

Rusudan Kobakhidze (Tbilisi)

Typological Correlations of the Symbol of Wine in Byzantine Exegesis

Typological interpretation is one of the main and probably the most popular methods of Biblical hermeneutics in Byzantine and not only Byzantine exegetic literature. Typological parallelism enables us to comprehend the basic concept of the Bible – i.e. the integrity of both *Testaments*, and to view biblical imagery in eschatological terms. The *Old Testament* is related to the New as type to fulfillment, and in this its true meaning is revealed.¹ The two *Testaments* are unified by the figure of the Messiah. The basic thesis of biblical typology – that the biblical text is the incarnation of the Eternal Logos – is based on the unity of the two *Testaments*. Christ's body is the shadow and the symbol), which makes possible to cognize clues to the Eternal Logos through a form, icon and language accessible to our mind.

Schmemmann emphasizes this symbolic significance of Christ for the mankind: “(Christ) came to become the symbol of the sole truth that embraces all, the symbol that expresses all – starting with creation and ending with the fulfillment, when He will truly become “all in all”, when He will gather the whole world around Him. This means that everyone belonging to this world is potentially a vessel to be filled by Christ.”² “The Divine Word is seen as the common pillar uniting both *Testaments*.

¹ Murray R., *Symbols of The Church and Kingdom*, London, NY 1975, 69.

² Шмеман А., *Литургия, Символ и таинство*.

<http://www.rp-net.ru/book/articles/bogoslovie/sh-liturgia-simvol-tainstvo.php>.

Therefore any of the biblical deeds, images or parables can be interpreted as a prophecy, the prototype of the new Christian world, while the entire biblical space can be regarded as the manifestation of the Divine Providence. As Daniélou notes, “typology reveals analogies which are unifying thread of all, bestowing as it were the signature of God on His work, and guaranteeing the authenticity of Scripture... the similarities which are very basis of typology are intended to bring into relief the unity of the divine plan.”³

Examples of typological interpretation of the *Old Testament* are offered in the *New Testament* (the *Gospel* and the *Apostolic corpus*). Later, during the budding of Christian literature, rich and diverse examples of typological interpretation were scattered in various genres that are not exegetic proper, such as epistles, apologetic anti-Judaic treatises, sacramental catechisms, homilies, etc. However, typological exegesis did not acquire a systematic character even in the period of the development of exegetic literature; this type of interpretation remained sporadic and was combined with other hermeneutic methods, mostly, symbolic-allegorical. Therefore, it is difficult to draw a clear line between these two types of interpretations. The typological method developed into two main directions: 1. historical typology, which involves parallelism of historical events and figures and 2. sacramental typology, which basically focuses on symbolic implications including the eschatological aspect.⁴ The main concept of sacramental typology is the constant nature of sacraments (embedded and revealed in biblical stories and images), which signifies the eternity of the Divine Truth.⁵

The present article aims to determine parallels and correlations between wine as a sacramental symbolic image and the related images by employing the method of symbolic-sacramental typology. Allied methods will also be considered as hermeneutical boundaries of biblical exegetics are generally vague. Wine is a key element of Christian symbolism. It is

³ Daniélou J., *From Shadows to Reality*, London 1960, 30.

⁴ Нестерова О. Е., Типологическая экзегеза в *Tractatus Mysteriorum* Илария Пиктавийского. Раннехристианская и Византийская Экзегетика, Москва 2008, 103.

⁵ Concerning the mystical character Henry de Lubac writes: “There are symbols in the Bible, just as in other human books, but only the Bible in truth contains mysteries... So mysteries are what have both been historically done and literally narrated in both Testaments”; see de Lubac H., *Medieval Exegesis*, Edinburg 2000, 2, 89.

one of the mystical components of the Eucharist. The symbolic content of this image was held sacred in the non-Christian world as well. Wine was a symbol of divine cognition and grapevine a symbol of eternity since time immemorial. In the Middle East wine was regarded as the source of “bonfire of life”, while in Mediterranean culture it was related to post-mortem life. At Dionysian festivals wine drinking was considered as a way to approach the god, and in Orphism it was a symbol of blood sacrifice.⁶

The image of wine is profoundly described in Christian exegetics. According to this tradition, the key events of the *Old Testament*, such as the Epiphany, Eucharist and Crucifixion, were expressed through typological images. Wine, closely linked to the symbols of grapevine, blood and water, is among the most important biblical images in both *Testaments*.⁷

Wine as the Blood of Grapes

As noted above, wine, being part of the symbolic imagery of the Eucharist, is linked with the images of blood and grapevine that convey Christological implications. This complex network of symbols renders the main doctrines of Christian ideology.

