



The Symbolic Significances of Depicting Grapes Cluster Throughout Different Periods and Its Cultural Heritage

الدلالات الرمزية لتصوير عنقود العنب عبر العصور المختلفة وتراثه الحضاري

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Abstract

المخلص

One of the signs of the leadership of ancient Egyptian civilization is that it continued with its intellectual and cultural output through various historical periods and ancient civilizations, all the way to contemporary history. A close examination of certain artistic patterns in contemporary society may trace their cultural roots back to the artistic styles that emerged in ancient Egyptian art, indicating the continuity of that civilization and its constants, as well as its impact on contemporary history. Researchers have noted one of the possessions of Queen Farida, which is a brooch in the shape of a bunch of grapes. This sparked the idea for a research study that traces this artistic element, "the bunch of grapes" and its origins from ancient Egyptian civilization through the Graeco- Roman periods, then to Coptic art, until it reached Islamic art, and how it has continued as an artistic heritage in contemporary history. Therefore, the study aims to utilize grapes as an artistic heritage that emerged and evolved across different periods, remaining as a cultural legacy. The study also aims to highlight the aesthetic values of various artistic pieces designed by artists in the form of grape clusters or depicted or carved by them, which varied among textiles, wood, tiles, pottery, jewelry, decorative elements in architecture, funerary paintings, lamps, and coins. Additionally, the study seeks to present the religious and worldly symbolism of grapes from ancient Egyptian times to contemporary society.

من علامات ريادة الحضارة المصرية القديمة انها استمرت بنتائجها الفكرى والحضارى عبر العصور التاريخية المختلفة والحضارات القديمة وحتى التاريخ المعاصر، فالمنتبع لبعض الأنماط الفنية في المجتمع المعاصر قد يرجع جذورها الحضارية الى الأنماط الفنية التي ظهرت في الفن المصرى القديم دلالة على استمرار تلك الحضارة وثوابتها وما مدى تأثيرها على التاريخ المعاصر، فقد لفت نظر الباحثين احد مقتنيات الملكة فريدة عبارة عن بروج على هيئة عنقود العنب، فكانت نواة فكرة بحث ينتبع هذا العنصر الفني "عنقود العنب" وتأصيله منذ الحضارة المصرية القديمة والعصرين اليوناني الرومانى؛ ثم الفن القبطى الى أن وصل الى الفن الاسلامى، وما لبث أن إمتد كموروث فنى في التاريخ المعاصر، ولذا تهدف الدراسة الى توظيف العنب كتراث فنى ظهر وتطور عبر العصور المختلفة واستمر كموروث ثقافى. وتهدف الدراسة أيضاً الى إبراز القيم الجمالية للقطع الفنية المختلفة التي صممها الفنان على هيئة عناقيد العنب أو قام بتصويرها أو نحتها والتي تنوعت ما بين النسيج - الخشب - القيشانى - الفخار - الحلوى - عناصر زخرفية في العمارة - لوحات جنائزية - مصابيح - عملات، كما تهدف الدراسة أيضاً إلى عرض للرمزية الدينية والدينيوية للعنب منذ العصور المصرية القديمة وحتى المجتمع المعاصر.

Keywords: Grapes, Art, Symbolic Significations, Wine

الكلمات الدالة: عنقود العنب، الفن، الدلالات الرمزية، النبيذ

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1-introduction:

Art is a creative product that stems from human culture (ملیكة، ٢٠٢٤، ٤٤٨) and has always been a means of expression before being a source of aesthetic pleasure (عبدہ واخرون، ٢٠٢٠، ٢٠٩). The plant forms and natural elements throughout the periods were not merely decorations or chosen for their beauty; they had symbolic and religious purposes (Savo, et.al, 2016, 190). Decoration is one of the most widespread artistic expressions in the world, including the use of grape clusters as a decorative element (Han, 2018, 107). The cultivation of grapes in ancient Egypt dates back to prehistoric periods, care and attention to its cultivation have continued into contemporary society (ثابت، ٢٠٢٢، ٦٩). This has reflected in art through the depiction of grape clusters, their arrangements, and harvesting, which appear frequently in various artworks (حسین، ٢٠١٣، ١٢٢٠). Grapes are considered one of the decorative units used in ancient Egyptian art and became widely used in Coptic art as a religious symbol representing Christ. Its use continued as one of the most important decorative elements in Islamic art, modern and contemporary artists have drawn their artistic identity from this heritage to preserve it (عمر، ٢٠١٦، ٩٢، ٩٧).

2-Methodology:

The curriculum includes a descriptive study of the research topic "The Symbolic Connotations of Grape Cluster Depictions in Arts until Contemporary Society." The study will cover the following points:

- **Grapes in Ancient Egyptian Art**
 - Symbolic meanings of depicting grape clusters in Ancient Egyptian period
 - Artistic examples of grape cluster depictions in Ancient Egyptian art
- **Grapes in Graeco-Roman Art**
 - Symbolic meanings of depicting grape clusters in the Graeco-Roman periods
 - Artistic examples of grape cluster depictions in Graeco-Roman art
- **Grapes in Byzantine Art**
 - Symbolic meanings of depicting grape clusters in the Byzantine period
 - Grapes in the Holy Bible
 - Artistic examples of grape cluster depictions in Byzantine art
- **Grapes in Islamic Art**
 - Symbolic meanings of depicting grape clusters in the Islamic period
 - Grapes in the Holy Quran
 - Artistic examples of grape cluster depictions in Islamic art
- **Grapes in Modern and Contemporary Art**
 - Artistic examples of grape cluster depictions in modern and contemporary art

3- Grapes in Ancient Egyptian Art (Hannig, 2000, 1509)

The ancient Egyptian artist derived his decorative plant motifs from the surrounding nature (عبدہ واخرون، ٢٠٢٠، ٢١٠), and fruit held a significant place in ancient Egyptian art, as it was depicted in various forms (نظیر، ١٩٧٠، ١٢٢). The appearance of grapes in Egypt dates back to prehistoric periods, as samples of its seeds were found in the Naqada region. Kings and high-ranking officials were keen to have grapevines in their private gardens, which were designated for religious and worldly celebrations (ثابت، ٢٠٢٢، ٦٩، ٧١). The ancient Egyptians also excelled in decorating their gardens with grapes, and the main areas for grape cultivation were Memphis, the Delta, Aswan, the oases, and Faiyum (أبو الذهب، ٢٠٠٤، ٣٥٣، ٣٦٨).

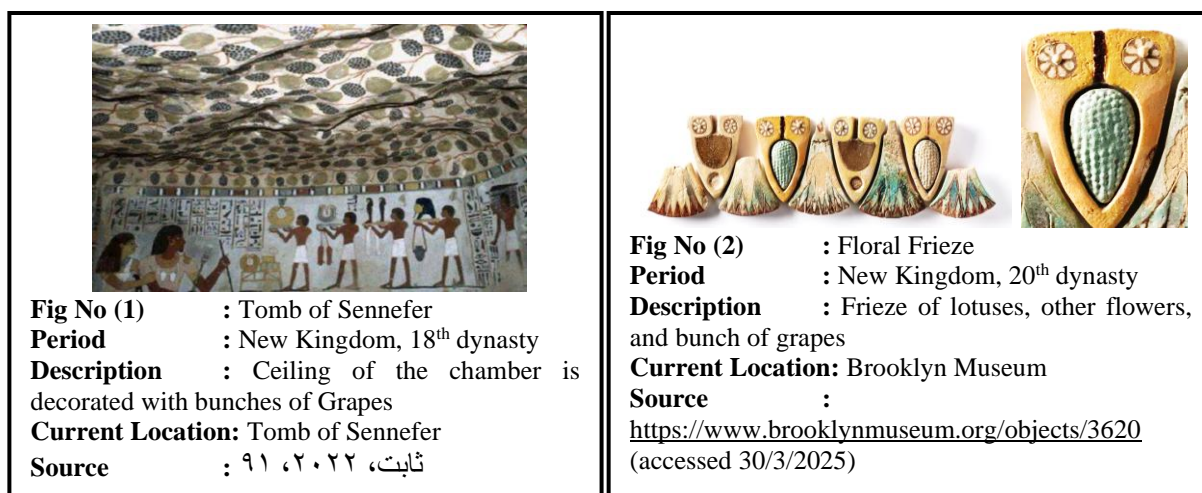
3.1 The Symbolic Significance of Depicting Grapes in Ancient Egyptian Art:

The symbolic meanings of grape depictions in ancient Egypt were varied, serving both religious and worldly purposes. The worldly use is reflected in the portrayal of the different stages of grape cultivation and its applications, illustrating the processes of grape harvesting by workers, placing them in baskets, and then sorting to select the best grape clusters for wine production and bottling. Grapes were also used as a sweetening agent and included in the food served on tables, whether fresh or dried (٧١، ٢٠٢٢، ثابت). It seems that wine production was the primary reason for grape cultivation (Salland, 2008, 50), with wine extracted from grapes by foot treading (Guasch, 2010, 63) in a basin, allowing the juice to flow into another basin (٣٤٨، ٣٤٧، ٢٠١٣، عفانة). Alternatively, grapes could be placed inside fabric, tied to two poles, and twisted in opposite directions to extract the juice (El Sayed, et.al, 2018, 214), which was then stored in pottery vessels to ferment. These vessels were sealed and stamped with clay (٢٦٧، ٣٥٦، ٢٠٠٤، أبو الذهب). In ancient Egypt, wine was a prestigious product consumed by the royal family and the upper classes (Guasch, 2010, 63), typically served during celebrations, funerals, or banquets (El Sayed, et.al, 2018, 195), in addition to regular household consumption. Although the ancient Egyptians produced wine from grapes, it held a high status among imports due to its high demand. Grape clusters were also used as decorative elements in various artworks, as well as in the preparation of medicines and magical recipes (٢٦٧، ٣٥٦، ٢٠٠٤، أبو الذهب), and for other medical purposes (Guasch, 2010, 63).

The religious significance of grape clusters was among the most important fruits offered as sacrifices to deities, such as Osiris, the god of grapes and wine. The ancient Egyptians believed that grapes were one of the sacred fruits of this deity, symbolizing resurrection. Grapes reproduce without planting seeds in the soil, but by cutting a part of the plant's stem and replanting it, allowing the grapes to grow on their own, similar to Osiris and the revival of life. The various stages of grape clusters from the plant stem correspond to the same stages of the resurrection of Osiris, which is why grapes were considered a symbol of rebirth. Grapes were also associated with many other deities (٢٠٢٢، ثابت، ١١٠)، such as Horus, Thoth, the lord of wine, and Shesmu, the wine god in ancient Egypt. The ancient Egyptians viewed wine extracted from grapes as a symbol of the blood of enemies, and the tears of the deity Atum were likened to grape berries (٣٦٧، ٣٦٥، ٢٠٠٤، أبو الذهب). The wine made from grapes held significant ritual meaning as it was offered to the dead for their journey to the afterlife (Savo, et.al, 2016, 192). Thus, wine jars were placed in tombs as funerary offerings (Guasch, 2010, 63). Wine was also used in daily temple rituals (Jane, et.al, 2013, 157), and its symbolism in ancient Egypt was based on its red color, which resembled the Nile River during the flood, turning reddish due to iron deposits from the Ethiopian mountains (Jane, 2016, 738). Osiris was associated with the Nile, the source of soil fertility in Egypt, and the flood, serving as the driving force behind the flood's arrival. Therefore, Osiris was linked to the Nile, the flood, and the harvest season (Wilkinson, 2003, 122).

