

УДК 75.071.1(44)

Three Gustave Moreau Pictures: Myth, Religion, Creativity

**Ekaterina A. Sertakova,
Natalia M. Leshchinskaia
and Maria A. Kolesnik***

*Siberian Federal University
79 Svobodny, Krasnoyarsk, 660041, Russia*

Received 09.06.2019, received in revised form 04.07.2019, accepted 10.07.2019

This article is devoted to the study of paintings by the famous French artist Gustave Moreau called the “last romantic”. Gustave Moreau was one of the main representatives of the symbolism, formally and factually realizing its principles in his works. The article explores the relationship of mythology, religious and creative ideas in Gustave Moreau’s paintings on the basis of philosophical and cultural analysis of his three paintings, demonstrating the image of the poet. A research into the painter’s works revealed the essence of the Gustave Moreau’s creative process and specified the potential of further analysis of the myth-making in art.

Keywords: Gustave Moreau, mythology, symbolism, artistic ideas, a work of art.

Research area: theory and history of culture.

Citation: Sertakova, E.A., Leshchinskaya, N.M., Kolesnik, M.A. (2019). Three Gustave Moreau pictures: myth, religion, creativity. J. Sib. Fed. Univ. Humanit. soc. sci., 12(7), 1316–1334. DOI: 10.17516/1997–1370–0447.

Introduction

The 20th century and the beginning of the 21st century is the time of active rethinking of the myth and its use in various spheres of human existence. The modern era, the epoch of myth-making, needs reexamination of various manifestations of the myth, its properties and functions. Hence, more and more attention is paid to the study of everything that is connected with a myth, be it modern or historical (Kistova et al., 2018; Kolesnik, & Sitnikova, 2017; Koptseva et al., 2018; Nikitina, & Pimenova, 2014;

© Siberian Federal University. All rights reserved

* Corresponding author E-mail address: decanka@mail.ru

ORCID: 0000–0001–8194–7869 (Kolesnik)

This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License (CC BY-NC 4.0).

Seredkina et al., 2017). In particular, in the field of art and culture, one can observe the growing interest in the art movement “symbolism”, for which the connection with mythology was fundamentally important. The conceptual basis of symbolism is the theory of values, which was actively developed at that time, for example, in neo-Kantianism. The concept of “value” is to become the basis for all art history and cultural studies of the 20th-21st centuries (Reznikova et al., 2016), turning into modern interdisciplinary research related to urbanism (Fil’ko, 2018; Sertakova et al., 2016), religious studies (Kistova et al., 2019; Zamaraeva et al., 2019), ethnic studies (Kistova et al., 2016; Reznikova et al., 2017), gender studies (Pchelkina, 2017), pedagogics (Kolesnik et al., 2018; Seredkina, & Smolina, 2018; Sitnikova et al., 2018; Tarasova et al., 2017) and other sciences (Avdeeva et al., 2017, Reznikova, 2013).

Art symbolism appeared in the 1870s and came to full flower in the 1910s. Under the influence of the philosophy of A. Schopenhauer, E. Hartmann, F. Nietzsche and others, this artistic trend sought to unveil the secrets of being through intuitively apprehended ideas, manifested in signs and symbols of works of art.

Today, examples of art symbolism can be found in a huge number of albums with reproductions of paintings and brief encyclopaedic articles about the representatives of this movement and their works. In addition, there is a series of works devoted to a deeper study of the symbolism and creativity of those who were engaged in the movement.

For instance, the British scientist N. Grigorian in the book “European Symbolism: In Search of Myth (1860–1910)” (Grigorian, 2009) notes that the mythological “foundation” of symbolism was laid by certain artists and poets and later formed a certain paradigm of world perception in Europe. The unique role among these artists belongs to the “last romantic”, the idol of the symbolist writers, Gustave Moreau (1826–1898). The researcher writes that it was this painter who made the necessary corrections in the axiology of symbolism, balancing the Dionysian and Apollo components in art. This very artist revised the traditional myths and legends through the prism of the modernist subjective vision, inspiring further attention to myth-making.

T. Wauthion (Wauthion, 2015) promises the reader to decipher Moreau’s work in 50 minutes and indicates that this artist is the main figure of symbolism. Working with mythological and religious plots, he created his own fantastic world, in which the interpretation of signs is capable of exposing the very transcendence.

Y.J. Yoo (Yoo, 2014) in the article “Marcel Proust and Gustave Moreau: from symbolism to expressionism” looks at how symbolism evolves into new art directions,

creating a plentiful of new meanings in connection with the changing social and political situation.

D.M. Kosinski (Kosinski, 1987) draws attention to the fact that the image of Orpheus is the most frequent in the works of Gustave Moreau, then the researcher points out that the blending of a pagan myth and a biblical story is typical of the artist.

R.B. Gordon (Gordon, 1985) writes about decorative elements in the works of Gustave Moreau, such as precious stones, embroidery, arabesques, richly ornamented frames, defining them as the signs associated with something ephemeral, suggestive.

