



Journal of Association of Arab Universities for Tourism and Hospitality (JAAUTH)

journal homepage: <http://jaauth.journals.ekb.eg/>



Heart Shaped Decoration in Coptic Art

Sarah Maher Halim

Tourist Guidance Department, Faculty of Tourism and Hotels, Suez Canal University

ARTICLE INFO

ABSTRACT

Keywords:

Heart shapes;
Coptic Art;
Byzantine
Period.

(JAAUTH)

Vol. 23, No. 2,

(Dec 2022),

PP.244 -266.

The decorative character was considered one of the main features of the Egyptian art in general and along the centuries, new decorative features and characteristics were added to it. Since the Coptic art's inception, the decorations have played an important role in defining its characteristics. The Coptic artist used a variety of decorative elements, including geometric, plant, animal, and human elements. They were keen on filling any available space with various decorations, beside their tendency to modification and symbolism. The current research studies one of the decorative elements that appeared in the early Coptic art and continued along the centuries which is the "heart shaped decoration" as well as its modified representation and symbolism, that will be discussed in detail.

The Objective of the Research:

- Seeks to better understand one of the Coptic art's decorative elements.
- Determine the heart shapes symbolism and representation in Coptic art.
- Examining selected pieces of Coptic artifacts.

Introduction

With the Coptic art's inception, the decorative elements have differed and diversified compatible with the Christian religion, and some elements had gained new meanings and symbolism. A significant amount of art was produced for the churches and the monasteries, as it was never enjoyed the patronage of the court¹, but always produced by the public. One of the decorative elements that appeared on the Coptic artifacts was the (Heart shapes). It was represented on different materials carved on stone, painted on wall, wood, and pottery and woven on textiles, either as a pure decorative or modified element represented in alternation with beads, as a simple row, scattered, or inside patterns. The heart shape decorations were repeated several times in adorning the textile's borders represented as alternating hearts or as heart shaped

¹ Gabra, G., *Coptic Civilization Two Thousand Years of Christianity in Egypt*, the American University in Cairo Press, Cairo, p.6.

leaves, flowers, blossoms or petals, or in any heart-shaped floral forms as will be shown. Through the research the researcher had traced the beginning of the heart shaped decorations appearance during the Byzantine period through examining different pieces of artifacts.

I-Heart shapes carved on stones

I-a: Heart rows with beads: A style of ornamentation appeared on limestone and textiles, in which the frieze or border consists of interlacing heart shaped decorations with inserted beads bordering its outer edge².

Doc.1

Description: Segment of a limestone archivolt, framed by a row of interlacing hearts surrounded by pearl beads, its main decoration representing a Nilotic scene, dimensions 33x48 cm, dates probably to Byzantine Period (5th/6th) Century, came from *Coptos*³, or Saqqara⁴, preserved in the Coptic Museum no. 8002, purchased by J. Maspero (Fig.1). According to Gabra G. this piece probably from the same collection of the fragmentary archivolt kept in Louvre Museum E.g., E17083 (Fig.2) and that in the British museum no. 1583, both are edged with the same frame⁵.

Doc.2

Description: One can find the same decoration on two limestone *Stelea* close to be identical in decoration, its main decoration are two peacocks and a part of acanthus, lozenge and heart patterns surrounding with beads in alternating red, blue, white, and yellow colors around its triangular border, dimensions 0.37 x 0.51 cm, preserved in the Coptic Museum no. 8676⁶, and Museo D' Alessandria no.13714⁷ (Fig.3a, b).

Doc.3

Description: Also, from Ahnas the heart shaped decoration with beads appeared on a limestone niche forming its outer border in which both the right and left hearts are

² Gabra, G., Krauss, M., *the Treasures of Coptic Art in the Coptic Museum and Churches of Old Cairo*, the American University in Cairo Press, Cairo, 2006, no. 23.

³ ماري هيلين روتشوفسكايا, "أوجه الفن القبطي", الفن القبطي ٢٠٠٠ عام من المسيحية في مصر, الهيئة المصرية العامة للكتاب, القاهرة ٢٠٠٨, ص ١٦٦, رقم ١٦٨؛ حشمت مسيحة جرجس, "اهم الصناعات القبطية بالمتحف القبطي", موسوعة من تراث القبط, المجلد الثالث, القاهرة, ٢٠٠٤, ص ٢٨٩, لوحة ١١٥. ; Duthuit, G., *La Sculpture Copte*, Paris, 1931, p. 44, pl. XXXIII C; Badawy, A., *L'art Copte les Influences Egyptiennes*, Le Caire, 1949, p.68, 69, Fig. 53; Badawy, A., *Coptic Art and Archeology, the Art of the Christian Egyptians from the Late Antique to Middle Ages*, Mit Press, Cambridge, Massachusetta, 1978, p. 132, fig. 3.27; Gabra, *Treasures of Coptic Art*, no. 23; Selim, N., *Coptic Art Sculpture-Architecture Vol II*, Lehnert & landrock, Cairo, p. 66, 67; De Villard, M., *La Sculptura Ad Ahnas*, Milano, 1923, Fig. 57, ME. 42994.

⁴ Habib, R., *The Contribution of Ancient Egypt in Coptic Art*, Mahaba Bookshop, fig.11.

⁵ Gabra, *Treasures of Coptic Art*, no. 23; ماري هيلين روتشوفسكايا, "أوجه الفن القبطي", ص ١٦٦, رقم ١٦٩

⁶ Strzygowski, J., *Catalogue General des antiquités Égyptiennes du Musée du Caire, Koptische Kunst*, Vienne, 1904, pl. XLVIII, P.139.

⁷ De Villard, *La Sculptura Ad Ahnas*, fig. 56.

directed towards the upper middle cross, while the niche itself took the shape of a shell ME.17.11.20.3 (Fig. 4) ⁸.

I. b: Simple heart rows carved on stone: several examples for the simple heart rows carved on stone especially those forming its friezes.

Doc.4

Description: One can find the simple row of hearts, on a broken pediment cornice its conch is decorated with an image of (Dionysos?) emerging from acanthus foliage which, though to be undercut in the traditional Late Antique manner and rendered as if it were removed from a low relief and fixed vaguely in front of the conch surface. This piece is decorated uniformly with friezes of heart-shaped leaves in the place of a Classical molding and a traditional scroll frieze, dates to the late Fourth century, ME. 46246, from Ahnas, now preserved in the Coptic Museum no. 7024 (Fig.5)⁹.

Doc.5

Description: A limestone funerary stela with a bust of a man on a pedestal, surrounding by two pilasters on high block bases supporting a simple architrave over which is an arch enclosing a couch; the relief is finished off at the upper angles by two slender trefoils which grow out of the arch¹⁰. The arch and the columns surrounding the bust are formed of heart shape rows¹¹. The stela appears with modified architectural frame, a treatment that reminiscent of some Egyptian *stelae* from the Old Kingdom¹². This piece dates to 6th/7th century, was found in Luxor, now preserved in Staatliche Museen no.4491 Berlin (Fig.6)¹³.

Doc.6

Description: Marble cornice block with a boldly undercut vine scroll frieze is probably an import probably from Constantinople. It might have been among the models for the grid-like scrolls produced at *Heracleopolis*, as the small heart-shaped leaves of the marble cornice also appear on works of the leading masters at *Heracleopolis*. This piece is now preserved in the Coptic Museum no. 7023 (Fig.7)¹⁴.

