

## VINES AND ART

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### Abstract

*Each nation constituting its cultural identity is based on several symbols, customs, legends, religious beliefs, etc., which leave its mark on the development of society. One of the commonly used symbols is also the vine. In all times the painters were overwhelmed by the vine, the gift of the gods. On the canvases of the great masters of the past and of the present we see compositions related to the cultivation of the vine, as well as the production of wine. Over the course of his life, man struggled to make his own living space and beautify his living space. Still in the Stone Age, our ancestors were drawing bison, horses, tigers, mammoths and other animals on the walls of the cave. These were the first steps of mankind in the development of art. With the emergence of the first civilizations and the first cities, various techniques of expressing everything that is beautiful and capable of provoking positive emotions have developed.*

**Key words:** art, collections, landscape, painting, decorative stones, vineyards

### INTRODUCTION

In all times, man struggled to arrange and embellish his living space. Still in the Stone Age, our ancestors were drawing bison, horses, tigers, mammoths and other animals on the walls of the cave. These were the first steps of mankind in the development of art. In all times the painters were overwhelmed by the vine, the gift of the gods. On the sails of the great masters of the past and of the present we see compositions that are related to the cultivation of the vine, as well as the production of wine [2, 7].

### MATERIALS AND METHODS

As a subject of study have served the masters masterpieces in paintings from different periods, which have as theme the vineyard culture, exhibited in various collections and exhibitions [1, 3 - 5].

The comparative evolutionary analysis method was used [6].

### RESULTS AND DISCUSSIONS

**Francesco del Cossa** - was an Italian Renaissance painter. Among the basic works

can be mentioned the cycle of six paintings representing museums. One of these paintings is "Polyhymnia". 1455-1460, (Fig. 1.).



Fig. 1. „Polyhymnia”. Gemäldegalerie, Berlin

**Sandro Botticelli** (Alessandro di Mariano Filipepi) - Italian painter of the Renaissance period. In his works we can see that the painted figures represent profound human

feelings. His characters with slightly melancholic faces generally have a dreamlike expression, Botticelli appears to us as a careful researcher of the human soul.

The picture "*Virgin and Child with an Angel*" expresses the fact that Mary, with her slightly bowed and conceited head, touches the wheat spikes. In his arms he holds a babe with a raised hand in a sign of blessing. The young angel proposes a vase of grapes of wheat and grain of wheat as a sign of the sacrament of the Eucharist, of the Lord's future sufferings (Fig.2.).



Fig. 2. „*Virgin and Child with an Angel*”. Isabella Stewart Gardner Museum, Boston.

**Caravaggio** (Michelangelo Merisi da Caravaggio) - an Italian painter who was precursor to Baroque style, undoubtedly one of the greatest innovators in the history of painting. In his works of the 1590s, Caravaggio represents exclusively busts. Its paste from that period is dense, golden, and the shaping of objects, though somewhat dry, is so exact that it makes them feel material. The artist likes to render the glass, water-filled vessels, plastic form of fruit, "*Bacchus*" "*Young Sick Bacchus*" etc., (Fig.3., Fig.4.) making objects not only a part of his compositions with figures, but also creating one of the first static natures in the history of

painting "*Basket of Fruit*" etc. "*Young Sick Bacchus*" (it.: *Bacchino Malato*) painting is perhaps his self-portrait painted during hospital admission in 1593 (Fig.5., Fig.6.). The work "*Bacchus*" is the portrait of a boy in the style of the Greek god Bacchus. He is dressed in white robes, with a black girdle, the end of which he holds in his right hand. In the left hand he stretches a glass of wine, as he proposes to the one who looks at him to be part of him at this table. On the table, there is a plate of fruit, including grapes, and a wine grape.



Fig. 3. "*Bacchus*" (1595). Uffizi Gallery, Florence.



Fig. 4. "*Young sick Bacchus*" (1594). Galleria Borghese, Rome.



Fig. 5. "*Boy with a Basket of Fruit*" (1593-1594) Galleria Borghese, Roma.



Fig. 6. "*Basket of Fruit*" (1596). Biblioteca Ambrosiana, Milan.

**Diego Velázquez** (Diego Rodríguez de Silva y Velázquez) - one of the most famous Spanish painters of the 17th century. Representative of the Baroque style.

One of Diego Velasquez's most voluminous and impressive paintings is "*The Triumph of Bacchus*", or a more modest "*The Drunks*" name (Fig.7.).

