

CONTENTS

PREFACE	XI
INTRODUCTION: ORIENTAL CHRISTIAN IDENTITY AND IDENTITIES	1
1. Oriental Christianity	2
2. Theoretical Framework	4
3. Structure of the Study	8

PART I

EGYPT BETWEEN THE ARAB CONQUEST AND MAMLUK RULE

CHAPTER 1. IDENTITY IN COPTIC RETROSPECTIVE	13
CHAPTER 2. EGYPTIAN CHRISTIANITY IN MEDIEVAL HISTORY	19
CHAPTER 3. MONASTIC ART	23
1. A Continuous Process of Embellishment	23
1.1. The Wall Paintings of Deir Anba Antonius	28
1.2. The Wall Paintings of Deir al-Baramus	33
2. Martyr Saints and Monastic Saints	39
2.1. Visualizing Monastic Identity	39
2.2. The Cults of Martyrs and Monks	40
2.3. Representing Precursors	42
3. Visionary Views	46
CHAPTER 4. FATIMID, AYYUBID AND MAMLUK CAIRO	53
1. Introduction	53
2. The Laical Elite and the Refurbishment of Churches	54
2.1. Teamwork in Haret al-Rum	57
2.2. Notables and Patriarchs	60
3. The Patriarchal Churches of Old Cairo	63
3.1. The Church of Abu Sarga	66
3.2. The Church of al-Mu'allaha	69
3.2.1. Works of Art	69
3.2.2. Byzantine Interest in al-Mu'allaha?	72

3.3. The Church of St Mercurius	76
3.3.1. The Patriarchal Compound on the Upper Floor	76
3.3.2. Wall Paintings	79
3.3.3. Icons	82
3.3.4. The Age of the Icons.	86
4. Byzantine Artists and Their Clients	89
 CHAPTER 5. OTHER CHRISTIAN COMMUNITIES IN EGYPT	 95
1. Introduction	95
2. The Melkites	95
3. The Syrian Orthodox	97
3.1. The Syrian Orthodox in Greater Cairo	98
3.2. Deir al-Surian: a Coptic-Syrian Community	100
3.2.1. Origins of the Monastery	101
3.2.2. Syrian Orthodox Presence in the Ninth and Tenth Centuries	103
3.2.3. The Thirteenth Century	106
4. The Armenians	109
4.1. The Armenians in Greater Cairo	110
4.2. The White Monastery at Sohag	111
4.3. Coptic Appropriation of Armenian Sanctuaries	114
 CHAPTER 6. IDENTITY AND IDENTITIES IN COPTIC ART	 117
1. Introduction	117
2. The Flight into Egypt	117
3. Marian Iconography	120
4. Apostolic Succession	124
4.1. Patriarchs in Art	126
4.1.1. The Patriarchal Churches in Old Cairo	126
4.1.2. Papal Brothers in Deir al-Surian	129
4.1.3. Patriarchs in Monastic Art	132
4.1.4. The Hard Core of Patriarchal Saints	135
5. Royalty and the Royal Bloodline.	136
5.1. Edessan Royalties in Deir al-Surian	137
5.1.1. King Abgar and the <i>Mandylion</i>	138
5.1.2. Constantine and the Cross	140
5.1.3. Abgar and Constantine as Markers of Identity.	141
6. Abu al-Makarim and Statistics	144
6.1. Main Categories	145
6.2. Martyr Saints	146
6.3. References to Representations	147

CHAPTER 7. THE END OF AN ERA	149
CHAPTER 8. CONCLUSIONS	153

PART II

THE OTTOMAN PERIOD

CHAPTER 9. INTRODUCTION: A NEW ERA, NEW CHALLENGES	161
CHAPTER 10. OTTOMAN EGYPT: REVIVING LOST TRADITIONS	163
1. Coptic Art in the Eighteenth Century	163
1.1. The Return of the Notables	163
1.2. Reinventing Mural Painting	164
1.2.1. The Wall Paintings of Deir Anba Bula	165
1.2.2. The Wall Paintings of Deir al-Baramus	168
1.3. Reinventing Icon Painting	170
1.4. Ibrahim al-Nasikh and Yuhanna Armani	172
2. Coptic Art in the Nineteenth Century	175
CHAPTER 11. THE SOUVENIR INDUSTRY IN JERUSALEM.	179
1. Introduction	179
2. Souvenir Icons	180
3. Topographic Overviews of the Holy Land.	182
3.1. <i>Proskynetaria</i>	182
3.2. Other Topographic Representations: Marking Territories	184
CHAPTER 12. OTTOMAN SYRIA: THE DIVISION OF COMMUNITIES	189
1. Introduction	189
2. The Process of Unification with the Church of Rome	191
3. Syrian Christian Art in the Ottoman Era	193
3.1. Icon Painting	193
3.1.1. The School of Aleppo	195
3.1.2. Other Eighteenth-Century Artists	197
3.2. Mural Paintings	198
3.2.1. The Wall Paintings of Deir Saydet Qannubin	199
3.2.2. The Decorated Churches of Saddad	201
3.2.3. The Wall Paintings of the Church of Mar Elian at Homs	206
3.3. Icon Painting in the Nineteenth Century	207
CHAPTER 13. CONCLUSIONS	211

EPILOGUE. ORIENTAL CHRISTIAN ART BETWEEN TRADITION AND MODERNISM 217

1. Introduction 217
2. The Copts 217
3. The Greek Orthodox 222
4. The Syriac Churches 223
5. And what now? 225

APPENDICES 227

PLATES 243

ABBREVIATIONS 327

BIBLIOGRAPHY 329

LIST OF ILLUSTRATIONS 351

INDEX 355