P. Cooke (Cooke, 2008) in his article “Gustave Moreau and the Reinvention of History Painting” first of all takes Gustave Moreau as an artist-innovator and an artist-historian. The author relies on the analysis of the artist’s salon paintings dating back to the 1860s; using their example, he shows how Moreau rethought the history of painting. P. Cooke supposes that the artist rejected the theatrical paradigm in contemporary pictorial art via creating “contemplative quiescence” in his works: Moreau combines complex allegories; instead of keenly interacting stage figures he creates static, allegorical and mythological characters. Thus, Moreau was able to endow historical painting with the poetic vagueness of a polysemic symbol. The other works by P. Cooke (“Gustave Moreau: history painting, spirituality and symbolism” (2014), “Symbolism, Decadence and Gustave Moreau” (2009) study the artist’s works in the same line.

Besides, the list of foreign sources includes reference data on the life and work of the artist. For example, the reference book “Four French Symbolists: A Sourcebook on Pierre Puvis de Chavannes, Gustave Moreau, Odilon Redon, and Maurice Denis” (Clement, 1996) contains biographical, historical and critical information about French symbolist artists, inter alia Gustave Moreau.

G. Lacambre (Lacambre, 1989, 1999) looks into the links between Gustave Moreau’s graphic works and with Japanese art. U. Harter (Harter, 1998) addresses the images of St. Anthony in the G. Moreau’s works in the context of studying the style of French artists and writers (symbolists) who created their works at the turn of the 19th and 20th centuries. M.H. Maatouk (Maatouk, 2017) in his article highlights Gustave Moreau’s fascination with research in the natural sciences and the connection of painter’s ideas with a series of graphic works illustrating the fables of Jean de La Fontaine, created from 1879 to 1883. In such a way the author of the article discovers an unusual aspect of the painter. M. Cullinane (Cullinane, 2001) investigates the work of Gustave Moreau in his cooperation with the decadent literary movement of the turn of the 19th and 20th centuries and presents an analysis of some of his works.

The results of studies of individual works by Gustave Moreau are covered in articles by R. Sloan (Sloan, 2006), P. Cooke (Cooke, 2011, 2015), N. Khandekar, S. Wolohojian, T. Hensick (Khandekar, Wolohojian, Hensick 2005), C. Ossato (Ossato, 2002), D. Lacagnina (Lacagnina, 2013). S.C. Allan (Allan, 2002) chooses the painting “Déjanire” (1873) as the basis for the analysis of the artist’s work and also a number of compositions and etudes related to this work and drawn by Gustave Moreau. The researcher carefully studies the ways by which the artist rethinks the traditional techniques of historical painting, creating his own mythography.

Among Russian authors who study G. Moreau’s works we can distinguish K.L. Lukicheva (Lukicheva, 2007), M.V. Maximova (Maximova, 2015), Yu.L. Tsvetkov (Tsvetkov, 2011), I.E. Svetlov (Svetlov, 2011), etc. K.L. Lukicheva, first and foremost, emphasises the literary character of G. Moreau’s pictorial texts, and also discloses the refraction of mythology in his symbolism, its synthetic connection with religious thinking. M.V. Maximova assumes that the artist plunges into mysticism, trying to find a place between the heaven and the hell of art, between academism and realism. The originality of his work, according to the author, influenced the decadence movement, the conflict between “damned poets” and society.

The considered sources tell us that symbolism as a direction is very clearly manifested in the G. Moreau’s works, while the dominance of the mythological theme is a significant characteristic of his work.

Indeed, the G. Moreau’s mythology is attached a great importance to. A “myth” is literally translates as “a legend”, “a tale”. In the works showing the mythological plot, the painters recreated scenes from ancient (most often ancient Greek) narratives about gods, deified spirits or heroes related to gods, earliest ancestors who first participated in the creation of the world and its elements, both natural and cultural. It was characteristic of mythology that all phenomena could be united in one succinct image connecting the concept, the image of the object and its explanation. The form here is identical to the content and therefore the symbolic image represents what it models directly. The famous aphorism of P. Florensky: “The legend is not mistaken, as historians are, because the legend is cleared in the furnace of time reality itself. It is cleared from everything accidental, heightened artistically to the idea, classicised as the type”, reinforces this thought. Additionally, mythological and artistic creativity consolidates historicism, imagery, value orientations, allowing finding the metaphysical meaning in the events of material reality. This explains not only the widespread use, but also the relevance of mythological characters, themes and plots both in the work of symbolists and the works of Gustave Moreau (Fig. 1).



Fig. 1. Self-portrait, 1850

Art analysis of the works by Gustave Moreau

In symbolism, considerable importance is given to creativity. A person who is able to create something is seen as an exceptional human being, capable of incarnating in his/her works something true, previously undiscovered, and essential. As a result, in symbolism the image of the creator-poet is one of the central ones; through it one can get an insight into the concept of myth-making in many aspects.