Velazquez describes the young god of wine, relaxed and drunk, in a company of those who cultivated the vineyards so carefully. Bacchus - surely he is the entourage of the people, with whom he stands and drinks wine. It differs from the others, just by being young, having a



strong and well-uncovered body on the crown of the vine. The picture is charming and everything is proportional.



Fig. 7. "The Triumph of Bacchus". Museo del Prado, Madrid.

**Frans Snyder** - painter of deadly compositions and baroque animals. Unlike most of the painters of those times, Snyder chose the way of a narrow specialization, limiting in essence to the execution of dead natures and bruising scenes. However, he was closest to Rubens through the world's understanding, through the very spirit of creation. Snyder's paintings are a true hymn dedicated to the fruitfulness, the abundance, the richness of the earth. The artist has endeavored to embellish in his paintings the whole variety of animal and vegetable worlds. He represents large heaps of fruit, including vineyards and vegetables, fish, hunting animals, and remains faithful to nature, meticulously detailing each detail (Fig. 8 - Fig.10).



Fig. 8. "The Fruit Basket". 1636. Museo del Prado, Madrid.



Fig. 9. „Still Life with Grapes and Game”. National Gallery of Art, Washington D.C.



Fig. 10. "Three monkeys stealing fruit". Louvre.

**Nicolas Poussin** - French painter of Baroque classicism period. The works are executed with a historical, mythological and religious motif. A basic element through which the painter is represented is - the landscape.

Nicolas Poussin in the "The seasons of the year" works are compositional themes related to the history of mankind, associated by the painter with the seasons of the year, according to the principle: birth, maturation, aging and death (Fig.11).

The work is exposed to an evening mountainous landscape, which, according to the painter's idea, represents the Hanaan lands, recognized by fruitfulness. Late in the evening the workers finish the harvest. In the foreground, Abraham and Lot carry a huge grape vine.



Fig. 11. "The seasons of the year. The autumn."." 1660-1640

**Francisco José de Goya** (Francisco José de Goya y Lucientes), the painting "Grape harvesting", (Fig. 12.) is a work in which a lady is painted in the foreground in a yellow dress, in the entourage of a child, another lady and a gentleman in an imposing position,



holding a basket full of grapes in his left hand. On the head, the lady holds a basket of black grapes, and a grape of grapes in her hand, to which her hands and her neighbors stretch. In the post plan there is a slope and white clouds. Painted people are dressed in holiday clothes and light-colored shoes. Holiday festivity shows that harvesting grapes is no more than a celebration, not a job, and the heroes are happy, collecting vineyards and living in the mountains, admiring nature.



Fig. 12. "Grape harvesting". 1786. Museo del Prado, Madrid.

The Russian painter **Karl Byiullov**, during the Italian period (1823-1835), painted many scenes from everyday life, which will often feature as a vivid decoration. The famous "Italian Midday" Italian painting (Итальянский полдень) represents an oil on canvas, 64 x 55 cm, made in 1827 (Fig.13.). It is one of the most appreciated works of the painter, which is reproduced in hundreds of thousands of copies in various reproductive techniques.

What caused this painting to be so appreciated? Of course, the artist's sincerity and craftsmanship, which has succeeded in bringing back the fascination of beauty, youth and light. Grape vines occupy a central place in the picture. The game of shadows and lights on leaves and bobsles gives the charm of a sunny summer day and the abundance of Italian nature. The young harvester of life is astonished and enchanted by the beautiful

fruit of the vineyard. They overwhelm the look and the rays of light irradiating inside the berries. We could say that this bite of grape symbolizes the triumph of nature and that this painting visually embodies Cicero's words: "Grapes are the fruit of the sun. I do not think it's any more pleasant and desirable to see that the fruit of the calf-deviates." (Fig.14.).



Fig. 13. "Italian Midday". 1827. The State Russian Museum, Saint Petersburg.



Fig. 14. "Girl, gathering grapes in the vicinity of Naples". 1827. The State Russian Museum, Saint Petersburg.

The work "Terrace on the Seashore" ("Веранда, обвитая виноградом") is an oil painting on a 42,5 x 60,8 cm canvas, made by the Russian painter **Sylvester Shchedrin** in



1828 in Naples. It is exposed to the Tretyakov Gallery in Moscow (Fig.15).

