DEISIS IN THE PAINTINGS OF CHRISTIAN EGYPT
A DEPICTION OF THE INTERCESSORY SUPPLICATION

By

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ABSTRACT

The concept of intercession is deeply originated in the Eastern Orthodoxy through the reciting of the Intercession Prayer, addressing the Christ, as the main intercessor, and other holy figures including the Virgin, the saints, the martyrs and even angels to intercede on behalf of the faithful and deliver their prayers to God. Deisis is one of the intercession theme aspects that is widely illustrated in murals and icons of Christian Egypt. It is represented in different compositions, but mainly consists of three main figures; the Christ Pantocrator flanked by the two main intercessors: The Virgin Mary and John the Baptist, then many other elements and figures were added emphasizing the divinity of the Christ and the intercession practice. This study aims to highlight the unique place of the Virgin Mary and John the Baptist in Orthodox liturgy and their important role as intercessors for the salvation of the mankind through the different depictions of the Deisis in Christian Egypt.

KEYWORDS: Deisis, Virgin Mary, John the Baptist, Intercession and Salvation.
I. INTRODUCTION

The Deisis theme is widely represented in Christian Egypt on a different collection of materials specially paintings. The word Deisis is derived from the Greek word δέησις meaning supplication or prayer, mainly represented in artistic context including Virgin Mary and John the Baptist on either side of the Christ Pantocrator in different postures 1 2.

Basically, it is the illustration of the Commemoration or Intercession Prayer of the Eastern liturgy in which the names of the Christ, the Virgin, John the Baptist, and a number of other holy figures are being commemorated and supplicated to establish durable connections with these holy figures who can be intercessors or intermediaries for humanity salvation3. In other words, Deisis represents the offering of supplications of all people before Christ by the Virgin and John the Baptist, in connection with, or without, other saints4.

In the Old Testament, many statements refer to the intercession to God on behalf of others: «Therefore the people came to Moses, and said, We have sinned, for we have spoken against the LORD, and against thee; pray unto the LORD, that he take away the serpents from us. And Moses prayed for the people»5.

In the New Testament we read: «Continue earnestly in prayer, being vigilant in it with thanksgiving; meanwhile praying also for us, that God would open to us a door for the word, to speak the mystery of Christ, for which I am also in chains, that I may make it manifest, as I ought to speak»6.

The Christ is depicted either standing or enthroned flanked by Mary Theotokos7 to the right and John the Forerunner to the left8. They are both considered as the supreme eschatological intercessors for humanity salvation due to their advantaged role as the first eyewitnesses to Christ's divinity or First Coming; hence the Virgin becomes the intercessor for Blessed while John the Baptist is the intercessor for Sinners9.

2 Christ Pantocrator means the «Ruler» or «Preserver of all», is a representation of the bearded Christ, with hair neatly parted, sits on a throne often absent, his right hand raised in blessing, left hand holding the gospel, expression blessing. MCDOWELL 2011: 432.
3 MOURIKI 1968: 14; KANTOROWICZ 1942: 70.
5 Num. 21: 7- 9
6 Col. 4: 2- 5
7 Mary Theotokos Θεοτόκος, a Greek term means «God-bearer» or the «Mother of the Lord» Lk 1:43, it is a title of Virgin Mary used in Eastern Christianity and appeared in art with the enthroned Virgin carrying the Infant Christ, RONCAGLA 1991 :225.
8 KALAVREZOU 1990: 167.
9 KANTOROWICZ 1942: 71; WALTER 1968: 312.
The Deisis appears usually in two forms: either as independent unit, or as the central theme of a larger and more complex composition: The Last Judgment scene of which the Deisis constitutes the center; or the so-called Great Deisis, which is a fuller and more complete rendering of the Commemoration or Intercession Prayer, including the Deisis group, angels, prophets and various categories of saints and symbols of the four evangelists were added, all imploring the aid of Christ. This Great Deisis has a central place in the row of icon panels above the Royal Doors of the Iconostasis emphasizing the value and importance attributed to the intercession practice\textsuperscript{10}.