The first mention of wine in the Bible is in Story of Noah. Associating Noah with Christ and seeing him as a prototype of Jesus was widely accepted in Biblical exegetics. It should be noted that the first typological interpretation of the Flood and of the construction of the Ark is attributed to Apostle Peter, who repeatedly refers to this episode provides two explanations: eschatological, as a prototype of the Last Judgment (2 Pet. 2.5 and 3, 3-10), and sacramental, as a prototype of the Epiphany) (1 Pet., 3, 18-21).⁸ Consequently, the story of planting grapevine on the postdiluvial earth can be related to the birth of the new Christian nation, as suggested by the Christological and Ecclesiological implications of the narrative.⁹

According to Ephrem the Syrian, grape is essentially inherent in humans: “From the beginning this grape was preserved in Adam, the Firstborn of all. And even though he sinned, the seed of the righteous was

⁶ Abzianidze Z., Elashvili K., *The Illustrated Encyclopedia of Symbols*, Tbilisi 2012, II, 102.

⁷ Нечерпова О. Е., 103.

⁸ *Ibid.*, 85.

⁹ Kobakhidze R., *Image of Biblical “Vine”*, *Qartvelology*, 5, 2013.

preserved by him and the blessing was preserved in Seth and all his generations. And when all flesh had corrupted its way upon the earth (Gen., 6, 12), the blessing was preserved in the *Man of Quietness*, Noah, who was found righteous and blameless in a corrupt generation.”¹⁰ Thus, the image of grapevine is associated with blessing and Noah is seen as a new Adam. It is certainly not incidental that wine was produced from the very first vintage yielded on the new earth. Ephrem the Syrian relates the pressing of grapes to the Passions and Crucifixion of Christ, while wine represents divine juice, the medicine of Life associated with the Eucharist. “The Grape was pressed and gave the medicine of Life to nations. Happy is who drunk this gentle wine.”¹¹

In *The Cave of Treasures*, the earliest apocrypha, wine drinking is associated with the crucifixion of Christ: (When Noah drank wine, the Cross of Christ was shaped as a prophetic sign “And the Lord awoke as one that sleepeth, like a mighty man grown cloyed with wine” (καὶ ἐξηγέρθη ὡς ὁ ὑπνῶν Κύριος, ὡς δυνατὸς κεκραίπαληκῶς ἐξ οἴνου) (Ps., 77, 65).”¹² Commentators mainly consider Noah’s insobriety in moral terms, however, if we follow the symbolic line of wine drinking, interpreted as ‘divine stun’ in Biblical exegesis we should consider Noah’s inebriety during the holy meal as the divine impact of the Eucharistic blood. Pseudo-Dionysius Areopagita explains drunkenness as divine ecstasy (Κατὰ ταύτην δὲ τὴν ἱερὰν τῆς εὐωχίας ἀνάπτουξιν καὶ αὐτὸς ὁ πάντων ἀγαθῶν αἴτιος θεὸς μεθύειν λέγεται διὰ τὴν ὑπερπλήρη καὶ ὑπὲρ νόησιν τῆς εὐωχίας ἧ, κυριώτερον εἰπεῖν, εὐεξίας τοῦ θεοῦ παντελῆ καὶ ἄφατον ἀμετρίαν. Ὡς γὰρ ἐφ’ ἡμῶν κατὰ τὸ χεῖρον ἢ μέθη καὶ ἀσύμμετρος ἀποπλήρωσις ἐστι καὶ νοῦ καὶ φρενῶν ἔκστασις, οὕτω κατὰ τὸ κρεῖττον ἐπὶ θεοῦ τὴν μέθην οὐκ ἄλλο τι χρῆ διανοεῖσθαι παρὰ τὴν ὑπερπλήρη κατ’ αἰτίαν προοῦσαν ἐν αὐτῷ πάντων τῶν ἀγαθῶν ἀμετρίαν).¹³

¹⁰ Murray R., 117.