⁸ De Villard, *La Sculptura Ad Ahnas*, fig, 3, 7.

⁹ Torok, L., *Transfiguration of Hellenism Aspects of Late Antique Art in Egypt AD 250-700*, Boston, 2005, p. 213, p. 213, fig. 69; De Villard, *La Sculptura Ad Ahnas*, fig.7.

¹⁰ Wessel, K., *Coptic Art*, New York, 1965, p. 102, pl. 81; Badawy, A., *l' Art Copte, Les influences Egyptiennes*, Preface par E. Driton, Le Caire, 1949, Fig. 49; Badawy, *Coptic Art and Archeology*, no. 3.201.

¹¹ Badawy, A., *l' Art Copte*, Fig. 49.

¹² Badawy, *Coptic Art and Archeology*, no. 3.201.

¹³ Wessel, *Coptic Art*, p. 102, pl. 81; Badawy, A., *l' Art Copte*, Fig. 49; Badawy, *Coptic Art and Archeology*, no. 3.201.

¹⁴ The organization of work in *Heracleopolis Magna* workshop and the quality range of its production, mainly, the products are characterized by decorations executed in an unusually high relief, their deep undercutting. Through the daring undercutting of the foliage, the scrolls appear as ornamental grids. Although the technique of undercutting was facilitated by the softness of the limestone, it was a

I. c: One heart as a decorative motive on stone:

Doc.7

Description: On a small unique sandy-limestone capital, with round cut leaves forming its corners, rises in between the stems, filled with a big heart shape in its top part. This piece measures 170 cm H., top quadrilateral size: 0.255 x 0.225 cm, bottom diameter: 0.60 cm, returns to Coptic/Arabic period, from Egypt (Fig.8)¹⁵.

II- Heart shaped decorations on textile:

The heart shapes decorations were varied in appearance on textiles for example in forming the outer frame of the roundels, squares, or being the main decorative element, represented in complete heart shapes, or in a modified plant shaped heart form.

II.a: Simple Heart shaped decorative textile borders:

II.a.1: Roundels with simple heart shaped borders:

Doc. 8

Description: A roundel tapestry probably was a part of a large hanging, its main decorative motive is a riderless horse, bordered by heart shapes running in opposite sides being separated from the upper and lower sides. The decoration is woven on a red background, with a left side partly rewoven with old thread. This piece measures 39.6x44.8cm, dates to 5th-6th century, provenance unknown, lent by Walters Art Gallery (Fig.9a)¹⁶.

Doc.9

Description: A very close cloth medallion to the previous one with the same main decorative motive of the saddled horse trotting to the right, surrounding with a border of continuous heart shapes. Colored in red, blue, green, yellow, brown on a red background. No restorations, probably based on Sasanian silk fabrics, dimensions 41.9 cm height, 30.5 width cm, dates to 5th-6th century, Egypt (unknown specific provenance) (Fig.9b)¹⁷.

Doc.10

Description: A wool fragment probably a part of a curtain, decorated with little roundels for winged horses on red background and the direction in which the horses face alternates with each horizontal row. Hearts are scattered between the medallions. This piece is considered one of many astonishing fabrics found in Antioch. The

technique associated primarily and traditionally with certain sorts of marble. Torok, *Transfiguration of Hellenism*, p.202.

¹⁵ Strzykowski, *Catalogue General Koptische kunst*, p.82, abb 7360.

¹⁶ Pagan and Christian Egypt *Egyptian Art from the First to the Tenth Century A.D., Exhibited in the Brooklyn Museum by the Department of Ancient Art* Jan23-March 9, Brooklyn Institute of Arts and Science, 1941, no. 240.

¹⁷ Essen, V., *Koptische Kunst, Christentum Am Nile*, 1963, no. 367, p. 343; عزت زكي حامد قادوس، الآثار والفنون القبطية، دار المعرفة الجامعية، الإسكندرية، ٢٠٠٠، ص ٥١٢، شكل ٢٤٩.

treatment of the horses and the disc motif of the surrounds indicate that this fabric was probably copied from Sassanian original. Sassanian silks of this type were found in Antinoe; most returns to 5th -6th century, some of them are now in Lyons and Berlin, Le Musée Historique des Tissus, Lyons (Fig.10)¹⁸.

Doc.11

Description: Silk embroidered roundel in satin¹⁹, stitched on a linen cloth. Its main decorative motif are animals in opposite representation on either side of a conventionalized tree on a yellow background. The outer border of this roundel is decorated with heart shaped leaves running continuously in one direction. Dimensions 24 cm in diameter, dates to 5th-7th century, unknown provenance, lent by Mr. Kirkor Minassion (Fig.11)²⁰.

Doc.12

Description: A unique border ornamented with heart shapes surrounding a medallion representing the Virgin Mary and the Christ with an angel standing before them. This piece dates to 7th century, was excavated in Akhmim (Fig.12)²¹.

II.a.2: Roundels with heart shaped flower borders: the heart shaped flowers, rosettes and blossoms are repeated on several textile medallions that is related to the Byzantine period.

Doc.13

Description: Roundel of linen, embroidered with colored silks, representing Annunciation and the Salutation, on a green ground. This piece is surrounded by a border of heart-shaped flowers and rosettes. The roundel has been stitched to a linen tunic, a fragment of which remains. This piece dates to 7th-8th century, site is unrecorded, acquired in 1903 Edwin Wilbour fund, preserved in Victoria and Albert Museum no.777 (Fig.13)²².

Doc.14

Description: Portion of a roundel representing The Last Supper, surrounded by a border of heart-shaped flowers and rosettes. The roundel has been stitched to a linen tunic, dimensions 7 in. x 5 in., dates to 7th-8th century, preserved in Victoria and Albert Museum no. 778, Acquired in 1903 (Fig.14)²³.

Doc.15

Description: The same style of the previous border repeated on piece no. 779 preserved in Victoria and Albert Museum. on a pendent roundel taken from a

¹⁸ Volbach, W., *Early Decorative Textiles*, Paul Hamlyn, 1969, p.60, 61, no. 27.

¹⁹ The silk embroidered pieces are much rarer than woven fabrics in Egypt. *Pagan and Christian Egypt*, p. 72.

²⁰ *Pagan and Christian Egypt*, p.72, no. 227.

²¹ Lowrie, W., *Christian Art and Archaeology*, 1901, p.373, 374, fig. 172.

²² Thompson, D., *Coptic Textiles in the Brooklyn Museum*, p.28, no.9, acc.no.57.41; Kendrick, A., *Victoria and Albert Museum, Catalogue of Textiles from the Burying Grounds in Egypt, Coptic Period*, Vol III, 1922, no.777, pl.XVIII.

²³ Kendrick, A., *Victoria and Albert Museum*, Vol III, p. 57, no. 778, pl. XVI.

shoulder-band of linen embroidered with colored silks representing a half-length figure of an angel holding a staff with a cross at the top by his left hand. The border of which is decorated by heart-shaped flowers and rosettes, and there are traces of a narrow stripe which connected the pendant with the shoulder band. The roundel has been stitched to a linen tunic. This piece measures 3 in. diameter, dates to 7th-8th century, site unrecorded, acquired in 1903 (Fig.15)²⁴.

Doc.16

Description: Roundel of linen, embroidered with colored silks, is apparently representing the angel announcing St. Mary Magdalene with the Resurrection of the Jesus the Christ, and Jesus is represented in a garden. The piece is surrounded by a border of heart-shaped flowers. This piece measures 7 in. Diam., dates to 7th-8th century, site unrecorded, preserved in Victoria and Albert Museum no. 780, Acquired in 1903 (Fig.16)²⁵.