II. DEISIS COMPOSITION

This popular composition represents the unification between the three most important figures of the Christian hierarchy: Christ, the Virgin, and John the Baptist. Sometimes in a developed form of the Deisis, in addition to the Christ, the Virgin and the Baptist, also angels, apostles, prophets and other saints are depicted\textsuperscript{11}. The Christ Pantocrator «Ruler» or «Preserver of all» is represented either enthroned or standing, wearing a chiton and a himation, with the right hand raised in blessing and the left hand holding the Gospel. Scholars say that this composition also shows the Christ as ruler enthroned in his Kingdom between two interceding courtiers\textsuperscript{12}.

The footstool of the Christ is almost a permanent feature in Deisis, sometimes additional footstools are provided for the Virgin and John and in other examples, a plinth is used by the three figures and the footstool of the Christ is omitted\textsuperscript{13}.

According to Coptic Liturgy, The Redemptive Intercession was the act of the Christ when crucified on the Holy Cross, through his blood. He becomes the main intermediary for salvation between God and man: «Neither by the blood of goats and calves, but by his own blood he entered in once into the holy place, having obtained eternal redemption for us»\textsuperscript{14}. He is the only savior or redeemer of all human sins: «My dear children, I write this to you so that you will not sin. But if anybody does sin, we have an advocate with the God—Jesus Christ, the Righteous One. He is the atoning sacrifice for our sins, and not only for ours but also for the sins of the whole world»\textsuperscript{15} From a theological aspect, the Christ is referred to as a «mediator» so he could intercede for humankind before God with the holes on his outstretched hands and the scars all over his body that continually plead for mercy\textsuperscript{16}.

\textsuperscript{11} MOURIKI 1968: 13-14.
\textsuperscript{12} CARVELEY 2011: 187; WALTER 1980: 261-269.
\textsuperscript{13} MOURIKI 1968: 19.
\textsuperscript{14} Heb. 9: 12.
\textsuperscript{15} 1 Jn. 2: 1-2.
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After the Christ, there are many intercessors who please God by their deeds, they are acceptable to him, present in his Kingdom, and their voices are heard. They have been addressed during the service in specific order: the Virgin, The Angels, Archangels, St. John the Baptist, Disciples, Apostles, Prophets, Martyrs and Saints. As for the two prominent intercessors, the Virgin and John the Baptist, they were chosen for their privileged role as the first eye-witnesses of Christ’s divinity and consequently, enjoy a unique place in the Christian scheme of salvation; for the Virgin is the chief instrument of the Incarnation while John is the forerunner who, according to the liturgical Commentaries, is the ancestor of the Christ associated with the beginnings of the Liturgy. Consequently, both of them, are the most efficient intercessors for humanity and represent the New and the Old Covenant respectively.

It is also important to mention that the Virgin and John the Baptist had one feature in common; in Greek and Oriental rites, they are the only human beings believed to dwell in the angelic world; the Virgin ranked higher than the angels, as in the Eastern Orthodox service, she is praised as: «More honorable than the Cherubim, and beyond compare more glorious than the Seraphim».

The Virgin Mary is always represented on the right side of Christ as she is the first intercessor to be invoked in the Commemoration or Intercession Prayer of the Liturgy. The right side is also the position of power and closeness. It cannot be overemphasized that, in the Davidic Kingdom, the throne of the queen was on the right side of the king. We can read of this in 1 Kin. when Solomon positions a throne for his mother, the queen mother, on his right. This is why whenever we see an image of Christ as king, Mary is always on his right.

In the basic iconography of the Deisis, she is represented in a three-quarter view, with her hands extended parallel in supplication and her glance directed sideways Traditionally, Mary’s image is found above the sanctuary where she presides over the consecration of the Eucharist as the Mother of the Christ and a symbol of the church. In this Context Mary is a shining example of the rewards of a life of humility and obedience to God, the greatest of all the saints, and an eschatological intercessor at the throne of the Christ.

The Blessed Virgin Mary has an indubitable place of honor in Orthodox Christianity as the second member of the Holy Trinity; She is a powerful advocate for all

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17 MOURIKI 1968: 14.
18 MOURIKI 1968: 16.
20 GOELDSCHMIDT & WEITZMANN 1934: 69-70.
21 MOURIKI 1968: 18.
22 CARVELEY 2011: 597.
humankind, revered as «our all-holy immaculate, most blessed, and glorious Lady Theotokos and Ever-Virgin Mary». In Scripture, her special status is foretold in the words of the Archangel Gabriel for whom she is «blessed among women» and «full of grace» 23. In consenting to do the will of God, Mary becomes the mother of the incarnate Word and makes salvation come true24.

