x 46,0 x 2,5. Offered by PASCALE on the 5th of May 1933. *The Icons*, p. 102, n°113, pl. 29 a.

a throne with rounded back. His brown and short hair is haloed with punched outline. He is pointing with the forefinger of his right hand to a text written in the opened book hold in his left hand. Dressing a white tunic with golden-brown *potamoi* and a red *pallium*, his bare feet are shown on a small brown support. On each side, three teachers are sitting on a white bench to form a half circle. They look to the Christ and they follow his preaching. The garment covering their heads is also covering their shoulders and it runs down their back. They have all white beards and moustaches. They make the gesture of acclamation with their hands. The teachers are wearing tunics colored in grey, gold-brown, pink, purple and red. They have black shoes. A book, a written paper and an inkpot with feather are shown on a table with a massive table-leg put in front of the Christ and the teachers. All human figures have small faces, curved eyebrows, small eyes and mouths in addition to straight noses. Above the head of the Lord, the inscription is illegible. On both sides of his cross-halo, it is written in abbreviation: Jesus Christ. Near the Christ's shoulders, the inscription is: "*the Wisdom of God*". The other inscription on the book is not clear. The icon dating back from the seventeenth century A. D. has a red border.

The same Museum displays another luxury icon showing the Baptism of Jesus Christ in the Jordan River⁵ (Pl. IV). The icon which has a gift frame decorated with floral designs and a red border on the outside is depicting Jesus standing in the river bending his haloed head. Having long hair, beard and moustache, his hands are crossed before his chest. A light garment covers his lower part but his bust is naked. Saint John the Baptist who stands to the right on the shore, turns his head with the long brown hair towards Jesus. His right hand is over the head of the Christ and he holds a long staff in the other hand. Saint John the Baptist is dressed with a brown camel hair's garment, a green

⁵ N°3471. Dimensions: 19,1 x 25,0 (27,5 x 31,3 x 2,5). Offered by the daughter of JACOB IRSHIN Pasha or a gift from Mrs. LIMONGELLI. *The Icons*, p. 103, n°114, pl. 29 b.

pallium and sandals. A dove symbolizing the Holy Spirit is coming down from the sky. The two persons have small heads, eyes and mouths, bristly eyebrows, cast downwards and straight noses. In the background of the icon, the vivid blue sky, the trees arranged to the right and to the left sides of the blue river are seen. The icon dating from the nineteenth century A. D. is also decorated with abbreviated inscriptions in the Christ's halo which is translated as follow: The one who is.

Moreover, a sycamore wooden panel found in the open rectangular courtyard preceding the entrance of the Hanging Church of the Holy Virgin Mary in Old Cairo, shows Jesus Christ in two other different scenes: The victorious Entry into Jerusalem and the Ascension⁶ (Pl. V). In the first scene, he is riding an ass. Behind him, the city of Jerusalem appears. In front of him, there is a dancer, an old man holding a palm branch symbol of victory and a young man throwing a piece of fabric below the ass's legs. The disciples stand in different attitudes from $\frac{3}{4}$ between columns. In the second scene, the Christ is enthroned within a *mandorla* carried by two winged angles. The ox and the lion are executed down. The Holy Virgin Mary is in the right side of the Lord. Four lines of Greek inscriptions complete the decoration of the upper damaged part of this wooden panel. This inscription contains a hymn dedicated to the Christ. It mentions also the names of the Holy Virgin Mary, Jesus, the abbot Theodore and the deacon George. In fact, the date of this wooden panel is a matter of controversy. It may date to the fifth century A. D. because of the absence of the haloes all around the saints' heads. Otherwise, the saints' clothes reflect the byzantine art influence that's why the panel may date to the six century A. D. According to J. L. FOURNET who published the Greek inscriptions decorating this panel, it dates from the eight

⁶ N°753. Dimensions: 36 x 274. C. COQUIN, *Les édifices chrétiens du Vieux-Caire*, I: *Bibliographie et topographie historique*, Le Caire, 1974, p. 83; G. GABRA, *Cairo*, pp. 96-97, n° 41.

century A. D. as he found the Coptic date 451 in this inscription⁷ and then he added 284 years. In this way, the panel dates from the year 735 A. D.

The victorious Entry of the Lord is also shown in the decoration of another icon⁸ displayed in the Coptic Museum (Pl. VI). Painted on the panel, the scene depicts the Entry of Jesus into Jerusalem. The background is colored in blue with green plants and a red border. Jesus on donkey's back is going to the right. Shown on a larger scale than the other human figures, he is blessing with his raised right hand. The reins are in his left hand. The Savior wears tight trousers colored in white and green as well as a blue garment decorated with small circles in addition to a V-shaped design. What's more, he has a red *chlamys* with dark dots and red boots. On the back of the donkey, there is a dark saddle-cloth decorated with red rosettes. The twelve disciples of the Lord are haloed. They are shown with beards and moustaches. They appear behind the donkey with palm-leaves symbol of victory. The disciple on the left side is dressing a blue and a red garment in addition to a striped mantle. The three human figures seen below the animal are also haloed but without beard. Wearing trousers and shirt, they spread a white cloth on the ground. Turned to the right, a small human figure stands below the donkey's head. Wearing a short tunic, he holds his right arm close to his body. Three city-gates, surmounted by crosses are in the upper right corner of the icon which dates to the eighteenth–nineteenth century A. D. On the bottom, there are an illegible date and a Coptic inscription translated as follow: "*Jesus Christ, He who sits upon the Cherubim. Mounted upon an ass He entered Jerusalem (from the second responsory of Palm*

⁷L. S. B. MACCOULL, "Redating the Inscription of El-Moallaqa", *ZPE*, LXIV, Bonn (1986), pp. 230-234; J. L. FOURNET, "L'inscription grecque de l'église al-Mu'allaqa-quelques corrections", *BIFAO*, XCIII, Le Caire (1993), pp. 237-244; SHERIN SADEK EL GENDI, *Les = bois coptes et leur influence sur les bois islamiques de l'époque fâtimide. Étude technique et artistique*, Thèse de Doctorat dactilographiée, 2 vols., Faculté des Lettres/Université d'Ain Shams, Le Caire, 2004, 293-295.

⁸N°3463. Dimensions: 40,0 x 60,5 (48,8 x 69,4 x 4,7). *The Icons*, pp. 60-61, n°67, pl. 17b.