In the G. Moreau's works, the image of the poet and the issue of creativity are presented quite extensively, especially if we take into account that the artist created numerous variations of one and the same image and often left his works unfinished. The collection of his creations includes dominating mythological images of the creator: "Apollo and The Nine Muses", "Apollo and the Satyrs", "Phoebus and Boreas", "Apollo Defeats Python", "The Poet and the Siren", "A Dead Poet Being Carried by a Centaur", "Orpheus at the Tomb of Eurydice", "Thracian Girl Carrying the Head of Orpheus on His Lyre", etc.

Apart from that, Moreau has a whole series of works that illustrate this topic on the example of the specific creators' life. These characters include the legendary poetess Sappho, the extant rhapsode Hesiod, the famous Petrarch. However, these images are portrayed in the mythological vein, too.

The main works of G. Moreau display a few characters, one or two of them are depicted in full, as if petrified, in the foreground. They are surrounded by a fantastic landscape, elaborately decorated and filled with symbols ambiguously combined with each other. Moreau's muted colors and dynamic compositions reproduce the

mythological plot with a touch of subjectivism and fantasy. The pictures look like dreams, which reveal the mysterious and enigmatical world of creativity.

Bright representatives of his works devoted to poets and poesy are: “Thracian Girl Carrying the Head of Orpheus on His Lyre” (1864), “Sappho on the Rocks” (1872) and “Hesiod and the Muse” (1891).

A number of times three creators (Sappho, Orpheus and Hesiod) were the image objects for G. Moreau. Throughout his life, the theme of poetry emotionalised the artist, and each time he remade his paintings, adding something new to them, slightly changing their composition. For G. Moreau these creators were a symbol of poetry, creativity and art. Stories and legends about the chosen characters are known to many, but in his paintings the artist used plots that do not exist in canonical texts. The spectators cannot remember the plot on the basis of their own knowledge, so they can only see it looking at the work. Paintings promote this moment.

The peculiarity of the mythological works of Gustave Moreau is to be delineated on the basis of philosophical and art analysis. This method is rooted in the application of general scientific methods of cognition, in the course of applying which the result obtained will make it possible to determine the specifics of the artistic idea of the work, the artistic language of the painter, his world view. The principles of philosophical and art analysis are enlisted in the monographs by V.I. Zhukovsky and N.P. Koptseva (2004, 2011). These principles include, for instance, 1) that the analysis of works with measurements will enable identifying the features of the artist’s work in terms of the compositional construction of an image and highlighting the priority figures; 2) formalization which describes the range of characters who the master was interested in. The analysis will allow us to discern the qualities and characteristics of the depicted heroes and their connections with other characters more effectively, while interpretation and some inductive moves will help to detect the ideological foundations of works, the comparison of which most clearly conveys an idea of the originality of Moreau’s artistic works devoted to manifestations of creativity.

Thracian Girl Carrying the Head of Orpheus on His Lyre

According to researcher Ts.D. Dylykova, for French thinkers of the 19th-20th centuries mythology was of great importance, as they considered it a source of preserving the traditions of modern European culture. For example, the Orphic myth predetermined the development of the creative works of prominent representatives of the 20th century — J. Cocteau, L. Simon, O. Pi (Dylykova, 2011), who had seen



Fig. 2. Thracian Girl Carrying the Head of Orpheus on His Lyre, 1864

Moreau's works portraying Orpheus and drew inspiration from these pictures among other things.

The title of this work reminds of the myth about Orpheus, a handsome poet whose music and singing touched even gods. By the power of his art he could influence nature, subjecting its elements to his desires. However, the life of Orpheus was not happy. Having lost his beloved girl and being in despair, he could not find any harmony. The beautiful was disrupted by ugly forces. During the Dionysian processions Bacchae tore the servant of Apollo apart. And only his head, cast ashore, continued to sing softly, divining the truth.

As we can see, the plot depicted in the picture (Fig. 2) cannot be found in the myth. This fact provokes a more detailed consideration of the story depicted by Moreau.

This work of art was painted on a canvas oriented vertically, where the figure of a young girl in full height is placed against a background of a rocky landscape. The first thing that attracts attention is the colour, shape and composition of the painting.

The depth of the depicted space is set by three different planes-layouts, organized according to the principle of movement from the periphery to the centre, from the outside into the depths. In the foreground, free from any additional figures, there is a female figure with a very strange burden — a human head on a musical instrument.

The middle ground is made up of the images of a very dark and massive rock and a lemon tree bush. The background is constructed by the image of a light-coloured rock, whose top goes into the blue of a cloudy sky.

At first glance, the composition is static and creates the feeling that everything is transfixed, frozen like an antique marble sculpture. However, the dynamics does exist in the work. Internal and intense movement is given by a diagonal construction, which is comprised by the location of the lyre and the rock overhang.

The rhythm of movement is echoed by muted, blurred and cold colours. The monochrome surface creates a feeling of nebula, the vagueness of the coloured surface, ambiguity of what is happening, and at the same time the sense of unity and coalescence. The overall coloristic tone is attenuated by a few bright light-coloured spots.