3.2 The Artistic Models of Grapevine Depictions in Ancient Egyptian Art:

Grapevines have been depicted on the walls of tombs since the Old Kingdom (Savo, et.al, 2016, 192). One of the most remarkable examples appears in the tomb of Sennefer in Luxor from the New Kingdom (**Fig. 1**). Grapevines were also represented as an architectural element (١٢٢٠، ٢٠١٣، حسين) as evidenced by a frieze held in the Brooklyn Museum, which features plant decorations of the lotus flower and grape clusters, dating back to the New Kingdom (**Fig. 2**). This frieze is considered one of the most famous artifacts created by the ancient Egyptian artist; it consists of a projecting band from the walls of the building that is adorned with plant or geometric motifs and is used in architectural decoration, furniture, and decor. (Shehab, 2017, 133)



Beads are among the most widely spread artifacts in ancient Egypt, holding significant value in art. Artists used beads in the creation of jewelry and other decorative applications, including necklaces, wide collars, bracelets, earrings, and belts. The term "bead" refers to a solid material that is cut or shaped in a simple and decorative manner, with a hole for stringing. Some beads, due to their large size, drooping shape, or off-center hole, can be regarded as "pendants," but they are merely a type of bead (Harrell, 2017, 1-2). The Manchester Museum holds a string of beads shaped like grape clusters, dating back to the Middle Kingdom (Fig. 3), while the Louvre Museum has a collection of beads also shaped like grape clusters from the New Kingdom (Fig. 4). The Brooklyn Museum keeps a pendant in the shape of a grape cluster from the same period (Fig. 5), and the Metropolitan Museum has a piece of beadwork in the form of a pendant that dates to the New Kingdom, resembling a grape cluster (Fig. 6). The Royal Ontario Museum displays a stunning piece of wide collar adorned with beads shaped like grape clusters from the New Kingdom (Fig. 7), and the Ashmolean Museum also houses a pendant from the same period shaped like a grape cluster (Fig. 8).

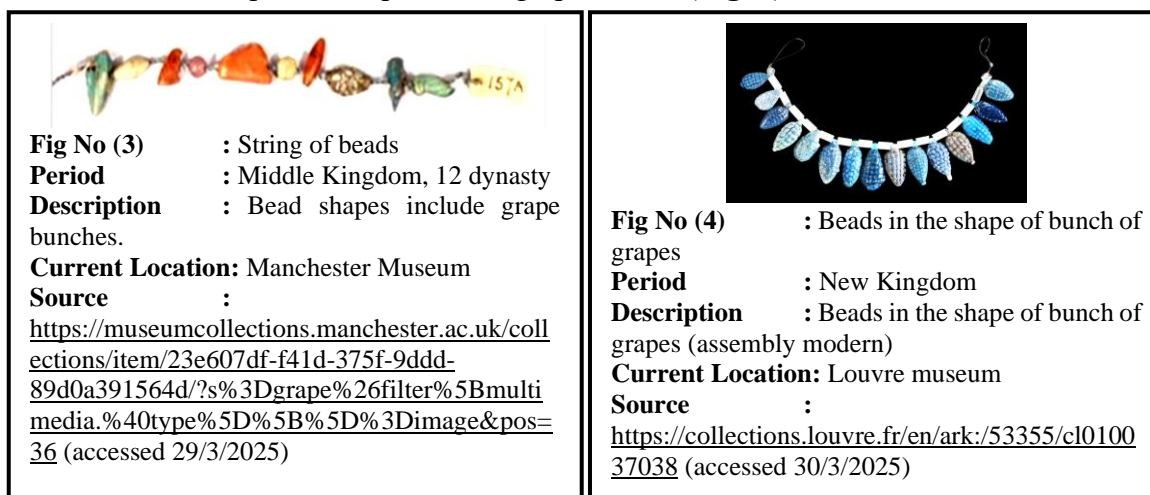




Fig No (5) : Bunch of Grapes
Period : New Kingdom, 18th dynasty
Description : Pendent in the shape of bunch of grapes
Current Location: Brooklyn Museum
Source : <https://www.brooklynmuseum.org/en-GB/objects/3172> (accessed 1/4/2025)



Fig No (6) : Pendant in the shape of a Bunch of Grapes
Period : New Kingdom, 18th dynasty, reign of Amenhotep III
Description : Pendant in the shape of a Bunch of Grapes
Current Location: Metropolitan Museum of Art
Source : <https://www.metmuseum.org/art/collection/search/559023> (accessed 30/3/2025)

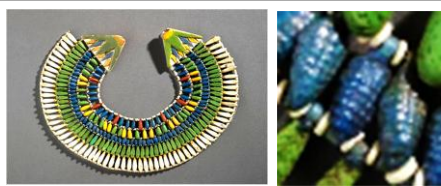


Fig No (7) : Broad collar necklace
Period : New Kingdom, 18th dynasty, reign of Akhenaten
Description : Broad collar consists of beads in the form of fruit, grapes, buds and leaves
Current Location: Royal Ontario Museum
Source : <https://collections.rom.on.ca/objects/187585/broad-collar-necklace-wesekh-collar?ctx=44ec7058-572e-4315-9c46-4d99cb96f9e5&idx=4> (accessed 30/3/2025)



Fig No (8) : Bunch of grapes
Period : New Kingdom, 18th dynasty, Akhenaten
Description : Pendent in the shape of Bunch of glass grapes on a hooked stem of bronze and wood
Current Location: Ashmolean Museum
Source : <https://collections.ashmolean.org/object/754206> (accessed 30/3/2025)

In the Petrie Museum, there is a wooden piece shaped like a bunch of grapes dating back to the New Kingdom period (**Fig. 9**). The wooden crafts in ancient Egypt varied in design, shapes, and sizes based on their intended use. These crafts were characterized by different artistic features in terms of shaping techniques and decorative elements used to adorn and beautify their surfaces. (عرفات & درويش & محمد، ٢٠١٨، ٢٧)

Among the treasures of the Louvre Museum is a unique artistic piece: a glass bottle shaped like a bunch of grapes, dating back to the New Kingdom period (**Fig. 10**). The ancient Egyptians likely learned glassmaking from Asians, possibly through captives taken during Egyptian military campaigns in the East since the reign of King Thutmose III. Once glassmaking was introduced to Egypt, it flourished strongly, driven by the abundance of raw materials needed for its production. Egyptian workshops produced a diverse range of products for consumption and even exported large quantities of raw glass. (Desoki, 2019, 12)



Fig No (9) : Bunch of grapes
Period : New kingdom, 19th dynasty,
Description : Bunch of grapes carved in wood
Current Location: Petrie Museum of Egyptian Archaeology
Source :
<https://collections.ucl.ac.uk/Details/collect/41925>
 (accessed 30/3/2025)



Fig No (10) : Bottle in the shape of bunch of grapes
Period : New Kingdom, Ramesside period
Description : Bottle in the shape of bunch of grapes
Current Location: Louvre museum
Source :
<https://collections.louvre.fr/en/ark:/53355/cl010006916>
 (accessed 30/3/2025)

The ancient Egyptian was concerned with adornment, and their decorative tools were never far from them, whether alive or dead. They used jewelry since prehistoric times, either for decoration or as offerings to deities in the form of sacrifices, as well as amulets for protection against evil spirits. Jewelry was considered a form of wealth passed down through generations and stored as treasures in tombs for use in the afterlife, as well as for decorating the body to ensure the safe passage of the deceased to the other world. Much of the jewelry was made from hanging beads that formed various plant shapes, such as dark blue grape clusters (Cifarelli, 2010, 1,5). Typically, the length of the amulets and pendants shaped like grape clusters was less than two centimeters, often distinguished by a loop at the top of the cluster (Salland, 2008, 6). The Egyptian Museum in Tahrir houses a magnificent piece adorned with grape cluster decorations, dating back to the reign of King Ramses XI of the Twentieth Dynasty (**Fig. 11**). The ancient Egyptians wore earrings since the Second Intermediate Period, and they were made from gold or gold inlaid with other materials. (حواس، ٢٠٠٣، ٧، ٨، ١١)

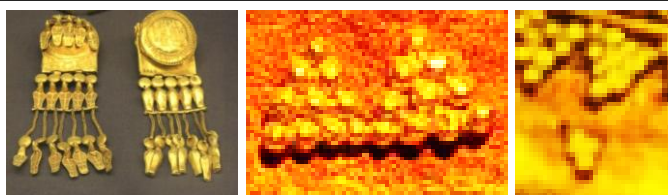
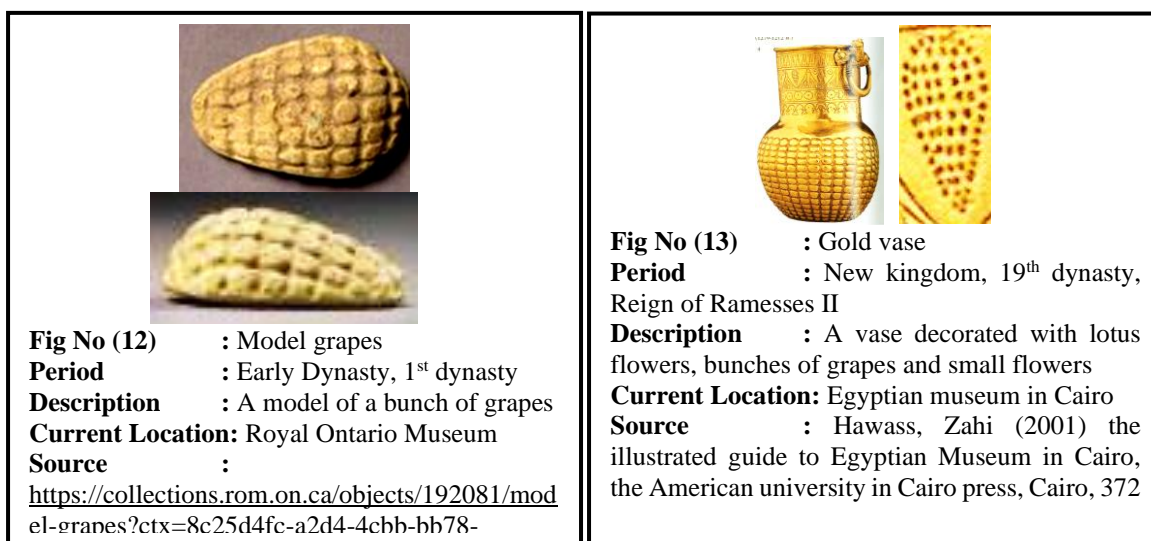


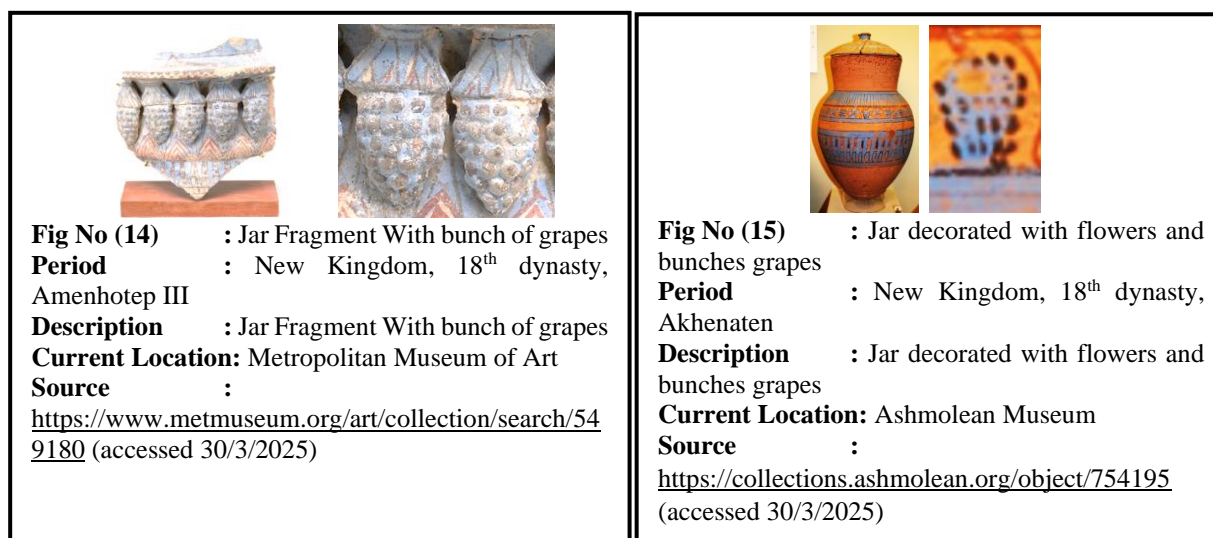
Fig No (11) : Earrings
Period : New kingdom, 20th dynasty, Reign of Ramesses XI
Description : Gold earrings decorated with bunches of grapes
Current Location: Egyptian museum in Cairo
Source :
 ياسمين سليمان عبد العظيم (٢٠١٨) دراسة تحليلية للحلي الفرعونية لإنتاج نماذج مماثلة، رسالة ماجستير، كلية الفنون التطبيقية قسم منتجات المعدنية والحلي، ٣٢ ؛
<https://www.meretsegerbooks.com/gallery/978/earrings-of-ramses-xi-from-abydos> (accessed on 11/4/2025)

