

An Analytic Descriptive Study for the Representation of the Christ from the Treasures of Bawit

Mofida Hassan Weshahy Ezzat Zaki Kadous Khaled Shouky Alpasuoni Sara Maher Halim
Faculty of Tourism and Hotels, Suez Canal University

Abstract

This research is entitled “An Analytical Artistic Study for the Representation of the Christ from the Treasures of Bawit”. Bawit the city that filled with Coptic monuments, is distinguished from other cities by its unique style that appeared in art pieces. The excavations there have been started by the French archeologist J. Cledat since 1901, and there he found; traces of two churches in which one of them is for saint (Apollo), then the excavations were continued by the archeologist Chassinat in 1911, as he found about thirty chapels in different places probably it was parts of a big monastery there. (حبيب, 1978). The monuments were varied among paintings, sculpture and weaving. Many pieces appeared carrying scenes for Christ either he appeared alone, with his mother or with his apostles as will be discussed in the detail through this research.

Key words: Bawit, Apollo, Niches

The Objective of the Research

Uncover artifacts, related to the early Byzantine era, especially those representing Jesus the Christ through his different stages of life.

Giving more interest to the Coptic paintings related to the early Byzantine era, representing scenes for the Christ found in Bawit.

Comparing between scenes of the Christ along his different stages of life.

Focusing light on Bawit as a historical site.

The Research's Framework

The research's framework is an artistic study, for tracing scenes of Jesus Christ applied on Bawit's monuments related to the early Byzantine era.

The Research's Type

This research combined in study between both the descriptive and analytical sides.

Introduction

The archeological site of Bawit is located on the west bank of the Nil, about 320 km south of Cairo between Al- Ashmunein (Hermopolis) and Dayr Al- Moharraq. It was famed by its great Coptic treasures related to the early Christian period. A lot of Coptic treasures were collected from this region related to the sixth century, most of them were preserved in the Coptic museum in Bawit room and in Louvre including; friezes, columns, capitals, doors, niches and others. All giving a great idea to the degree of perfection reached by the art of architecture and sculpture during that period of time.

The monastery of Saint Apollo is located about 4 km northern west of Bawit, 3 km southern west of Dashlout, 15 km west of Dairut. The monastery of Bawit is considered one of the most important monasteries in Egypt, but now there is nothing related to the old churches that was excavated from a half of a century, and what is found now is a modern excavation, and the monastery was mentioned in the writings of El- Makrizi (Gabra 2002).

Monastic life and its Monuments at Bawit

The monasteries of Bawit consisted of many small monasteries with cells and a little church, all are protected by an enclosure. There are five monasteries in Egypt named after

St. Apollo. Therefore, it is difficult to assign the majority of the documents, which have found their way to many collections through antiquities dealers, to a particular monastery of that name. It has been generally accepted that the large monastic community in Bawit was governed by St. Apollo, who was mentioned in the *Historiamonachroum* in Aegyptio as being more than eighty years old around 395. The monastery of St. Apollo at Bawit flourished during the sixth and seventh centuries and it continued to be prosperous at late as the ninth century. It is not known when the monastery was abundant. However, the church historian Abu al- Makarim didn't mention the monastery.

The monuments of the monastery need further study, where it has been suggested that the original building of the south church is non-Christian structure dating from the fourth century, but it has not been possible to determine its original function, where parts of the north church derive from an older construction. In 1976 excavations were again carried out at Bawit. Then, by year 1999 French scholars published a volume on the monastery and the necropolis of Bawit, based on old reports, giving much information about the arts there including sculpture, wall paintings, pottery, papyri and ostracas.

The monuments from Bawit were widely scattered in Europe in Louvre, museum of Late Antique and Byzantine Art of Berlin, while the Coptic Museum in Cairo possesses a large collection of stone, wooden sculpture as well as wall paintings from Bawit in the lower floor of the new wing which gain the biggest importance (halls 3 and 4) (Gabra 2002).

