

Yuege Lai Юере Лай

post-graduate student, K. D. Ushinsky South Ukrainian
National Pedagogical Universityаспірантка кафедри образотворчого мистецтва Пів-
денноукраїнського національного педагогічного уні-
верситету імені К. Д. Ушинського

тел. / tel: +380638084977 e-mail: fiorella_lin@hotmail.com orcid.org/0000-0002-8634-532X

People-Flowers: Ovid’s Metamorphoses in Poussin’s Masterpiece “The Empire of Flora” (Images and Symbols of Flowers in Art of the 17th century)

Люди-квіти: метаморфози Овідія у шедеврї Пуссена «Царство Флори» (образи і символи квітів у мистецтві XVII століття)

Abstract. During the ecological crisis, it is especially important to study the heritage of world art, which shows the harmonious connection between man and nature. The subject of our examination are the images and symbols of flowers in the masterpieces of the artist Nicolas Poussin (1594–1665). We study them in the context of the ancient heritage and culture of the 15th–17th centuries (poetry of Ovid, music, sculpture, theater, and ballet). Based on the ancient mythology of the masters of the Renaissance and Classicism in the paintings *Primavera*, *The Empire of Flora* gave their interpretation of the eternal theme of life and its cyclical renewal. The features of the artistic language of Poussin as the leader of classicism are shown. The mythological parallels of the image of Flora in the art of China are revealed.

Keywords: flower people, metamorphosis, Ovid, Poussin, Flora, art of the 17th century.

Problem statement. Chinese philosopher, writer Lin Yutang (1895–1976) wrote that symbolism “has the ability to contain the thought of centuries and dreams of generations in a few conventional lines, inflames the imagination and leads to the realm of wordless thinking” [7, p. 5]. The symbol, transformed into an artistic image, goes beyond the individual experience of the individual and enters the universal space of world culture. During the ecological crisis, it is especially important to study the heritage of world art, which shows the relationship between man and nature. Such harmony is present in the masterpiece of classical artist Nicolas Poussin (1594–1665) *The Empire of Flora* (1631) (ill. 1). The painting is in collection of the Dresden Art Gallery.

Analysis of recent research works and publications. In the study of the images and symbols of flowers in the art of Poussin, his work *The Empire of Flora* is primary. For us, it was important to study the poems of Ovid’s *Metamorphoses* and *Fasti*, because they gave Poussin the impulse to create a cycle of paintings on the transformations theme. A valuable source was also the artist’s letters, which manifest his theoretical thought, the desire to find a **synthesis of art and music based on modus** [14]. Valuable information about the features of the artistic language of Poussin, as a leader of classicism, is contained in the works of N. N. Kovalenskaya [6],

V. N. Prokofiev [12], V. N. Volskaya [4], S. M. Daniel [5], E. I. Rotenberg [16]. The theme of the images and symbols of flowers in Poussin’s painting *The Empire of Flora*, based on the comparative method, was not previously the subject of special research. The purpose of this article is to examine the images and symbols of flowers in the art of the 17th century on the example of Nicolas Poussin’s composition *The Empire of Flora* (1631) in the context of world art.

Objectives:

- study the symbolism of the people-flowers in Poussin’s painting *The Kingdom of Flora* from the standpoint of anthropomorphism of the Mediterranean culture;
- based on the typological series created, to show the connection of Poussin’s artistic images with literature, sculpture, painting and the theater of antiquity of the 17th century, with the emerging ballet;
- explore the synthesis of the fine art of Poussin and music on the basis of the ancient “modus” he studied;
- show the figurative and symbolic meaning of color in the image of the *Kingdom of Flowers*;
- reveal the mythological parallels of the image of Flora in the art of China.

Method. The main method is the comparative one. Comparative method allows us to compare works of art and literature from different time periods on related topics



1. Nicolas Poussin. *The Empire of Flora*. 1631. Dresden Art Gallery

and to identify the general and the particular. We also actively use the artistic and stylistic methods, as well as iconological, developed by E. Panofsky. Iconology (εικόν—picture, and λόγος—teaching) is an addition to iconography and allows us to delve into the symbolic content of the work. The inner meaning of Poussin's work *The Empire of Flora* is revealed through comparison with literary texts (Ovidius) and myths. E. Panofsky in his work *The Meaning and Interpretation of the Fine Arts* writes that iconology gives "a synthetic rather than an analytical method of interpretation" [11, p. 49]. Prominent modern scientist M. N. Sokolov considers iconology as the "most adequate" method of understanding the art of the New and Modern Times [17, p. 172].