Votive practices are one of the ancient Egyptian traditions, involving the offering of sacrifices to the gods to establish a relationship between the deity and the one who presented the offering. Most votive offerings are either statues of gods, tools used in temple rituals, or items related to humans (Pinch & Waraksa, 2009, 1-2). The Royal Ontario Museum holds a model of a bunch of grapes that may have been one of the votive pieces, dating back to the First Dynasty (**Fig. 12**). At the Egyptian Museum in Tahrir, there is a vessel made of gold that may have been one of the votive offerings to the goddess

Bastet, adorned with lotus decorations, grape clusters, and small flowers dating back to the reign of King Ramses II of the Nineteenth Dynasty (**Fig. 13**)



The pottery industry is considered one of the oldest arts known to human history, particularly in Egyptian civilization. The ancient Egyptians left behind a large number of diverse pottery artifacts that were used for various purposes (Abulebda, 2020, 167, 168). The Metropolitan Museum holds a part of a jar from the New Kingdom period decorated with grape clusters (**Fig. 14**), while the Ashmolean Museum in Oxford, England, has pottery pieces featuring plant motifs as well as grape clusters dating back to the reign of King Akhenaten from the New Kingdom period (**Fig. 15**).



Many of the ancient Egyptian deities were associated with wine, including the deity Thoth, who bore the title "Lord of Wine." Among his representations are the ibis and the monkey (ثابت، ٢٠٢٢، ١١٣), The Petrie Museum of Egyptian Archaeology holds a small statue of a monkey eating a bunch of grapes, dating back to the New Kingdom (**Fig. 16**).

The textile industry in ancient Egypt is considered one of the important industries that dates back to prehistoric times and evolved over the ages until it reached its peak during the New Kingdom and the Late Period (إبراهيم، ٢٠٢١، ٢٣٢). The Metropolitan Museum houses a piece of textile from the New Kingdom made of colored linen, depicting the priest Tjanefer and his family before the goddess Hathor, holding bunches of grapes (**Fig. 17**).



Fig No (16) : Statuette of a monkey
Period : New Kingdom, 18th dynasty, reign of Akhenaten
Description : Statuette of a monkey eating a bunch of grapes
Current Location: Petrie Museum of Egyptian Archaeology
Source : <https://blogs.ucl.ac.uk/researchers-in-museums/2018/03/20/a-fine-vintage-grapes-and-wine-in-ancient-egypt/> (accessed 1/4/2025)



Fig No (17) : Painted Linen
Period : New kingdom, 19th dynasty
Description : Painted Linen Depicting the Priest Tjanefer and his Family before the Goddess Hathor holding bunches of grapes
Current Location: Metropolitan Museum of Art
Source : <https://www.metmuseum.org/art/collection/search/h/591133> (accessed 1/4/2025)

4. Grapes in Graeco-Roman Art σταφύλια (ثابت، ٢٠٢٢، ٦٩):

The artists of the Graeco-Roman periods were influenced by ancient Egyptian art, as the depiction of plant motifs, including grape clusters, continued across various art forms (وصيف وآخرون، ٢٠٢٢، ٧٥). The Ptolemaic kings and Roman emperors were keen on cultivating grapes on a large scale, making Faiyum one of the most important centers for grape cultivation and wine production. Additionally, the Mariout area in Alexandria became one of the key regions for grape growing and winemaking during the Roman period, along with the regions of Qift, Qena, and Aswan in Upper Egypt. The oases with fertile land also produced wine that ranked first among all Egyptian regions (ثابت، ٢٠٢٢، ٩٨)

4.1. The Symbolic Significance of Grapes in Graeco-and Roman periods:

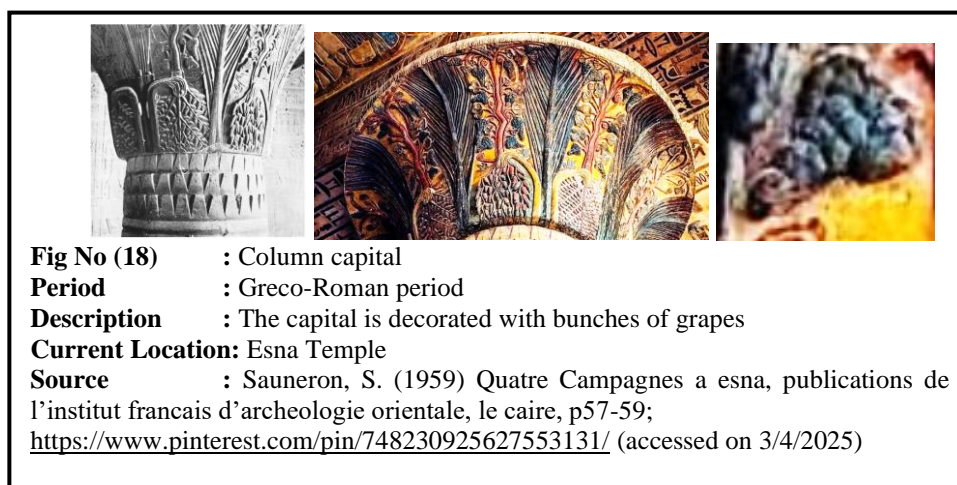
Grapes held great economic importance during the Graeco-Roman periods, primarily through their cultivation, the production of wine, and trade. Wine was extracted either by crushing grapes underfoot or through a pressing machine (عفانة، ٢٠١٣، ٣٤٣). With the expansion of the Roman Empire and its trade network across the world, grape cultivation and the export of Roman wine flourished (Han, 2018, 112). Grapes were also used in cooking after being dried and added to rice, a practice that has continued into contemporary society (ثابت، ٢٠٢٢، ٩٨). Due to their significant status, grapes were used as a symbol to celebrate peace (Savo, et.al, 2016, 194).

Grapes were associated with many deities during the Greek and Roman periods, such as Dionysus, the god of wine (El Sayed, et.al, 2018, 212), who was also characterized as a deity of the afterlife, thus likening him to the god Osiris. Additionally, Bacchus was the Roman god of wine and fertility. Grapes were also linked to other deities such as Aphrodite, Venus (ثابت، ٢٠٢٢، ١١٥) and Apollo (ملیكة، ٢٠٢٤، ٤٥٣). They were considered a manifestation of life and a symbol of wealth and immortality under the dominion of Dionysus. Consequently, grapes were depicted in tombs, and children were shown carrying grape clusters as an expression of happiness in the afterlife (حسين، ٢٠١٣، ١٢٢٢). Moreover, grape juice was regarded as a sacred drink in Greek religion (عفانة، ٢٠١٣، ٣٤٣), and grape clusters were offered as sacrifices in the afterlife and as a wish for a new life after death. (Savo, et.al, 2016, 193).

One of the most important types of offerings related to grapes, which appeared on the walls of the temples of Philae, Edfu, and Dendera, is the "Elixir of Courage." This consists of a vessel filled with grapes mixed with a sweet beverage. This drink is offered exclusively to the deity Horus, who is the hero in the battlefield that vanquishes evil. One of the features of this drink is that it quenches the thirst of the warrior and grants him strength and perseverance. (كوفیل، ٢٠١٠، ٣٨)

4.2. Artistic Models for Depicting Grape Clusters in Graeco-Roman Art:

The depiction of grape clusters during the Graeco- Roman periods appeared in various artistic works, such as funerary engravings in tombs (Jane, 2016, 739) or on sarcophagi, symbolizing life (Savo, et.al, 2016, 193). Additionally, they were used as a design for column capitals (حسين، ٢٠١٣، ١٢٢٠)، which varied between several styles. The primary focus in their design was on plant motifs (قادوس، ٢٠٠٧، ١٦١، ١٦٢)، as evident in the capital of one of the columns of the Esna Temple, adorned with grape clusters. (Fig. 18)



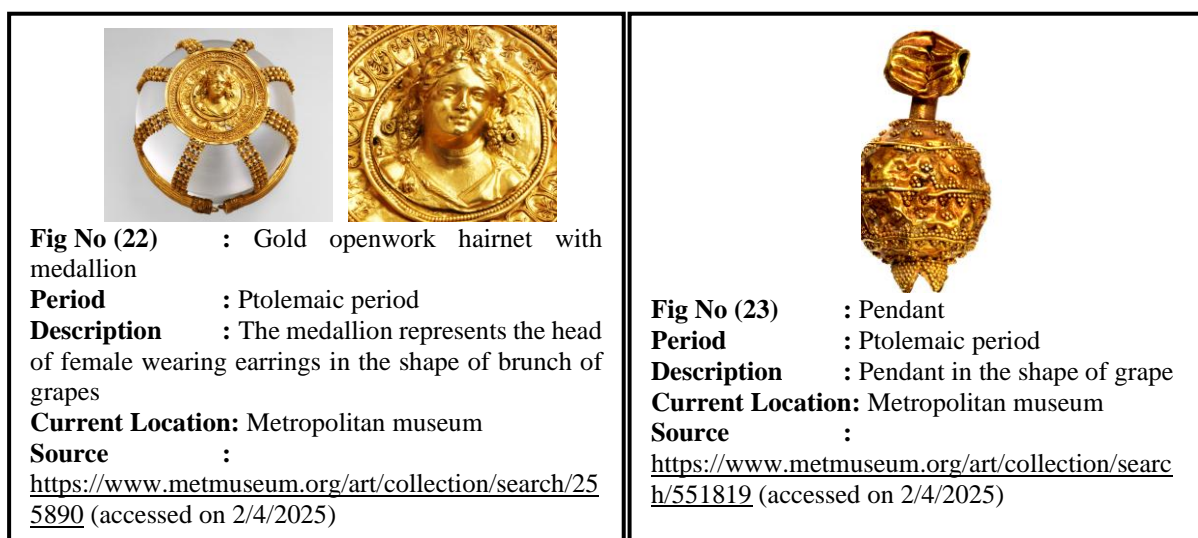
Tombstones were used to commemorate the deceased, as they were placed in front of the grave to indicate its owner. They were made from limestone or other materials. Tombstones in the Ptolemaic period were characterized by their precision and varied in forms between religious and social themes, in addition to featuring some artistic Egyptian elements such as deities. In contrast, Roman tombstones predominantly exhibited a Greek style and showed the influence of Egyptian art, including columns with floral capitals and depictions of Egyptian deities, among other decorative elements (حافظ، ٢٠١٨، ١١، ١٢، ١٤). The National Museum of Antiquities in Leiden holds a "tombstone" from the Roman period depicting a seated boy holding a dove and a bunch of grapes (Fig. 19), while the Egyptian Museum in Turin retains a tombstone depicting a seated boy holding a dove and a bunch of grapes, dating to the late Roman period (Fig. 20).