Sunday liturgy) 1214". The icon dating from the eighteenth–nineteenth century A. D. is surrounded by a wooden frame attached to it separately. The same attitude of the Christ on donkey's back is also depicted in the decoration of the central part of one of the sides of an ivory comb dating from the six century A. D. (Pl. VII a-b)⁹. It was discovered in the monastery of Abu Hinnis near Akhmim in Upper Egypt. The comb which has two rows of damaged teeth is decorated on both sides. The decoration of the first side shows the Christ on ass back inside a floral garland hold by two winged angels. On the other side, there are two miracles of Jesus Christ: The Resurrection of Lazarus shown as a mummy within a sarcophagus and then the Christ holding a staff ended with a cross. The second miracle is the Curing of the Blind who walks guided by his stick. In front of him, the Lord stands and put his right hand near the eyes of the blind. The last human figure standing to the right side is John the Beloved. All human figures are shown from face or three quarts in different attitudes. The decorative elements are engraved. The background of the two scenes is without any decoration. In fact, this biblical event is one of the major Coptic feasts celebrated annually by the Copts one week before the Easter.

Sometimes, the Christ is depicted in bust such in the sculpture of the central part over the main entrance of the Coptic Museum in Cairo (Pl. VIII). Below a big shell, Jesus's bust engraved according to the byzantine features is within a floral garland supported by two winged angels. Below, there are two faced doves. Two human figures stand left and right beside two columns to which curtains are tied. The same scene constitutes the main decoration of a semi-circular fresco wall painting discovered at the monastery of Saint Apollo at Bawit and conserved in the Coptic Museum in Cairo (Pl. IX)¹⁰. The bust of

⁹ N°5655. Dimensions: 9 x 11 cm. G. GABRA, *Cairo*, pp. 80-81, n°27.

¹⁰ N°12089. Dimensions: 165 x 330 cm. J. CLEDAT, *Le monastère et la nécropole de Baouit*, 2 vols., MIFAO, 19, 39, Le Caire, 1904, 1916; *Coptic Art, I. Wall Paintings*, Text and Photos of NABIL SELIM ATALLA, Cairo, 1989, pp. 12-13; G. GABRA, *Cairo*, p. 94,

Jesus is inside a floral garland hold by two winged angels. Greek inscriptions appear over the head of each one of them as follow: aggel Nj k°riog which means the angel of the Lord. The Greek word Swt°r is seen over the Lord's head and it means the Savior. To the left side, the martyr Selwanis is shown also inside a circle over which there is another Greek inscription including his name. This wall painting recently restored, is dating from the six century A. D. The Christ is also shown in bust in the decoration of a small ivory rectangular panel displayed in the Coptic Museum in Cairo (Pl. X) but this time, he is blessing with his right hand. The Holy book decorated with a cross is in his left hand. His head is surrounded by a big halo decorated with a cross. He has long hair, oblong face, moustache and short beard. He wears long and large clothes which reflect the influence of the byzantine art. Right and left to his face, there are remains of Greek inscriptions giving few of his Greek names in the background of the panel dating from the six century A. D.

Immediately below the exit door in the open courtyard existing behind the Coptic Museum in Cairo, there is a white marble statue that shows the Christ in a different attitude (Pl. XI). Discovered in Marsa Matruh, the statue dates from the IVth century A. D. Jesus stands holding a ram on his shoulders. In his left hand, there is a long stick. He is also flanked by two other rams as he is the Good Shepherd¹¹. Wearing a short tunic, he is in frontal attitude. His stylized hair and full face reflect the Coptic art features. Another similar statue is conserved in the Greco-Roman Museum in Alexandria. Both statues belonged to the Alexandrian Cathedral in that time.

In the main church of the monastery of Saint Pishoi, several icons immortalize one of the miracles of Jesus when he was incarnated to the monks of this monastery asking them to

n°39; G. GABRA, *Coptic Monasteries. Egypt's Monastic Art and Architecture*, with a Historical Overview by T. VIVIAN, Cairo-New York, 2002, pp. 116-119; P. H. LAFERRIERE, *La Bible murale dans les sanctuaires coptes*, Le Caire, 2008, p. 31, fig. 13 a-c.

¹¹ "أنا الراعي الصالح والراعي الصالح يبذل نفسه عن الخراف" Jn. 10:1.

help him (Pl. XII). No one obey to him except for Saint Pishoi who washed his feet. The Christ haloed is sitting in front of Saint Pishoi who is seen at his feet to wash it.

Different are the attitudes of Jesus Christ in the Coptic Art. The proofs are inside the monastery of the Syrians in Wadi Natrun especially in the main church bearing the name of the Holy Virgin Mary. The decoration of the northern semi dome covering the *khurus* is depicting the scene of Dormition of the Holy Virgin Mary according to the Syrian art features (Pl. XIII)¹². The Lord stands behind the Virgin holding her soul wearing in white as a baby. The disciples, especially Saint Peter and Saint John, are at the head and the feet of the *Madona*. Left and right to the Christ, there are two winged angels holding flabellum inside medallions. Jesus's Syriac name is written over his head. White stars appear in the blue sky on the background of the scene which has been removed by K. C. INNEMÉE few years ago when he discovered below another scene of the Holy Virgin Mary.

In the same monastery, the upper part of the eastern wall of the *khurus* is decorated by a rare scene drawn for the first and the last time. This is the Assumption of the Holy Virgin Mary with Jesus Christ. Both seen from face, they hold the hands of each other. Haloed, their faces' features reflect the influence of the Coptic art (Pl. XIV). The Virgin's figure is more preserved than the other one.