The link connecting these planes and diagonal lines is a young girl, who is the geometric centre of this work. She is represented in her full height, hardened at the moment of admiring the murdered poet and lamenting over him. Her S-shape poise is elegant. Over a beautiful, thinnest ornament of a white shirt and a blue long skirt she is wearing a scarlet mantle, with a belt running along the chest, to which the lyre is attached. The red and blue clothes, which the girl is wearing, correspond with her creative nature, which is not only passionate and sensual, but at the same time calm and rational. She is barefoot, but her slimness, clothing and accessories betray her noble origin. Her golden slightly curly hair is garnished by a wreath. Over her head there is a golden glow.

In both her hands the girl holds gently and reverently, like a baby, a beautiful lyre, along whose strings drops of blood from the deadly head of a nice-looking poet trickle slowly. The similarity between the dead and the alive, the man and the woman, the poet and the poetess is striking. Their profiles are almost identical, blond hair of both is embellished by wreaths. The golden wreath of the recognized poet — Orpheus resonates with the golden glow above the head of his unknown companion. It seems that the characters are involved in a silent conversation and there is a mutual understanding between them.

On the deserted sandy shore one can see a turtle crawling slowly towards the girl's feet. This is a hint that it is necessary to peer into the work slowly and thoughtfully, since its essence is hidden behind the shell of external shells. Embodying the longevity, the turtle is a symbol of immortality. And this is not the only sign of eternal life in the picture. The lemon tree piercing through dark stones is a sign of faithful love, the sun, a symbol of rebirth. This live, fruitful tree stretches forth to the sky, creating somewhat

of wings behind the girl's back, once more highlighting her radiant aureole against the background of the rock. The mountain allows the figure to go beyond the painting's limits, to go beyond the limits of the presented being.

It is vital to remark that in this work there is a hint of a religious plot: the head of Orpheus resembles the severed head of John the Baptist, who foresaw the Christ mission and informed the people about it. The apparition of Orpheus's head as John the Baptist's one in front of the Thracian girl asserts the idea that bodily existence is not certain, that the victory over the physical does not grant victory over the spiritual, which lasts forever.

Recouring to such a plot is close to the aspirations of symbolism to manifest something immaterial in the material, to show the invisible, as the invisible "continuation" of myth is shown in religion.

The work acts as a symbol of a definite concept; in this case this is the victory of the spiritual over the physical, the reasonable over the sensual, and the Apollonian over the Dionysian. In this painting the crucial thing is the possibility of the realization of the world of the unreal in the real world. The picture itself is a complete symbol of this. Turning to the religious story, G. Moreau overcomes the text space of the myth about Orpheus, and thereby perpetuates the significance of poetry, its immortality. Creativity is seen as a new cult, revealing the world, God, the meaning of being.

Sappho on the Rocks

This work takes us into the times of the famous Greek poetess from the Lesbos island, who lived in the 7th century BC and being unable to bear the love suffering, jumped down from a cliff into the depths of the sea. G. Moreau was curious about Sappho's death, portraying her at the moment before her jump from the cliffs, at the time of this fall-flight, at the moment of death in the sea waters. In this work he focused on the borderline, the painful choice of the creator between being and non-being, between the duty to create something and personal feelings (Fig. 3).

The composition of the picture has a clear diagonal construction, which is set by the outlines of the mountains, the dark clouds and the figure of a woman. Two planes, where the front one is dark and cramped, and the back one is light, lucent, spacious, are constructed according to the principle of movement from the bottom to the top and into the depth. The key character of this work, connecting all the lines together, is Sappho, who is caught at the moment of love torment on the cliff against the sea background.



Fig. 3. Sappho on the Rocks, 1850

Colour and linear structure of the canvas creates a feeling of despair, detachment, etc. Sappho is portrayed alone. There are no sources of inspiration and creation (beloved, Cupid) in front of her, in contrast to, for example, the works by other artists (J.L. David, G. Klimt, etc.).

Sappho is wearing richly decorated clothes. Her scarlet tunic proves her passionate nature, and the laurel wreath crowning her head endows her with the traits of a priestess. A lyre behind her shoulders is a confirmation of her service to art, which ensouled her and elevated her over others. This is evidenced by the column, the capital of which is adorned with a sculptural sculpture of Pegasus, ready to soar up into the sky, an intermediary between the worlds, a symbol of poetry and creativity. Yet, the poetess's posture is uncomfortable, her figure is twisted, which runs counter the compositional structure. The head clings to the lyre, which can be interpreted as an immersion of the poetess into thinking about creativity. On the other hand, her hands are turned away from the lyre. One of the hands is close to the heart, the other is stretched to the precipice. Sappho's S-shaped poise here is a sign of crack up, and the surrounding space reflects her state of mind. Her lowered hands emphasize the powerlessness and aloofness of the poetess, almost ready to jump into the abyss.

Her sad appearance indicates that Sappho is not capable of creating without a source of inspiration, which is love for her. A broken heart deprives her of creative powers.