Coins were invented in the ancient world to replace the barter system in commercial transactions. Greek cities became famous for their coin minting methods. During the Ptolemaic period, both minting and casting methods were utilized (فضيل، ٢٠١٧، ٤). The Art Institute of Chicago Museum houses a Ptolemaic coin featuring the head of Queen Arsinoe II, and on its reverse side, a cornucopia from which clusters of grapes hang (Fig. 21)

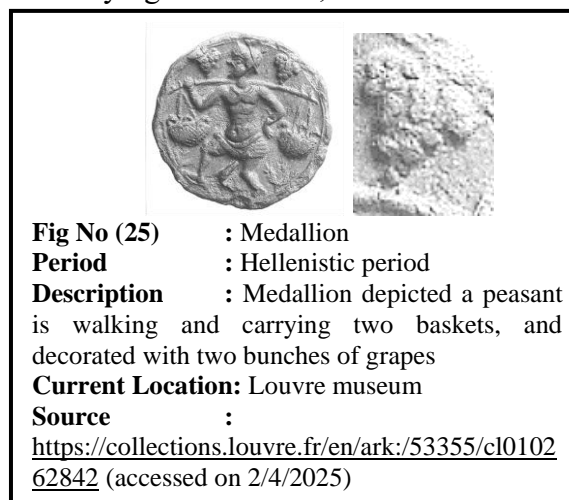


The jewelry industry evolved over the ages. In the Hellenistic period, Greek civilization blended with ancient Eastern cultures, introducing new artistic themes for engraving. Alexandria and Antioch were among the most famous cities for jewelry production. During the Roman period, jewelry retained its Greek character, and Roman jewelry featured religious and mythical decorations (المحادين، ٢٠١٧، ١٨). The Metropolitan Museum houses a gold openwork hairnet with medallion depicting the head of a woman wearing earrings shaped like a bunch of grapes (Fig. 22), as well as a pendant in the shape of grapes (Fig. 23), both dating back to the Ptolemaic period. Meanwhile, the British Museum holds earrings adorned with lotus and grape motifs, also dating to the Ptolemaic period (Fig. 24).





A medal is a piece of metal resembling a coin, but it is specifically used to represent and commemorate certain subjects. The pieces produced between the 2nd and 5th centuries AD that depict events related to ancient Roman lands are referred to as "medallions." These were made from gold, silver, or bronze, and they were large in size to commemorate an event or reward, in addition to occasions such as weddings, the birth of a crown prince, or religious celebrations, as well as honoring nobles (علي وآخرون، ٢٠٢٢، ٦٦٦). The Louvre Museum houses medallions from the Hellenistic period depicting a farmer walking while carrying two baskets, adorned with clusters of grapes (**Fig. 25**).



The pottery industry during the Graeco-Roman periods featured special types of vessels known for their precise craftsmanship, adorned with various designs and diverse, detailed clay sculptures (حبيب، ٣، ٤). The Louvre Museum houses a pottery vessel from the Hellenistic period shaped like Dionysus, with a beard resembling a bunch of grapes (**Fig. 26**). The museum also includes a pottery vessel shaped like the goddess Isis, holding a bunch of grapes from the Roman period (**Fig. 27**). Additionally, the National Museum in Liverpool preserves a pottery vessel shaped like a person, with a body resembling a bunch of grapes (**Fig. 28**).



Fig No (26) : Vase
Period : Hellenistic period
Description : Vase in the shape of Dionysus head and his beard in the shape of, bunch of grapes
Current Location: Louvre museum
Source : <https://collections.louvre.fr/en/ark:/53355/cl010262810> (accessed on 2/4/2025)



Fig No (27) : Vase
Period : Roman period
Description : Vase in the shape of Isis holding a bunch of grapes
Current Location: Louvre museum
Source : <https://collections.louvre.fr/en/ark:/53355/cl010279690> (accessed on 2/4/2025)



Fig No (28) : Figure
Period : Roman period
Description : Hollow terracotta flask in the shape of a figure with the body of a bunch of grapes and a human head
Current Location: National Museums Liverpool
Source : <https://www.liverpoolmuseums.org.uk/artifact/figure-82> (accessed on 2/4/2025)

Oil lamps are considered one of the oldest products that were produced in large quantities throughout history. They have been found in Egypt, Greece, Rome, the Levant, and other regions, and were made from various materials. The invention of lamps is attributed to the ancient Egyptians (Soliman, 2023, 158). The Louvre Museum holds two magnificent pieces of oil lamps dating back to the Roman era. One features the deity Silenus holding a bunch of grapes (**Fig. 29**), while the other is adorned with grape clusters (**Fig. 30**).

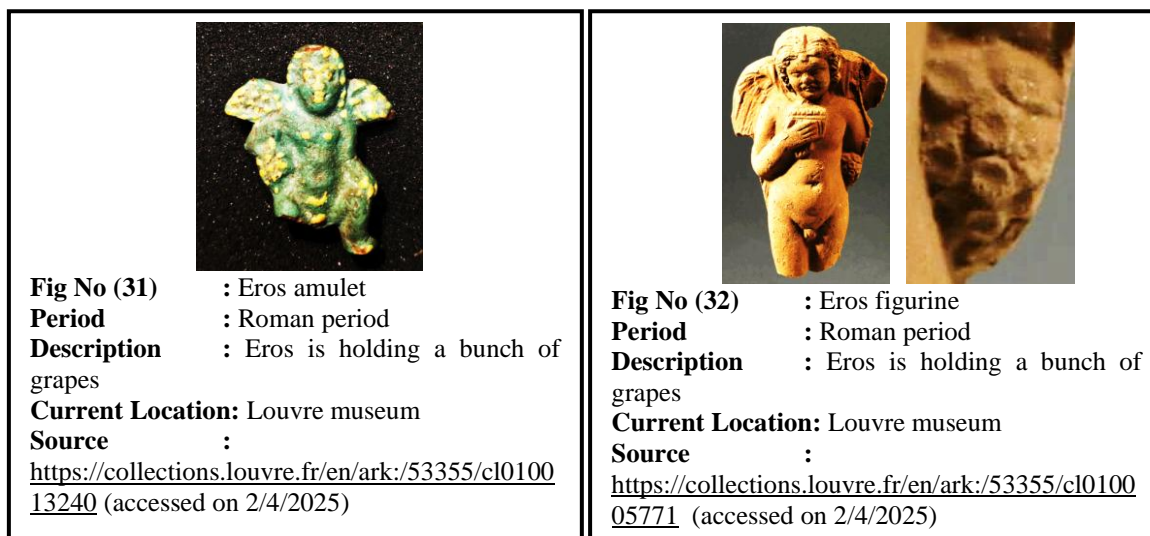


Fig No (29) : Oil lamp
Period : Early empire (100-199)
Description : Silenus is holding 2 bunch of grapes, and the lamp decorated with bunches of grapes
Current Location: Louvre museum
Source : <https://collections.louvre.fr/en/ark:/53355/cl010021556> (accessed on 2/4/2025)



Fig No (30) : Oil lamp
Period : Roman period
Description : Oil lamp decorated with two bunches of grapes
Current Location: Louvre museum
Source : <https://collections.louvre.fr/en/ark:/53355/cl010337999> (accessed on 2/4/2025)

Many deities during the Graeco-Roman periods were associated with grapes; one of the most famous is the deity Eros, who is considered a follower of Dionysus. He is depicted gathering the grape harvest, which is closely linked to wine (زايد، ٢٠١٢، ٢٦٨). The Louvre Museum houses an amulet of the deity Eros holding grape clusters (**Fig. 31**), along with a small representation of the same deity holding a grape cluster (**Fig. 32**), both dating back to the Roman period.



Harpocrates was likened to the deity Eros in worship rituals as well as in small statues. (قادوس، ٢٠١٢، ٢٢٦) The Louvre Museum houses a small statue of Harpocrates holding a cluster of grapes from the Roman period (**Fig. 33**). The use of bread seals is considered one of the ancient practices that continued from the Neolithic period. The sealed bread carried a set of symbols and was used for various occasions and purposes. (Al-Houdalieh, 2016, 272) The British Museum preserves a bread seal dating back to the Ptolemaic period, featuring images of grape clusters (**Fig. 34**).



New techniques and experiments emerged during the Roman Empire for glass formation, including glass blowing, molding, adding colors, and incorporating gold and silver embellishments into glass pieces, as well as coating them with enamel (Desoki, 2019, 15). Among the collections of the Louvre Museum is an artistic piece from the Roman period, a bottle shaped like a bunch of grapes (**Fig. 35**). Linen textile dates back to the Pharaonic period, and during the Ptolemaic period, wool became second in importance to linen. The Greeks wore woolen clothing, and silk was later introduced through trade with China. It was characterized by the frequent use of human and animal motifs, in

addition to floral and geometric elements (أبو بكر، ٢٠١١، ١٣٧). The Metropolitan Museum holds a magnificent artistic piece, which is a section of a curtain adorned with patterns of a bird and a basket containing bunches of grapes, dating back to the Graeco-Roman periods (**Fig. 36**).



5. Grapes in Byzantine Art:

Coptic art is characterized by being produced by the people and not directed by the state. In its early stages, it was influenced by all preceding arts—Egyptian, Greek, and Roman. (قاسم واخرون، ٢٠٢١، ٥٨). Subsequently, Coptic artists faced persecution from the Romans, which led to a change in their artistic style (أبوالمجد واخرون، ٢٠٢٢، ١٧). The Christian religion and its symbolism became the central focus of Coptic art (ملیكة، ٢٠٢٤، ٤٤٨). Coptic art is considered one of the important periods in the history of Egypt as it represents a link between the Greek and Roman eras and the Islamic era. It was influenced by the Egyptian environment, drawing inspiration from it in ways that aligned with Christian beliefs and symbolism, resulting in numerous artistic works. The artists also employed a variety of decorations, including geometric and floral motifs, among the most significant of which are clusters of grapes. (Hassan, 2023, 519)

5.2. The Symbolic Significance of Grapes Depiction in the Byzantine period:

The grape harvest held great importance during this period due to wine production, and grape clusters were frequently depicted in churches (عفانة، ٢٠١٣، ٣٣٩), making their representation one of the key decorative elements used in Coptic art (حسين، ٢٠١٣، ١٢٢٧). Grapes are the most mentioned symbols in the Bible and are used to express the relationship between the Lord and His human flock (ملیكة، ٢٠٢٤، ٤٥٢). In Coptic art, grapes symbolize chastity, virtue, divine love, and happiness in the afterlife. Grape clusters, along with bread, signify the sacrament of Holy Communion, similar to wheat sheaves (حسين، ٢٠١٣، ١٢٢٢). They also represent joy, prosperity, peace, and the luxury of living (أبوالمجد واخرون، ٢٠٢٢، ١٩). Wine was considered a sacred drink and became a symbol of Jesus Christ, peace be upon Him, when He sacrificed Himself to save humanity. Consequently, interest in wine increased significantly, leading to the widespread establishment of wine presses (عفانة، ٢٠١٣، ٣٤٧). Wine symbolized life and blood, with a clear relationship in the Gospel between wine and the blood of Christ, which was shed for many for the forgiveness of sins and it was also associated with theology (Savo, et.al, 2016, 195). Furthermore, it symbolized the Virgin Mary. (Hassan, 2023, 526).

5. Grapes in the Holy Bible:

"وَفِي الْكَرْمَةِ ثَلَاثَةُ فُضْبَانٍ، وَهِيَ إِذْ أَفْرَحَتْ طَلَعَ زَهْرُهَا، وَأَنْصَجَتْ عَنَاقِيدُهَا عَنَبًا." (التكوين ٤٠: ١٠).