¹¹ Translated by R. Murray in R. Murray, *Symbols of The Church and Kingdom*, 122.

¹² *Cave of Treasure* (ed. by Ts. Kurtsikidze and E. Kochlamazashvili), Tbilisi 2006, 93 (in Georgian).

¹³ G. Heil and A. M. Ritter, *Corpus Dionysiacum ii: Pseudo-Dionysius Areopagita. De coelesti hierarchia, de ecclesiastica hierarchia, de mystica theologia, epistulae* [Patristische Texte und Studien 36. Berlin 1991]: ep. 9, sec. 5, l. 2 (TLG).

Gregory of Nyssa calls this state divine ecstasy in his homilies on the *Song of Songs*.¹⁴ This passage can be interpreted as the prototype of the Eucharist: In my opinion, Noah drinks the holy blood of the *New Testament* (takes the fruit of the Vine planted on the new earth), which is described as a “new drink” in the gospel (“I will never again drink of this fruit of the vine until that day when I drink it new with you in my Father’s kingdom (λέγω δὲ ὑμῖν ὅτι οὐ μὴ πῖω ἄπ’ ἄρτι ἐκ τούτου τοῦ γενήματος τῆς ἀμπέλου ἕως τῆς ἡμέρας ἐκείνης ὅταν αὐτὸ πίνω μεθ’ ὑμῶν καινὸν ἐν τῇ βασιλείᾳ τοῦ πατρὸς μου (Matth., 26, 29))” and, thus, experiences divine ascension.

Wine has a sacred meaning throughout the *Old Testament*. Isaac blesses Jacob by wine and grain: “with grain and wine I have sustained him” (σίτω καὶ οἴνω ἐστήρισα αὐτόν) (Gen., 27,37), Melchizedek treated Abraham by bread and wine: “And King Melchizedek of Salem brought out bread and wine; He was priest of God Most High. He blessed him” (καὶ Μελχισεδέκ βασιλεὺς Σαλήμ ἐξήνεγκεν ἄρτους καὶ οἶνον ἦν δὲ ἱερεὺς τοῦ Θεοῦ τοῦ ὑψίστου. καὶ εὐλόγησε τὸν Ἀβραμ) (Gen., 14, 18-19).

Any country blessed by God is distinguished by the abundance of wine and bread: until I come and remove you to a land like your own land, a land of corn and wine, and bread and vineyards, a land of olive oil, and honey, and ye shall live and not die (γῆ σίτου καὶ οἴνου καὶ ἄρτου καὶ ἀμπελώνων, γῆ ἐλαίας ἐλαίου καὶ μέλιτος, καὶ ζῆσετε καὶ οὐ μὴ ἀποθάνητε) (IV K. 18, 31,32). Prophets relate the lack of wine to the lack of God’s grace: let the land mourn, for the corn languishes; the wine is dried up, the oil becomes scarce (πενθεῖτω ἡ γῆ, ὅτι τεταλαιπώρηκε σῖτος, ἐξηράνθη οἶνος, ὠλιγώθη ἔλαιον) (Joel, 1, 10).

The Prophet Osee warned Israel that as a sign of punishment, “the threshing-floor and wine-press knew them not, and the wine disappointed them” (ἀλων καὶ ληνὸς οὐκ ἔγνω αὐτούς, καὶ ὁ οἶνος ἐψεύσατο αὐτούς) (Os., 9,2), but if they repent, “the earth shall hearken to the corn, and the wine, and the oil; and they shall hearken to Jezrael” (καὶ ἡ γῆ ἐπακούσεται τὸν σῖτον καὶ τὸν οἶνον καὶ τὸ ἔλαιον, καὶ αὐτὰ ἐπακούσεται τῷ Ἰεζραέλ) (Os., 2,21).¹⁵ It is clear that all these images were

¹⁴ Gregorii Nysseni, *In Cantium Canticorum*, ed. H. Langerbeck (GNO, VI), Leiden 1960, 310, 18-311; Saint Gregory of Nyssa, *Commentary on the Song of Songs*, translated with and Introduction by C. McCambley, Brookline, MA 1987, 193.