Bawit paintings were a real reflection to the state of artistic movement appeared with the Christian world in general and the Christian Egyptian art in particularly. Its situation is near from the civilized places since the pre- historical times represented in the Badarian culture, Meir related to the Old and New Kingdoms, boarding the city of Al- Ashmunien, Tuna el- Gabal in which both the Egyptian and Greek arts were melt, Al- Amarna the city of the god Atun. From here come the civilized culture of Bawit.

The monastery was destroyed, but fortunately remains from the monastery was reserved till it excavated by J. Cleat. By the study it was found that Bawit was an artistic independent school away from the external effects, taking from the Egyptian and Hellenistic art but distinguished from the other sites such as Killia and Saqqara.

It was distinguished by its Hellenistic art, in which the Egyptian and Greek effects were melted together.

Its paintings appeared a side filled with the sense of humor beside its serious issues.

Bawit was considered one of the largest sites in the representation of the prophet's topics.

Bawit was considered one of the strongest artistic schools for many reasons among of them are:

The large number of treasures come out from it.

The method of building the monasteries by using bricks by the side of the limestone covered mud brick, unlike killia.

The dry nature of the southern land, which has the ability in keeping the monuments in a good state of preservation (2011 هيرمينا).

Examples for some selected pieces that were found in Bawit

Chapels of Bawit

There are a big number of niches found in Bawit, and many of them are found in the Coptic Museum. Most of them have the same style they are divided into two parts; upper and lower parts. Two themes are predominating; Christ (pantocrator) on the upper part always represented on his vehicle. While the lower part always represents the Virgin Mary either sitting, standing as a prayer (orant), or suckling her son (Galactrophosa), in the presence of the apostles, saints, and angels.

Niche from Chapel no. XXIX from Bawit (Fig.1)

Tempera painting, 170 x 220 cm, monastery of Apa Apollo, 6th/7th century, preserved in the Coptic Museum no. 7118. This unique master piece which is preserved in the Coptic Museum was taken from the chapel no. 28 in Bawit. It is framed by a thin outer frame based on two columns with a simple composed capital, the outer frame is decorated with a chain of medallions inside of which are female bust figures representing the (Virtues). This niche is considered as an example for dividing the niche into two parts, as it was one of the familiar methods used in the monasteries wall paintings, appeared in Bawit and the monastery of Apa Jeremiah near Saqqara.

The upper part represents the Christ, he appeared as a mature man with a beared, holding an opened book by his left hand, and blessing the people by his right hand, wearing a long sleeves cloth with a cross on his chest, and a robe above. Jesus the Christ is represented inside the halo of glory in (mandorla) _ a grey rounded shape outlined by a light-colored halo_ surmounting a vehicle carried on wheels, touched by a fire flames. The halo of glory is surrounded the four creatures; the eagle on the upper right side, the bull on the lower right side, the human on the upper left side, and the lion on the lower left side. Archangel Michael appeared in the left side and to the right is the archangel Gabriel (Maspero 1931/32), they seemed to be similar, wearing white clothes with clavii strips in yellow color ornamenting their chests, shoulders, sleeves, and the lower part of the cloth, with a white halo surmounting their heads (قادوس 2002).

A brown colored line dividing the upper and lower parts. The Virgin Mary is represented in the middle of the lower part, she is shown enthroned sitting on a cushion over a bejeweled throne, putting her legs on a rest. The Virgin Mary holding the baby Christ on her lap, whose head is surrounded by a halo, appeared holding something rolled by his left hand. The Virgin is represented wearing a long robe which covers her from head to feet in brown color, being surrounded by the twelve apostles whom appeared with chin, holding books, while St. Peter holds a key in his left hand, and St. Bolus grasps a stick surmounted by a cross in his right hand. They are schematically painted except for their hair and bears. All the figures are haloed. The use of mud and plaster with the bright colors gives this chapel its charm. The simple material of mud and plaster and the bright colors contribute to the attractiveness of the niche (Gabra 2002).