The high reverence for the Virgin Mary by the Copts is best expressed in the Coptic Synaxarion25 where she is described as «the sovereign of the universe, the queen of all womanhood, through whom we have grace», thus the Copts celebrate seven feasts for her.26 The role of the Virgin Mary as intercessor of the mankind is evident through her depiction called Hodegitria which is a Greek term meaning «She who shows the way» or the guide who shows the humankind the «Way, The Truth, the Life, and Salvation» by witnessing to the Christ27.

Virgin’s role as the most effective intercessor the church has on its behalf depends on her intimate connection with the Savior who listens to his mother’s prayers. The veneration accorded to her is also an acknowledgment of the salvific power of the Christ of which she is the first recipient. The church accordingly teaches that while the saints rightly receive honor douleia, she alone of all creatures is appointed by God to receive «high honor» (hyperdouleia28).

As for St. John, he is glorified because «he alone appeared on earth as an angel incarnate», he «participates in the ethereal dignity», for when he baptized the Christ, angels assisted him as celestial acolytes, and he performed the service in an angelic way though still within the human life. Accordingly, he is sometimes represented with wings and was believed to have been granted the third heaven as his domain29. Being «greater than all saints», he has his place in the Eastern church between the angels and the apostles, therefore, in the mass, the third particle taken by the priest from the Amons is sacrificed in honor and memory of «glorious Prophet, Precursor and Baptist John, and the other prophets»30.

In Deisis, John the Baptist always appears to the left of the Christ, clad in a simple chiton and mantle, with wrinkled face and unkempt hair, his glance is directed at the

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23 Lk. 1: 26–38
24 CARVELEY 2011: 599.
25 Coptic Synaxarion is a liturgical book includes list of saints, very important for the history of the Coptic Church and it appears in two forms: the recension from Lower Egypt, and the recension from Upper Egypt. ATIYA 2000: 2171.
28 ATANASSOVA 2011: 599.
29 KANTOROWICZ 1942: 71.
30 KANTOROWICZ 1942: 71; BRIGHTMAN 1896: 357.
beholder and his crossed or outstretched hands expressing supplication\textsuperscript{31}. As for his role as an intercessor for mankind, it has been suggested that he parallels the Virgin because he is responsible for the Lord’s second birth, the baptism\textsuperscript{32}, and also John was of a miraculous birth and therefore closely associated with Christ and the Virgin\textsuperscript{33}.

III. ICONOGRAPHY OF DEISIS

There are many representations of the Deisis in Christian Egypt, usually in the form of murals and icons in different compositions. However, the earliest preserved example of the Deisis is represented in mosaic of St. Catherine’s Monastery in Sinai, dated back to sixth century\textsuperscript{34}.

1. Murals

A. Deisis with the Four Living Creatures, Monastery of St. Antony [FIGURE 1]

On the east wall of the Chapel of the Four Living Creatures, a seventh century iconography of Deisis is shown. The haloed figure of Christ Pantocrator is represented within the \textit{mandorla}\textsuperscript{35} supported by four angels, holding a codex in his left hand and blessing with the right. The Coptic text within it reads: «\textit{Jesus Christ, Emmanuel, our God}» Christ’s feet rest on a semicircular hoop representing the earth. The text written on it is taken: «\textit{Heaven is my throne and earth is my footstool}»\textsuperscript{36}. On the sides of the \textit{mandorla} are two groups: to the left, the Holy Virgin Mary and two apocalyptic beasts are shown with the sun above them. To the right, John the Baptist is depicted with the remaining two beasts and above them is the moon, both figures stretch their hands in supplication gesture. An Armenian text under the scene reads: «\textit{Holy, holy, holy, Lord}»\textsuperscript{37}.