¹⁵ Словарь Библейских Образов, Райкен Л. Уилхойт Д. Лиланд, СПб 2005, 140.

considered to be the prototype of the Eucharist, as wine is always mentioned together with bread and signifies God's blessing.

Ephrem the Syrian describes the unity of divine and human natures as the fusion of God's body and blood with man's and associates it with the Eucharist:

"In a new way his body
has fused with our bodies
and his pure blood
has been poured in our veins.
He became the Bread of Life...
Thou hast strengthened it
with thy blessed Bread,
Thou hast consoled it
With thy sober Wine."¹⁶

According to Ephrem, the symbols of the Eucharist convey the divine spirit and fire.. In the following passage the Holy Spirit is identified with fire.

"Spirit in thy bread, fire in thy wine
A wonder set apart (yet) received by our lips."¹⁷

There are episodes in the *Old Testament* where wine is presented as a direct analogy of blood: "and he drank wine, the blood of the grape (καὶ αἷμα σταφυλῆς ἔπιον οἶνον) (Deut., 32, 12); he shall wash his robe in wine, and his garment in the blood of the grape. (πλυνεῖ ἐν οἴνῳ τὴν στολὴν αὐτοῦ καὶ ἐν αἵματι σταφυλῆς τὴν περιβολὴν αὐτοῦ) (Gen., 49, 11). According to John Chrysostom, these words signify the death (bleeding) and passion of Christ.¹⁸ Gregory of Nyssa interprets wine as the prototype of Christ's blood.¹⁹ It is noteworthy that in Christian literature this image was used not only as a symbol of Christ's blood but as a symbol of saints' blood as well.²⁰ Thus, in the life of St. Eugenia martyrdom is compared to the period from vintage to the pressing of wine which is to be served at the feast of the Lord. The wine is called the blood of grapes. In

¹⁶ Translated by R. Murray in R. Murray. *Symbols of The Church and Kingdom*, 133.

¹⁷ *Ibid.*, 50.

¹⁸ Иоанн Златоуст, *Толкование на пророка Исаию*, Гл. 63. 2. http://www.ispovednik.ru/zlatoust/Z06_1/t06_1.htm.

¹⁹ Gregorii Nysseni, *In Cant. Cant.*, (GNO, VI), 95, 15-20.

²⁰ Житие и страдание святой преподобномученицы Евгении, В изложении святителя Димитрия Ростовского. <http://idrp.ru/zhitiya-svyatih-lib1558/>.

ecclesiological terms, since the image of grapevine is likewise used with saints as members of the Celestial Church, its symbolic implications are in line with the implications of wine: the wine from divine grapes of the Church represents the holy blood of martyrs.

Water Turned into Wine

It is interesting to trace how the mentioned principal implication of wine is related to water, another key image found in the Bible.

Basil the Great describes at length the interrelation between wine and water in his homilies on the Hexameron. According to Basil, water is transformed into the juice of plants. Likewise, it is turned into wine, the juice of grapevine, by the will of God: Πῶς πάλιν ἀπὸ τῆς αὐτῆς νοτίδος ἐν μὲν τῇ ἀμπέλῳ οἶνος συνίσταται, ἐν δὲ τῇ ἐλαίᾳ τὸ ἔλαιον²¹. The same idea can be found in Gregory of Nyssa's *De officio hominis* (Καὶ διὰ τῆς ἀμπέλου βότρυς καὶ οἶνος ἐγένετο)²² and Nemesios of Emesa's *De natura hominis* (οὐδὲν γὰρ ἕτερόν ἐστιν οἶνος ἢ ὕδωρ ὑπ' ἀμπέλου πεποιωμένου).²³

John Chrysostom relates this phenomenon to the miracle at Cana in Galilee.²⁴ Commentators interpret the parallel as the integrity of divine providence. The first miracle of the world (the creation of the universe and the transformation of water into various juices of plants, including wine) is related to the first miracle of the Gospel and represents common typology.