Presentation of the main research material. The theme of Nicolas Poussin's painting *The Empire of Flora* is a metamorphosis (transformation) of mythological heroes into flowers. The artist combines the images of the beautiful characters of the myths of antiquity with the world of vegetation, with flowers endowed with pure color and delicate aroma. For mythopoetic thinking, the attitude towards nature as a living being is characteristic. Hence are the anthropomorphic images of pagan deities. According to the definition given in the academic dictionary, "Anthropomorphism is the assimilation to man, the endowment with human appearance and human qualities of objects and phenomena of inanimate nature, flora and fauna, imaginary creatures and deities" [1, p. 44]. In Roman mythology, Flora is the goddess of flowers, youth and fertility. In Greek mythology, it was called Chloride. As a personification

of the Spring, Flora is depicted in ancient frescoes (for example, the painting of the Villa Adriana from Stabiae, I century AD) (ill. 2). In the masterpiece of the early Renaissance artist Sandro Botticelli *Primavera* (1482), Venus-Primavera, which we see in an arch made of orange tree branches, adjoins Flora, dressed in a flower-woven outfit. Like the artists of antiquity and the Renaissance, Poussin presented Flora in the form of a beautiful young woman who showered flowers on the ground, marking the rebirth of nature after a winter sleep. The flowering of nature is interrelated with the onset of spring and the affirmation of life. Poussin's painting *The Empire of Flora* was made in Rome, where the French painter lived for most of his creative life, carefully studying the works of artists of antiquity and being in a creative dialogue with them. A masterpiece of classicism created by Poussin in his 35 years—a period of feeling the fullness of vital and creative forces. The theme of the *Empire of Flora* corresponds to the aspiration of the master for a perfect, harmonious world. The artist himself called the painting "Garden of Flowers".

It is known that conveying his perception of ancient mythology in painting, Poussin based on the poems of the ancient Roman poet Publius Ovidius Nason (43 BC—18 AD) *Metamorphoses* (2 and 4 AD) (ill. 3) and *Fasti* (10 AD), where there is a description of the garden of the goddess of flowers [3, p. 395–399]. In the poem *Fasti* (*Calendar*), Ovid gives an explanation of the holidays or the sacred days of Rome. The Flories (the days of the arrival of spring and the goddess Flora) are celebrated from April 28 to May 3. Florals are described in verses 185–375 of the poem *Fasti* [9].

In the composition of *The Empire of Flora* the goddess of flowers is depicted in the center of a large canvas (131 × 181 cm), surrounded by mythological characters that were turned into flowers after their death. Next to the heroes of metamorphosis, the painter depicts flowers by which the viewer can determine the name of the hero. Based on the study of the text of Ovid's *Metamorphosis*, we can refer to stanzas in which the poet of ancient Rome described mythological heroes who inspired Poussin and many other artists, musicians and poets to create significant works: Ajax (Ovid. *Met. XIII*, 382–398); Narcissus (Ovid. *Met. III*, 402–510); Echo (Ovid. *Met. III*, 339–401); Clitia (Ovid. *Met. IV*, 256–270); Hyacinth (Ovid. *Met. X*, 162–219); Adonis (Ovid. *Met. X*, 503–552, 708–739); Crocus (Ovid. *Met. IV*, 283) [9].

The compositions of Poussin are peculiar to **theatricality**. As a distinctive feature of painting of the 17th century, theatricality was considered by S. M. Daniel in the V section of the book *Picture of the Classical Epoch* [5, p. 101–126]. In her monograph about Poussin, by V. N. Volskaya cites Leblon de Latour's testimony about the creative method of Poussin, who, planning a pictorial composition, produced a special mock-up, similar to the theatrical, arranged special lighting, created figurines of wax from the characters and draped them with a wet cloth [4, p. 154–155].