\textsuperscript{31} MOURIKI 1968: 18.
\textsuperscript{32} Baptism is the first sacrament of the Orthodox Church. In the Early Christian centuries this mystery was known under various names, including « the washing of regeneration » Illumination photismos and « the sacrament of water ». It is also considered the most important sacrament of the church, as it initiates one into mystical communion with Christ. Therefore, it is also called « the door » that leads peoples into the Christian Church. In the New Testament it is associated with St. John the Baptist and his washing of repentance and forgiveness. TROSTYANKIY 2011:65.
\textsuperscript{33} KANTOROWICZ 1942: 71.
\textsuperscript{34} It is called the Mosaic of the Transfiguration. The Christ is standing in glory between Moses, Elijah and three disciples. The Virgin is depicted in bust on the left side of the Christ and St. John is on the right side. For more information. LARISON 2016: 362, f. 2.9.
\textsuperscript{35} Saint Antony Monastery: In the second half of the fourth century, a monastic community seems to have grown up around the site where the Saint Antony lived in the Eastern Desert near the Red Sea, the recent Monastery possesses a number of churches, the most important one is the Old Church or the Great Church of Saint Antony that has many impressive preserved paintings. \textit{Mandorla} is an oval enclosing a scene. GABRA 2002: 73-75, 135
\textsuperscript{36} ISA. 66: 1.
\textsuperscript{37} GABRA 2002: 79, Pl. 6.4.
B. Deisis with Moses and Aaron, Monastery of St. Macarius [FIGURE 2]

On the Eastern wall of the Sanctuary of St. Mark, Monastery of Saint Macarius, a twelfth century illustration of the Christ Pantocrator stands and holding the Holy Bible and raising the right hand in blessing, to his right is represented the Virgin Mary inside a medallion, Saint John the Baptist is depicted also in a medallion to his left, and above the arch, priest Aaron is represented to the right holding in his right hand the incense box, and swinging a censer with his left hand, and Moses is depicted to the left, wearing a red cloak and stretching his arms to take the incense box.

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38 The Monastery of Saint Macarius Anba Maqar is named after its patron saint Macarius the Great. It is the southernmost Monastery in Wadi Natrun, contains the Old Church of St. Macarius which has two sanctuaries: the southern is dedicated to St. Benjamin and the northern to St. Mark. LEROY 1982: 37, pl. 54; ATTALA 2000: 64-65; GABRA 2002: 56.
C. Deisis with the Holy Cross, White Monastery [FIGURE 3]

The southern semidome is decorated with a twelfth century scene of the Holy Cross, symbol of the Christ supported by two winged angels, the Virgin and John the Baptist are represented on both sides of the Cross with the sun and moon above them. A series of medallions occupied by alternating crosses and busts of prophets frame the entire scene\(^{39}\).

[FIGURE 3]: Deisis depiction with the Holy Cross in the White Monastery

LAFERRIERE 2008: pl. II

2. The Icons

The Deisis theme is more represented on icons than in the murals. There are many icons found at Saint Catherine Monastery bearing different representations of the Deisis, their dates range from twelfth to sixteenth centuries. They can be divided into two categories, the original depiction that includes only the three main figures of the Deisis, and the developed composite form that includes the original depiction accompanied by other elements\(^{40}\).

A. The Original Depiction

It includes the iconography of the Christ, either enthroned, standing or even in bust form, flanked by the Virgin at his right and John the Baptist at his left:

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\(^{39}\) The Monastery of St. Shenute, known as the White Monastery is located on the edge of the cultivation in the Libyan desert, about eight kilometers to the west of the city of Sohag. It is very close to the ancient village of Atripe, where Christianity existed long before Shenute. The hermits knew the mountain of Atripe prior to the beginning of the fourth century, but it was under the leadership of St. Shenute that the monastery grew considerably. The church of the monastery is the most important Christian monument in Upper Egypt & dated back to the middle of the fifth century. LAFERRIERE 2008: 124, Pl.II ; GABRA 2002: 94- 95.

\(^{40}\) DRANDADI 2006: 497.
- Deisis Icons with Enthroned Christ [FIGURE 4]

The Christ Pantocrator is depicted enthroned. His feet are rested upon a footstool. He is wearing colored chiton and himation, making the gesture of blessing with the right hand while holding a closed or open Bible with the left hand, through the open book and inscriptions in it, The Christ offers the path to salvation and presents himself as the Light of Life. The closed Book is decorated with pearls. The Virgin stands to the right of the Christ turning in a three-quarter view towards him with slightly bent head, her hands extended in prayer position and her son responds with a visual affirmation of divine benevolence or his blessing. She wears a long tunic and maphorion with tasseled fringes and red shoes. To the left of the Christ, stands John the Baptist turning also in a three-quarter view towards the Christ. He is clad in a chiton and a mantel and extended hands or crossed them in supplication gesture. The heads of the three figures are surrounded by nimbi, that of the Christ is decorated with crosses.