Another rare scene which decorates the Eastern upper part of the octagon covering the chapel of Saint John Baptist in the

¹²H. E. WHITE, *the Monasteries of the Wâdi'n Natrûn*, III: *The Architecture and Archeology*, New York, 1933; J. LEROY, *Les peintures des couvents du Ouadi Natroun*, publiées avec la collaboration de B. LENTHÉRIC, P. H. LAFERRIÈRE, H. STUDER, E. RAVAUULT, B. PSIROUKIS et J. F. GOUT, Le Caire, 1982, 136-142; K. C. INNEMÉE, "the Iconographical Program of Paintings in the Church of al-Adra in Deir al-Sourian: Some Preliminary Observations", *SKCO*, III, Wiesbaden (1998), 143-149; L. VAN ROMPAY and K. C. INNEMEE, "La présence des syriens dans le Wadi al-Natrun", *ParOr*, XXIII, Paris (1998), pp. 167-203; K. C. INNEMEE, "New Discoveries at deir al-Sourian, Wadi al-Natrun", *SKCO*, IV/1, Wiesbaden (1999), 213-219; G. GABRA, *Monasteries*, pp. 51-52.

big church of the monastery of Saint Macarius the Great in Wadi Natrun may be interesting to this study (Pl. XV)¹³. It shows the Christ in the *Deisis* scene. Standing, he holds the Holy book in his left hand and he is blessing with the right hand. In addition, he is flanked with the two busts of the Holy Virgin Mary to the right and John the Baptist to the left. In the two upper corner of the arch, the prophets Moses and Aaron are depicted from three-quarter. The *Deisis* scene is also repeated in the main archeological church in the monastery of Saint Anthony the Great in the Red Sea but with some evident differences¹⁴. This time, the scene covers the upper part of the apse of the smallest church dedicated to the four living creatures (Pl. XVI). The Lord is enthroned within a *mandorla* supported by four winged angels. He holds the Holy book in one hand and with the other he is blessing. A Coptic text is written within the *mandora* as follow: Jesus Christ, Emmanuel, our God. To the right side of Jesus, the Holy Virgin Mary appears with her full body, two beasts and the sun (Fig. 1). To the left side, John Baptist stands with two other beasts and the moon. Below the scene, an Armenian text is read as follow: "*Holy, holy, holy*".

In the decoration of a unique icon displayed in the Coptic Museum in Cairo¹⁵, the Christ is enthroned and surrounded by the four creatures and the twenty four elders of the Apocalypses (Pl. XVII). The icon discovered in the church of Saint Barbara in Old Cairo has a wooden frame attached to it separately. A Coptic

¹³ J. LEROY, *Peintures*, 53-60; G. GABRA, *Monasteries*, p. 61, fig. 4.6-4.7.

¹⁴ J. LEROY, "Le programme décoratif de l'église de St. Antoine du désert de la mer rouge", *BIFAO*, LXXVI, Le Caire (1976), 347-379; R. G. COQUIN et P. H. LAFERRIERE, "Les inscriptions pariétales de l'ancienne église du monastère de saint Antoine, dans le désert oriental", *BIFAO*, LXXVIII, Le Caire (1978), 267-321; *Coptic Art*, I, p. 65; P. VAN MOORSEL, *Les peintures murales du monastère de saint Antoine près de la mer rouge*, avec des contributions de P. GROSSMANN, K. INNEMEE et P.-H. LAFERRIERE et la collaboration de PH. AKERMANN, ABDEL-FATAH NOSSEIR, B. PSIROUKIS, K. CRENA DE IONGH et J. RUNIERSE, 2 vols., IFAO, Le Caire, 1995; G. GABRA, *Monasteries*, pp. 78-79, fig. 6.4; *Monastic Visions: Wall Paintings in the Monastery of Saint Antony at the Red Sea*, ed. By E. BOLMAN, Photography by P. GORDEAU, Cairo-New haven, 2002.

¹⁵ N°3443. Dimensions: 75,4 x 62,5 x 1,2 (85,5 x 74, 0 x 4, 0). *The Icons*, pp. 22-23, n°14, Pl. C1.

and an Arabic text ate written on this frame. The decorative elements are painted on the panel. Jesus is shown frontally against a dark-brown background. Crowned, he has a dark-brown hair, beard and moustache. He is blessing with his right hand. He holds the opened Holy book in his left hand. The Savior wears a blue-grey *sticharion*, a brown *phelonion* and a white *loros* decorated with red rosettes and black crosses. At his feet, there are the four creatures symbolizing the four writers of the Gospels: The eagle, the lion, the man and the ox. The twenty four elders of the apocalypses are also crowned. They have white hair, beards and moustaches. Many are the Greek inscriptions read in this icon. For example, on the frame (C), it is written: "*Holy, holy, holy Lord our God, for to thee belonged the strength and the glory and the praise and the power. Amen*". On the frame (A), we read: "*Lord, remembers your slave Girgis, father of Michael, in your kingdom of Heaven, the picture of the 24 priests, the spiritual elders, painted for the church of Saint Barbara in Cairo*". On both sides of the Christ's head, his name is written in abbreviation: Jesus Christ. Furthermore, near the four symbols (A), it is also written: The eagle, the human being, the ox, the lion. The inscription on the book is unclear. It may be probably read as follow: "*He that followed me shall not walk in darkness, but shall have the light of life*"¹⁶. The name of Abraham and the year 1484 A. M./1768 A. D. are read near the ox. The name of each priest is also written from top to bottom and from left to right as follow: "*Dâdiyâl, Bâbiyâl, Usâliyâl, Kîniyâl (?), Nârâl (or fârâl?) / Dâtiyâl, Anânâl, Nawânwâl, Nâ'âl (?), Niyânyâl, Yimkiyâl, Dâtâ'âl, Sûrâ-'âl / Tâtiyâl, Iliyâl, Zârâtiyâl, Adyâl, Uiyâl, Absalâl, Adsiyâl (?) / Bârâ-fiyâl, Lâghdyâl, Kârdiyâl, Yumâkiyâl*". The icon dates from the eighteenth century A. D.

¹⁶Jn. 8:12.



Fig. 1. The Deisis scene in Saint Anthony the Great Monastery at the Red Sea. According to P. VAN MOORSEL, *Peintures, I*.

The same attitude of Jesus Christ surrounded by the twenty four elders is also repeated in the decoration of several Coptic monasteries in Egypt especially in the cupola covering the central chapel in the archeological church in the monastery of Saint Anthony the Great in the red Sea¹⁷. It appears also inside the dome of the twenty four elders in the cave church in the monastery of Saint Paul the Hermit¹⁸ (Pl. XVIII). Within this dome, the human figures are faded away because of the inexperience and the simple technique used by a monk who painted it and who was living in the monastery during the eighteenth century A. D. In rare cases, Jesus is flanked by the Seraphs or by the Cherubs like in the cupola surmounting the main chapel in the archeological church in Saint Anthony the Great monastery at the Red Sea¹⁹

¹⁷ G. GABRA, *Monasteries*, pp. 83-84; P. H. LAFERRIERE, *Bible*, p. 37, figs. 18, 24.