This scene is thought by some to be for the Christ's Ascension formulated on the basis of Ezekiel's vision in the upper part while in the lower part is the Virgin and the child with saints, apostles and evangelicals (Morey1914). But many arguments about this scene; as some archeologists thought that it is the depiction of the Ascension, while others thought it is the depiction of the Christ's second arrival and the ruler who will rule the world in the end of day.(قادوس 2011) The conservation of these paintings is absolutely perfect and their appearance in fact favorable in Coptic, especially when one considers Bawit as an insignificant provenance town.

Niche from Chapel no. XX (Fig.2)

A similar example of niches to the previous one is the one that was found in chapel no. xx. By the same way the Virgin Mary is standing amid haloed figures, she is dominated by a triumphant allegory of the Christ seat on his throne. The scene is no longer divided into two registers, the glory of the Christ touches the halo of the Virgin Mary who is standing among the saints in the position of the prayer. The saints appeared in two rows, at both ends of the niche, the archangels' St. Michael and St. Gabriel are holding the globe and scepter.

The most curious detail is the presence of two medallions enclosing bust of a figure on either side of Christ; one in grey and the other in reddish orange. Here we have a mixture of classical and Byzantine styles (Maspero 1931/32).

Niche from Chapel no. III (Fig.3)

A part of a niche returning back to the 6th century. This niche is divided into two parts, where the upper part is completely destroyed and nothing is found from it. But, the lower part representing the Virgin Mary sitting in the center of the composition on a throne, holding her child on her left leg, surmounting her head a urea, wearing a long brown colored cloth, her feet are enclosed in shoes of the same color. Jesus the child wearing white cloth, sandals with belts. To the right side of the Virgin and the Christ; standing two saints wearing white colored clothes, each of them is holding a crown and a stick ending by a cross. The bottom of this composition is decorated with florets separated by broad features having the appearance of mushroom. (Cledat 1904).

Niche from Chapel no.17 (Fig.4)

A niche from Bawit, on the eastern wall of the chapel no. 17, it's also divided into two parts. The upper part is occupied by a large medallion, inside of which is the Christ who appeared as a bearded man wearing a yellow cloth above of which is a garment surrounding his body in brown color. Sitting on a cushioned throne ornamented with gems, putting his feet on step, holding a holy opened book by his left hand, where some Coptic words can be read from its opened pages, meaning (Holy, Holy, Holy). While his right arm is raised with the sign of blessing or victory.

This circled medallion is raised on four circles wheels, with crosses inside of it. The wheels are moving on fire resembling a carpet. This composition is surrounded by four yellow wings decorated with red lines, inside of each is one of the four creatures (the lion, bull, eagle and the human). On each side of the composition are two angels bending towards the Christ, each holding a round vessel hold above a woven piece in crimson color, while the angel's wings are colored in white and green. Below each of them is a representation of a medallion having a bust figure of a saint or probably representing one of the virtues, but without any written words. These medallions were in almost to fill only the space between the angels and the throne. What can be observed here is the niche's background which is light blue in color representing the sky. The whole scene representing the cross of Christ over his vehicle to the kingdom of heaven.

A red frieze separating the upper part from the lower part of the niche. Where, in the lower part the Virgin Mary is represented standing below the Christ's throne, raising her hand in orant position, wearing a crimson colored cloth and a shawl covering her head and shoulders, beside her head the artist wrote her monogram. The virgin is standing among the twelve apostles, and one of the famed saints of the region according to what was used by the previous artists in representing one of the local saints beside the twelve apostles in niches all in a lined frieze. The first saint is holding a key of heaven -probably saint peter the closest one to the Christ- while the other saints appeared holding a bejeweled holy book the same as that of the Christ, which is always giving the meaning of the transmission of its holder to the kingdom of heaven accompanied with the Christ, who gave him this book.