The concupiscent, graceful Sappho depicted in this way becomes a personification and a sign of love poetry that can be born and flourish only in a tender, sensual, loving human soul. In the absence of love it withers.

Behind the poetess there is a fantastic world, created by the power of the Moreau's imagination. In its integrity, it does not have any prototype in reality, which is the deliberate position of the master. This landscape is made up of high stony rocks, lit by the sunset rays of the sun, soaring against the sky seagulls, capable of living in different spaces. However, the world for Sappho is divided, the horizon is intentionally lowered, symbolizing the fall of the poetess, which she has not yet had, and her sunset.

Thus, in G. Moreau's work poetry (creativity) is tantamount to a certain person, whose feelings dominate over reason, being a premise to creativity. In their absence, there is nothing, there is neither poetry nor a poet.

Hesiod and the Muse

This work (Fig. 4) is dedicated to Hesiod, an ancient Greek poet, a rhapsode representing a didactic epic. The gift of divine songs, as Hesiod himself asserted, was given to him by Helikon nymphs, turning the ordinary shepherd into a servant of Apollo, the prophet, who was called by heaven to broadcast the verity with his art.



Fig. 4. Hesiod and the Muse, 1891

The composition of this artwork is balanced in both linear and colour approach. The shadowy background turns into clear linear contours of the figures of the characters portrayed. A compositional formula, which is an hourglass (Fig. 5), finds the necessary measure of equilibrium.

In the picture, the image of the poet is interpreted in the form of a young effeminate man, which may indicate his being in the stage of transitional age, where carnal infatuation plays a large role. The image of the poet is somewhat abstract, since the male figure is spirituel, feminine and poeticized. The road at his feet and the foot set aside are an analogue of the way along which the poet is moving. But here he is presented motionless, holding onto the lyre and listening to the voice of the muse flying behind him, adding him wings. He looks focused and detached from what is happening around him, which may point towards his being in a state of demiurgic inspiration and the creation process. Flowers at his feet symbolize the vivific poetic word, thanks to which the whole world is transformed and becomes more beautiful.

Hesiod is painted naked, his only accessories are the loincloth and the wreath of glory. It is a man who is represented as a hero or a deity. In such a way G. Moreau portrayed Apollo himself.

In the work “Hesiod and the Muse” the image of the poet can be interpreted as epic poetry, harmonious and striking. Since the poet does not see the deity, but hears



Fig. 5. Compositional formula of the work “Hesiod and the Muse”

a voice from above and is guided by it, then poetry involuntarily and independently of a man is, on the one hand, a divine gift, and on the other hand, it is a manifestation of service to the supreme principle, for which the hero is awarded fame and honour during his lifetime.

The winged girl, the muse, chimes with the very concept of “inspiration”. Besides, the nature of this inspiration is determined by the signs of fineness, and at the same time protection and safekeeping. It is worth mentioning that the image of the muse is imbued with the qualities of an intermediary in the relationship between the human and divine world. She floats in the sky. Her bright blue wings are given flesh from the sky itself, turning into carnal tissue. The muse as inspiration is stunning, and her nature is divine. Directing the poet’s hand to the strings of the lyre, she probably acts as an impulse of his creative state. The star on her head is an analogue of the Star of Bethlehem, a sign of the path to truth and light. This star is the basis for Hesiod reaching the heights of eternal glory.

The action takes place against the landscape in the form of rising rocks. High, stepped outlines of stone rocks form the space. Nature is represented at the moment of its awakening with the light of the sun on the horizon dispelling darkness. The space of the sky is balanced with the terrestrial space. The space where artistic creativity is realized is a temple having a connection with the divine nature, a temple of poetry.

G. Moreau paints the idealized nature space, which exalts the event. With the help of this composition the artist creates a metaphor of the hero’s ascent to the heights of Parnassus on the wings of divine inspiration.

Being signs of artistic creativity, namely Hesiod personifying poetry, the Muse — inspiration, these elements are in close relationship, which can be seen as the birth of gallant, epic poetry, inspired by nature and gods. The muse grants her attention to the poet, and in turn the poet worships the sky. Just as the sun is born, the poet’s creation is born, too. Divine inspiration gives not only an impulse, but also the possibility of realizing creative impulses. The painter shows the co-creation of man and deity for making a poetic text, where the primary message comes precisely from the divine realms.

It is imperative to take heed of the compositional centre of the picture. This shows the poet’s lungs, his breath. For the hero, creativity is life and essence.

Thus, we can distinguish one of the ideas of this work, which is the birth of the beautiful (work) in art as a result of the co-creation of God and man, its triumph and greatness. This greatness occurred as a result of poetic inspiration, bestowed by the muse upon the poet and presented here in the form of a perfect being.

Conclusion

When comparing the abovementioned works, it is possible to distinguish similar and differentiating features of the image of the poet in G. Moreau's works. In one respect, the characters are different in their position: the Thracian girl only accepts the status of a poet, while Sappho loses inspiration and suffers and Hesiod creates under the influence of the inspiring power of a deity and achieves religious harmony. In another vein, they are all central heroes, knots of the universe that deserve special attention.