II.a.3: Borders with red and green colored heart shapes: a type of decoration that repeated on many textile pieces in which the hearts alternate in red and green colors.

Doc.17a, b, c:

Description: Two pieces of textile, with the same decorative border; the first one is decorated by a youth bust of Dionysus surmounted by a crown of trefoil green leaves on his hair and a yellow *aura*, made of multicolored wool, surrounded by an outer square simple frame set of hearts placed alternately in red and green colors, while its four corners are decorated with four circles crossed by an x²⁶, or took the shape of an unfolding flower with bracts (Fig.17a)²⁷, While the second piece is for Ariane Dionysus's wife, represented with a long hair wearing a robe and putting a cover on her left shoulder, wearing a necklace and an earrings, and surmounting her head an *aura* (Fig.17b)²⁸.

The drawing is completely two dimensional and thickly outlined, there is no attempt for the light and shade²⁹. These wool pieces measures 25x22.5 cm, 24.5x 22cm, dates to 5th- 6th century, were found in Sheikh Ebada (Antioe), preserved in Louvre Museum no. AF5468, 5469, Egyptian department, Paris³⁰. Compare these pieces with

²⁴ Kendrick, A., *Victoria and albert Museum*, Vol III, no. 779, pl. XVI.

²⁵ Kendrick, A., *Victoria and albert Museum*, Vol III, p. 58, no. 780, pl. XVIII.

²⁶ Wessel, *Coptic Art*, p. 207, pl. 110; Pfister, R., *Tissus Coptes du Musee du Louvre*, Paris, 1932, pl. 21; Du Bourguet, *L'Art dans Le Monde*, 1968, p.102; Du Bourguet, A., *Kunst der welt Die Kopten*, p. 104; ١٥٢ ص "أوجه الفن القبطي", ماري هيلين روتشوفسكايا,

²⁷ Du Bourguet, P., *Musée National du Louvre Catalogues des Etoffes Coptes*, Vol I, Paris, 1964, p. 72, 73, no B.20, 21.

²⁸ Wessel, *Coptic Art*, p. 207, pl. 110.

²⁹ Wessel, *Coptic Art*, p. 207, pl. 110.

³⁰ ١٥٢ ص "أوجه الفن القبطي", ماري هيلين روتشوفسكايا, Pfister, *Tissus Coptes*, pl. 21; Du Bourguet, *Musée National du Louvre*, p.73, no B.21; Du Bourguet, *L'Art dans Le Monde*, p. 103; Du Bourguet, *Kunst der welt*, p. 105.

the two pieces preserved in Vienna Museum³¹, and the two in Washington Museum for textiles³², and another piece representing a female bust preserved in Leningrad Hermitage no. 11152 may also be a part of this series³³.

There are a relatively small number of tapestry woven likenesses in other collections of equal equality and of comparable style to this example. A few many have had a funerary character, or at least are representation of personages in standard Coptic or late antique dress. The Brooklyn textile with its representation of an unclothed female wearing earring and a pendant at the neck belongs to the second group, may be from the same workshop or center, it is common in late antique and Sasanian art. In this particular form, it characterizes the group of tapestry representations of deities with which the Brooklyn textile must be associated. This piece measures 19.7x21 cm, from unknown provenance, purchased by Charles (Fig.17c)³⁴.

II.a.4: Simple rows of hearts on textile:

Doc.18

Description: Among Du Bourguet collection preserved in the Louvre Museum C 65, is a linen and wool band tapestry decorated with heart shapes, with a series of violet leaves in the form of hearts holding each other, this piece dates to 6th century³⁵.

Doc.19

Description: Fragment of fabric with two-tone inserts-stripes. The stripes took the form of a vertical "garland" of heart-shaped petals, were a part of two fully preserved children's tunics with claves and sleeve stripes in the form of heart-shaped petals arranged in a row like a garland, they are among the collections of the Louvre. The petals are purple, similar ornaments are possibly a highly schematized version of woven from rose petal garlands, which are featured on Coptic curtains³⁶.

Doc.20

Description: Two of the earliest textile pieces that are decorated with heart shaped rows, according to Forrer returns to be Egyptian-Roman work (1st to 2nd C. AD?), is a linen piece decorated with a linen tapestry band adorned with purple-blue wool tapestry, embellished with linen threads, Measures 0m02 H., 0m015 W., Purchased from Canon Bock, at Aix-la-Chapelle Museum, from the Akhmim excavations, reproduced by Forrer with the indication: First or Second period, exhibited at the Museum of Grenoble, without label (Fig.20)³⁷.

Doc.21a, b:

Description: Two pieces of linen from the Akhmyn excavations, purchased from Canon Bock, at Aix-la-Chapelle, the first piece is decorated with embroidery of pink,

³¹ Pfister, *Tissus Coptes*, pl. 21.

³² ماري هيلين روتشوفسكايا, "أوجه الفن القبطي", ص ١٥٢.

³³ Thompson, *Coptic Textiles in the Brooklyn Museum*, P.28, 29, no.9, acc.no.57.41.

³⁴ Thompson, *Coptic Textiles*, p.28, no.9, acc.no.57.41.

³⁵ Du Bourguet, *Musée National du Louvre*, c65, p.111.

³⁶ Lechitskaya, O., *Coptic Textiles*, Moscow, 2010, p.128.

³⁷ Errera, I., *Collection D'Anciennes Etoffes Egyptiennes*, Bruxelles, 1916, p.10, 11 no.30.

green wool and black, Egyptian-Byzantian-Arab work (9th to 11th C.?)³⁸. While the second piece is decorated with a tapestry band of green wool adorned with yellow, blue, red, and ecru linen thread, dates to Egyptian-Byzantine 10th /11th century (Fig.21)³⁹.

Doc.22

Description: Red silk twill decorated with row of different heart sizes in white, green and yellow silk Bought from Baron in Paris, was among the collection given by I. Errera, from the Akhmyn excavations Egyptian-Byzantine work (7th to 8th century?). Also, a similar fabric, with an inscription, with the indication: Akhmim (VI-VII c.), bears the name of Marwân I, caliph of Egypt (64 H., 686 A.D.) or that of Marwân II (2), caliph of Egypt (132 H./ 750 A.D). This fabric is exhibited at the Museum of South-Kensington No. 1314-1888 (Fig.22)⁴⁰.

II.a.5: Scattered hearts: the scattered hearts was a style of decoration that appeared in Coptic art, in which a number of hearts are scattered randomly or according to geometrical distribution on the piece of textile.

Doc.23

Description: Piece of linen decorated with wool and red linen in stem stitch, From Egypt, (Byzantine-Arabic) IX-XI Century, Purchased from Baron, in Paris, Given by I. Errera⁴¹.

Doc.24

Description: Fragment of fabric with twelve multicolored inserts in the form of stylized petals "scattered" Egypt. Probably VI–VII centuries⁴². The pattern on this fabric is highly stylized, which allows it to be dated to a later time, this piece exhibited in Museum of Emperor Friedrich. early Christian and Byzantine assembly Published for the first time⁴³.

Similar ornaments adorned curtains and shawls woven in Antinous, according to Du Bourguet possibly this fragment also comes from there E.g., among Du Bourguet collection no. E117, dates to 7th century⁴⁴. Also, from the collection of Errera no. 129, 132, dates to 4th-6th century from Antinoe⁴⁵, piece no 4058, 4059 dates to 4th/5th century, preserved in the Coptic Museum⁴⁶.