¹⁸ G. GABRA, *Monasteries*, p. 91; P. H. LAFERRIERE, *Bible*, p. 43, fig. 23; P. VAN MOORSEL, *Les peintures du monastère de saint-Paul près de la mer Rouge*, avec des contributions de P. GROSSMANN et P.-H. LAFERRIERE et la collaboration de V. GHICA, K. C. INNEMEE, K. CRENA DE IONGH, A. LECLER et J. RIJNIESE, IFAO, Le Caire, 2002, pp. 76-77, figs. 47-54.

¹⁹ P. VAN MOORSEL, *Peintures, I*, p. 22, fig. 9.

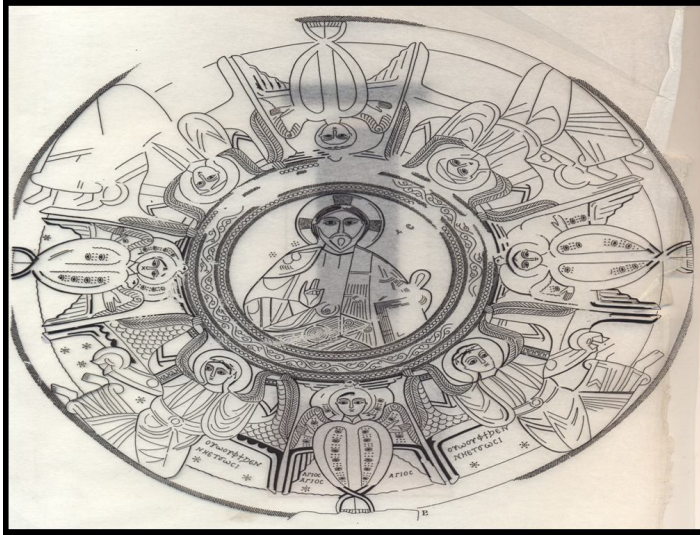


Fig. 2. The Christ with the Cherubs at Saint Anthony monastery the Red Sea. According to P. VAN MOORSEL, *peintures*, I.

In the scene of the Three Hebrews in the Fiery Furnace which decorates the western wall of the *khurus* of the archeological church in the monastery of Saint Anthony the Great at the Red sea, the fourth human figure holding a long stick ended with a cross is supposed to be the angel sent to protect them from fire. This might be also the first form of the incarnation of the Christ (?) (Pl. XIX).

Moreover, the fresco wall painting covering the niche discovered in the monastery of Saint Jeremiah at Saqqara shows Jesus in two different attitudes. Dating from the six century A. D., the niche is divided into two zones²⁰. In the upper level, there is the Christ in *mandorla* as usual. What is new is to see him inside the *Clipeus* hold by the Holy Virgin Mary enthroned in the lower level of the niche as well as in the eastern wall of the monks' nave in the monastery of Saint Anthony the

²⁰ N° 7987. *Coptic Art*, I, pp. 20-21; J. E. QUIBELL, *Excavations at Saqqara*, Cairo, 1908-1912; M.-R. DEBERGH, "Dayr Apa Jeremiah: Paintings", *CoptEnc.*, III, New York (1991), 777-779; G. GABRA, *Monasteries*, pp. 120-123.

Great at the Red Sea. The Christ and his Mother are seen from face. The external border of the niche is decorated with floral patterns.

The decoration of a wooden panel conserved in the *Musée du Louvre* in Paris²¹ is showing the Savior standing in frontal attitude beside Saint Minas the Superior of the monastery of Saint Apollo at Bawit. Shown from face, both are haloed and beard. They wear long and large clothes reflecting the influence of the Byzantine art. The Christ is longer than the abbot. Jesus' halo is bigger than the saint. The Christ holds the Holy Book decorated with a cross in his left hand. He stretches his right hand on the shoulders of Saint Minas. Their faces' features are different. To the left side of the Christ's head, one can read the Greek word $\Upsilon\omega\tau^{\circ}\rho$ (the Savior). To the right side of the head of Saint Minas, a short Greek inscription is written as follow $\alpha\pi\alpha\text{MHNA Progeitw}$ (Saint Minas who prays). Jesus' monogram is visible between the two human heads.

In the decoration of a small rectangular ivory panel preserved in the Coptic Museum in Cairo²², the risen Christ is also standing in frontal attitude. He is flanked by the two prophets Moses and Elia seen from three-quarter. Below, the three disciples: Peter, Jacob and John are shown in different attitudes. All human figures are haloed. This is the Transfiguration event that took place on the Olive Mountain in Palestine that's why rays appear all around the Christ's body. The upper border of the ivory panel is decorated with a Greek inscription in relation with the scene. The decorative elements are engraved but the background of the scene is without any decoration. The Transfiguration scene is also common in other

²¹ SHERIN SADEK EL GENDI, *Bois*, I, p. 308, II, pp. 133-134, fig. CXII.

²² N° E11565. Fouilles de J. CLEDAT en 1901-1902. L.: 57; E.: 2 cm. G. ANDREU, M. H. RUTSCHOWSCAYA et C. ZIEGLER, *L'Égypte ancienne au Louvre*, Paris, 1977, p. 220, n° 112; C. ZIEGLER, *Le Louvre-les antiquités égyptiennes*, avec la collaboration de CH. BARBOTIN et M. H. RUTSCHOWSCAYA, Paris, 1990, p. 93.

monasteries like in the Basilica of Saint Katherine's monastery in South Sinai.

Having a silvery border of garlands, one of the icons conserved in the Coptic Museum in Cairo is showing the *Mandyllion*²³ (Pl. XX). Painted on a panel, the icon is severely damaged on its surface. In frontal attitude, the Christ's face is shown on a green piece of cloth with a red edging at the bottom and carried by two angels on a dark blue background. A white halo decorates Jesus' head. He has brown long hair, beard and moustache. Standing on a blue cloud on each side, an angel holds a piece of *Mandyllion* with the hands. Above the head of the Lord, one can see the abbreviation of the Savior. Top to the left side, it is written: angels. Top to the right, it is read: of the Lord. Under Jesus' head, it is also written: "*Portrait of the Lord not made by human hands*". Having white brown wings and haloed heads, the left angel wears a brown blue tunic and red *pallium*. The other one has a light brown tunic and brown blue *pallium*. They wear red shoes. Thin curved lines indicate their eyebrows. They have small eyes and mouths in addition to straight noses. The icon dating from the second half of the nineteenth century A. D. is reflecting the South-Russian art influence.