In the painting *Triumph of Flora*, made in 1628, before the *Empire of Flora*, a peculiar performance is presented. It is watched with interest by the characters, depicted in the foreground of the canvas. The master turns the viewer into the relative space of the picture, using a technique of contrasting reduction in the scale of the depicted figures: in the foreground they are much larger than those shown in background. The triumphal chariot of Flora is being driven by two juvenile cupids. In the sky, paired to them, baby cupids crown Flora with the winner's coronal. The open gesture of the goddess's hands testifies to her readiness to accept the gifts of the warrior Ajax bringing flowers on the shield. Behind him, Narcissus is shown, siphoning the goddess of flowers in a vase. Further, in sunny golden clothes, Clitia walks—a girl with a bare chest and a basket on her head. (V. G. Vlasov mistakenly writes that this is Narcissus) [2, p. 128]. The procession is headed by a dancing nymph Bacchante with one naked breast, which is characteristic of the image of Flora herself. In the center of the symbolic landscape, in which the cumulus clouds are rhythmically paved with the powerful crowns of old trees, the thin trunks of flowering young trees are depicted, ready to fruiting. It can be said that this is the "wagon" of life itself—spring, triumphant victory over the death of winter.

In the foreground, at the bottom of the Poussin canvas *The Empire of Flora*, a large **cornucopia** is immediately attracting the attention of the viewer. It is filled not with fruits, as is usual for the attribute of Demeter, but with flowers. The cornucopia—an attribute of the deity of the growing season—represents fertility, endless bliss. This is a phallic symbol, at the same time, being hollow, it is also a perceiving feminine principle [7, p. 274].

The image of Flora, like Spring, is often associated with the image of a **child**. In the lower right part of the *Empire of Flora* a small boy (putus) is depicted, which, following the masters of antiquity, was appealed by the artists of the Renaissance. So, in Botticelli's painting *Spring*, Cupid soars over the goddess. His eyes are closed with a bandage (symbol of blind love), and in the hands of a ruthless god stretched bow, ready to pierce hearts with fiery arrows. In the composition of Poussin's *The Empire of Flora*, a quiver with arrows is depicted next to the child, which implies his connection with the Amur the hunter (although there are no wings). The small but terrible god of love plays an important role in the fate of the heroes of *Metamorphosis* of ancient mythology, since their death is connected with passion. Pictured in the Poussin's painting, the boy sniffs the blue flowers of the hyacinth. Blue is associated with the image of the sky. In the reliefs of ancient Egypt, the image of the pharaoh sniffing the flowers of the blue lotus, or another character symbolized his presence in the spiritual world of the gods.

In the depths of the left part of the canvas, Poussin depicted **the herm of Pan** (and not Priapus, as V. N. Vlasov believes) [3, p. 395]. Poussin is antithetical to the grotesque. Instead of the ancient Greek god of fertility mentioned in the text of Ovid, the fields and gardens of Priapus (portrayed in antiquity with a huge phallus), he shows Pan—the son of the god Hermes, patron saint of shepherds and nature. The Pan, ivy-twisted, is depicted with horns, in his immanent iconography in the form of a pillar. Together with the satyrs and Silenos, Pan among the demons of the elemental forces of the earth was part of the retinue of Dionysus [8, p. 279]. The academic dictionary indicates that the herm (Greek hermes) is a four-sided pillar, completed with a sculptural head, originally the god Hermes,



2. Flora. Fresco from Stabiae villa. 1st century B.C. Archaeological Museum of Naples



3. Ovidius. *Metamorphoses*. Poem. In Latin.
Between 2 and 8 years AD. Cover edition 1632

then other gods [1, p. 123]. Below the herm is an antique sarcophagus with sculptural relief on the theme of bacchanalia. Recalling death, he serves as a kind of altar for offerings to God. It shows large baskets of flowers. The relief characters seemed to come to life in the picturesque canvas of the French classicist, who, following the Renaissance masters, sought to revive the harmony of the Golden Age of antiquity, when nature and man were united. Powerful tree trunks—columns of the temple of nature—are entwined with garlands of flowers. The meaning of the garland is a necklace, symbolizing eternal rebirth [1, p. 127].

Each of the mythological characters of the *Empire of Flora* is associated with a passion that doomed him to death: Ajax rushed at his sword, unable to bear the offense when he did not receive Achilles' armor after the death of the hero (Ovid. *Met.* III, 382–398). According to Homer's *Iliad*, the participant in the siege of Troy Ajax was the bravest and most beautiful of the Greeks after Achilles. Because of the Athens' anger, Agamemnon and Menelaus refused him and handed the weapon to Achilles Odysseus. Ajax fell into insanity and committed suicide. In the composition of Poussin, Ajax is depicted in a helmet, decorated with blue feathers, which cause associations with lush delphinium buds. This flower is mentioned in the myths in connection with Ajax. Next to the base of the sword, Poussin painted a tender pink carnation. Carnation is considered a symbol of courage, bravery and victory. The founder of botany—the ancient Greek philosopher Theophrast (III century BC) calls the carnation “the flower of Zeus”. Karl Linney in the classification of plants secured this name. In Latin it sounds like “dianthus”—“divine flower”.