³⁸ Errera, *Collection D'Anciennes Etoffes*, p.161, no. 377.

³⁹ Errera, *Collection D'Anciennes Etoffes*, no. 386.

⁴⁰ Errera, *Collection D'Anciennes Etoffes*, p.146, no. 337.

⁴¹ Errera, *Collection D'Anciennes Etoffes*, no. 375.

⁴² Lechitskaya, O., *Coptic Textiles*, Moscow, p. 158, no. 71.

⁴³ Lechitskaya, *Coptic Textiles*, Moscow, p. 158, no. 71.

⁴⁴ Du Bourguet, *Musée National du Louvre*, p. 232.

⁴⁵ Essen, V., *Koptische Kunst Christentum am Nil*, Gemeinnütziger Verein Villa Hügel, 1963, p. 57-60, no. 129, 132.

⁴⁶ حشمت مسيحة جرجس, تاريخ النسيج القديم و طرق زخرفته, موسوعة من تراث القبط, المجلد الثالث, ص ٣٧١.

II.a.6: One heart as a decorative motive on textile:

Doc.25

Description: Piece of textile Framed by a red line, its main decorative motive is a nimble male bust (probably a saint), with curly hair, and darkly shadowed eyes, on his right side, lower his face, is a heart on a blue background. The realistic conception is still reminiscent of late mummy portraits. This piece is made of wool and linen, measures H. 18 cm, W. 14 cm, dates to 4th-5th century, came from Akhmim, was among the collection of Forrer 1890⁴⁷.

II.a.7: Patterns enclosing hearts: a style of decoration that was repeated in art especially on textile and wall paintings, in which reticles or net patterns are enclosing heart shapes.

Doc.26

Description: Piece of natural colored semi-silk fabric, patterned with hearts in reticle; the warp is twisted, woven in linen thread and the weft is wool, silk thread forming the light base. This piece dates to 5th/6th century, came from Akhmim, among Forrer's collection (Fig.26)⁴⁸.

Doc.27

Description: Red twill silk decorated with beige twill silk (Heavy silk fabric) decorated with net patterns enclosing hearts: the chain consists of linen thread wrapped in silk, returns to Byzantine 7th century⁴⁹. According to I. Errera it dates to 9th/11th century, bought from Baron, in Paris, came from Akhmim, and added "This fabric is reproduced by Forrer with the indication: Byzantine (7th century), without attribution, on a tenth-century medallion, from the Pala of gold of Venice, there is a rider whose garment is adorned with designs similar to this fabric. According to Lessing "this sample is Byzantine from Syria or Alexandria (5th -7th c.)"⁵⁰ (Fig.27a). A very close to be identical piece to that one with the same heart shapes enclosed in patterns, is an Egyptian silk fabric, dates to 6th -7th century, is among the collection of Kaiser Friedrich Museum Berlin⁵¹, but the only difference is the ornamentation decorating the separation between them (Fig.27b).

Also, from Forrer's collection is a portion of a shoulder-band was a part of a silk tunic woven with a diaper of lozenges outlined by curved foliated stems, with star forms at the intersections. Within each lozenge is a large striped heart-shaped petal. This piece

⁴⁷ Essen, V., *Koptische Kunst*, no. 332; Lowrie, W., *Christian Art and Archaeology*, fig.179;

عزت زكي حامد قادوي و محمد عبد الفتاح. الآثار و الفنون القبطية. شكل ٢٣٢؛ رأفت عبد الحميد و طارق منصور. مصر في العصر البيزنطي ٢٨٤-٦٤١ م. شكل ٢؛ عزت زكي حامد قادوس و محمد عبد الفتاح السيد، الآثار القبطية و البيزنطية، شكل ١٥٩..

⁴⁸ Forrer, R., *Römische und Byzantinische Seiden-Textilien aus dem Gräber-felde von Achmim-Panopolis, Strassburg*, 1891, pl. VIII.3.

⁴⁹ Forrer, R., *Römische und Byzantinische Seiden-Textilien*, pl.X

⁵⁰ Errera, *Collection D'Anciennes Etoffes*, p. 161, no. 376.

⁵¹ Cluck, H., *Die Christliche Kunst des Ostens*, Berlin, 1923, p. 34

measures 8 in. by 4 in., dates to 6th-7th century, site unrecorded, given by Robert Taylor, Esq., in 1900. Cf. Forrer, *Seiden-Textilien*, (Fig.27c)⁵².

The style of patterns enclosing hearts or heart shaped leaves didn't limit on textiles, but also appeared painted on walls E.g, on a wall from the monastery of St. Jeremiah, Saqqara is an elaborate pattern decoration in which the lozenges are red, with green leaves in the center. The curtain pattern below is also in red line with green for the leaf motives. On the west side is a similar curtain pattern, now appearing white against a drab ground, but the color was once red. Above is a lozenge pattern of pairs of yellow lines with red between, the lozenges filled with single heart-shaped leaves of bright green (Fig.27d)⁵³.

III- Painted heart shapes decorations

III.a: Painted on plaster:

Doc.28

Description: Colored plaster statue for a lady sitting on a chair with wooden legs, having wide black eyes, brown hair, and pink colored skin. Wearing a long white tunic with an ornamented *Clavi*, her tunic is ornamented by two big pink hearts on its knees and remains for more pink hearts on the upper part and on the arms of the tunic. Her hair is surrounded by a striped role in black and pink, wearing a simple pink shoe in her legs. This piece is measuring 18.1x 7.5 cm, dates to 395 / 641(?) (Byzantine period), found in one of the Christian tombs in Antinoé, discovered in 1901-1902 now preserved in Louvre Museum, department of Egyptian Antiquities E 12429, among the collection of A.Gayet (Fig.28)⁵⁴.

III.b: Heart shapes decorated on walls:

Doc.29

Description: The heart-shaped decorations first appeared on the walls during the early Byzantine period, as discovered in El Bagawat in Kharga oasis, specifically in chapel 210 among plant decorations in the chapel, particularly with vine and vine leaves⁵⁵, which appears in some decorations to be a modified appearance for the vine leaves, as well as one can put into consideration its reference to love due to the presence of the god of love in the same scene (Fig.29)⁵⁶.

⁵² Kendrick, *Victoria and Albert Museum*, Vol III, pl. x, no. 849.

⁵³ Quibell, J., *Excavations at Saqqara*, 1908, p. 68, pl. lvii.4.

⁵⁴ Rutschowskaya, M., *Tissus Coptes*, Paris, Adam Biro, 1990, p. 58;

<https://collections.louvre.fr/en/ark:/53355/cl010044340>

⁵⁵ Fakhry, A., *the Necropolis of El Bagawat in Kharga Oasis*, Cairo, 1951, p. 96, pl. viii, fig. 79-83; Strzygowski, J., *Origin of Christian Church Art New Facts and Principles of Research*, trans by Dalton, O., and Braunholtz, H., Oxford at the Clarendon Press, 1923, p.137, fig. 43. احمد فخري, الصحراء المصرية جبانة البجوات, لوحة ٨, شكل ٧٩-٨٢.

⁵⁶ احمد فخري, الصحراء المصرية جبانة البجوات, شكل ٨٣, ص ١٣٢.