And in the vine were three branches: and it was as though it budded, and her blossoms shot forth; and the clusters thereof brought forth ripe grapes (Genesis 40:10)

وَكَاثَتْ كَأْسُ فِرْعَوْنَ فِي يَدِي، فَأَخَذْتُ الْعِنَبَ وَعَصَرْتُهُ فِي كَأْسِ فِرْعَوْنَ، وَأَعْطَيْتُ الْكَأْسَ فِي يَدِ فِرْعَوْنَ (التكوين ٤٠: ١١)

And Pharaoh's cup was in my hand: and I took the grapes, and pressed them into Pharaoh's cup, and I gave the cup into Pharaoh's hand. (Genesis 40:11)

مَاذَا يُصْنَعُ أَيْضًا لِكْرَمِي وَأَنَا لَمْ أَصْنَعْ لَهُ؟ لِمَاذَا إِذِ انْتَبَرْتُ أَنْ يَصْنَعَ عِنْبًا، صَنَعَ عِنْبًا رَدِيئًا؟ (إشعياء ٥: ٤)

What could have been done more to my vineyard, that I have not done in it? wherefore, when I looked that it should bring forth grapes, brought it forth wild grapes? (Isaiah 5:4)

لَأَنَّ كُلَّ شَجَرَةٍ تُعْرَفُ مِنْ ثَمَرِهَا. فَإِنَّهُمْ لَا يَجْتَنُونَ مِنَ الشَّوْكِ تَيْبًا، وَلَا يَقْطِفُونَ مِنَ الْعَلْيَقِ عِنْبًا. (لوقا ٦: ٤٤)




For every tree is known by his own fruit. For of thorns men do not gather figs, nor of a bramble bush gather they grapes. (Luke 6:44)

"وَخَرَجَ مَلَاكٌ آخَرُ مِنَ الْمَذْبَحِ لَهُ سُلْطَانٌ عَلَى النَّارِ، وَصَرَخَ صَرَخًا عَظِيمًا إِلَى الَّذِي مَعَهُ الْمِنْجَلُ الْحَادُّ، قَائِلًا: «أَرْسِلْ مِنْجَلَكَ الْحَادُّ وَاقْطِفْ عَنَاقِيدَ كَرْمِ الْأَرْضِ، لَأَنَّ عِنَبَهَا قَدْ نَضَجَ»." (رؤيا ١٤: ١٨).

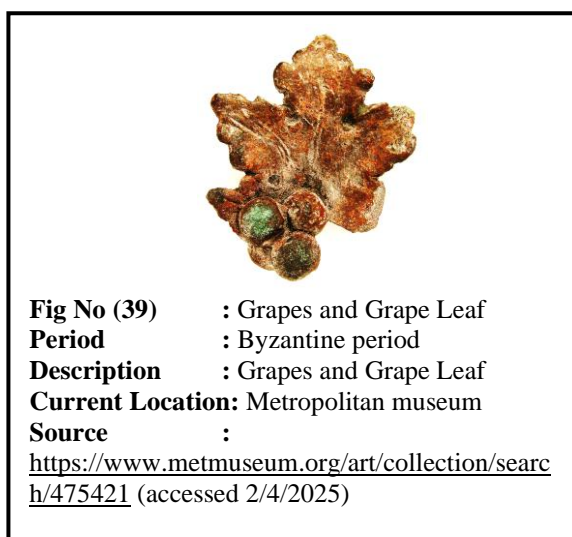
And another angel came out from the altar, which had power over fire; and cried with a loud cry to him that had the sharp sickle, saying, thrust in thy sharp sickle, and gather the clusters of the vine of the earth; for her grapes are fully ripe. (Revelation 14:18)

5.3. Artistic Models of Grape Clusters in Byzantine Art:

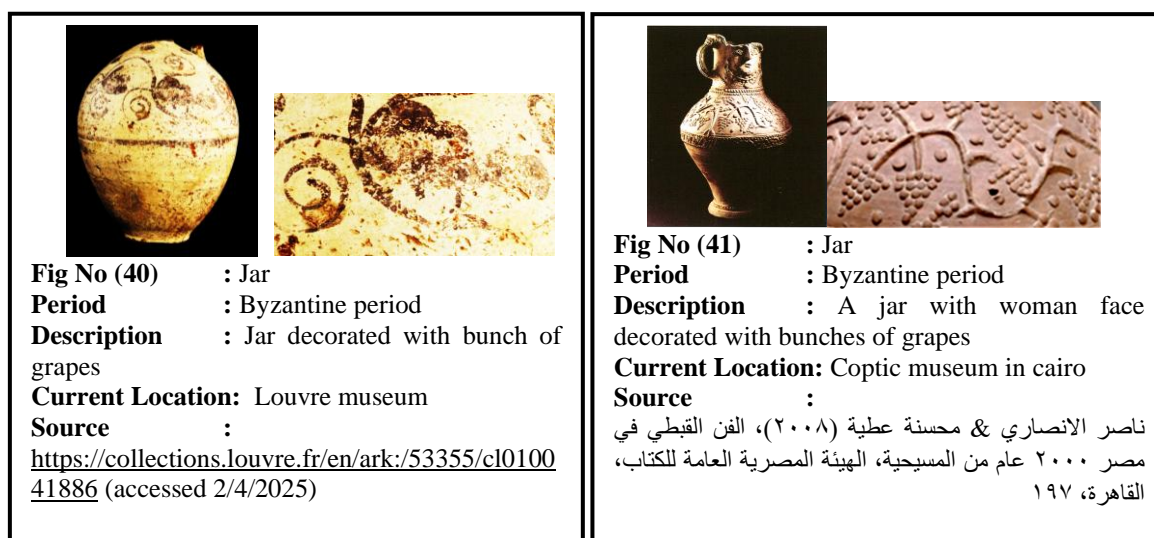
The interest in jewelry and adornment in Coptic art increased and became associated with religious and life symbols. The Coptic artist used various metal forms for decoration, incorporating some plant motifs and fruits such as grape clusters (٦٦، ٥٢، ٢٠٢١، واخرون). The emergence of Christianity and its recognition as the official religion of the Byzantine Empire influenced the arts, jewelry forms, and their decoration, characterized by harmony and the delicacy of materials and colors. The styles were influenced by decorative units of the Christian faith (٢٠، ٢٠١٧، المحادين). The Metropolitan Museum houses a magnificent piece depicting a bracelet adorned with grape cluster motifs (Fig. 37), while the Coptic Museum in Cairo features earrings shaped like a grape cluster (Fig. 38).

  <p>Fig No (37) : Bracelet Period : Byzantine period Description : Bracelet decorated with bunches of grapes Current Location: Metropolitan museum Source : https://www.metmuseum.org/art/collection/search/464031 (accessed 2/4/2025)</p>	 <p>Fig No (38) : Earrings Period : Byzantine period Description : Earrings in the shape of bunch of grapes Current Location: Coptic museum in Cairo Source : لمياء هناء إسماعيل (٢٠٢١م)، السمات التعبيرية للفنون المصرية وأثرها على الحلي المعدنية (دراسة وصفية تحليلية)، مجلة الفنون التشكيلية والتربية الفنية، المجلد الخامس، العدد الأول، يناير، ٦٦</p>
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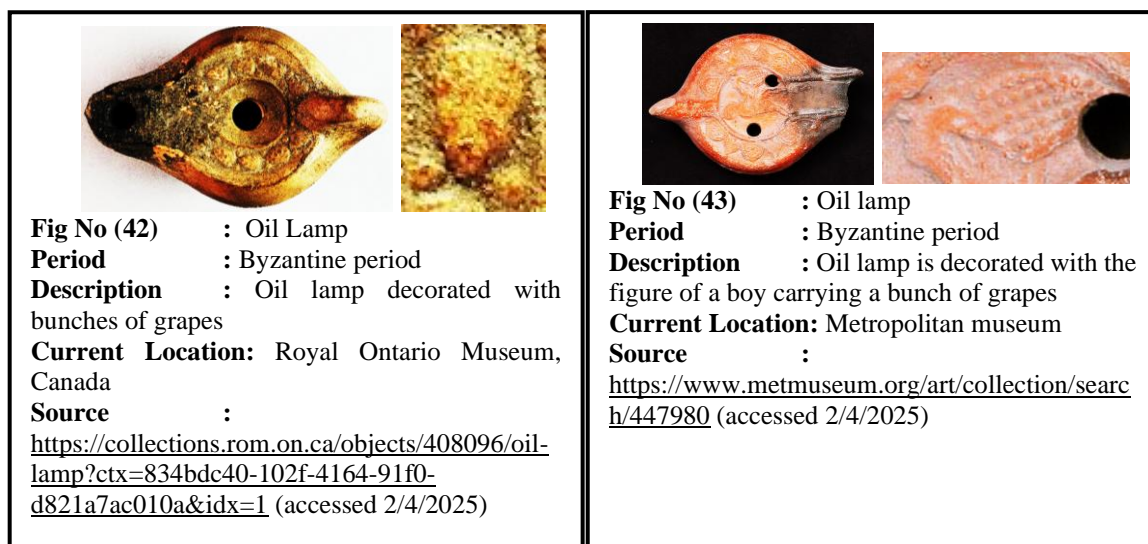
This period is known for metal artifacts featuring a variety of decorative elements, including human forms and plant and animal motifs. There are also many copper vessels and bronze pots and statues of humans and animals. Additionally, censers and decorative items such as mirrors were made (أوبكر، ١٢٨، ٢٠١١). The Metropolitan Museum holds a model of a grape leaf and cluster that dates back to the Byzantine period (Fig. 39).



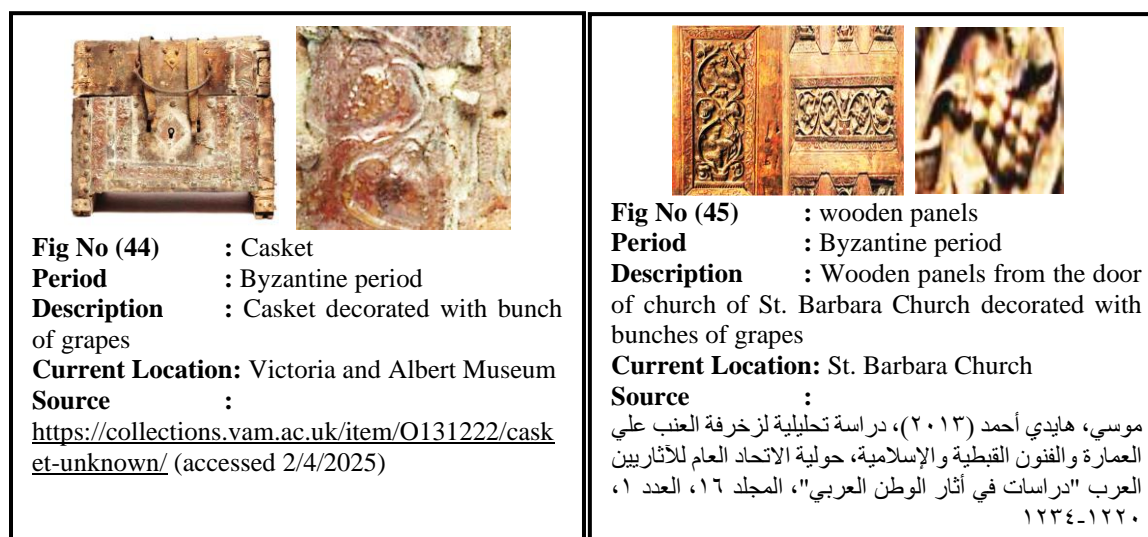
During the Byzantine period, pottery was used for various purposes, including wine and oil jars, as well as jars for storing grains. It was also utilized in household applications such as cooking pots, cups, and plates (عبد الحميد & منصور، ٢٠٠٢، ٣٠٣، ٣٠٤). The Louvre Museum holds a jar from the Byzantine period decorated with bunches of grapes (**Fig. 40**), while the Coptic Museum in Cairo houses a jar with the face of a woman and decorations of grape clusters (**Fig. 41**).