One can observe that all saints are represented wearing the same cloth, with a slightly different colored garment over their chiton, having a rounded crimson colored urea lined with a black frame. Those thirteen saints are standing; six to the right side of the Virgin and seven to the left side of the Virgin including the local saint, who appeared holding a

different not decorated book as the others, holding a roll similar to be a papyrus roll. The written words to the left side of the apostles can be read as following “we are the apostle fathers”. The back ground of the scene is filled with orange trees. The artist framed the part having the Virgin and saints by a frieze then he framed the lower part including their feet giving the effect that they are standing on a ground. This niche is dating back to the 6th century (Cledat 1904).

Niche from Chapel no. XXVI: (Fig.5)

In this niche the Christ is represented sitting on his throne, holding his opened book in his left hand, and by the other hand he makes the gesture of talking, under his violet (pallium), he wears a yellow tunique. The Christ is surrounded by a glory supported by a four-wheeled chariot, one can observe only one winged apocalyptic animal (the bull), whose wings are full of eyes. Under the wheels of the chariot a reclining human figure can be observed. Unfortunately, the painting seemed to be erased so the researchers couldn't give more details with accuracy (Cledat 1904).

Wall Paintings from Bawit

Jesus's Baptism from the Northern Wall of the Chapel no. XXX (Fig.6)

The Baptism of the Christ is represented on the northern wall of the chapel no. XXX in Bawit. In this representation, Jesus's face appeared from the facial side, the head topped with ureaula, appeared with naked body, with arms in position of prayer, his legs are slightly a part, standing in the Jordon river which is colored in black. The river is personified as a small figure placed to the left of the Christ; he is kneeling on his left leg, his head raised to the Christ, his right hand raised in air, in a gesture of admiration. To the left side of the river is John the Baptiste, who's legs are slightly bent; putting his right hand on the shoulder of Christ, wearing a long robe which is flexible through which emerge body shapes.

To the right is a servant with a totally broken upper body who is carrying (a linge) to dry the body of the Christ. This character is wearing a beautiful coat, raised above the right knee and revealing a long white tunic adorned at the bottom of a large embroidery and two (calliculoe), imitating the warm tones of the gold embroidery. Except the Christ, the artist who executed the paintings had largely be inspired by antique models mostly to the Alexandrian school (Cledat 1904).

The Christ's Baptism Representation from Bawit (Fig.7)

Christ's baptism appeared for the second time in Bawit, where Jesus Christ is represented as a bearded man, with a completely naked body, standing in Jordon River. To the left side is St. John the Baptist standing and putting his right hand on the head of the Christ, while to the left standing the archangel holding something seemed to be a towel to dry the Christ, at the feet of the latter is a slightly kneeling person, dressed in a loincloth, holding a disc in his right hand. At the feet of the Christ the Jordon is symbolized by a female figure outgoing from water, at the end of the representation the artist painted a duck or another animal of the same family (Cledat 1904).

The Christ Representation from the Northern Wall, Chapel no. XXXII (Fig.8)

A recess comes from the northern wall of chapel no. XXXII, shows a medallion supported by two angels, a bust of a shrouded figure, he has a long black hair, separated into two parts on the forehead and falling on his shoulders; black beard is neatly cut in a point. On

the shoulders is a white coat kept on the front of the chest by a round fibula; this garment reveals under a yellow tunic, the left side appears in a blue background with a ram medallion symbol of the Christ. The painter here has beautifully represented the majesty of the Christ whose face rarely has much nobility, grandeur and charm in this painting (Rutschowscaya and Ziegler 1997).