There are various allegorical interpretations of Jesus' turning of water into wine at Cana in Galilee. John Chrysostom interprets water as human idleness, slackness, negligence and other vices which are turned into divine strength by the power of miracle.²⁵ Following Maximus the Confessor, Euthymius Zigabenus interprets six vessels of human soul as the six works of mercy ("I was hungry and you gave me something to eat, I was thirsty and you gave me something to drink, I was a stranger and you invited me in, I needed clothes and you clothed me, I was sick and you looked after me, I was in prison and you came to visit me"). The

²¹ Giet S., Basile de Césarée. Homélie sur l'hexaéméron, 2nd edn. [Sources chrétiennes 26 bis. Paris: Éditions du Cerf, 1968] Homily 5 sec. 81. 36. (TLG).

²² Gregorii Nysseni *De hominis officio*, MPG 44, Paris 1857-1866, 134.

²³ Morani M., Nemesii Emeseni *de natura hominis*, Leipzig 1987, Ch. 1 p. 81. 5 (TLG).

²⁴ Joannes Chrysostomus, *In Joannes (homiliae 2)*, (MPG) 59, Paris: Migne 1857-1866, 137, 2-5.

²⁵ Joannes Chrysostomus, *In Joannes (homiliae 1-88)*, (MPG), 137, 10-15.

vessels that were empty and useless were first filled by the Logos with water, i.e. with the emotive virtue, which was then turned into wine, the spiritual virtue. In other words, the vessels of soul were first filled with natural knowledge and then with divine knowledge²⁶. According to John Chrysostom, wine and water may also signify the teachings of the New and *Old Testaments* respectively.²⁷ Origen, Cyril of Alexandria, and Theophylactus of Bulgaria observe the same allegorical implications – at first, the Scripture was water, but Jesus turned it into wine.²⁸ The integrity of wine and water (that is, the human and the divine) is revealed in the Mystery of the Eucharist – the Liturgy is fulfilled by wine mixed with water, like the mixture of blood and water flowing out of Jesus' side.²⁹ As Lubac notes, the symbolic imagery of the miracle at Cana is as rich as it is simple: Jesus changes the water of the Scripture into the wine of the Spirit. Being the successor to the old law, He transforms it into the gracious splendor of the Gospel. By the working of his omnipotence He changes the hearts of those whom He calls to the new life to acquire new perception and transfigures their mortal condition by infusing into them the seeds of glorious resurrection.³⁰

“Wine to gladden the heart of man means that the mystery of the Eucharist, or the Communion with God, gives joy and gladness to human heart, warms and fills it with love which is the substantive analogue of God. However, this is not a human joy, but a joy of approaching God, which is conveyed by the symbolic meaning of wine.

In his commentary on *The Song of Songs* Hippolyte of Rome too interprets the symbolic allegory of wine as joy. Wine streaming from the breasts of Christ is one of the key symbols in these passages, imbued all over with symbolic imagery.³¹ The same exegetic line is followed by Gregory of Nyssa as he interprets this biblical passages: “He follows and

²⁶ Зигабен Е., Толкования на евангелие от Иоана. Azbyka.ru/otechnik.

²⁷ Joannes Chrysostomus, *In Joannem (homiliae 1-88)*, MPG 59, 137, 17-18.

²⁸ Lubac H., *The Church: Paradox and Mystery*, translated by J. R. Dunne, Shannon, Ire: Ecclesia Press 1999, 200.

²⁹ Joannes Chrysostomus, *In Joannes (homiliae 1-88)*, MPG 59, 138, 2-6.

³⁰ De Henri L., 2000, V. I, 253.

³¹ Hippolytus, *In Cantium Cantorum*, M. Richard, “Une paraphrase grecque résumée du commentaire d'Hippolyte sur le cantique des cantiques,” *Muséon* 77, 1964, 142, 15-20 (TLG).

elaborates on David's understanding of joy brought by wine, gladdening the heart of those who take it"³² Thus, whether directly or indirectly, the symbol of wine is related to the Eucharist, the main church mystery ensuring man's communion with God and conveys the same symbolic implications as the relationship between water and wine in typological terms as well.