Numerous variations of the image of the poet in G. Moreau's art works testify to his intense search for the essential in the sacrament of creativity, the desire to externalise the invisible, to open a door for a "vision" of the super-real world. The artist realized this by referring to existing mythology and by generating new myths.

Gustave Moreau created his own myths, in which one can find the yearning to display some kind of synthesis of antique and Christian symbols. The myth undoubtedly illustrates a religious aspect, and the myth becomes indispensable on the way to achieving harmony with the cosmos, society and with people themselves. Creativity becomes the attributes of this stay in the Absolute. This is the way of revelation, the noesis of God, the way of building the temple of the new era, the way of knowing the deep secrets of being.

References

Allan, S.C. (2002). The Fall of metamorphoses (Déjanire) by Gustave Moreau [Les métamorphoses de L'Automne (Déjanire) de Gustave Moreau]. In *Revue de l'Art*, 137(3), 49–62.

Avdeeva, Y.N., Degtiarenko, K.A., Pimenova, N.N. & Luzan, V.S. (2017). Influence of Climatic Conditions on the Traditional Economy of Small-Numbered Indigenous Peoples of Taymyr Dolgano-Nenets Municipal District (the Krasnoyarsk Territory). In *Journal of Siberian Federal University. Humanities & Social Sciences*, 9 (2017 10), 1282–1293.

Clement, R.T. (1996). *Four French Symbolists: A Sourcebook on Pierre Puvis de Chavannes, Gustave Moreau, Odilon Redon, and Maurice Denis*. Greenwood Publishing Group, 583 p.

Cooke, P. (2015). Gustave Moreau's Orpheus (1865): Aesthetics, Iconography and Critical Reception [Orphée (1865) de Gustave Moreau: esthétique, iconographie et réception critique]. In *Revue des Musees de France*, 4, 66–78.

Cooke, P. (2008). Gustave Moreau and the Reinvention of History Painting. In *The Art Bulletin*, 90 (3), 394–416.

Cooke, P. (2009). Symbolism, Decadence and Gustave Moreau. In *Burlington magazine*, 151 (1274), 312–318.

Cooke, P. (2011). “It isn’t a Dance”: Gustave Moreau’s “Salome” and “The Apparition”. In *Dance Research*, 29 (2), 214–232.

Cooke, P. (2014). *Gustave Moreau: history painting, spirituality and symbolism*. Yale University Press, 252 p.

Cullinane, M. (2001). Guilt by Association: Gustave Moreau, “The Unwilling Decadent”. In *Art Criticism*, 17 (1).

Dylykova, Ts.D. (2011). *Orficheskiĭ mif vo frantsuzskoi kul’ture vtoroi poloviny XX veka: avtoref. dis. ... kand. kul’turologii: 24.00.01 [Orpheus myth in the French culture of the second half of the 20th century: Abstract of Thesis of Candidate of Culture Studies: 24.00.01]*. Chita, 142 p.

Fil’ko, A.I. (2018). Osobennosti vospriiatiia vizual’nogo obraza Krasnoiarska zhiteliami i gostiami goroda: metod dekodirovaniia [Features of the perception of the visual image of Krasnoyarsk by residents and guests of the city: the decoding method], In *Spetsifika etnicheskikh migratsionnykh protsessov na territorii Tsentral’noi Sibiri v XX–XXI vekakh: opyt i perspektivy [Specificity of ethnic migration processes in Central Siberia in the 20th-21st centuries: experience and prospects]*, 138–143.

Gordon, R.B. (1985). Aboli Bibelot? The Influence of the Decorative Arts on Stéphane Mallarmé and Gustave Moreau. In *Art Journal*, 45 (2), 105–112.

Grigorian, N. (2006). Myth in Valery Bryusov’s Verse: Restoring the Missing Links with J.-M. de Heredia and Gustave Moreau. In *Comparative Critical Studies*, 3 (3), 325–346.

Grigorian, N. (2009). *European Symbolism: In Search of Myth (1860–1910)*. Bern: Peter Lang AG, European Academic Publisher, 286 p.

Harter, U. (1998). *Die Versuchung des Heiligen Antonius: zwischen Religion und Wissenschaft: Flaubert, Moreau, Redon*. Berlin, Reimer, 218 p.

Khandekar, N., Wolohojian, S., Hensick, T. (2005). Gustave Moreau’s “Jacob and the Angel” re-examined. In *Burlington Magazine*, 147(1225), 253–256.

Kistova, A.V., Pimenova, N.N., & Bukova, M.I. (2018). Sovremennoe sostoianie dekorativno-prikladnogo iskusstva evenkov — korennykh narodov Sibirskoi Arktiki [The current state of arts and crafts of the Evenks — indigenous peoples of the Siberian

Arctic]. In *Severnye Arkhivy i Ekspedicii [Northern Archives and Expeditions]*, 2 (1), 49–56.