In the late Roman period and the early Byzantine period, oil lamps were made from bronze or brass, in addition to clay lamps which represented the popular type of lighting. They were also used for funerary purposes, as some have been found in the graves of the deceased. Among the collections of the Royal Ontario Museum is an oil lamp from the Byzantine period adorned with grape cluster decorations (**Fig. 42**). Likewise, the Metropolitan Museum houses an oil lamp from the Byzantine period that is decorated with a youth holding a grape cluster (**Fig. 43**).



Various types of wood were used in Egypt during the Byzantine period, and they were employed in shipbuilding and construction, as well as in the manufacture of doors. Carpenters excelled in creating household furniture such as chairs, sofas, and tables, which were adorned with ivory, shells, and wood carvings (عبد الحميد & منصور، ٢٠٠٢، ٣٠٢، ٣٠٣). The Victoria and Albert Museum holds a wooden box from the Byzantine period decorated with grape clusters (Fig. 44), and there is a wooden door in the Church of Saint Barbara featuring grape cluster decorations (Fig. 45)



The artist excelled in shaping stones in his sculptures, utilizing environmental materials to create a remarkable record of artistic pieces in various models. In architecture, this included friezes, lintels, capitals of columns, pulpits, and tombstones. The sculptures were distinguished by decorations such as stories inspired by the Old Testament and scenes of daily life (أبو بكر، ٢٠١١، ١٥٥). The Metropolitan Museum holds a piece from an altar depicting a bird eating a bunch of grapes (Fig. 46), and the same museum has a door lintel adorned with grapevine decorations (Fig. 47). The Coptic Museum in Cairo preserves a column capital featuring grapevine decorations and vine leaves (Fig. 48). Among the remarkable artworks in the British Museum is a stone block featuring a dolphin and a cross surrounded by a wreath, with the frame adorned with grape clusters (Fig. 49).



Fig No (46) : Fragment from Sanctuary Screen
Period : Byzantine period
Description : Sanctuary Screen decorated Birds Eating Grapes
Current Location: Metropolitan museum
Source : <https://www.metmuseum.org/art/collection/search/456140> (accessed 2/4/2025)



Fig No (47) : Door Post
Period : Byzantine period
Description : Door post decorated with bunch of grapes
Current Location: Metropolitan museum
Source : <https://www.metmuseum.org/art/collection/search/453858> (accessed 2/4/2025)



Fig No (48) : Capital
Period : Byzantine period
Description : Capital with vine leaves and bunches of grapes
Current Location: Coptic museum in Cairo
Source : <http://www.coptic-cairo.com/museum/selection/stone/stone/files/page47-1009-full.html> (accessed 2/4/2025)



Fig No (49) : Block
Period : Byzantine period
Description : A dolphin and a cross-within-wreath; panel of grapes and vine leaves to the side
Current Location: British museum
Source : https://www.britishmuseum.org/collection/object/Y_EA1613 (accessed 2/4/2025)

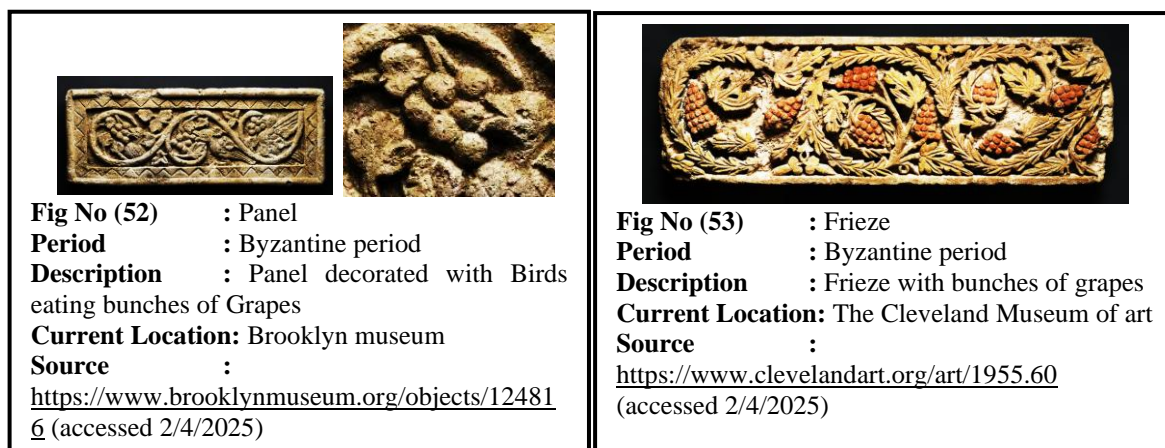
The British Museum holds a stone piece from the Byzantine period featuring engravings of a monkey and grape clusters (**Fig. 50**), while the Metropolitan Museum has a panel adorned with grape cluster decorations from the Byzantine period (**Fig. 51**). Among the collections of the Brooklyn Museum is a panel depicting a bird eating from grape clusters from the Byzantine period (**Fig. 52**), whereas the Cleveland Museum of Art possesses a piece from the Byzantine period with a frieze decorated with grape clusters (**Fig. 53**).



Fig No (50) : Relief
Period : Byzantine period
Description : Relief depicting a monkey among bunch of grapes.
Current Location: British museum
Source : https://www.britishmuseum.org/collection/object/Y_EA1615 (accessed 2/4/2025)



Fig No (51) : Panel
Period : Byzantine period
Description : Panel decorated with bunch of Grapes
Current Location: Metropolitan museum
Source : <https://www.metmuseum.org/art/collection/search/456094> (accessed 2/4/2025)


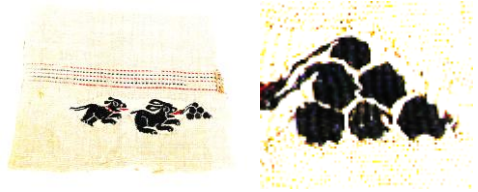




The use of funerary tombstones continued during the early centuries of Christianity, as the Copts were greatly influenced by ancient Egyptian traditions. They crafted their funerary tombstones in the form of a large stone slab, featuring a cavity that held a statue of the deceased or a bust, in addition to incorporating some Christian symbols into the tombstone (Amin,2022, 23). The Brooklyn Museum houses a funerary tombstone from the Byzantine period depicting a seated boy holding a dove and a bunch of grapes (Fig. 54). Additionally, the icon museum in Rechlin houses a funerary tombstone from the Byzantine period that also depicts a seated boy holding a dove and a bunch of grapes (Fig. 55).



The textile industry flourished during this period with various types including linen, wool, and silk. Among the most important centers of this industry were Alexandria, Tanis, and Damietta in the Delta region, in addition to Bahnasah, Faiyum, and Ashmounin in Central Egypt, as well as Assiut and Akhmim in Upper Egypt (ليب، ١٩٧٨، ١٥). One of the artifacts in the Metropolitan Museum is a piece of textile depicting a scene of grape harvesting (Fig. 56). The same museum also holds a piece of textile showing a dog and a rabbit carrying a bunch of grapes (Fig. 57). At the Bibliotheca Alexandrina Museum of Antiquities, there is a piece of textile featuring a rabbit holding a bunch of grapes in its mouth (Fig. 58). The measurement system in the Byzantine period developed fully; however, it was based on the previous standards, leading to the continued use of many ancient terms until the Middle Ages. In some cases, names, letters, and balance marks were engraved on weights (Eser, 2003, 33,34).

The British Museum holds a weight dating back to the early Byzantine period, featuring images of grape clusters (Fig. 59).

 <p>Fig No (56) : Textile Period : Byzantine period Description : A Grape Harvesting Scene Current Location: Metropolitan museum Source : https://www.metmuseum.org/art/collection/search/448254 (accessed 2/4/2025)</p>	 <p>Fig No (57) : Textile Period : Byzantine period Description : Fragment with a Dog, Hare, and a Bunch of Grapes Current Location: Metropolitan museum Source : https://www.metmuseum.org/art/collection/search/444004 (accessed 2/4/2025)</p>
 <p>Fig No (58) : Textile Period : Byzantine period Description : A rabbit is holding a bunch of grapes in its mouth Current Location: Bibliotheca Alexandrina Antiquities Museum</p>	 <p>Fig No (59) : A weight Period : Early Byzantine period Description : A weight decorated with bunches of grapes Current Location: British museum Source : https://www.britishmuseum.org/collection/object/H_1980-0601-99?selectedImageId=42922001 (accessed 2/4/2025)</p>

6. Grapes in Islamic Art:

Floral motifs played a significant role in enriching the artistic values of Islamic architecture and portable artifacts, reaching a high degree of craftsmanship and development (٢، ٢٠١٩، محمد). Islamic art is classified as a distinctive and unique art form due to its absorption of various aspects of symbolic philosophy (Hussein, 2013, 279). Artists in the Islamic era utilized decorative elements in their various types and forms (٩٣، ٢٠١٦، عامر)، paying close attention to the precision of the design and execution of these decorations, which varied between geometric, floral, human, animal, and calligraphic motifs (١٢٥٧، ٢٠١٤، النجار واخرون). However, they frequently used floral decorations, including grape clusters, to avoid depicting living beings, which is prohibited in religious buildings. Thus, Islamic art developed its own unique character that distinguishes it from all other art forms, achieving a high level of precision and beauty in floral decorations. Additionally, artists innovated a new form of art previously unknown, known as "arabesque," which emerged in the ninth century AD (٢٠١٣، حسين، ١٢٢٨). This consists of floral motifs that the artist abstracted and distanced from their original form (٣٣١، ٢٠٢٢، حامد واخرون)، becoming one of the most common decorations in Islamic art and spreading throughout the world (Khazaie, 2005, 27). Therefore, plant motifs are considered one of the most prominent features of Islamic art due to their alignment with Islamic beliefs. (العازمي واخرون، ٢٠٢٤،) ١٠١١

6.1. The Symbolic Significance of Depicting Grapes in the Islamic period:

In the Islamic period artists embraced the use of botanical motifs in their various arts, as the Holy Quran and the noble prophetic traditions are rich with beautiful references to plants and their spiritual connotations. The Muslim artist was deeply connected to his faith (عامر، ٢٠١٦، ٩٢)، evident in the decline of interest in wine during the Islamic period, in accordance with the Quranic prohibition of alcohol (عفانة، ٢٠١٣، ٣٤٧). In Islamic art, grapes symbolize abundance and prosperity (Savo, et.al, 2016, 195). The Muslim artist envisioned the manifestations of paradise and reflected them in their artistic reality through architecture and decoration. They utilized religious symbols from the gardens mentioned in the Holy Quran, such as grapes (Abu A'mar, 2017, 288).