Another icon in the same museum is depicting the crucifixion scene²⁴. The scene drawn on a golden background is showing Jesus on the Cross standing on a small brown hill. His haloed head is fallen on his chest. Having brown half-long hair, beard and moustache, his waist is covered by a grey loin-cloth. From the wounds in his hands, side and feet, blood is dripping. Below the wooden cross, the Holy Virgin Mary, Mary Magdalene appears to the left side and Saint John to the right side. The Holy Virgin Mary who looks upwards and who raise

²³ N° 3876. Dimensions: 26,3 x 31,0 x 2,5 cm. Presented by MR. LUKIANOV on the 13th of May 1933. V. GIRGIS, *Icons from the Coptic Museum*, Cairo, 1965, p. 43, n° 28; *The Icons*, pp. 139-140, n° 157, pl. 42/b.

²⁴ N° 4872. Dimensions: 35,3 x 48,5 x ? (57,0 x 70, 3 x 2,7). Bought from NICOLA KYRODOS on the 26th of June 1939. *The Icons*, p. 106, n° 116, pl. 31/a.

her right hand, is wearing a blue-green kerchief covered by a red *maphorion* in addition to a blue tunic and red shoes. Mary Magdalene turns towards the Holy Virgin Mary and supports her right arm with her left hand. She wears a dark green *maphorion* a brownish and red shoes. Bending downwards, Saint John has short and brown hair and partly closed eyes. He holds his chest with one hand and his *pallium* with the other hand. He is dressed with a blue-green tunic with golden *potami*, a brown *pallium* and sandals. The haloed saints have small faces, curved eyebrows, small eyes, noses and mouths. Above the cross, it is written in abbreviation: "*Jesus of Nazareth king of the Jews*". Near the Christ, it is written: Jesus Christ. Near the Virgin, the inscription Mother of God is read. The name of Saint John is also read near him. Painted on a panel, severe damage is visible to the surface of the icon dating from the nineteenth century A. D. and reflecting the western influence.

In the same museum, one of the Coptic icons shows the Lamentation over the Dead Christ under an architectural element or a kind of two red-brown arcades having a white and orange outline and a red-brown bottom line²⁵ (Pl. XXI). The Lord lies on the Stone of Anointing covered by a white shroud. He wears only a white loin-cloth and his red-brown hair is surrounded with a golden cross-halo. He has beard and moustache. Around him, eight human figures are seen: The Holy Virgin Mary bowing her head against him. Behind her, most probably Mary Magdalene with long red-brown hair stretching her hands upwards. They wear a light-blue *maphorion* covering a red tunic. The stone is in front of six saints: The young haloed man may be Saint John who holds Jesus' left arm. Joseph of Arimathea having a long hair, beard and moustache, holds a part of the shroud at the end of the sarcophagus. Behind him, Nicodemus hold the ladder with his left hand and he put his other hand to his face. Behind Saint John,

²⁵ N° 3461. Dimensions: 28,1 x 4,7 x 1,9 cm. V. GIRGIS, *Icons*, p. 44, n° 32, fig. 32; *The Icons*, p. 125, n° 140, pl. 37/c.

only the faces of the other human figures are seen. With their tunics and blue and red and green *pallia*, the saints have high curved eyebrows. Their eyes are large, their noses are straight and their mouths are small. Painted on linen, fixed to a panel, the icon which dates from the eighteenth or the nineteenth century A. D. reflects the Greek provincial artistic style.

In the Resurrection scene decorating one of the precious icons displayed in the Coptic Museum in Cairo (Pl. XXII), the Lord appears with haloed head, full length figure, brown long hair, short beard and moustache²⁶. He is rising from his grey sarcophagus in which the empty bindings are visible. Five golden winged angels are seen in a brown area with grey clouds. The Christ is blessing with his right hand and he is holding a cross staff decorated with a red banner and gold stars. He wears blue loin-cloth wrapped around his waist, a red mantle. Left, the *myrrophores* or a group of haloed women walk to the tomb. The first one carries a galipot. They wear tunics and golden, red and blue *pallia*. Three roman soldiers are depicted in front of the tomb. Two sleep and the third one looks at the beholder. They have their lances, shields and swords. Right, haloed angel points upward with the finger of the right hand and he raises the other one. Having a pink tunic, the angel addresses to the *myrrophores*. All the human figures have low foreheads, dark eyebrows, almond-shaped eyes, short noses and small mouths. In the grey clouds, it is written: Resurrection of Jesus. In Jesus' halo, it is read: the one who is. Near the women, the following inscription is also written: "*The person who commissioned this icon from his humble belongings is Girgis Grees from Sabra from the bishopric of Koskaam and the procurator of the Coptic pious foundation in Holy Jerusalem, 1563*". The Greek style of the painter Victor died in 1700 is shown in the decoration of the icon painted on the panel and dating from 1563 AM./1847 A. D. This

²⁶ N° 3457. Dimensions: 27,9 x 38,2 x 2,3 cm. V. GIRGIS, *Icons*, pp. 50-51, n°47, fig. 47; *The Icons*, pp. 86-87, n° 97, pl. 24/a.

important event is annually celebrated in Egypt one day before Shamm El-Nessim feast.

Furthermore, In the Incredulity of Thomas event decorating another rare icon in the Coptic Museum in Cairo, the Christ stands on a flight of stairs flanked by his disciples²⁷. His brown-half long hair is decorated by a golden cross-halo. Being barefoot, he raises his right hand to show the wound. In his other hand, in his right side and his feet, other wounds are seen. Having beard and moustache, Jesus wears a white tunic under an orange *pallium*. Six disciples, between them Thomas, stand to the left side of Jesus. To his right side, other five disciples appear and they are appointing with hands. Wearing different colored tunics and *pallia*, they have brown or grey hair, beards and moustaches. Like the first disciple to the right, Thomas has a red beard around his right arm. All have small heads, slightly curved eyebrows, small eyes and mouths and straight noses. The event is going on under a red-brown arcade. To the left and to the right of the background, buildings are shown under a golden sky. Above the buildings, it is written: "the incredulity of Thomas". In the Christ's cross-halo, one can read: The one who is. Dating from the beginning of the eighteenth century A. D., the icon is painted on linen, fixed to a panel.