Narcissus, fallen in love with his own reflection and thus doomed to death, is shown frozen over a mirror-like surface

of a large glass vase filled with water. At his feet are already visible tender flowers that received the name of a young man, punished by Cupid for rejecting love. Narcissus does not pay attention to the nymph Echo, who is sitting next to him, unrequitedly in love, “He was stunned by himself, stood motionless over the water, / Young looking like a sculptured Parian marble.” After the metamorphosis of the nymph, they were looking for a young man, “... but instead of the body there was saffron / They found a flower with white petals around it” (Ovid. *Met.* III, 402–510).

The daughter of the Ocean and the titanides Tefida Clitius directs the gaze of the viewer to the upper part of the canvas, where Apollo rushes in a quadriga, announcing the rising of the sun and a new day. According to the myth, Apollo rejected the love of the nymph Clitia (Ovid. *Met.* IV, 207–270). The girl constantly watched the sun disk and became a sunflower or heliotrope, the head of which is always directed at the sun and resembles a sun-rimmed disk. The clothes of Clitia are of the same golden color as the Apollo vestments. Thereby, being similar to the sun, the nymph merges with her beloved radiant god. Heliotrope—the solar flower—symbolizes eternal affection and love, it is dedicated to Apollo and Clitia [7, p. 52]. Behind the nymph is a basket of flowers. The upturned hand of the girl, with which she covers her eyes from the blinding radiance, plastically expresses the fiery power of the sun god. This movement is rhythmically connected with the dynamics of the figure of the nymph, depicted on the ancient relief of the sarcophagus, located at the Herm of Pan.

The young man Hyacinth, depicted to the right of Flora against the background of a yellow raincoat, holds in his palm blue flowers named after him. In Greek mythology, Hyacinth was inadvertently killed by Apollo while throwing a disc. The Greeks believed that on the petals of hyacinth one can read the youth's death cry “ah, ah,” which means “woe, woe” (Ovid. *Met.* X, 162–219) [18, p. 300–301]. J. Cooper writes that hyacinth means peace of mind and heavenly inspiration. A flower grown from blood means resurrection in spring [7, p. 53]. The hyacinth blooming in early spring retains the symbolism of the resurrection in Christianity. His pure colors shine in the still lifes of S. Yu. Zhukovsky *Spring Festival* (1911), *Easter Still Life* (1915).

Mortally wounded by the wild boar, the beloved of Venus, the wonderful hunter Adonis, is depicted with a spear and dogs. He looks at his thigh from which blood is oozing and its drops turn into anemone flowers. Poussin turned to the image of Adonis in the early Parisian period (until 1624) at the request of the Italian poet who had visited France. The Italian poet Marino created illustrations for his poem Adonis. They are stored in the Windsor Library [14, p. 261]. The image of Adonis is one of the most popular in art. In 1683, the English composer John Blow wrote the opera *Venus and Adonis*. In 1593, William Shakespeare created the poem *Venus and Adonis*, which during the life of the poet was the most famous of his works. The National Art Museum of the Republic of Belarus exhibits the painting *The Death of Adonis* (1764) by A. P. Losenko, where the dra-

matic moment of farewell of Venus and Adonis is conveyed in the rococo style. In the lower right part of Poussin's painting *The Empire of Flora*, the lovers Smila and Krokon are depicted. Krokon's head is crowned with a wreath of crocuses. Plastic body of the nymph, as if wrapping around the body of Krokon, corresponds to the convolvulus in her hand and at the feet.