Doc.30

Description: From Bawit, a unique painting of continuous heart shapes decorating a frieze of a niche found in the east wall of chapel no. VIII, dates to 6th century (Fig.30)⁵⁷.

III.c: Heart shapes painted on wood**Doc.31a, b**

Description: Two pieces of painted wood, decorated with scattered large hearts in the four corners of the two wooden pieces. while the main decoration represents a man's head with a head cover surrounded by a frame, these pieces dates to Sixth century, unknown provenance preserved in the Coptic Museum no. 794, 7260 (Fig. 31a, b)⁵⁸.

III.d; Heart shapes painted on pottery**Doc. 32**

Description: Pottery jar with wide upper opening, used for keeping grains, decorated with birds, plants, fish, and geometrical decorations and a peacock in front of heart shaped decorations on a lotus flower, measures 23x19 cm, dates to 5th/6th century, preserved in Alexandria Library Museum no. 10272 (Fig. 32a)⁵⁹. According to G. Hermina the heart shaped decorations continued in appearance during the Islamic period (Fig. 32b).

Analysis:

There are many interpretations of historians about the origin of the heart shapes appearance in the Coptic art and its symbolism as will be shown.

- According to O. Lechitskaya, the Early examples of the use of the schematized motif of the heart-shaped petals can be found in the Palmyra sculpture of the 1st-3rd centuries. and added that the heart-shaped motif was borrowed from the silks found in Antioch and is an element of the Sasanian decor for the symbolism of the garland⁶⁰.
- Added that, the Heart-shaped flowers (petals) are found on Coptic fabrics as independent motifs and in the form of a flower garland, often found on the borders of inserts (see cat. 59, 131, 146, 170). However, it has been widely used in late antique art and are widely represented in the monuments not only of Persia and Egypt, but also Syria, Rome, and other regions. In Coptic textiles, the type of heart-shaped tricolor flower was especially popular on a short stem with green sepals. This kind of motive is often found in Syrian mosaics and is more characteristic of Mediterranean art than Middle East region The heart-shaped

⁵⁷ Clédât,J.,“Le Monastère et la Nécropole de Baouit”, *MIFA O* , 2eme tome, Le Caire, 1904, pl. XXX.

⁵⁸ جمال هيرمينا, تصوير المناظر الدينية و الرمزية في الفن القبطي, رسالة دكتوراة, ٢٠١٠, ص ٦٦٨, ٦٦٩.

⁵⁹ جمال هيرمينا, تصوير المناظر الدينية و الرمزية, ص٧٩.

⁶⁰ Lechitskaya, O., *Coptic Textiles*, Moscow, 2010, p.128, 129.

flowers are possibly a stylized representation of a rose. or, according to some scholars, lotus⁶¹.

- Furthermore, added that Ornament of miniature heart-shaped motifs "scattered", forming stripe, was especially popular around 600 and continued to be used at a later time. Early examples of such an ornament are known from textiles found in the Chalabiya (Zenobia), most of them date back to around 6101; a similar fabric dating back to the first quarter of the 7th century comes from En Bokek on the Dead Sea. Later bands with similar ornament, kept in Berlin State Museums. Museum of Emperor Friedrich (Fig.33)⁶².
- The placement of the heart shaped petals "scattered" is a variant of the floral ornament borrowed from the Sasanian-Syrian repertoire of motifs. This connection is indicated in the Syrian floor mosaics of the second quarter of the 5th century in Phoenix houses and Fourchette in Antioch (Daphne). In mosaics, heart-shaped petals still retain their real outlines. In textiles, their pattern is distinguished by varying degrees of stylization. The earliest examples date back to the 4th-5th centuries⁶³.
- W. Lowrie thought that "the hearts and the diamond heart shapes with the lozenge, the trefoil, the leaf, and spades were among the more common designs which were to become so popular in 10th century Byzantine stuffs, they were also on the textiles used in Western Europe after the Crusades. And added that, these figures had, no special point of contact with Christian symbolism, but they were so commonly used in the Sixth Century that a combination of them would have seemed by no means out of place in ecclesiastical embroidery. It helped the case somewhat that at about the same time (Fifth Century) silk embroidery became common"⁶⁴.
- According to G. Gabra "the friezes of heart shaped ivy leaves with inserted beads bordering the archivolt's outer edge is Greek in origin and occurs frequently in Coptic textile design as well as relief"⁶⁵.
- According to A.F. Kendrick "The rose petals deserve notice; they are freely used as diapers developing ultimately into the familiar "heart shaped leaf" borders"⁶⁶.
- S. Hall said that the heart symbolism is natural or conventional form when pierced by an arrow, signifies to piety and love. By outward forms early christians were inspired with feelings of devotion and love⁶⁷.
- Clement, C., added that in Coptic art the Flaming Heart is symbolical of fervent piety and spiritual love⁶⁸, and considered an emblem of divine love, given to St.

⁶¹ Lechitskaya, *Coptic Textiles*, p. 162, fig. 74.

⁶² Lechitskaya, *Coptic Textiles*, fig.76, p.164, 165.

⁶³ Lechitskaya, *Coptic Textiles*, p. 158, no. 71.

⁶⁴ Lowrie, W., *Christian Art and Archaeology*, p.373, 374.

⁶⁵ Gabra, G., Krauss, M., *the Treasures of Coptic Art in the Coptic Museum and Churches of Old Cairo*, the American University in Cairo Press, Cairo, 2006, no. 23.

⁶⁶ Kendrick, A., *Catalogue of Textiles*, Vol II, p. 2.

⁶⁷ Hall, A.,S., *A Glossary of Important Symbols in Their Hebrew, Pagan and Christian Form*, 1912, P. 92.

Augustine. The heart crowned with thorns belongs to St. Francis de Sales. The heart inscribed with I. H. S. is given to Jesuit saints, to St. Teresa, St. Bridget of Sweden, and St. Maria Maddalena de' Pazzi⁶⁹.

- Fr Tadrous Malaty thought that the heart topped with cross  was at first on houses of Egypt and became the symbol of the adoration of the sacred heart in the catholic church⁷⁰.
- Heart shaped leaves, blossoms, petals, heart-shaped floral forms all are repeated on many pieces of textile, there are many examples preserved in Victoria and albert museum beside those mentioned through the research as will be shown in the table.1:

Triple border of heart shaped floral forms	Nos. no. 725, 726.
Heart shaped ornaments	No. 214, 226, 231, 252.
heart-shaped blossoms	Nos. 62, 781, 782, 783, 822, 825, 826, 454.
heart shaped floral forms	No. 802, 810, 820, 427, 501.
Scattered hearts between decorations	No. 830.
Heart shaped leaves	No. 174, 448, 479, 489
Heart shaped petal	426, 455, 507

- The Copts tendency towards modification, led them use different shapes to serve their modified elements, for example they used heart shapes in forming **four petal flowers** as the four petal Heart shaped flower leaves forming the whole flower was among the familiar styles for representing the roses, repeated on many pieces (Fig.34a)⁷¹. Moreover, it can be said that it was used in serving the new religion as the four petal flowers are arranged together to form cross (Fig.34b)⁷². The **wreath** appeared in many cases as if it formed of a number of hearts (Fig. 35).
- The heart shaped decoration continued during the late Byzantine Period (Fig.36 a, b, c).