Kistova, A.V., Pimenova, N.N., Reznikova, K.S., Zamaraeva, J.S., Koptseva, N.P., Sereckina, N.N., & Filko, A.I. (2016). Place management: Decoding the visual image of a Siberian city. In *Journal of Applied Economic Sciences*, 11(6), 1144–1156.

Kistova, A.V., Pimenova, N.N., Reznikova, K.V., Sitnikova, A.A., Kolesnik, M.A. & Khudonogova, A.E. (2019). Religion of the Dolgans, Nganasans, Nenets and Enets. In *J. Sib. Fed. Univ. Humanit. Soc. Sci.*, 12(5), 791–811. DOI: 10.17516/1997–1370–0424.

Kolesnik, M.A., Libakova, N.M., & Sertakova, Ye.A. (2018). Art education as a way of preserving the traditional ethnocultural identity of indigenous minority peoples from the North, Siberia and the Far East. In *Novosibirsk State Pedagogical University Bulletin*, 8(4), 233–247.

Kolesnik, M.A., Sitnikova, A.A. (2017). Model' razvitiia dekorativno-prikladnogo iskusstva korennykh malochislennykh narodov Krasnoiarskogo kraia [Model of development of decorative and applied arts of the indigenous small-numbered peoples in Krasnoyarsk Krai]. In *Sibirskii antropologicheskij zhurnal [Siberian Anthropologic Journal]*, 3 (10), 42–59.

Koptseva, N.P., Reznikova, K.S. & Razumovskaya, V.A. (2018). The construction of cultural and religious identities in the temple architecture. In *Journal of Siberian Federal University. Humanities & Social Sciences*, 7 (11), 1021–1082.

Kosinski, D.M. (1987). Gustave Moreau's "La Vie de l'humanité": Orpheus in the Context of Religious Syncretism, Universal Histories, and Occultism. In *Art Journal*, 46 (1), 9–14.

Lacagnina, D. (2013). Rediscovery of antiquity and classical reception in Gustave Moreau's Prométhée [Memoria e attualità dell'antico nel Prométhée di Gustave Moreau]. In *Ricerche di Storia dell'Arte*, 109, 5–17.

Lacambre, G. (1989). Gustave Moreau and Japan [Gustave Moreau et le Japon]. In *Revue de l'Art*, 85 (1), 64–75.

Lacambre, G. (1999). Gustave Moreau and Exoticism. In *Gustave Moreau: Between Epic and Dream*, 15–20.

Lukicheva, K.L. (2007). Zhivopis' i literatura: problema interpretatsii vizual'nogo teksta v tvorchestve Gustava Moro [Painting and literature: the problem of interpreting visual text in the works of Gustave Moreau]. In *Vestnik RGGU. Serii: Istorii. Filologii. Kul'turologii. Vostokovedenie [Bulletin of the RSUH. Series: History. Philology. Culture Studies. Orientalism]*, 10, 212–229.

Luxenberg, A. (2015). Gustave Moreau: history painting, spirituality and symbolism. In *CHOICE: Current Reviews for Academic Libraries*, 52 (7), 1133.

Maatouk, M.H. (2017). Gustave Moreau, “dream assembler” at the National Museum of Natural History [Gustave Moreau, l’ouvrier assembleur de rêves au Museum National d’Histoire naturelle]. In *Revue de l’art*, 197, 49–58.

Maximova, M.V. (2015). “Proklyatye umy” kontsa XIX veka [“Damned minds” of the late 19th century]. In *Vestnik Severo-Vostochnogo federal’nogo universiteta im. M.K. Ammosova* [Bulletin of the North-Eastern Federal University named after M.K. Ammosov], 12 (1), 101–106.

Nikitina, M.A., Pimenova, N.N. (2014). Obraz zhizni Rossii v nachale XXI veka na materiale animatsionnoi studii “Mel’nitsa” [Lifestyle of Russia at the beginning of the 21st century on the material of the animation studio “Melnitsa”]. In *Elektronnyi nauchno-prakticheskij zhurnal “Kul’tura i obrazovanie”* [Electronic scientific and practical journal “Culture and Education”], (2), 49–49.

Ossato, C. (2002). “Salome” and the symbolic language: Gustave Moreau and Oscar Wilde [“Salomé” ed il linguaggio simbolico: Gustave Moreau e Oscar Wilde]. In *Strumenti Critici*, 100 (3), 79–397.

Pchelkina, D.S. (2017). Iskusstvo kak oblast’ konstruirovaniia gendera i gendernoi reprezentatsii [Art as an area of gender images construction and gender representations]. In *Sibirskii antropologicheskii zhurnal* [Siberian anthropological journal], 4 (12), 21–34.

Reznikova, K., Seredkina, N., Koptseva, N., & Zamaraeva, J. (2016). Regional specifics of social values and their impact on Central Siberian territories’ modernization (based on research of Krasnoyarsk region). In *Economic Annals-XXI*, 160(7–8), 92–95.