The Virgin Mary and her Baby Christ from Chapel no. XXVIII (Fig.9)

The center of this composition is occupied by the figure of the Virgin Mary sitting on a byzantine styled throne, her legs resting on a stool, wearing a large violet colored coat covering all of her body even her head. While the most interesting part in the figure is the appearance of the baby Christ with a unique appearance, he appeared sitting inside an oval shaped medallion, in which the Virgin Mary holds by her hands and placed on her knees. His head is surmounted by a crucifer's nimbus, his long yellow coat partially conceals a white tunic, makes the sign of blessing by his right hand while holds a volume by his left hand. To the right and left sides to his head is his monogram IC XC.

To each side of the throne are standing figures; one is the angel of the god, and the other is the angel of the lord, both of them are wearing the same costume: a white tunic tight over the hips with a red cord (cingulum) ornamented by a double embroidery on its sleeves, all these ornaments are painted in yellow color, also they are appeared wearing a white long shoes covering their feet and legs; a white diadem surrounding their blond curly hair, each holding in their right hand an illuminating censer and resting the incense box on their arms. The scene is represented on a background filled with orange fields (Cledat 1904).

A Half-Rounded Wall Painting from Bawit (Fig.10)

A half-rounded tempera wall painting, found in the monastery of Aba Apollo in 1976 Bawit, related to the 6th /7th century, now preserved in the Coptic museum in room no. 24 (جيرة 1996). In 1976 a remarkable portrayal of Christ the savior was discovered in the monastery of St. Apollo at Bawit. Its painting is in tempera technique shows Christ's figure as a bust within a floral garland carried by two winged angels whom appear in flight. The elaborately executed head of Christ is set against a jeweled cross. To the left side is a torso figure of saint Slouinus, who appeared with a rounded bright halo. This 6th /7th century painting represents one of the most beautiful portrayals of Christ in Coptic art. Jesus the Christ here appeared with elongated narrow face declined towards his chin, the beard is short, and the mouth is relatively small below a drooping moustache. while his hair descending on his shoulders in big wavy tufts, a moustache going to the lower side, being distinguished by his two wide eyes with light shade topped by rounded thick eye brows, while the mouth is small in in normal image, his head being topped with halo centered with a big cross, above of his head is a word meaning (the savior). The black hair of the Christ here seems to be a mature man, his face characteristics fitting with the general characteristics of the Coptic art with the wide rounded eyes, pointed nose, moustache over the small mouth, light shades lower and upper the eyes (Gabra 2002).

The Nursing Virgin (Fig.11)

From Bawit on the western wall of chapel no.30, the archeologist Maspero found a niche representing the Virgin Mary sitting on a throne and suckling the infant Jesus, unfortunately the niche is completely destroyed, nothing is remained except the head of the Virgin surmounted by the urea, and beside her head the artist draws her (monogram). Another appearance for the suckling Virgin in Bawit is a part of another painted niche (Maspero 1931/32).

Minor arts

A lot of treasures were found in Bawit belonging to be among the minor arts such as feminal ornamental tools, ivory small works, icons, vessels and others.

Icon of the Christ and Saint Mina (Fig.12)

A well-known Coptic icon dated to the end of the 6th century and the beginning of the seventh century, from the monastery of Bawit, Upper Egypt measuring H: 57 cm, W: 57 cm, D: 2 cm, painted on sycamore wood, excavations of J. Cledat 1901/1902, now preserved in Louvre museum, Pairs, Coptic section, E11565 (Manniche 1994).

This icon which is considered one of the most important icons in the history of the Coptic painting, as it's painted in encaustic method. Such a double portrait of Christ embracing abbot Menas (Apa Mina). The prior of the monastery of Saint Apollo at (Bawit), it's commonly held that there then occurs a gap of nearly 1,000 years from which no Egyptian made icons survive (Tribe 2004). These two persons opposite to us appearing on a background of green hills, and a reddish colored sky, by the effect of sun. The Christ is looking to saint Mina with a look of affection and care. The ancient Egyptian artists used this look before, in representing the look of care to the husband, wife, god and the dead person. Here the blessing and glory given by the Christ to Abbot Mina is obviously appeared through their position beside each other's. The Christ raising his right arm on the shoulder of the saint, and one can observe the dwarf appearance of the figures (an artistic style distinguishing the Coptic figures especially in Fayoum, Arsine, Panopolis) according to their effect by the woven figures on textiles, giving the idea that the issue of this icon was transferred from textile to this wooden icon.