6.2. Grapes in Holy Quran:

﴿ حَدَائِقَ وَأَعْنَابًا ﴾ [النبا - ٣٢]

Gardens and grapeyards (An-Naba' - 32)

﴿ أَوْ تَكُونَ لَكَ جَنَّةٌ مِّنْ نَّخِيلٍ وَعِنَبٍ فَتُفَجَّرَ الْأَنْهَارُ خِلَالَهَا تَفْجِيرًا ﴾ [الإسراء - ٩١]

Or you have a garden of date-palms and grapes, and cause rivers to gush forth in their midst abundantly (Al-Isra-91)

﴿ أَيَوَدُّ أَحَدُكُمْ أَنْ تَكُونَ لَهُ جَنَّةٌ مِّنْ نَّخِيلٍ وَأَعْنَابٍ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ لَهُ فِيهَا مِنْ كُلِّ الثَّمَرَاتِ وَأَصَابَهُ الْكِبَرُ وَلَهُ ذُرِّيَّةٌ ضُعَفَاءُ فَأَصَابَهَا إِعْصَارٌ فِيهِ نَارٌ فَاحْتَرَقَتْ كَذَلِكَ يُبَيِّنُ اللَّهُ لَكُمْ آيَاتِهِ لَعَلَّكُمْ تَتَفَكَّرُونَ ﴾ [البقرة - ٢٦٦]

Would any of you wish to have a garden with date-palms and vines, with rivers flowing underneath, and all kinds of fruits for him therein, while he is stricken with old age, and his children are weak (not able to look after themselves), then it is struck with a fiery whirlwind, so that it is burnt? Thus does Allah make clear His Ayat (proofs, evidences, verses) to you that you may give thought. (Al-Baqarah-266)

﴿ وَهُوَ الَّذِي أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَأَخْرَجْنَا بِهِ نَبَاتَ كُلِّ شَيْءٍ فَأَخْرَجْنَا مِنْهُ خَضِرًا نُخْرِجُ مِنْهُ حَبًّا مُتَرَاكِبًا وَمِنَ النَّخْلِ مِنْ طَلْعِهَا قِنْوَانٌ دَانِيَةٌ وَجَنَّاتٍ مِّنْ أَعْنَابٍ وَالزَّيْتُونَ وَالرُّمَّانَ مُشْتَبِهًا وَغَيْرَ مُتَشَابِهٍ انظُرُوا إِلَى ثَمَرِهِ إِذَا أَثْمَرَ وَيَنْعِهِ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّقَوْمٍ يُؤْمِنُونَ ﴾ [الأنعام - ٩٩]

It is He Who sends down water (rain) from the sky, and with it We bring forth vegetation of all kinds, and out of it We bring forth green stalks, from which We bring forth thick clustered grain. And out of the date-palm and its spathe come forth clusters of dates hanging low and near, and gardens of grapes, olives and pomegranates, each similar (in kind) yet different (in variety and taste). Look at their fruits when they begin to bear, and the ripeness thereof. Verily! In these things there are signs for people who believe. (Al- An'am – 99)

﴿ وَاضْرِبْ لَهُم مَّثَلًا رَّجُلَيْنِ جَعَلْنَا لِأَحَدِهِمَا جَنَّتَيْنِ مِّنْ أَعْنَابٍ وَخَفَفْنَاهُمَا بِنَخْلٍ وَجَعَلْنَا بَيْنَهُمَا زَرْعًا ﴾ [الكهف - ٣٢]

And put forward to them the example of two men; unto one of them We had given two gardens of grapes, and We had surrounded both with date-palms; and had put between them green crops (cultivated fields etc.). (Al-Kahf-32)

﴿ فَأَنْشَأْنَا لَكُمْ بِهِ جَنَّاتٍ مِّنْ نَّخِيلٍ وَأَعْنَابٍ لَّكُمْ فِيهَا فَوَاحٍ كَثِيرَةٌ وَمِنْهَا تَأْكُلُونَ ﴾ [المؤمنون - ١٩]

Then We brought forth for you therewith gardens of date-palms and grapes, wherein is much fruit for you, and whereof you eat. (Al-Mu'minun - 19)

﴿ وَجَعَلْنَا فِيهَا جَنَّاتٍ مِّنْ نَّخِيلٍ وَأَعْنَابٍ وَفَجَّرْنَا فِيهَا مِنَ الْعُيُونِ ﴾ [يس - ٣٤]

And We have made therein gardens of date-palms and grapes, and We have caused springs of water to gush forth therein. (Yā Sin- 34)

﴿ وَعِنَبًا وَقَضْبًا ﴾ [عبس - ٢٨]

] And grapes and clover plants (i.e. green fodder for the cattle) ('Abasa-28)

﴿ وَفِي الْأَرْضِ قِطْعٌ مُّتَجَاوِرَاتٍ وَجَنَّاتٍ مِّنْ أَعْنَابٍ وَزَرْعٌ وَنَخِيلٌ صِنْوَانٌ وَغَيْرُ صِنْوَانٍ يُسْقَى بِمَاءٍ وَاحِدٍ وَنُفِضَتْهَا عَلَى بَعْضٍ فِي الْأُكُلِ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّقَوْمٍ يَعْقِلُونَ ﴾ [الرعد - ٤]

And in the earth are neighbouring tracts, and gardens of vines, and green crops (fields etc.), and date-palms, growing out two or three from a single stem root, or otherwise (one stem root for every palm), watered with the same water, yet some of them We make more excellent than others to eat. Verily, in these things, there are Ayat (proofs, evidences, lessons, signs) for the people who understand. (Ar-Ra'd – 4)

﴿يُنْبِتُ لَكُمْ بِهِ الزَّرْعَ وَالزَّيْتُونَ وَالنَّخِيلَ وَالْأَعْنَابَ وَمِنْ كُلِّ الثَّمَرَاتِ إِنَّ فِي ذَلِكَ لَآيَةً لِّقَوْمٍ يَتَفَكَّرُونَ﴾ [النحل - ١١]

With it He causes to grow for you the crops, the olives, the date-palms, the grapes, and every kind of fruit. Verily! In this is indeed an evident proof and a manifest sign for people who give thought. (An-Nahl-11)



﴿وَمِنْ ثَمَرَاتِ النَّخِيلِ وَالْأَعْنَابِ تَتَّخِذُونَ مِنْهُ سَكَرًا وَرِزْقًا حَسَنًا إِنَّ فِي ذَلِكَ لَآيَةً لِّقَوْمٍ يَعْقِلُونَ﴾ [النحل - ٦٧]

And from the fruits of date-palms and grapes, you derive strong drink (this was before the order of the prohibition of the alcoholic drinks) and a goodly provision. Verily, therein is indeed a sign for people who have wisdom. (An-Nahl-67)

6.3. Artistic Models of Depicting Grape Clusters in Islamic Art:



Islamic archaeological textiles are considered one of the masterpieces of Islamic art, and they are abundant in local and international museums. The use of botanical decorative elements on Islamic textiles became widespread (عامر، ٢٠١٦، ٩٢), the textile industry and its ornamentation developed orderly (حسن، ٢٠١٩، ص ٦٩). The Ashmolean Museum holds a piece of textile adorned with botanical motifs, including grape clusters (**Fig. 60**).

Muslims employed various lighting methods to illuminate mosques, homes, and other spaces. The lighting methods varied, including clay lamps (oil lamps), stone lamps, metal lanterns, and glass lamps. In the early period, Muslims borrowed styles from Christian designs, then innovated new patterns (هادي، ٢٠١٧، ١٨٤، ١٨٥). Grape clusters were depicted as a decorative element on oil lamps (Daviau, 2009, 32). The British Museum houses a magnificent art piece of a "lamp" made of pottery dating back to the Umayyad period, adorned with decorations of grape clusters (**Fig. 61**).

 <p>Fig No (60) : Textile Fragment Period : 2nd half of the 10th century – 15th century Description : Textile decorated with flower-heads and bunch of grapes Current Location: Ashmolean museum Source : https://collections.ashmolean.org/object/238159 (accessed on 7/4/2025)</p>	 <p>Fig No (61) : Oil Lamp Period : Umayyad dynasty Description : Oil Lamp decorated with bunches of grapes and a dove Current Location: British Museum Source : https://www.britishmuseum.org/collection/object/W_OA-14098?selectedImageId=1613138197 (accessed on 7/4/2025)</p>
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Bone inlays with intricate decorations dating back to the Islamic period have been found in various regions of Egypt. The engraving style on the bone suggests that the artist utilized the same Coptic traditions in wood carving, particularly in relation to the decoration with grape clusters. However, Islamic art is distinguished by its deep carving technique. Bone inlays were used as decorative elements in inlay work (محمد، ٢٠١٧، ٣٤٦)، and during the Fatimid period, both human and plant motifs were followed, with grapevine tendrils becoming prominent. (ديماند، ١٩٨٢، ١٣١-١٣٢)

The Museum of Islamic Art in Cairo holds a bone plate from the Umayyad period featuring plant decorations and grape clusters (**Fig. 62**), while the British Museum contains a piece made of bone or ivory from the Fatimid period, adorned with an animal figure and plant decorations along with grape clusters (**Fig. 63**).

 <p>Fig No (62) : Plaque Period : Umayyad period Description : This plaque is decorated with bunches of grapes and floral motifs Current Location: Museum of Islamic art in Cairo Source : ناصر الانصاري & محسنة عطية (٢٠٠٨)، الفن القبطي في مصر ٢٠٠٠ عام من المسيحية، الهيئة المصرية العامة للكتاب، القاهرة، ١٩٨</p>	 <p>Fig No (63) : Fragmentary furniture Period : Fatimid dynasty Description : Its decorated with a quadruped with bunches of grapes and floral motifs Current Location: British museum Source : https://www.britishmuseum.org/collection/object/W_OA-14105 (accessed on 6/4/2025)</p>
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Ivory artifacts date back to ancient Egyptian period and have remained prevalent throughout the ages, continuing into our contemporary society, although they have flourished and evolved (قادوس، ٢٠٠٢، ١٧٩). Among the collections of the Victoria and Albert Museum is an ivory box dating from 750-850 AD, adorned with decorations of birds and grape clusters (**Fig. 64**). The Museum of Islamic Art in Berlin houses an ivory pyxis (box) decorated with floral motifs and grape clusters, dating back to the 7th -8th century AD (**Fig. 65**). One of the remarkable pieces in the Museum of Islamic Art in Berlin is a panel consisting of four ivory fitting from the 11th - 12th century AD, depicting figures engaged in celebrations and hunting, with the background decorated with grape clusters and vine leaves (**Fig. 66**).

 <p>Fig No (64) : Box Period : 750-850 Description : It's made of ivory and decorated with birds and bunches of grapes Current Location: Victoria and Albert Museum Source : https://collections.vam.ac.uk/item/O84336/box-unknown/ (accessed on 5/4/2025)</p>	 <p>Fig No (65) : Pyxis (box) Period : 7th – 8th century (Umayyad) Description : The box is decorated with floral motifs and bunch of grapes Current Location: Museum of Islamic art in Berlin Source : https://islamicart.museumwnf.org/database_item.php?id=object:ISL:de:Mus01:4:en (accessed on 4/4/2025)</p>
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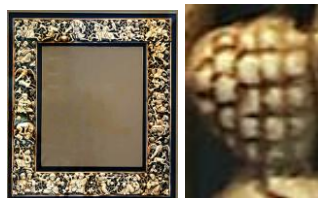


Fig No (66) : Four-part ivory fitting
Period : 11th – 12th century
Description : Its carvings with figures with motifs depicted feasts and hunting and the background decorated with vine leaves and bunches of grapes
Current Location: Museum of Islamic art Berlin
Source : <https://universes.art/en/art-destinations/berlin/museum-of-islamic-art/photo-tour/ivory-fitting> (accessed on 7/4/2025)

Stone and plaster decorations gained great importance during the Mamluk era, with Cairo serving as a significant center for Mamluk art. The decorations featured foliage and Kufic inscriptions, alongside geometric and botanical motifs, which held a prominent place in Islamic art. Museums around the world preserve a wealth of pottery and stone sculptures, with the most valuable of these materials made from marble (١١١-١٠٩، ١٩٨٢، ديمان). The Museum of Islamic Art in Cairo houses a marble plaque adorned in the center with a niche, while the background is decorated with grape clusters and botanical motifs dating back to the 14th century (**Fig. 67**).