The Christ is also seen in a precious triptych conserved in the Coptic Museum in Cairo in a rare attitude (**Pl. XXIII**)²⁸. This triptych is divided in three partitions: The central panel decorated by the Harrowing to Hell, the left wing in which a female saint and a woman appear and the right wing depicting Saint John the Baptist and a priest. The Lord who is in a blue-grey *mandorla* walks to the left on the doors of Hell. He looks at Eve to the right side. Haloed, he has brown long hair, beard and moustache. He

²⁷ N° 4871. Dimensions: 43,9 x 59,1 x 1,8 cm. Bought from NICOLA KYRODOS on the 26th of June 1939. V. GIRGIS, *Icons*, p. 59, n°66, fig. 66. *The Icons*, pp. 108-109, n° 119, pl. 31/b.

²⁸ N° 3373. Dimensions of the central partition: 21,5 x 31,5 x 1,1 (31,0 x 43,3 x 3,1 cm). The Left wing: 11,8 x 33,5 x 1,4 cm. The right wing: 12,9 x 33,3 x 1,3 cm. V. GIRGIS, *Icons*, p. 51, n° 49, fig. 49; *The Icons*, pp. 132-133, n° 149, pl. 40/a.

holds Adam who has white hair, beard and moustache from the tomb with his right hand. Jesus holds also Eva with the other hand. The Christ is dressed a red tunic covered by a brown *pallium*. Looking upwards to the Lord, Adam seen in the lower left corner has a green garment. In the lower right corner, Eva who is shown with grey hair rises out of her tomb by Jesus. Her green tunic is seen under her red mantle. Four saints appear behind them: Most probably two crowned kings and two prophets who look downwards. To the left, King David with grey hair, beard and moustache and green mantle raises his right hand. Salomon the other king who has brown hair, beard and moustache raises his left hand. He has green tunic under a dark green mantle. From behind the Christ's *mandorla*, the left one of the two prophets who raises his right hand has a grey hair, beard and moustache. He wears an orange tunic and a green mantle. The other prophet standing to the right side wears an orange garment. The decoration of the left wing shows a female saint bending her head and putting her hands before the Christ. Wearing a light-pink *maphorion* with edging, a blue tunic and red shoes. Most probably a foundress (?) Is seen smaller with a missed face. Wearing a white *maphorion*, a light-pink tunic and a red mantle, she raises her right hand towards her chest. The right wing is depicting the figure of Saint John the Baptist who has sandaled feet, crossing hands before his chest, brown camel's hair garment reaching his knees and a blue *pallium*. To the left side, a smaller man who may be a founder (?) Holds a golden Gospel decorated with a red cross in hands. He has a priest's garments specially a red *sticharion*, a yellow *epitrachelion*, a green *phelamion* and black shoes. They have small heads, eyes and mouths, rounded eyebrows and straight noses. The inscriptions in the central panel above the figure of the Christ are illegible. A partly visible inscription is read as follow in the right wing: Saint John the forerunner. An agee-arch-shaped space in a wooden frame covered by wings if closed constitutes the central part of the triptych dating from the eighteenth century A. D.

Sometimes, the Christ is depicted with his symbols. For example the ankh cross, the two Greek letters *Alpha* and *Omega* are engraved and incised in one of the limestone funerary stelae displayed in the Coptic Museum in Cairo and dating from the first half of the fourth century A. D.²⁹. Another limestone funerary stela has a very symbolic decoration in relation with the Christ³⁰. Displayed in the Coptic Museum in Cairo, Several Christian symbols are visible like: the cross flanked by the two Greek letters *Alpha* and *Omega* in the center of the horizontal stela below a shell supported by two columns. This architectural decoration symbolizing the Gate to Paradise is flanked by two grapes, two bog *crux ansata*, four Greek small crosses up and four Greek small crosses down symbols of Jesus. A Greek inscription is read as follow: "*One God, the Helper and the name of Abraham?*". Dating from the late fifth century A. D., this stela is damaged in its lower border.

One of the limestone composite capitals discovered in the monastery of Saint Jeremiah at Saqqara by J. E. QUIBELL is also richly decorated by the Christ symbols³¹. The lower part of the capital looks like a basket. In the upper zone, a cross and rams' heads are symbolizing Jesus in addition to a peacock which symbolizes the eternal life. According to G. GABRA, the two-area type basket-shaped capital is surrounded below by a *chevron*-designs band. Another limestone vase-shaped capital³² from the same collection and in the same museum is decorated with floral motives: grapes and vine leafs painted in brown in addition to interlaced stems colored in red. The effects of light and shadow and the highlighting of the patterns on the background are

²⁹ N° 8566. *Coptic Art*, I, pp. 38-39.

³⁰ N° 4302. Dimensions: 88 x 43 x 9 cm. M. H. SIMAIKA, *Guide sommaire du musée copte*, Le Caire, 1937, p. 16, pl. 45; *Coptic Art*, I, pp. 36-37; G. GABRA, *Cairo*, p. 57, n° 8.

³¹ N° 8688. L.: 37; W.: 34; 33.5; D. 26. A. BADAWY, *L'art copte. Les influences égyptiennes*, préface É. DRIOTON, Le Caire, 1949, p. 202, n° 199, 202; G. GABRA, *Cairo*, p. 60, n° 10.

³² N° 8260. L. and W.: 40; H. 33; D. 21. G. GABRA, *Cairo*, p. 63, n° 13.

remarkable. Both capitals date from the sixth century A. D. and reflect the Byzantine art influence.

In other Coptic monasteries, the Christ is depicted by a big cross like in the main apse in the church of the four living creatures³³ which is the smallest church in the monastery of Saint Anthony in the Red Sea (Pl. XXIV). The four branches of the cross include medallion with rosettes. In the central medallion, another small cross is shown below two winged angels holding censers. Over the Coptic abbreviations of the name of Jesus IHS XS. The external border of the apse is decorated with zigzag shapes. Two David's stars within medallion are visible in the two upper external borders. The cross is also decorated by a long scarf with geometric designs. G. GABRA mentioned that just below, the Greek text "*the tree of life*" is read. The vertical inscription on both sides of the cross is read as follow: "*the precious cross*". P. H. LAFERRIERE reported also that the same cross decoration is repeated in several apses of the Coptic monasteries³⁴ like in the archeological church of the monastery of Abu Fana in Minya (Fig. 3).

The cross is also shown in the decoration of the lower half of the southern wall of one of the two *khurus* of the archeological church of Saint Anthony in the Red Sea. There, it is written in Greek is xr nika ³⁵ all around the cross branches.