[FIGURE 4]: Deisis Icons with enthroned Christ at Sinai.
St. Catherine’s Monastery. Http://vrc.princeton.edu/sinai/items/show/6924, 6827

41 NELSON 2006: 183.
42 Nimbus pl. nimbi is a ring or emanation of light around the head of the Christ, the Virgin, the saints and angels. GABRA 2002: 135.
- Deisis Icons with Standing Christ [FIGURE 5]

The same iconography of Christ Pantocrator appear in these Dessis icons but in standing position with almost the same details, except in the icon to the right, John the Baptist replaces the Virgin to the right of the Christ, and is pointing to the Christ with his left hand 44.

[FIGURE 5]: Deisis Icons with standing Christ, St. Catherine Monastery at Sinai

- Deisis Icon with Bust Figures [FIGURE 6]

Beautiful traditional representation of the Deisis in a bust form, found in the Monastery of St. Catherine, reproduced through the courtesy of the Michigan-Princeton-Alexandria Expedition to Mount Sinai, probably it was a part of a bigger context, but now destroyed 45.


45 PARPULOV 2010: 365, f. 108.
B. The Composite Depiction

- Deisis with St. Euthymios, Moses, and the Archangel Michael (FIGURE 7)

This icon consists of two registers, in the upper one the Christ is enthroned in the center, but on a backless throne. As usual, at his right and left sides stand the Virgin and John the Baptist respectively, their arms extended in the gesture of prayer or supplication. In the lower part, there are three saints, whom Professor Weitzmann has identified from left to right as Euthymius, Moses and Michael. Moses is pointing upwards to the Christ, to his left stands the Archangel Michael holding an orb in one hand and a sword in the other, while Saint Euthymios stands to his right. The two saints hold an unrolled scroll upon which texts are inscribed; Euthymius's text reads: ΗΠΑΚΟΤΙ ΗΝΖΟΗ ΝΙΠΑΡΑ ΚΟΗΝ ΘΑΝΑΤΟΝ, that is: ΤΠΑΚΟΥΕΙΝ ΘΑΝΑΤΟΝ obedience is life, disobedience is death referring to salvation by obedience to the Christ. Moses' text reads: ΕΙΠΕ ΝΚΣ ΠΡΟΣ ΜΩΗ ΣΗΣΑ ΝΑΒ ΕΙΠΡ ΟΣΜΗ ΗΣΤΟΙΟΡΟ, which corresponds to the text of Exod. 24.12: ΕΙΠΕΝ ΚΥΡΙΟΣ ΠΡΟΣ ΜΟΥΣΗΝ ΑΝΑΒΗΘΙ ΠΡΟΣ ΜΕ ΕΙΣ ΤΟ ΟΡΟΣ The Lord said to Moses: Come up towards me on the mountain. The angel, the prophet and the monk have been chosen as typical witnesses of Christ's divinity, while the Virgin and John the Baptist are the intercessors.

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47 KESSLER 2000: 54.
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[FIGURE 7]: Deisis with St. Euthymios, Moses, and the Archangel Michael  
Http://vrc.princeton.edu/sinai/items/show/6597

- Deisis and Trinity [FIGURE 8]

This unique icon shows a representation of the Deisis with the Holy Trinity including the Father, the Son, and the Holy Spirit. The Christ is enthroned as usual but, to his left, sits an old bearded man representing the God (the Father) who makes the gesture of blessing with his right hand. The Holy Spirit takes the form of a dove releases light rays and hovering over them both. The Virgin and St. John are represented in the usual form49.

[FIGURE 8]: Trinity-Deisis Icon, St. Catherine Monastery  
Http://vrc.princeton.edu/sinai/items/show/7335

49 MOURIKI 1968: 24, F. 10.
- Great Deisis [FIGURE 8]

This twelfth century icon shows the Great Deisis theme which includes the same three main figures with the two winged archangels Michael and Gabriel flanking the holy figures, dressed in beautiful mantels and holding orbs decorated with crosses, besides about fifty figures of Hierarchs, Martyrs, and crowned Saints, arranged in five registers50.