S. Shchedrin created many paintings in Naples, called "interior landscapes", especially terraces with a verandah with a vegetal background, in the Italian pergola, that is, a gazebo or a spring-covered arc with hanging plants. In choosing this type of landscape S. Shchedrin was motivated by the play of lights and shadows and air circulation. He tried to give up the warm colors, adding a blue-gray and silver tones to help sense the Italian air at night, when nature appears in all its splendor. This painting perfectly conveys the perception of that era by the Russian people of Italy - a world full of happiness, harmony and romance.



Fig. 15. „Terrace on the Seashore”. 1828. The State Tretyakov Gallery.

It is worth mentioning the work of the painter **Daniel Ridgway Knight**, «*En Vendanges*», 1870 (Fig.16). This paper presents the process of harvesting grapes. The author very carefully and thoroughly presented the fruit harvested by the grapevine. It also shows how much grapes the grapes are harvesting the workers.



Fig. 16. "En Vendanges", 1870. Leeds Art Gallery, England.

**Vincent Willem van Gogh** - a post-impressionist painter, and his work through the range of vivid colors and emotional appearance, have greatly influenced XX century art. He painted paintings with the theme of the vine: "Red vineyard in Arles", 1884; "Dead Nature: Grapes, Apples, Lemon and Pears", 1887; "Dead Nature: Grapes", 1887; "Green vineyards", 1888 "Vineyard: Looking Over", 1890 (Fig.17.).

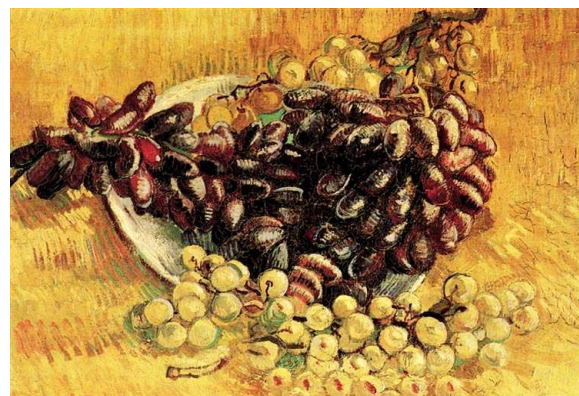


Fig. 17. "Dead nature: grapes". 1887.

The "Red vineyard of Arles" painting was painted by Vincent Willem van Gogh in November 1884 on oil cloth. At that time, living in southern France in Arles, Vincent Willem van Gogh is inspired by urban and rural landscapes, the imposing colors of nature in sunlight (Fig.18.).

One day in Arles, Vincent Willem van Gogh, returning home from the suburbs of the city, noticed an unusual landscape: the sun in the sunset, with its light rays p, the leaves of the huts were colored violet-red and humans and the earth - in shades of gray-lilac. Shortly afterwards, Vincent Willem van Gogh began working on a painting, which involved grape harvesting. The author was not just a simple landscape but a model in which everything has a symbolic meaning. The giant sun of a red-hot in the yellow sky casts a green and orange glow. Everything on the earth, like melting under the sun. The leaves of the vine turn into a bright red, but the underlying soil takes on a lilac hue. The right side of the painting is dedicated to water, which reflects the sky in a flaming yellow flame. People, harvesting grapes, are the symbol of life. People's daily work, Van Gogh understood it as something that allows a person to become



an integral part of the universe. The painting is painted in such a way that everything that lies under the sky as if it is a whole. Through this, the idea of an entire human being and the environment was reproduced.

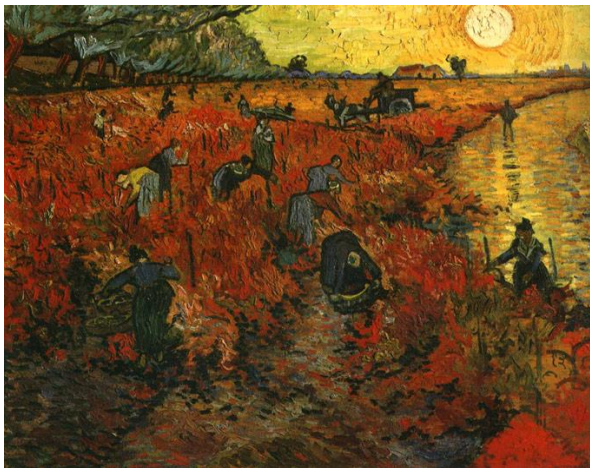


Fig. 18. "The red vineyard of Arles". 1884. State Museum of Fine Arts "A.S.Pushkin", Moskova, Russia.