There are two phrases in Greek language written on this icon which are (Abbot Mina), where the name Mina is considered a very ancient name known since the 18th dynasty, also one of the most important Egyptian Christian martyrs was named Mina. Also, the word (Apa) was referring in origin to every monk who is considered a father in the monastic community, referring today to the superior of the monastery. Then this name moved to Europe during the middle ages. The monogram of the Christ appeared between the two figures.

The Christ holds in his left hand a book decorated with pearl and precious stones according to the byzantine style. The technique of painting represented in the circular shapes and simple branches by blue circles around the wide eyes, resembling the portraits of saints on the walls of the monasteries(2008 روتسشوسكايَا). Represented as a mature beard man wearing a dark purple cloth, with long hair, surmounting his head a yellow colored aura, with a cross in its middle distinguishing him from other personalities (قادوس) (2011).

This icon is a good illustration of the beginning of the monastic movement. The transition from paganism to Christianity was a period of excessive enthusiasm. There were already adepts of the solitary life- style among the members of pagan associations, but the desert was very important to the prophets, because of its significance in the life of Christ:" then was Jesus led up of the spirit into the wilderness to be tempted of the devil. And when he had fasted forty days and forty nights, he was afterward a hungered". (Mathew IV: 1-2).

The first ascetics went to extremes in their desire to imitate the life of Christ, isolating themselves in ancient tombs, in huts, in caves or in mere holes. These "champions of faith" who lived in the fear of falling prey to the evil tricks. Macarius for example, who lived in the desert for sixty years, "had gradually built, over the years, an underground gallery half a mile long, starting from his cell; at its end was a little cave, so when many visitors came

to bother him, he crept from his cell and went to his cave, where nobody could find him” (palladius). Monastic life spread throughout the western desert (Nitiria, Scetis, Killia, Esna) and the cenobite communities were founded in (Saqqara, Bawit, Sohag).

At the end of the sixth century the leader of the Bawit community was the abbot (Apa) Mena, whose image was painted on this panel and on mural in one of the oratories. We know nothing of his life, but these paintings give some idea of the contemplative existence led by such men, whose experience was described in saint Anthony’s sayings of the fathers of the desert: “whoever dwells in the desert and lives in peace (hesychia) is freed from three battles: those of hearing, of speech and sight; but he must still face the battle of the heart.” In the monastic atmosphere of this painting, the only touch of luxury comes from the book’s binding, set with pearls and colored stones.

If the Coptic paintings are compared with the contemporary works from the nearby monastery of saint Catherine of Saini founded by the emperor Justinian in the sixth century, we can appreciate the stylistic differences between Egyptian monastic art and imperial Byzantine art: extremely stylized features with subdued colors and strongly defined faces, along with sober folds done in thick Bruch-strokes compared with the more antique-style, vivid portrayal of the Byzantine drawings (Andeu, Rutschowskaya, Ziegler,1997).

a vase fragment painted with a swimming man (Fig.13)

Two fragments of vases with large dimensions of a black painted lines on a red ground. These two pieces belong to the same monastery and necropolis of Bawit, showing a bearded person swimming in water, having a long hair falling on his shoulders, holding a cross in his right hand. To the right side of the figure are three painted fishes. This figure seemed to be for the Christ (Cledat 1904). And, probably referring to the Christ’s Baptism, or the miracle of feeding the multitude.