Muslims utilized wood in ceilings, doors, mihrabs, pulpits, pulpits, benches, domes, and other wooden tools. A collection of pieces dating from the 7th to 9th centuries has been uncovered, featuring decorations made up of leaves, grape clusters, and other engravings from Hellenistic art and Christian Eastern arts (٧٨ - ٧٧، ٢٠١٩، حسن). The engraving style during the Fatimid period was distinctive, with artists focusing on botanical decorations, representations of birds and animals, and human figures (سعد، ١١-٣٢٦-٣٢٥، ٢٠٠٥، ماهر، ١٢). The Metropolitan Museum holds a plaque decorated with animal motifs and grape clusters dating back to the 7th -8th centuries (**Fig. 68**), while the Museum of Islamic Art in Cairo features a panel with botanical and animal decorations along with grape clusters from the 8th century (**Fig. 69**). Additionally, the Museum of Islamic Art in Berlin preserves a panel with botanical decorations and grape clusters dating back to the 12th century (**Fig. 70**).




Fig No (67) : Marble plaque
Period : 14th century (mamluk)
Description : A marble plaque is decorated in the center with mosque lamp and the background is decorated with bunch of grapes and floral motifs
Current Location: Museum of Islamic art in Cairo
Source : https://islamicart.museumwnf.org/database_item.php?id=object;ISL;eg;Mus01;5;en&pageD=N (accessed on 4/4/2025)



Fig No (68) : Furniture Plaque
Period : 7th – 8th century (Umayyad)
Description : Plaque is decorated with floral and animal figures and bunch of grapes
Current Location: Metropolitan museum
Source : <https://www.metmuseum.org/art/collection/search/449518> (accessed on 5/4/2025)

 <p>Fig No (69) : Panel Period : 8th century (Umayyad) Description : Panel is decorated with floral and animal figures and bunch of grapes Current Location: Museum of Islamic art in Cairo Source : https://www.miaegypt.org/en-us/museum/collection/gallery-item-details/wood?product=panel3 (accessed on 4/4/2025)</p>	 <p>Fig No (70) : Panel Period : 12th century (Fatimid) Description : Panel is decorated with bunch of grapes and floral motifs Current Location: Museum of Islamic art in Berlin Source : https://islamicart.museumwnf.org/database_item.php?id=object:ISL;de:Mus01:42;en&pageD=N (accessed on 4/4/2025)</p>
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Islamic ceramic is distinguished from other ancient arts by its widespread nature, due to the vast expanse of the Islamic state and the diversity of artistic styles among its peoples. The ceramic industry among Muslims is characterized by its quality, methods, techniques, and decoration throughout various Islamic periods, as well as the variety of its purposes, including vessels, plates, and decorative items. Potters in Egypt excelled in producing ceramic, and many pieces with metallic luster, along with the signatures and names of potters dating back to the Fatimid period, have been discovered in Fustat. They employed human, animal, and plant motifs, in addition to intricate and interwoven designs. During the Mamluk era, the craftsmanship reached a high level of perfection (الدجاج & مزعل، ٢٠١٣، ٢٠١٢، ٢٠٠٤، ٢٠٠٠). The Victoria and Albert Museum holds a plate from the 8th - 9th century CE depicting three ducks carrying bunches of grapes in their beaks (Fig. 71), while the Benaki Museum has a plate from the 10th - 11th century CE showing a seated figure surrounded by plant decorations and bunches of grapes (Fig. 72).

 <p>Fig No (71) : Fragment of a Dish Period : 8th – 9th century Description : Fragment of a dish decorated with 3 ducks bearing bunches of grapes in their beaks Current Location: Victoria and Albert Museum Source : https://collections.vam.ac.uk/item/O8830/fragment-of-a-unknown/ (accessed on 6/4/2025)</p>	 <p>Fig No (72) : Dish Period : 10th – 11th century Description : Dish decorated with seated human with floral motifs and bunches of grapes Current Location: Benaki museum Source : https://www.benaki.org/index.php?option=com_collectionitems&view=collectionitem&id=117052&Itemid=&lang=en (accessed on 7/4/2025)</p>
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7. Grapes in Modern and Contemporary Art:

Egypt cultivated various types of grapes, and when Muhammad Ali Pasha took over the rule of Egypt, he paid special attention to grapes and expanded their cultivation. He also introduced other varieties of grapes known in Europe and was able to produce good wine. Additionally, Muhammad Ali established a factory in Sharqia for extracting vinegar from grapes (الحنة، ٢٠١٢، ٣٠٢، ٣٠٣)، and the

production of manufactured wine in Egypt continued into our contemporary society, although its consumption remains limited due to religious beliefs. (El Sayed, et.al, 2018, 194)

7.1. Artistic Models for Depicting Grape Clusters in Modern and Contemporary Art

Jewelry in the modern and contemporary era has taken on evolved forms due to the emergence of modern art schools (قاسم واخرون، ٢٠٢١، ٥٢). The queens and princesses of the Muhammad Ali dynasty were known for adorning themselves with the finest types of jewelry and precious stones, which were specially crafted for them by prestigious global jewelry houses that competed to create such pieces (أحمد، طه، ٢٠٢٤، ٣٥٧). The Hurghada Museum houses a modern-era brooch in the shape of a fruit cart featuring "grape clusters" (Fig. 73), while the Royal Jewelry Museum holds a collection belonging to Queen Farida, the wife of King Farouk, which includes a brooch shaped like a grape cluster (Fig. 74). The museum also features another brooch in the shape of a grape cluster (Fig.75) from the era of King Farouk. Additionally, contemporary jewelry stores offer a variety of jewelry, including earrings shaped like grape clusters (Fig.76).



Fig No (73) : Brooch in the shape of a fruit cart
Period : Modern period
Description : Brooch in the shape of fruits cart (bunches of grapes)
Current Location: Hurghada museum
Source : Official page



Fig No (74) : Collection of queen Farida wife of King Farouk
Period : Modern period
Description : Brooch in the shape of bunch of grapes
Current Location: Royal Jewelry Museum
Source :
 متحف المجوهرات الملكية، وزارة الثقافة المجلس الأعلى للآثار، القاهرة



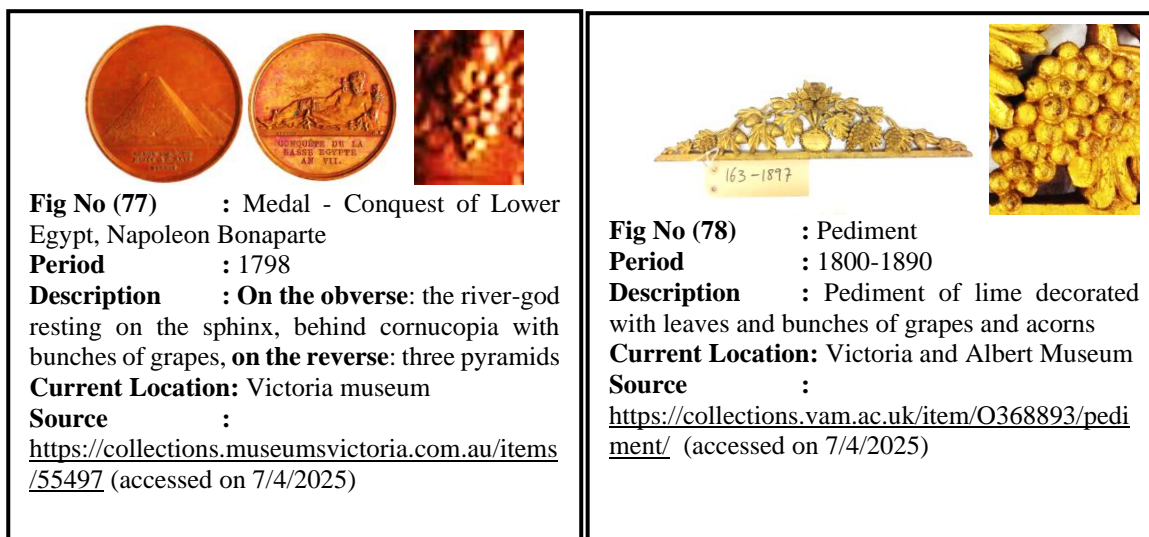
Fig No (75) : Brooch of queen Farida wife of King Farouk
Period : Modern period
Description : Brooch in the shape of bunch of grapes
Current Location: Royal Jewelry Museum
Source : Official page



Fig No (76) : Earring in the shape of bunch of grapes
Period : Contemporary period
Description : Earring in the shape of bunch of grapes
Current Location: Jewelry stores
Source :
<https://mattarjewelers.com/ar/products/grape-vine> (accessed on 7/4/2025)

The medal is a metallic piece used to commemorate events of the period, and it could either be struck by a press or hammered using a mallet and chisel. Decoration and symbolism are among the most important features of the medal, as it is used to record events for a specific commemorative purpose. France is considered one of the countries most interested in the art of medals. In Egypt, the art of medal-making began in the 19th century, and there was a notable development in the art of commemorative medals in the 20th century (Taha, 2023, 241, 242). Among the collections of the

Victoria Museum is an artistic piece of a medal depicting the invasion of Egypt by Napoleon Bonaparte in 1798. On one side, there is the god of the Nile reclining on the Sphinx, with the horn of plenty and clusters of grapes behind him, while the other side features three pyramids (Fig. 77). The fronton is one of the important architectural units that adorns the facades, doors, and windows of palaces and buildings from this period. There are two types: one with straight sides (triangular shape) and the other curved (arch). There is also a composite fronton, (عبداللطيف وأخرون، ٢٠٢٠، ٤٧٢), Victoria and Albert Museum holds a fronton decorated with leaves and clusters of grapes and walnuts dating from the period between 1800-1890 (Fig. 78).



8- Conclusion

- Artists have used plant elements as decorative features from prehistoric periods to contemporary society, with grape clusters being one of the most important elements widely used throughout different periods.
- Grapes were used in ancient Egypt for wine production, preparing medicines, magical recipes, and household consumption. They were associated with many ancient Egyptian deities such as Thoth, Horus, Atum, and Shesmu, the god of wine in ancient Egypt. Grapes were included in offerings and symbolized the renewal of life, indicating the deity Osiris.
- According to the models presented in the research, the artistic styles that depicted grapes during ancient Egyptian periods varied between decorative elements, pendants, jewelry, jars, bottles, votive offerings, and statues of deities.
- The Ptolemaic kings and Roman emperors were interested in grape cultivation for wine production due to the expansion of trade throughout the Roman Empire. Grapes were also used in households, such as for drying, and became a symbol of peace. They were associated with many deities such as Dionysus, the god of wine; Bacchus, the god of wine; Aphrodite; Venus; Apollo; and Silenus, and were considered an embodiment of life and a symbol of wealth. Grapes were offered among the sacrifices presented to the deities.
- According to the models presented in the research, the artistic works that depicted grapes during the Graeco-Roman periods varied between decorative elements, jewelry, bottles and vessels, funerary stela, statues of deities, coins, medallions, seals, and lamps.
- The economic importance of grape cultivation and wine production continued during the Byzantine period, and its decoration was widely used in churches. It is considered one of the most frequently mentioned symbols in the Bible, as it refers to chastity and virtue, and is one of the symbols of Jesus Christ.

- The artistic styles varied through the models presented in the research to depict the grape cluster during the Byzantine period, including decorative elements, Jewelry, jars, funerary stela, and lamps.
- During the Islamic period, plant motifs became one of the main focal points of art and reached a high level of development, including the depiction of grape clusters; the artist stripped them of their original form. Grapes are mentioned in the Holy Quran, and the artist imagined what is in paradise and reflected it in art. In Islamic art, grapes symbolize abundance and prosperity.
- Numerous artworks addressed the grape cluster during the Islamic period through the models included in the research, encompassing decorative elements, panels, lamps, boxes, and plates.
- Muhammad Ali took care of grape cultivation and expanded the wine industry, and this continued into contemporary society, incorporating grapes into the decoration of royal adornments.
- The artistic styles that dealt with the grape cluster during the modern and contemporary periods varied, including decorative elements, Jewelry, brooches, and medallions.

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