Conclusion

- From the study and examining many pieces of artifact, it is concluded that the heart shaped decoration is not purely Egyptian in origin, but it is most common to be appeared under the influence of both local pictorial tradition and the traditions of Byzantium and Western Asia, primarily Syria and Sasanian Iran, where it is

⁶⁸ Clement, C., *A Handbook of Christian Symbols and Stories of the Saints*, First ed., Baite and Guild Company, Boston, 1912, p.6.

⁶⁹ Clement, *Christian Symbols*, p.27.

⁷⁰ Johannes T., *The Cross as Symbol and Ornament*, Philadelphia 1961, p.60; Malaty, T., *The Church House of God*, p.313, fig. 57.

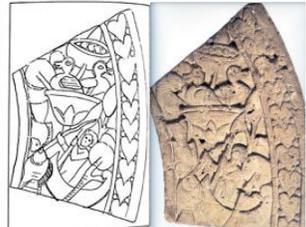
⁷¹ Stauffer, A., *Textiles of Late Antiquity*, p. 32, fig.9.

⁷² Du Bourguet, *Musée National du Louvre*, p. 181, no. D 163, 164.

represented in decorative reliefs, wall paintings and, most importantly, in textiles. Among various compositions on fabrics.

- The Sassanian origin as many pieces were found having the same decoration for example the simple row of hearts (Fig.37), also the alternating green and red roundel borders (Fig.38), and the Syrian origin appeared especially with the heart shaped flowers bordering the textile medallions (Fig.39a, b).
- The heart shaped decorations had no specific symbolism in Coptic art but from the study it can be said that it was only used as a decorative element.
- The Coptic art is the art of publicity effected by all surrounding arts and affected in the followed art.

Catalogue

 <p>Fig.1: Limestone segment, preserved in the Coptic Museum no. 8002. After: Badawy, <i>Coptic Art and Archeology</i>, fig. 3.27; Gabra, <i>Treasures of Coptic Art</i>, no. 23.</p>	 <p>Fig.2: Fragmentary archivolt, preserved in Louvre Museum no. E.17083. بعد: ماري هيلين روتشوفسكايا, "أوجه الفن القبطي", ص ١٦٦, رقم ١٦٩.</p>
 <p>Fig.3a, b: Two limestone <i>Stelea</i>, surrounded by a frieze of heart patterns with beads, preserved in the Coptic Museum no. 8676, and Museo D' Alessandria 13714. After: Strzygowski, <i>Catalogue General</i>, pl. XLVIII, p.139; De Villard, <i>La Sculptura Ad Ahnas</i>, fig. 56.</p>	 <p>Fig.4: Niche from Ahnas, surrounded by heart shapes and beads, ME.17.11.20.3. After: De Villard, <i>La Sculptura Ad Ahnas</i>, fig. 3</p>
 <p>Fig.5: Limestone niche pediment, preserved in the Coptic Museum 7024. After: Torok, L., <i>Transfiguration of Hellenism</i>, p. 213, fig. 69.</p>	 <p>Fig.6: Limestone funerary stela, decorated with heart shapes. After: Wessel, <i>Coptic Art</i>, p. 102, pl. 81.</p>

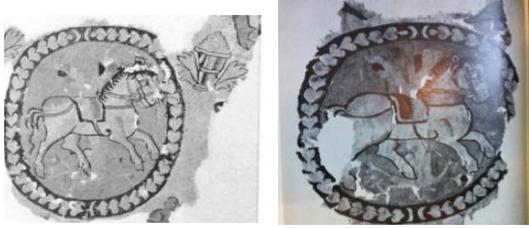
 <p>Fig.7: Fragment of marble frieze, preserved in the Coptic Museum 7023. After: Torok, <i>Transfiguration of Hellenism</i>, fig. 59.</p>	 <p>Fig. 8: Small capital with a big heart shape in its upper middle part. After: Strzygowski, <i>Catalogue General</i>, p.82, abb 7360.</p>
 <p>Fig.9 a, b: Roundels saddled representing horses, surrounding with a border of continuous heart shapes. After: <i>Pagan and Christian Egypt</i>, no. 240; Essen, <i>Koptische Kunst</i>, no. 367, p. 343.</p>	 <p>Fig. 10: Wool fragment decorated with little roundels for winged horses with hearts scattered between the medallions. After: Volbach, W., <i>Early Decorative Textiles</i>, p.60, 61, no. 27.</p>
 <p>Fig.11: Silk embroidered roundel, with heart shaped leaf border. After: <i>Pagan and Christian Egypt</i>, p.72, no. 227.</p>	 <p>Fig. 12.: Medallion in tapestry, representing the Virgin and Christ with an angel, with unique heart shaped border, Akhmim, dates probably to 7th century. After: Lowrie, <i>Christian Art and Archaeology</i>, 1901, p.373, 374, fig. 172.</p>
 <p>Fig.13: piece of textile no. 777, preserved in Victoria and Albert Museum showing Annunciation scene, with hearts decorating its border. after:http://collections.vam.ac.uk/item/O93162/roundel-unknown/</p>	 <p>Fig.14: Portion of a Roundel representing the Last Supper, surrounded by a border of heart-shaped flowers and rosettes. After: Kendrick, <i>Victoria and Albert Museum</i>, Vol III, p. 57, no. 778, pl. XVI.</p>



Fig.15: Pendent roundel, surrounded by a border of heart-shaped flowers and rosettes.
After: Kendrick, *Victoria and Albert Museum*, Vol III, no. 779, pl. XVI.



Fig.16: Linen roundel, with a border of heart-shaped flowers.
After: Kendrick, *Victoria and Albert Museum*, Vol III, p. 58, no. 780, pl. XVIII.



Fig.17a,b,c: Square textile pieces with overlapping green and red colored hearts decorating its borders..
بعد: الفن القبطي, ٢٠٠٠ عام ص ١٥٢, شكل ١٤٢ أ, ب.
Thompson, *Coptic Textiles*, p.28, no.9, acc.no.57.41



Fig. 18: linen and wool band tapestry, decorated with a series of heart shapes
After: Du Bourguet, *Musée National du Louvre*, c65, p.111.



Fig.19: Fragment of fabric with two-tone inserts-stripes, made in the form of a vertical heart-shaped petals.
After: Lechitskaya, *Coptic Textiles*, p.128, 129, Fig.51.

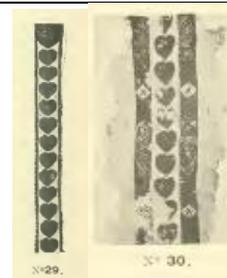


Fig.20a, b: textile pieces decorated with heart shaped rows, exhibited at the Museum of Grenoble.
After: Errera, I., *Collection D'Anciennes Etoffes Egyptiennes*, p.10, 11, no.29,30.



Fig.21a,b: Two pieces of linen from the Akhmim decorated with hearts.
After: Errera, *Collection D'Anciennes Etoffes*, no. 377, 386.

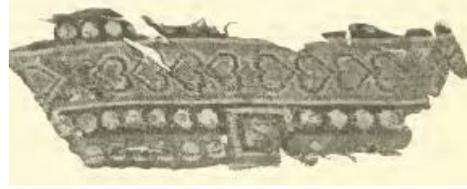


Fig.22: Red silk twill, decorated with rows of different heart sizes.
After: Errera, *Collection D'Anciennes Etoffes*, p.146, no. 337.



Fig. 23: Piece of linen, decorated with scattered hearts.
After: Errera, *Collection D'Anciennes Etoffes*, no. 375.