Conclusion

From the previous study on niches one can observe several points, such as;The separating line between the two parts, which is still confusing the researches probably because that the Coptic artist is the creator of this imagination. For that, most of the researchers agreed that the scene representing the holy Ascension of the Christ, others thought that the scene represents the second arrival of the Christ, while others thought that it represents the theological idea, personifying the ruler who will come and rule in the last days. While the lower part always represents the Virgin Mary either sitting, standing, or suckling her son (عزت قادوس 2011).

Jesus Christ is represented on Bawit monuments in his different life stage he appeared as a baby, youth and mature but in all representations the artist approved his professionalism as will be discussed.

The baby Christ sitting on his mother’s legs

Table (I. a, b, c, d) represents the different appearances of the Christ in his child stage, most of the lower parts of Bawit niches are occupied by the representation of the baby Christ who is placed on his mother’s leg, his head is surrounded by the crucifers’ nimbus, holding a rolled object in his hands, wearing a coat covering his lower cloth. The only different in his appearance can be seen in figure (I. c) as he is placed inside an oval medallion, hold by his mother by her two hands appearing a great care and motherhood.

Table I. a, b, c, d: Different figures for the Christ in his child appearance from Bawit

I. a			
			I.c
	I. b		
			
	I. d		

The Christ in his mature appearance on Bawit niches

Jesus Christ appeared with the same appearance on the upper part of niches, he is always represented sitting on a throne in almost with high back decorated with precious gems. Also, he is distinguished by his crucifer's nimbus surmounting his head, holding his book in his left hand and makes the sign of blessing by the other hand. His clothes in most consists of two parts the lower cloth in almost yellow and the upper crimson colored coat, wearing sandals in most of the figures.

The Christ in those niches appeared as a mature man with mustache and complete men's features (III. a, b), or appeared with youth features (II. d). His hair took two styles sometimes long divided into two parts on his shoulders (II. b) or took the rounded short shape (III. a, c, d). his features were in almost took the Byzantine styled features represented on the wide oval eyes, pointed nose, thin mustache under of which the small closed mouth, with little shadow below eyes as appeared in (III. a, b).

Table II. a, b, c, d: Different figures for the Christ in his mature appearance from Bawit niches

II. a	II. b	II. c	II. d
			

→ there is an important observation in each of the tables, as during the Christ's childhood he appeared holding a rolled object in his hands while in the second table this rolled object

become an opened book probably giving the meaning of the complete Holly Bible which is completed by the Christ starting the New Testament.

Table III, a, b, c: Different representation for Christ's Baptism from Bawit paintings
 Each representation is different from the other, he appeared as a youth, then as a mature man, completely naked or partially, but all the figures have the same composition giving the same meaning.

<p>III. a</p> 	<p>III. b</p> 	<p>III. c</p> 
---	---	---

The colors

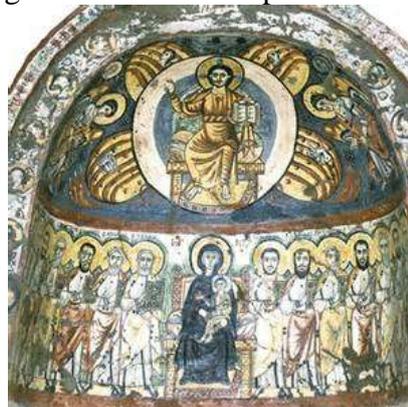
The dominant colors repeated in the scenes are

The gold referring to the glory, kingship.

The red or the crimson color which was one of the preferred colors during the Coptic period and continued till today.

Figures

Fig.1: niche from chapel no. XXIX.



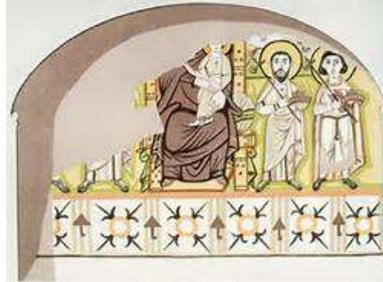
After: (L'manniche 1994), pl. lxii.