Eschatological Implications of Wine

Apart from contexts featuring the common space of both *Testaments*, the typological image of wine is explored in eschatological passages as well. Jeremiah describes the age to come in the following way: "Take from my hand this cup filled with the wine of my wrath and make all the nations to whom I send you drink it" (Jer., 25,15). Waterless wine seems to be presented by the Prophet as the drink of love cleaned from human intents, thanks to which the "spirits of honest men are fed." Wine drinking is described in *Eternal Life* by Isaiah: On this mount they shall drink gladness, they shall drink wine (πίονται εὐφροσύνην, πίονται οἶνον) (Isa., 25, 6). According to Joel's prophecy on the eighth day, "In that day the mountains will drip with sweet wine" (καὶ ἔσται ἐν τῇ ἡμέρᾳ ἐκείνῃ ἀποσταλάξει τὰ ὄρη γλυκασμόν) (Joel, 3,18); "The days are coming," declares the Lord, "when the reaper will be overtaken by the plowman and the planter by the one treading grapes. New wine will drip from the mountains and flow from all the hills" (καὶ ἀποσταλάξει τὰ ὄρη γλυκασμόν) (Am., 9, 13). In these eschatological passages wine is presented as the divine drink and can be considered as part of the following symbolic sequence: wine as divine blood turning from a human substance (water) into the divine substance and enabling the human nature (water) to participate in Divinity gladdens the hearts of men through the communion of human souls with God. In the age to come it will turn into the eternal divine gladness of the mankind.

Wine in a Negative Context

Despite the systemic sacral implications of wine as a symbol, we may nevertheless come across its negative connotations in the *Old* as well as *New Testaments*. If grapevine yields poor fruits, wine is sour and bitter like vinegar given to crucified Christ. In general, each positive symbol found

³² Gregorii Nysseni, *In Cant. Cant.*, 137, 17-19.

in the Bible (vine, bread, fig, water, fire) has its negative counterpart that unveils the ambivalence of biblical imagery. Such approaches are in line with the main function of biblical exegetics which consists in the exposition of the comprehensive and multilayer Christian theses.

The negative understanding of wine is associated with the vine of Sodom: For their vine [is] of the vine of Sodom, and their vine-branch of Gomorrha (ἐκ γὰρ ἀμπέλου Σοδόμων ἢ ἀμπελος αὐτῶν, καὶ ἡ κληματις αὐτῶν ἐκ Γομόρρας. ἡ σταφυλὴ αὐτῶν σταφυλὴ χολῆς, βότρως πικρίας αὐτοῖς) (II L. 32, 32). This image is an analogy of Isaiah's wild grapes: "And he fenced it, and gathered out the stones thereof, and planted it with the choicest vine, and built a tower in the midst of it, and also made a winepress therein: and he looked that it should bring forth grapes, and it brought forth wild grapes." (τί ποιήσω ἔτι τῷ ἀμπελώνι μου καὶ οὐκ ἐποίησα αὐτῷ; διότι ἔμεινα τοῦ ποιῆσαι σταφυλὴν, ἐποίησε δὲ ἀκάνθας) (Isa., 5, 2-7). The prophet himself identifies the image with Israel: "I will also command the clouds that they rain no rain upon it, for the vineyard of the Lord of hosts is the house of Israel" (ὁ γὰρ ἀμπελῶν Κυρίου σαβαὼθ οἶκος τοῦ Ἰσραήλ ἐστι) (Isa., 5, 5-7). In the *New Testament* this typological image appears as fruitless vine mentioned by the Evangelists (Matth., 21, 33; Mark., 12, 1-9; Luk. 20, 9-16). Wine as a negative image is found also in Revelation of John: "Fallen, fallen is Babylon the great! She has made all nations drink of the wine of the wrath of her fornication" – (ἔπεσεν, ἔπεσεν βαβυλὼν ἡ μεγάλη, ἣ ἐκ τοῦ οἴνου τοῦ θυμοῦ τῆς πορνείας αὐτῆς πεπότικεν πάντα τὰ ἔθνη) (Rev., 14, 8).