[FIGURE 9]: Right Great Deisis Icon. Left the part includes the main Deisis Figures
Http://vrc.princeton.edu/sinai/items/show/6664

- Deisis with Crucifixion and Saints [FIGURE 10]

This icon summarizes the whole process of salvation for mankind through the crucifixion of the Christ, and the intercession of the two main persons who witnessed it. The Christ is crucified over the Holy Cross, the Virgin Mary and John the Baptist stand on both sides and busts of the prophets Elijah and Moses with thirteen other saints are represented inside circles framing the scene witnessing the process of intercession and supplication. The Virgin turns her thumb up to her mouth and Saint John touches his eye and mouth in grief. Two mourning angels are also depicted above the Cross51.

50 PARPULOV 2010: 371.
Through [TABLE 1], some observations about the iconography of the Deisis in the paintings of Christian Egypt can be summarized as follows:

- The Deisis theme is more represented on the icons than in the murals of Byzantine Egypt.
- The enthroned Christ is the preferred posture in the Deisis iconography.
- The representation of the Virgin Mary and John the Baptist is almost the same in all examples, with the exception of replacing places shown in (Fig.5.)
- Holy figures including prophets, saints and the Four living creatures are widely shown with the Deisis as witnesses of the Christ’s divinity and all consecrated their supplications to get the salvation.
- Most of the icons and murals are dated back to the period from the twelfth to sixteenth century or the so-called Byzantine and post-Byzantine periods where icons are influenced with the artistic features of the so-called Cretan school which appear clearly in these icons of St. Catherine Monastery in Sinai52.

To sum up, the Deisis composition is an outstanding feature of the Christian paintings in Egypt which reflects one of the important rites in the Eastern Orthodox Liturgy.

52 Cretan school is one of the most important schools of icon painting that flourished in Crete during the post-Byzantine period where the artists developed a new artistic tendency that combines between the Eastern and Western artistic traditions. SPRATT 2012: 2–19.
<table>
<thead>
<tr>
<th>Description</th>
<th>Christ’s Posture</th>
<th>Context</th>
<th>The Virgin</th>
<th>John the Baptist</th>
<th>Others</th>
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<td>Right of the Christ- Supplication gesture</td>
<td>Left of the Christ- Supplication gesture</td>
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<td>Mural-Monastery of St. Macarius, Twelfth century, On the Eastern wall of the Sanctuary [FIGURE 2]</td>
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<td>In a medallion to his left</td>
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<tr>
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<td>The Holy Cross symbolizes the Christ</td>
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<td>Right of the Christ- Supplication gesture</td>
<td>Left of the Christ- Supplication gesture</td>
<td>Winged angels, crosses, sun, moon, busts of prophets</td>
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<tr>
<td>Icons, St. Catherine Monastery, Twelfth century [FIGURE 4]</td>
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<td>Right of the Christ- Supplication gesture</td>
<td>Right of the Christ- Supplication gesture</td>
<td>Left of the Christ- Supplication gesture</td>
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<tr>
<td>Icons, St. Catherine Monastery [FIGURE 5] ca.1571 AD</td>
<td>Standing Christ, open / closed bible</td>
<td>Right of the Christ- Supplication gesture</td>
<td>Right of the Christ- Supplication gesture</td>
<td>Left of the Christ- Supplication gesture</td>
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</tr>
<tr>
<td>Icon with Bust Figures</td>
<td>Bust form, closed Bible</td>
<td>Right of the Christ - Supplication gesture outstretched hands</td>
<td>Left of the Christ - Supplication gesture outstretched hands</td>
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<tr>
<td>[FIGURE 6] Ca. 1230–50, Michigan inventory No. 1246</td>
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<td>exception pointing to the Christ with his left hand</td>
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<tr>
<th>Icon, St. Catherine Monastery, Thirteenth century Michael, Michigan Inventory Number 293, [FIGURE 7]</th>
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<th>Right of the Christ - Supplication gesture outstretched hands</th>
<th>Left of the Christ - Supplication gesture outstretched hands</th>
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<tbody>
<tr>
<td>St. Euthymios, Moses, and the Archangel Michael and inscriptions</td>
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<th>Icon with Trinity, Michigan, Sixteenth century, Inventory Number 1693, [FIGURE 8]</th>
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<th>Right of the Christ - Supplication gesture outstretched hands</th>
<th>Left of the Christ - Supplication gesture outstretched hands</th>
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<tbody>
<tr>
<td>Holy Spirit in the form of a dove, old bearded man symbolizing God</td>
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<tr>
<th>Icon of Great Deisis, Michigan Inventory Number 416, Twelfth century [FIGURE 9]</th>
<th>Enthroned Christ, closed bible</th>
<th>Right of the Christ - Supplication gesture outstretched hands</th>
<th>Left of the Christ - Supplication gesture outstretched hands</th>
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<tr>
<td>The Archangels Michael and Gabriel with about fifty figures of Hierarchs, Martyrs, and crowned Saints</td>
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<tr>
<th>Icon with Crucifixion, St. Catherine Monastery, Thirteenth century [FIGURE 10]</th>
<th>Crucified Christ</th>
<th>Right of the Christ - outstretched hands, turns her thumb up to her mouth.</th>
<th>Left of the Christ - outstretched hands, touches his eye and mouth in grief.</th>
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<tbody>
<tr>
<td>Prophets Elijah and Moses with thirteen other saints, two mourning angels</td>
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**[TABLE 1]: Different Depictions of Deisis**
IV. CONCLUSION