Reznikova, K., Seredkina, N., Zamaraeva, J. & Koptseva, N. (2017). The traditional economy of the indigenous peoples of central Siberia (the case of the Selkups). In *International Journal of Economic Research*, 14, 261–270.

Reznikova, K.V. (2013). Znachenie kinematografa dlia formirovaniia obshcherossiiskoi natsional’noi identichnosti [The value of cinema for the formation of a nationwide national identity]. In *Sovremennye problemy nauki i obrazovaniia* [Modern problems of science and education], (3), 416–416.

Seredkina, N.N., Smolina, M.G. & Kistova A.V. (2017). Vliianie eposa na skazki korennykh narodov Severa i Sibiri [An epic’s impact on the tales of the indigenous peoples of the North and Siberia]. In *Sibirskii antropologicheskii zhurnal* [Siberian anthropological journal], 1 (06), 62–73.

Seredkina, N.N., Smolina, M.G. (2018). Educational potential of epics and fairy tales of the indigenous minority peoples of Siberia. In *Novosibirsk State Pedagogical University Bulletin*, 8(4), 217–232.

Sertakova, E.A., Koptseva, N.P., Kolesnik, M.A., Libakova, N.M., Luzan, V.S. & Sergeeva, N.A. (2016). Brand-management of Siberian Cities (Krasnoyarsk as a case study). In *International Review of Management and Marketing*, 6(5S), 185–191.

Sitnikova, A.A., Pimenova, N.N., & Fil'ko, A.I. (2018). Pedagogical approaches to teaching and adaptation of the indigenous minority peoples of the North in higher educational institutions. In *Novosibirsk State Pedagogical University Bulletin*, 8(4), 26–45.

Sloan, R. (2006). Gustave Moreau and the Raffalovich family: new documents for Sappho. In *Burlington Magazine*, 148(1238), 327–331.

Svetlov, I.E. (2011). *Gyustav Moro. Frantsiia. XIX vek* [Gustave Moreau. France. 19th century]. Moscow, "Planeta", 106 p.

Tarasova, M., Smolina, M., Avdeeva, Y., Degtyarenko, K. & Shpak, A. (2017). The Educational Aspects of Art Criticism. In *4th International Multidisciplinary Scientific Conference on Social Sciences & Arts Sgem*, 109–116.

Tsvetkov, Yu.L. (2011). Obraz poeta v simbolizme: Giustav Moro i Gugo fon Gofmanstal' [The image of the poet in symbolism: Gustave Moreau and Hugo von Hoffmannsthal]. In *Vestnik Nizhegorodskogo universiteta im. N.I. Lobachevskogo* [Bulletin of the Nizhny Novgorod University named after N.I. Lobachevsky], 6 (2), 730–733.

Wauthion, T. (2015). Gustave Moreau, the assembler of dreams: From Academism to Symbolism [Gustave Moreau, l'assembleur de rêves: De l'académisme au symbolism]. In *Kindle Edition*, 36 p.

Yoo, Y.J. (2014). Marcel Proust et Gustave Moreau: du symbolisme a l'impressionnisme. In *Romance Notes*, 54 (2), 211.

Zamaraeva, Yu.S., Luzan, V.S., Metlyaeva, S.V., Seredkina, N.N., Koptseva, N.P., Fil'ko A.I. & Khrebtov, M. Ya. (2019). Religion of the Evenki: history and modern times. In *J. Sib. Fed. Univ. Humanit. soc. sci.*, 12(5), 853–871. DOI: 10.17516/1997–1370–0428.

Zhukovsky, V.I. (2011). *Teoriia izobrazitel'nogo iskusstva* [The theory of art]. St. Petersburg, Aleteiia, 496 p.

Zhukovsky, V.I., Koptseva, N.P. (2004). *Propozitsii teorii izobrazitel'nogo iskusstva* [Propositions of the theory of fine art. Krasnoyarsk]. Krasnoyarsk, Krasnoyarskii gosudarstvennyi universitet, 265 p.

Три картины Гюстава Моро: миф, религия, творчество

Е. А. Сертакова, Н. М. Лещинская,

М. А. Колесник

Сибирский федеральный университет

Россия, 660041, Красноярск, пр. Свободный, 79

Данная статья посвящена исследованию живописных произведений известного французского художника Гюстава Моро. Его называют «последним романтиком». Гюстав Моро являлся одним из главных представителей художественного направления «символизм», формально и содержательно раскрывающим его принципы в своем творчестве. В статье исследуется связь мифологии, религиозных представлений и творчества у Гюстава Моро, проводится философско-искусствоведческий анализ трех живописных произведений художника, посвященных изображению образа поэта. Анализ работ художника позволил выявить видение сути творческого процесса Гюставом Моро и актуализировать дальнейшее внимание к мифотворчеству в искусстве.

Ключевые слова: Гюстав Моро, мифология, символизм, художественные идеи, произведение искусства.

Научная специальность: 24.00.01 — теория и история культуры.