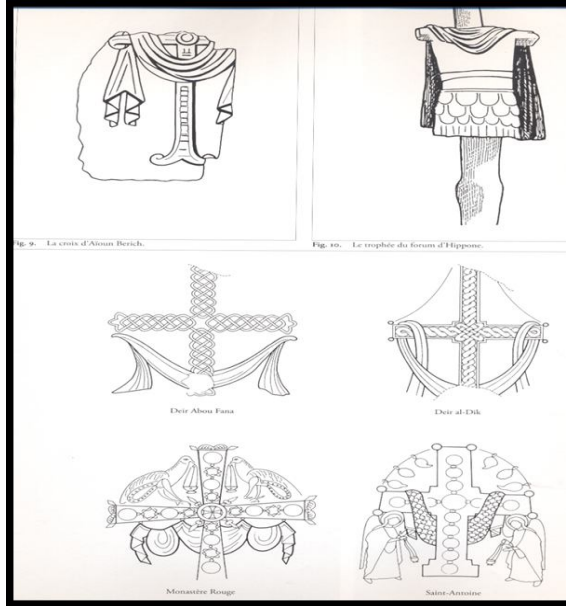
In addition, in the decoration of the western wall in the chapel of Saint Benjamin II in the archeological church of the monastery of Saint Makarius the Great at Wadi Natrun, Saint John the Baptist who is standing in frontal attitude, holds the ram within a circle³⁶. The ram is one of the symbols of the Christ.

³³ G. GABRA, *Monasteries*, p. 79, fig. 6.5.

³⁴ P. H. LAFERRIERE, *Bible*, p. 20, figs. 1-11.

³⁵ *Monastic Visions*.

³⁶ G. GABRA, *Monasteries*, pp. 58-59, fig. 4.3.



**Fig. 3. Cross decoration in several Coptic monasteries in Egypt.
According to P. H. LAFERRIÈRE, *Bible*, p. 20, figs. 1-11.**

In conclusion, Jesus Christ iconography is frequent in the Coptic decoration of several Coptic collections made out of ivory, metal and wood in addition to the icons, the wall paintings, the manuscripts and the textiles. In the decoration of the interior walls of the Coptic monasteries and churches as well as in the decoration of the artistic Coptic objects displayed and preserved in different archeological international museums, the Christ is shown in several attitudes. Sometimes, he is the Infant, the Young or Emmanuel. In other times, he is the Good Shepherd or the *Pantokrator*. In different scenes, Jesus is seen with his mother surrounded by angels or archangels. In other scenes, he is flanked by the cherubs, the seraphs or by the twenty four elders and the four creatures of the apocalypses. In general, the artist depicted the Savior from face, profile and $\frac{3}{4}$ in bust or with his full body. All these religious scenes are borrowed from the Holy Book in which the Christological cycle is well described. These different artistic scenes and figures of the Lord are so important

to well understand all the events and the miracles that took place in his life. All these scenes reflect also the different artists' believes. What's more, the Christ is depicted in all these various attitudes according to the Syriac, Greek, Coptic, Nubian and byzantine arts' features.

LIST OF ABBREVIATIONS

BIFAO: *Bulletin de l'Institut Français d'Archéologie Orientale*. (Cairo).

CoptEnc: *Coptic Encyclopedia*, 8 vols. (New York).

MIFAO: *Mémoires publiés par les membres de l'Institut français d'archéologie orientale*. (Le Caire).

ParOr.: *Parole de l'Orient* (Paris). Continue *Melto et OrSyr*.

SKCO: M. KRAUSE and S. SCHATEN (eds.), QEMELIA. Spätantike und koptische Studien. P. GROSSMANN zum 65 Geburtstag (= *Sprachen und Kulturen des Christlichen Orients* 3), Wiesbaden (1998).

ZPE: *Zeitschrift für Papyrologie und Epigraphik*. (Bonn).

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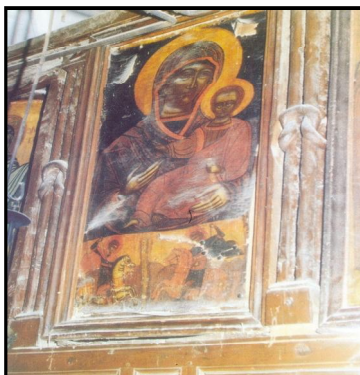
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PLATES

Pl. I



Icon of the Nubian Virgin Mary with her son. Monastery of Saint Macarius the Great at Wadi Natrun. Photo taken by SHERIN SADEK EL GENDI

Pl. II



Icon showing the Virgin Mary kissing her son. Monastery of Saint Macarius the Great at Wadi Natrun. Photo taken by SHERIN SADEK EL GENDI

PL. III



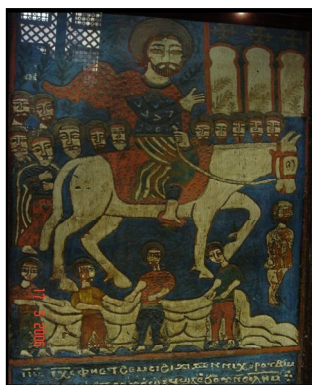
Icon of the Young Christ. The Coptic Museum in Cairo, 18th century A. D. *The Icons*, p. 102, n°113, pl. 29 a



Icon showing the Baptism of the Christ. The Coptic Museum in Cairo, 19th century A. D. *The Icons*, p. 103, n°114, pl. 29 a