The image of Wine pressed from bitter grapes as an analogue of vinegar given by the Judeans (the fruitless vine) to the crucified Messiah can be found in the comments of the 12th century Gelati catena Bible: wine does not gladden but darkens the hearts of men.³³ In the *Cave of Treasures*, bitter wine from the *Old Testament* is considered as the prototype of the vinegar given to Christ – "ἡ σταφυλὴ αὐτῶν σταφυλὴ χολῆς, βότρως πικρίας αὐτοῖς" (II Law, 32, 32).³⁴

The negative context of wine is obvious in a passage where wine is called the blood of grapes. "So the angel swung his sickle over the earth and gathered the vintage of the earth, and he threw it into the great wine

³³ *Gelati Catena Bible* (Ed. by E. Chelidze), Tbilisi 2011, 469.

³⁴ *Cave of Treasure*, 169.

press of the wrath of God. And the wine press was trodden outside the city, and blood flowed from the wine press, as high as a horse's bridle, for a distance of about two hundred miles" (καὶ ἐτρώγησεν τὴν ἄμπελον τῆς γῆς καὶ ἔβαλεν εἰς τὴν ληνὸν τοῦ θυμοῦ τοῦ θεοῦ τὸν μέγαν. καὶ ἐπατήθη ἡ ληνὸς ἔξωθεν τῆς πόλεως, καὶ ἐξῆλθεν αἷμα ἐκ τῆς ληνοῦ ἄχρι τῶν χαλινῶν τῶν ἵππων ἀπὸ σταδίων χιλίων ἑξακοσίων) (Rev., 14, 19-20). According to Andrew the Caesarean-Cappadocian, in this passage blood can be interpreted as the symbol of infidels' sufferings and tears.

In conclusion, it can be argued on the basis of Ecclesiastical interpretations that the semantic field of wine as a typological symbol shows systemic reference to the mystery of the Eucharist. The basic exegetical line focuses on the analogy of wine with the Blood of Christ. According to the allegoric interpretation, it represents divine gladness, which in turn relates to the joy of the Holy Communion and thereby continues the basic symbolic line. At the same time, wine is closely linked with the symbol of water, which likewise leads us to the mystery of the Eucharist. The same symbolic line is developed through the eschatological interpretation of wine. Thus, we can loosely say that the exegetical coverage of wine does not go beyond the Eucharistic context. On the other hand, as discussed above, wine, like other biblical symbols, may also have a negative connotation determined through its relationship with the image of vine. Finally, it should be mentioned that this key symbol of the Christian mystery has the same semantic range in both *Testaments*, which conforms to the following allegorical passage from the *Song of Songs*: "The two *Testaments* are the two lips of the bride, which reveal the same secret and bestow the same kiss."³⁵

Abstract

My analysis of exegetical interpretations of biblical wine is based on the typological method of Bible exegesis. Typological interpretation is one of the main and probably the most popular methods of Biblical hermeneutics in Byzantine exegetic literature. Typological parallelism enables us to comprehend the basic concept of the Bible – i. e. the integrity of both *Testaments*, and to view biblical imagery in eschatological terms. The semantic field of wine as a typological symbol shows systemic reference to the mystery of the Eucharist. The basic exegetical line focuses on the analogy of wine with the Blood of Christ. According to the allegoric interpretation, it represents divine gladness, which in turn relates to the joy of the

³⁵ de Lubac H., 2000, vol. I, 254.

Holy Communion and thereby continues the basic symbolic line. At the same time, wine is closely linked with the symbol of water, which likewise leads us to the mystery of the Eucharist. The same symbolic line is developed through the eschatological interpretation of wine. Thus, we can loosely say that the exegetical coverage of wine does not go beyond the Eucharistic context. On the other hand, as discussed above, wine, like other biblical symbols, may also have a negative connotation determined through its relationship with the image of vine. Finally, it should be mentioned that this key symbol of the Christian mystery has the same semantic range in both *Testaments*.