**Pablo Picasso** (Pablo Ruiz y Picasso), has used various geometrical shapes in his work with decorative elements. This direction of art is called cubism. In "Violin and Grapes", the violin is unfolded in many small details, and the visitor is visually proposed to gather all these elements into an object. Although many details are painted, but all are executed with some detail. Pablo Picasso's goal was not to present the violin but to understand the song that can be played by this violin (Fig.19.).



Fig. 19. "Violin and Grapes", 1912. Contemporary Art Museum, New York, USA.

In Romanian painting, the grapes were rendered in static nature by *Nicolae Grigorescu*, *Nicolae Tonitza*, *Theodor Pallady*, etc.

**Aurel David** (1935-1984), the fascinated painter of color and the author of the Eminescu Tree Engraving, painted oil paintings with live scenes: "Grape Harvesting" (1957, collection of the National Museum of Art), "At the Fruit of the Fame" 1954, the collection of the Republican College of Fine Arts "A. Plămădeală") (Fig.20).



Fig. 20. "Grape Harvesting", 1954

For many generations of art lovers, **Mihail Petric** will remain the most representative master of the Basarabian panoramic landscape.

The work "Vineyards" by Mihail Petric, 1974, gives the possibility and the desire to cultivate the vine, this being transmitted from an ancient ancestor. It is very fascinated and attractive by its pale colors and vineyard relief (Fig.21.).



Fig. 21. "Vineyards". 1974.

The jewelery objects do not make an exception by exposing and recreating the



beauty of the vine.

As a raw material for the creation of masterpieces serve mineral stones such as amethyst, jade, onyx, etc.

Amethyst is a variety of quartz. It is also called purple agate, episcopal stone, Bacchus stone, etc. According to the legend, the name "amethyst" comes from the color of the stone. It is considered to resemble the color of the wine, which was strongly diluted. By serving such wine you can not get drunk.

In Ancient Greece the wine was poured in cups with an amethyst, so that the guests at the ceremony would not get drunk.

In Catholic countries the amateur is called the "Episcopal Stone". This choice is not accidental, it is believed that the amateur possesses magical properties to activate the spiritual forces.

Amethyst meets in a wide range of colors ranging from colorless pale-violet, pink-blue-violet, blue-violet to purple, dark purple, and sometimes black. Pink amber-purple and red-purple amethyst stones are used as the raw material for the creation of jewelry.

Using the technique of cutting and stones processing, the gyvagrowi creates decorative compositions by joining cuts of various precious stones on the theme of the grapevine (Fig.22.1. - Fig.23.2.).



Fig. 22.1. "Grapes from amethyst" Collection of the Mineralogy Museum on behalf of A.E. Fersman, Academy of Sciences of Russia.



Fig. 22.2. "Grapes from amethyst" Collection of the Mineralogy Museum on behalf of A.E. Fersman, Academy of Sciences of Russia



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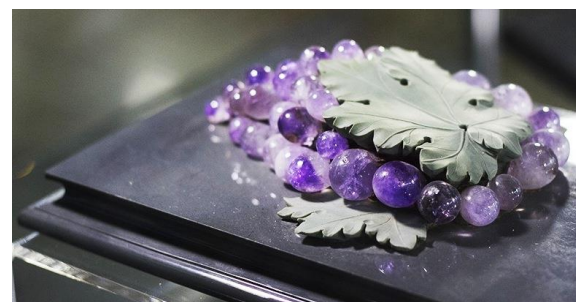


Fig. 23.2. "Grapes from amethyst" Collection of the Mineralogy Museum on behalf of A.E. Fersman, Russian Academy of Sciences.



Fig. 24. "Grapes from nephrite".



Fig. 25. "Grapes from onyx".

## CONCLUSIONS

During the development of civilization, the agricultural activities, including the wine-growing, generated and conditioned the development of specific complementary crafts, such as carpentry - making wooden vessels for collecting and processing grapes, smashing, bleed, tea, tub, fermentation,

preservation and transport of wine (barrels), pottery - the production of clay pots for preserving and transporting the wine derivatives, as well as for serving the wines, the blacksmithing - the metal making of the tools necessary for the cultivation of the grapevine and the processing equipment grapes: crushing-pressing, fermentation and storage of wines.

The vine has also greatly influenced the development of painting, architecture, mosaics, etc.

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