The idea of intercession is well established in the Egyptian belief and can be traced through ancient and modern historical ages. Ordinary people used to make supplication and prayers to God through an intermediate, may be a king, a priest, a saint or even an angel, who has the ability to deliver the prayers on behalf of them and assuring their acceptance. In Eastern Liturgy, this practice of entrusting of the prayers to the Virgin or someone else is pictorialized in an artistic Byzantine context called Deisis, considering the Virgin Mary and John the Baptist the most prominent intercessor who will beg the Christ with outstretched hands for the salvation of humanity.

Due to the crucial liturgical character of these Deisis murals and icons, they are used to decorate the walls of the Sanctuary, more particularly, the iconostasis where the Deisis icon occupied the upper central part among the other icons, emphasizing the value and importance attributed to the Virgin and St. John’s intercession. Being in an accessible part of the church, the worshipers are confident that their prayers to Mary and the other saints ultimately made their way to Christ\textsuperscript{53}.

Moreover, the eye-catching colors used in these murals and icons, specially the burnished gold, offer a great shimmering glitter that acts as a mirror, thus giving viewers a so-called visual path of salvation within the church space, linking these paintings to the glistening Eucharistic chalice and paten on the altar table in the inner sanctuary\textsuperscript{54}.

HOW TO CITE

\textsuperscript{53} ATANASSOVA 2011: 597.
\textsuperscript{54} CARR 1991: 600; NELSON 2006:185.
DEISIS IN THE PAINTINGS OF CHRISTIAN EGYPT
A DEPICTION OF THE INTERCESSORY SUPPLICATION

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الديسيس في تصويرات مصر المسيحية
 بصورة للدعاء التشفعي

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الملخص
نشأ مفهوم الشفاعة في الأرثوذكسية الشرقية من خلال تلاوة صلاة الشفاعة ومخاطبة المسيح، باعتباره الشفيع الرئيسي، وكذلك الأشخاص المقدسين الآخرين بما في ذلك العذراء والقديسين والشهداء وحتى الملائكة للتوسط والتشفع نبأة عن المؤمنين وتقديم صلواتهم إلى الله. يعتبر «الديسيس» أحد أشكال موضوع الشفاعة والمصور على نطاق واسع في جداريات وأيقونات مصر المسيحية في عدة ترکاب مختلفة، لكنه يكون بشكل أساسي من ثلاثة شخصيات رئيسية: المسيح البانثوركتراتور محاطًا بالشفعين الرئيسيين: العذراء مريم ويوحنا المعمدان، ثم تمتد إضافة العديد من العناصر والشخصيات الأخرى التي تؤكد قدسية المسيح وممارسة الشفاعة بشكل أساسي.
تهدف هذه الدراسة إلى إظهار المكانة الفريدة لمريم العذراء ويوحنا المعمدان في الليتورجيا الأرثوذكسية ودورهما المهم كشفعين لخلاص البشرية من خلال الصور المختلفة للديسيس في مصر المسيحية.

الكلمات الدالة: دياض، العذراء، يوحنا المعمدان، التشفع، الخلاص.