Fig.2: Second example of niches from chapel no. XX from Bawit.



After: (Maspero 1943), pl.XXXII.

Fig. 3: Third example of niches from chapel no. III.



After: Cledat, 1904, pl.XXI.

Fig. 4: Fourth example of niches, chapel no. XVII, from Bawit.



After: (Cledat, 1904), Pl.XLI.

Fig. 5: Christ's representation from chapel no. XXVI.



After: (Cledat, 1904), Pl.XC.

Fig.6: Jesus the Christ's baptism from the chapel no. XXX from Bawit



After: (Cledat, 1916), pl. IV.

Fig. 7: Christ's Baptism from Bawit.



بعد: قادوس و عبد الفتاح, 2002, شكل 116

Fig.8: Jesus Christ's wall painting from chapel no. XXXII.



After: (Cledat, 1916), pl. XXXII.

Fig. 9 a, b: Virgin Mary and the Christ from chapel no. XXVIII, from Bawit.



After: (Cledat, 1904), Pl.XCVI, XCVIII.

Fig.10: A half rounded wall painting from Bawit.



After: <https://copticliterature.files.wordpress.com/2013/12/christ-and-angels>.

Fig.11: scene of the nursing Virgin (Galactrophousa).



After: (Maspero, 1943), pl. XLIII, XLIV.

Fig. 12: icon of Jesus and Abbot mina.



After: www.wikipedia.org

Fig.13: a vase fragment from Bawit with the Christ's representation.



After: Cledat, 1904, fig. 42.

المراجع العربية والمعربة والرسائل العلمية
جبرة (1996) المتحف القبطي و كنائس القاهرة القديمة, الشركة المصرية العالمية للنشر-لونجمان, القاهرة
هيرمينا (2010), تصوير المناظر الدينية و الرمزية في الفن القبطي, رسالة دكتوراه (غير منشورة), كلية الآثار جامعة
القاهرة.

حبيب (1978), تاريخ الرهينة و الديرية في مصر و اثاهما الانسانية علي العالم, مكتبة المحبة.
قادوس و عبد الفتاح السيد (2002), الآثار القبطية و البيزنطية, الاسكندرية.

English References

- Andeu, Rutschowskaya, Ziegler (1997), Ancient Egypt at the Louvre, Hachette litteratures, Paris.
- Cledat (1904), “le Monster et la Necropole de Baouit, Saison de Fouilles 1901-02”, MIFAO, le Caire.
- Cledat (1916), “Le Monster et la Necropole de Baouit”, MIFAO, tome 39, le Caire.
- Dennison, Morey (1918), Studies in East Christian and Roman Art, Part I east Christian paintings in the freer collection, New York _london.
- Diehl (1910), Manuel d'art Byzantine, Paris.
- Malaty (1994), the Church House of God, Alexandria.
- Maspero (1943), “Fouilles Executees a Baouit, l’institute, Francais”, MIFAO, le Caire.
- Maspero (1932), “Fouilles Executees a Baouit, l’institute, Francais”, MIFAO, le Caire.
- Morey (1914.), Studies in East Christian and Roman Art, Part I east Christian paintings in the freer collection, New York _London.
- Ross (1996), Medieval Art; a tropical dictionary, Green Wood Press, London.
- Smith (1918), Early Christian Iconography and a School of Ivory Carvers in Province, Princeton University press, London.
- Tribe (2004), Icons and Narration in Eighteenth Century Christian Egypt the works of Yuhanna Al- Armani and Al-Qudsi and Ibrahim Al-Nasikh, Blackwell publishing, association of art history.
- Torok (2005), Transfigurations of Hellenism Aspects of Late Antique Art in Egypt AD.250-700, Brill, Liden, Budapast.
- L’manniche, (1994), l’art Egyptien, Flammarion, Paris.

Net sites

- <http://www.gattours.com/attractions/The-Coptic-Museum/105>
www.wikipedia.org