Fig.24: Fragment of fabric with twelve multicolored heart inserts.
After: Lechitskaya, *Coptic Textiles*, p.158, no71.



Fig. 25: Piece of textile, dates to 4th-5th c., from Achmim, among the collection of Forrer 1890.
After: Essen, V., *Koptische Kunst*, no. 332.



Fig.26: Semi-silk fabric, patterned with hearts in reticles.
After: Forrer, R., *Römische und Byzantinische Seiden-Textilien*, fig VIII.3.



Fig.27a: Heavy silk fabric with net pattern, enclosing heart shapes.
After: Forrer, R., *Römische und Byzantinische Seiden-Textilien*, pl.X; Errera, I., *Collection D'Anciennes Etoffes*, p. 161, no. 376.

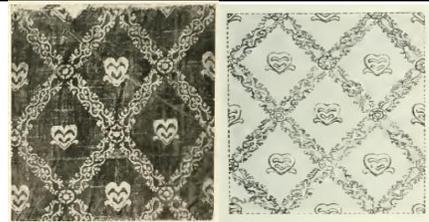


Fig.27b, c: Egyptian silk fabric with net pattern 6th-7th century, Berlin, Kaiser Friedrich Museum; Shoulder-band decorated by patterns enclosing hearts, 6th-7th century.
After: Cluck, *Die Christliche Kunst*, p. 34; Kendrick, *Victoria and Albert Museum*, Vol III, pl. x, no. 849.

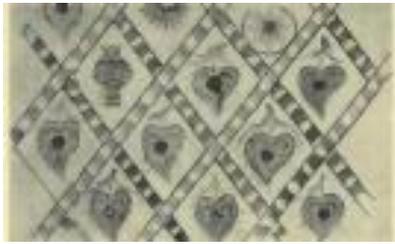


Fig.27d: Patterns enclosing heart shaped leaves, from the monastery of St. Jeremiah.

After: Quibell J., *Excavations at Saqqara*, 1908, p. 68, pl. LVII.4.



Fig. 28: Colored plaster statue for a lady wearing a tunic with an ornamented *Clavi*, with two pink hearts on her knees.

After:

<https://collections.louvre.fr/en/ark:/53355/cl010044340>.

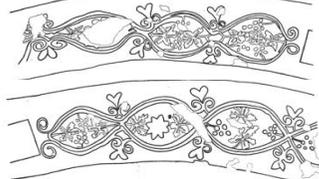
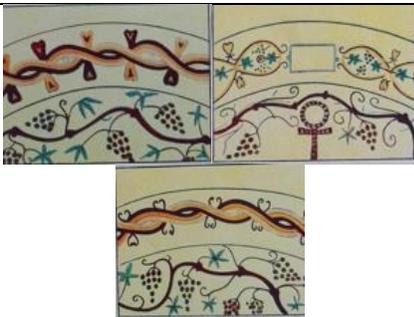


Fig. 29a, b, c: Different examples for heart shape decorations from different chapels in El Bagawat.

After; Fakhry, A., *the Necropolos of El Bagawat*, p. 96, pl.viii, fig. 79-83.



Fig.30: heart shapes decorating a niche in the east wall, chapel no. VIII, in Bawit.

After: Lechitskaya, *Coptic Textiles*, p.128, 129; Clédat, J., “Le Monastère et la Nécropole de Baouit”, 1904, pl. XXX



Fig.31a, b: Two pieces of painted wood, decorated with heart shapes in the corners, preserved in the Coptic Museum no. 794, 7260.

بعد: جمال هيرمينيا, تصوير المناظر الدينية و الرمزية في الفن القبطي, ص ٦٦٨, ٦٦٩.



Fig. 32a: Pottery vessel decorated with birds, plants, fish, geometrical decorations and a peacock in front of heart shaped decorations. بعد: جمال هيرمينيا, تصوير المناظر الدينية و الرمزية في الفن القبطي, ص ٧٩.



Fig. 32b: Vessel decorated with hearts related to the Fatimid period, preserved in Victoria and Albert Museum.

After: Contadini, A., *Fatimid Art at the Victoria & Albert Museum*, V&A Publications, London, 1998, p.86, plate 35; جمال هيرمينيا, تصوير المناظر الدينية و الرمزية, ص ٧٩, ٨٠.



Fig. 33: Fragment of fabric with a strip consisting of three rows of heart-shaped petals, Egypt, 7th-8th century. After: Lechitskaya, *Coptic Textiles*, fig. 76.



Fig.34a: Square tapestry representing the goddess Ge, holding garland, on which the heart shaped flower leaves were represented, from Akhmim, 4th-5th century, was a gift of George F. Baker 1890. After: Stauffer, *Textiles of Late Antiquity*, p. 32, fig.9.

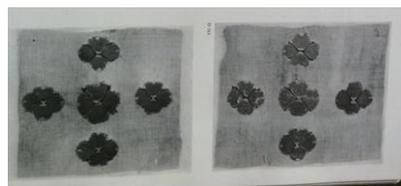


Fig.34b: Canvas to which were recently added five flowers, with heart shape leaves arranged to form a cross. After: Du Bourguet, *Musée National du Louvre*, p. 181, no. D 163, 164.



Fig.35: Wreath in the form of continuous hearts, on a small memorial stone carved with a looped cross, date to 5th-6th century, B.M. 1812.
After: Badawy, *Coptic Art and Archeology*, p.220, 3.214



Fig.36a: Fragment of a multicolored square inserts, decorated by heart-shaped motifs, 7th-9th century, Egypt, Berlin State Museums (Museum of Emperor Friedrich).
After: Lechitskaya, *Coptic Textiles*, p.160, Fig. 72



Fig. 36b: Fragment of a multicolored insert-stripe with a piece of fabric in heart-shaped, 7th-8th century, Berlin State Museums (Museum of Emperor Friedrich).
After: Lechitskaya, *Coptic Textiles*, p. 170, fig.79.



Fig. 36c: multicolor insert-stripe one heart-shaped motif framed by acanthus leaves, between them two heart-shaped motifs. Along the edges of the insert are borders with a garland of heart-shaped petals. Egypt. 7th-9th century.
After: Lechitskaya, *Coptic Textiles*, p.172,173, fig.81



Fig.37: Fragment of a reliquary cloth, from Iran, dates to 3rd-4th century, Aachen Cathedral treasure, decorated with pairs of peacocks with a nimbus between them is a pillar decorated with heart shapes, close in style to Antinoe silks.
After: Volbach, *Early Decorative Textiles*, p.51, 52, no.22.



Fig.38: Piece of Persian textile, dates to 6th-7th century, preserved in Museo Acro, Vatican. Its main decorative motive is a *nimbed* cock inside a medallion decorated green and red hearts. suggests that the material was woven in Persia a little after the Sasanian period.
After: Volbach, W., *Early Decorative Textiles*, p. 52, no. 24



Fig.39a,b: Silk medallions from Syria, 7th /8th century, with heart shaped flowers on its borders.

After: Volbach, *Early Decorative Textile*, p.109, 110, 111, 115, no.50, 51.