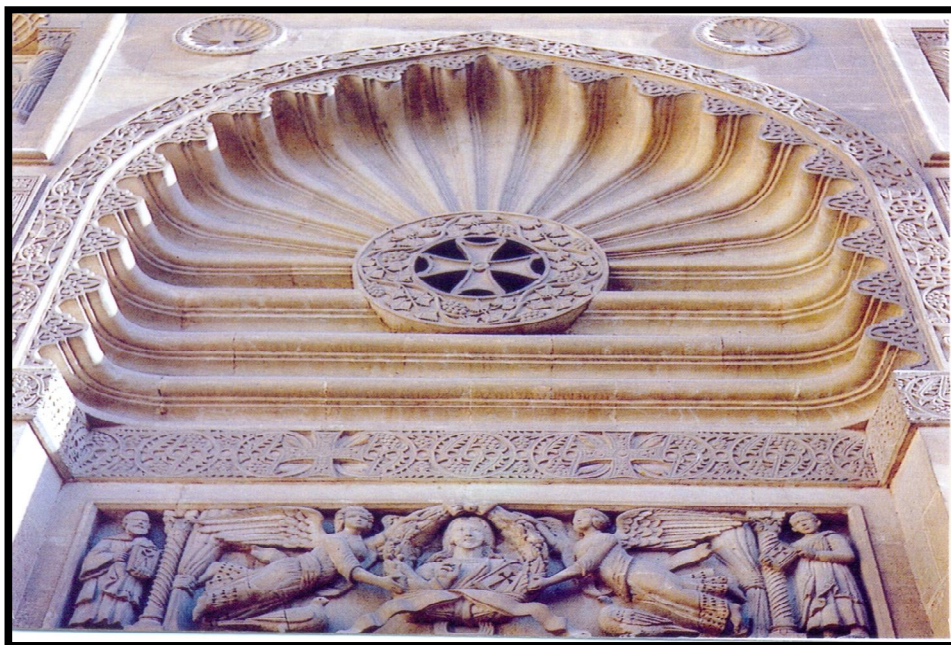
Wooden panel decorated with the Entry of the Christ to Jerusalem scene. The Coptic Museum in Cairo, 5-8th century A. D. G. GABRA, *Cairo*, pp. 96-97, n°41



Icon showing the Entry of the Christ to Jerusalem scene. The Coptic Museum in Cairo, 18-19th century A. D. *The Icons*, pp. 60-61, n°67, pl. 17 b



A
Ivory comb. The Coptic Museum in Cairo, 6th century A. D.
G. GABRA, *Cairo*, pp. 80-81, n°27



The main entrance of the Coptic Museum in Cairo. Photo taken by SHERIN SADEK EL GENDI



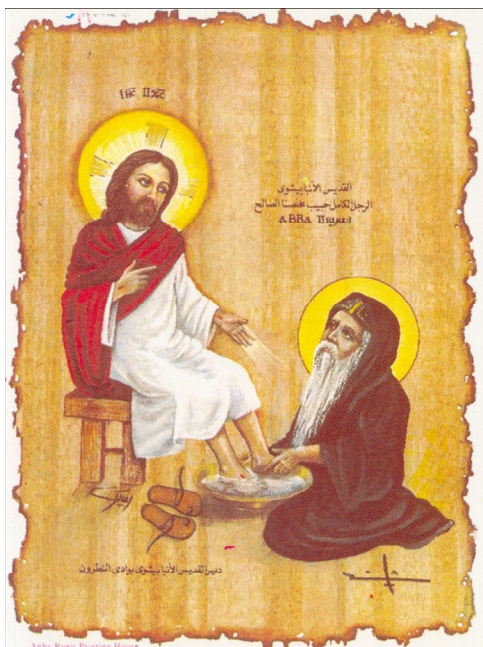
Fresco wall painting. The Coptic Museum in Cairo, 6th century A. D. *Coptic Art*, I, pp. 12-13



Ivory panel. The Coptic Museum in Cairo, 6th century A. D.



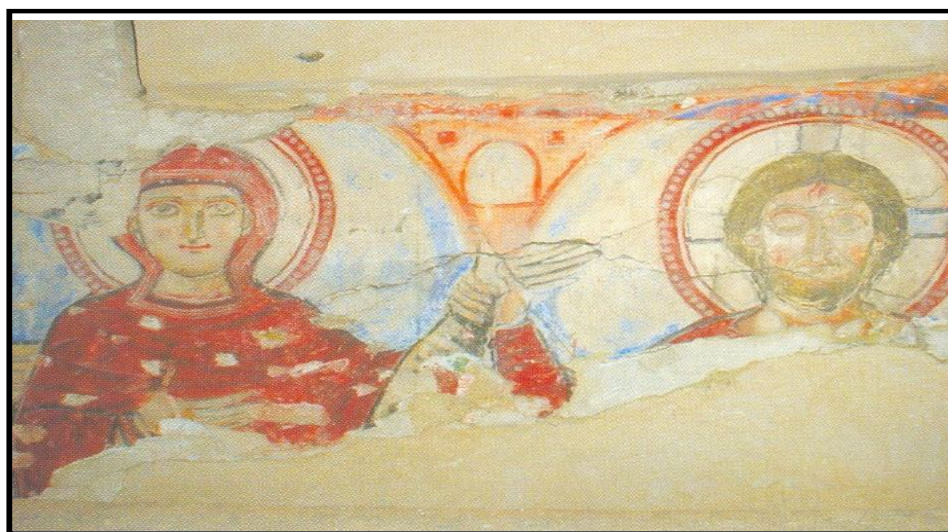
White marble statue of the Good Shepherd. The Coptic Museum in Cairo, 6th century A. D. Photo taken by SHERIN SADEK EL GENDI



Icon. Saint Pishoi monastery at Wadi Natrun



Wall painting depicting the Dormition scene. The Syrians monastery at Wadi Natrun.
J. LEROY, *peintures*, pp. 136-142



Wall painting depicting the Assumption of the Virgin Mary scene. The Syrians monastery at Wadi Natrun



Wall painting showing the Deisis scene at the monastery of Saint Macarius the Great at Wadi Natrun. J. LEROY, *peintures*, 53-60



Wall painting showing the Deisis scene at the monastery of Saint Anthony the Great at the Red Sea. G. GABRA, *Monasteries*, pp. 78-79



Icon. The Coptic Museum in Cairo, 18th century A. D.
The Icons, pp. 22-23, n°14, pl. C1



Wall painting in the monastery of Saint Paul the Hermit at the Red Sea. P. VAN
MOORSEL, *peintures*, 76-77, figs. 47-54



The Three Hebrews in the fiery furnace in the monastery of Saint Anthony at the Red Sea. *Monastic visions*



The Mandylion Icon. The Coptic Museum in Cairo, 19th century A. D. *The Icons*, pp. 139-140, n°157, pl. 42/b



Icon showing the Lamentation of the Christ. The Coptic Museum in Cairo, 18th - 19th century A. D. *The Icons*, p. 125, n°140, pl. 37/c



Icon showing the Resurrection of the Christ. The Coptic Museum in Cairo, 19th century A. D. *The Icons*, pp. 86-87, n°97, pl. 24/a



Icon showing the Harrowing to Hell. The Coptic Museum in Cairo, 18th century A. D.
The Icons, pp. 132-133, n°149, pl.40/a



Wall painting in the monastery of Saint Anthony the Great at the Red Sea. G. GABRA,
Monasteries, p. 71, fig. 6.5