Bibliography:

- **Badawy, A.**, *L'art Copte les Influences Egyptiennes*, Le Caire, 1949.
- -----, *Coptic Art and Archeology, the Art of the Christian Egyptians from the Late Antique to Middle Ages*, Mit Press, Cambridge, Massaclusette, 1978.
- **Cluck, H.**, *Die Christliche Kunst des Ostens*, Berlin, 1923.
- **Clement, C.**, *A Handbook of Christian Symbols and Stories of the Saints*, First ed., Baite and Guild Company, Boston, 1912.
- **Contadini, A.**, *Fatimid Art at the Victoria & Albert Museum*, V&A Publications, London, 1998.
- **Dalton, O.** and **Braunholtz, H.**, The Clarendon Press, Oxford, 1923.
- **Duthuit, G.**, *La Sculpture Copte*, Paris, 1931.
- **De Villard, M.**, *La Sculptura Ad Ahnas*, Milano, 1923.
- **Du Bourguet, L'Art dans Le Monde**, Paris, 1968.
- -----, A., *Kunst der welt Die Kopten*, Germany, 1967.
- -----, *Musée National du Louvre Catalogues des Etoffes Coptes*, Vol I, Paris, 1964.
- **Errera, I.**, *Collection D'Anciennes Etoffes Egyptiennes*, Bruxelles, 1916.
- **Essen, V.**, *Koptische Kunst Christentum am Nil*, Gemeinnütziger Verein Villa Hügel, 1963.
- **Fakhry, A.**, *The Necropolis of El Bagawat in Kharga Oasis*, Cairo, 1951.
- **Forrer, R.**, *Römische und Byzantinische Seiden-Textilien aus dem Gräber-felde von Achmim-Panopolis*, Strassburg, 1891.
- **Gabra, G.**, *Coptic Civilization Two Thousand Years of Christianity in Egypt*, the American University in Cairo Press, Cairo, 2014.
- -----, **Krauss, M.**, *the Treasures of Coptic Art in the Coptic Museum and Churches of Old Cairo*, the American University in Cairo Press, Cairo, 2006.
- **Hall, A.**, *A Glossary of Important Symbols in Their Hebrew, Pagan and Christian Form*, Bates and Guild, Boston, 1912.
- **Habib, R.**, *The Contribution of Ancient Egypt in Coptic Art*, Mahaba Bookshop, Cairo, N.d.

- *Pagan and Christian Egypt Egyptian Art from the First to the Tenth Century A.D., Exhibited in the Brooklyn Museum by the Department of Ancient Art Jan23-March 9, Brooklyn Institute of Arts and Science, 1941.*
- **Johannes T.**, *The Cross as Symbol and Ornament*, Philadelphia, 1961.
- **Kendrick, A.F.**, *Victoria and Albert Museum, Catalogue of Textiles from the Burying Grounds in Egypt, Graeco-Roman Period*, Vol I, London, 1920.
- -----, *Victoria and Albert Museum, Catalogue of Textiles from the Burying Grounds in Egypt, Period of Transition and of Christian Emblems*, Vol II, London, 1921.
- -----, *Victoria and Albert Museum, Catalogue of Textiles from the Burying Grounds in Egypt, Coptic Period*, Vol III, London, 1922.
- **Lane, A.**, *Early Islamic Pottery*, Faber and Faber, London, 1947.
- **Lowrie, W.**, *Christian Art and Archaeology*, London, the Macmillan Company, 1901.
- **Lechitskaya, O.**, *Coptic Textiles*, Moscow, 2010.
- **Pfister, R.**, *Tissus Coptes du Musee du Louvre*, Paris, 1932.
- **Quibell, J.E.**, *Excavations at Saqqara*, Le Caire, 1908.
- **Rutschowskaya, M.**, *Tissus Coptes*, Adam Biro, Paris, 1990.
- **Strzygowski, J.**, *Catalogue General des antiquités Égyptiennes du Musée du Caire, Koptische Kunst*, Vienne, 1904.
- -----, *Origin of Christian Church Art New Facts and Principles of Research*, Trans by
- **Selim, N.**, *Coptic Art Sculpture-Architecture Vol II*, Lehnert & Landrock, Cairo, 1989.
- **Stauffer, A.**, *Textiles of Late Antiquity*, The Metropolitan Museum of Art, New York, 1995.
- **Torok, L.**, *Transfiguration of Hellenism Aspects of Late Antique Art in Egypt AD 250-700*, Boston, 2005.
- **Thompson, D.**, *Coptic Textiles in the Brooklyn Museum*, The Brooklyn Museum, New York, 1971.
- **Volbach, W.**, *Early Decorative Textiles*, 1st edition, Paul Hamlyn, Colour Library of Art, 1969.
- **Wessel, K.**, *Coptic Art*, McGraw Hill Book Company, New York, 1965.

المراجع العربية و المعربة:

- احمد فخري, جبانة البجوات في الواحة الخارجة، هيئة الآثار المصرية، القاهرة، ١٩٨٩.
- جمال هيرمينيا, تصوير المناظر الدينية و الرمزية في الفن القبطي, رسالة دكتوراة, القاهرة, ٢٠١٠.
- حشمت مسيحة جرجس, "اهم الصناعات القبطية بالمتحف القبطي", موسوعة من تراث القبط, المجلد الثالث, القاهرة, ٢٠٠٤.
- -----, "تاريخ النسيج القديم و طرق زخرفته", موسوعة من تراث القبط, المجلد الثالث, القاهرة, ٢٠٠٤.
- رأفت عبد الحميد و طارق منصور, مصر في العصر البيزنطي ٢٨٤-٦٤١ م, دار مصر العربية, القاهرة, ٢٠٠١.
- عزت زكي حامد قادوس و محمد عبد الفتاح السيد, الآثار القبطية و البيزنطية, الإسكندرية, ٢٠٠٢.
- الإسكندرية, ٢٠٠٠. -عزت زكي حامد قادوس, الآثار والفنون القبطية, دار المعرفة الجامعية,-

- ماري هيلين روتشوفسكايا, " أوجه الفن القبطي", الفن القبطي ٢٠٠٠ عام من المسيحية في مصر, الهيئة المصرية العامة للكتاب, القاهرة, ٢٠٠٨.

Net sites:

<https://collections.louvre.fr/en/ark:/53355/c1010044340> (22/6/2022)



**مجلة اتحاد الجامعات العربية للسياحة والضيافة
(JAAUTH)**

الموقع الإلكتروني: <http://jaauth.journals.ekb.eg/>



زخرفة شكل القلب في الفن القبطي

سارة ماهر حليم

قسم الارشاد السياحي - كلية السياحة والفنادق - جامعة قناة السويس

معلومات المقالة

الكلمات المفتاحية

أشكال القلوب؛ الفن القبطي؛ العصر البيزنطي.

المخلص

يعتبر الطابع الزخرفي من السمات الرئيسية للفن المصري بشكل عام، وعلى مر العصور تمت إضافة سمات وخصائص زخرفية جديدة إليه. منذ بداية الفن القبطي، لعبت الزخارف دوراً هاماً في تحديد خصائصه بحيث استخدم الفنان القبطي مجموعة متنوعة من العناصر الزخرفية منها الهندسية، النباتية، الحيوانية، والبشرية، و قد حرصوا على مليء أي مساحة متاحة بزخارف مختلفة ذلك بجانب ميلهم إلى التحوير والرمزية. يدرس البحث الحالي أحد العناصر الزخرفية التي ظهرت منذ بداية الفن القبطي واستمرت طيلة العصور وهو الزخرفة بشكل القلب وتحويرها ورمزيتها و هذا ما سيتم مناقشته بالتفصيل من خلال البحث.

(JAAUTH)

المجلد ٢٣، العدد ٢،
(ديسمبر ٢٠٢٢)،
ص ٢٤٤ - ٢٦٦.