Antique heritage is the basis not only of the content of Poussin's paintings, but also the form of embodiment. It is manifested in composition, drawing, painting. The artist was fascinated by the book of the Venetian composer and theorist Tzarlino about the music tunes (*modi*), which were the basis of the music of antiquity [13, p. 282]. According to Aristotle, the *modus* module was considered as a device and measure of things. Poussin believed that in painting as in music there must be *modus*. The artist wrote, "This word 'modus' means a reasonable basis or measure and form that we use when creating something <...> a solid method and order within the process" [14, p. 270]. In a letter to his customer Shantela (Rome, November 24, 1647), Poussin asserts that when depicting various plots in painting, it is necessary to use different *modi* that were found by the ancient Greeks. He describes the features of the Doric, Phrygian, Lydian, Ipolydi and Ionian modes. According to the painter, the ancient masters used the Ionian *modus* "because of its joyful character" [14, p. 269–271]. On this basis, we can consider the composition of the *Kingdom of Flora* as corresponding to the Ionian mode.

Let us consider the features of the artistic language of Poussin as the leader of classicism. From 1624 until the end of his life, the artist lived in Rome, where he studied the heritage of ancient art. In an effort to find a mathematical pattern in the ideal human body, the artist measured the proportions of ancient sculpture [14, p. 262]. In addition to the ancient literature, the formation of his style was greatly influenced by classes in mathematics, the study of anatomy. In organizing the space of his compositions, Poussin uses the heritage of Raphael. For example, in the painting *The School of Athens* (1511), Raphael demonstrates a compass and a sphere in the hands of the characters, as an important attribute of Renaissance architects and artists. An analogue of the spherical construction of the *Empire of Flora* space can be seen in the dome architecture of the 16th–18th centuries, for example, in the oval floors Vignola. In 1492, Martin Behheim in Nuremberg had "rediscovered" the globe (in translation—the ball). For the first time it was created in the II century BC by Kratos Melosky.

The composition of the *Empire of Flora* is based on a system of spatial circles. The geometry of the circle, in which the mythological heroes are inscribed, includes the characters of the picture in perpetual time. In the center is the dancing Flora in a wreath of white and golden yellow flowers. A wreath (circle) has no beginning or end. The farthest part of the spatial oval of the horizontal of the earth is the dance of little boys (*putti*). All heroes of metamorphosis are contemplative—immersed in themselves. Only the gaze of Cleitius is directed to the sky—to Apollo. Sphericity is underlined by a ribbon



4. Borghese crater. 40–30 BC. Paris, Louvre

of the sky with the image of the signs of the zodiac in the chariot of Apollo. In the image of the pergola gallery, built according to the laws of linear perspective, Poussin uses the geometry of straight lines. Contrasting the line and oval in the organization of the composition contributes to its expressiveness.

Poussin's goal was to express the idea of beauty. The artist claimed that "matter will never come close to the beautiful unless it is spiritualized," that painting is "nothing more than the embodiment of spiritual concepts in bodily figures." "Preparation for the embodiment of beauty,—according to the artist,—consists of three elements: order, measure and execution, or form" [14, p. 279]. "Order means the distance between the parts, the measure is related to the number, the form consists of lines and colors," the master stated. "The measure will allow each part to be given a value proportional to the figure as a whole." In addition, it is necessary "to pay attention to the form, trying to give a grace to the lines and achieving a soft consistency of transitions from light to shade" [14, p. 279].

In the painting *The Empire of Flora*, Poussin created original "living pictures", placing the characters in a rhythmically organized space, where each figure or group corresponds to a space pause. His characters are shown in expressive poses. In the group figures, the artist avoids random overlapping of the forms of ideal bodies. For the master of classicism, the expressiveness of the silhouette is important. The faces are shown in a semi-profile, giving the best opportunities for plastic modeling of the form, and in an expressive clear profile. Like the masters of antiquity, who in order to achieve plastic expressiveness showed the human body as if seen from different points of view, Poussin presents figures in complex angles. For example, the figures of Flora and Acteon are rotated 180 degrees. The artist based his reliefs and a round sculpture of antiquity. For example, the *Borghese Crater* (40–30 BC) (ill. 4).



5. Maria Taglioni in the ballet "Zephyr and Flower" by Charles Louis Diddle. 1831. Color lithography

Poussin himself was followed by many sculptors (Falcone, Karpo, Mayol). Using the example of color lithograph with the image of Maria Taglioni in the ballet Charles Luis Didelot *Zephyr and Flora* (1831) (ill. 5), one can see the influence of Poussin's work on the art of ballet. It affected the refined, time-adjusted poses of the heroes. The artist became a kind of "connecting link" between antiquity and romanticism.

The coloristic solution of the *Empire of Flora* is based on the exquisite contrast of the warm ocher-yellow colors of the earth and the cold colors of the blue sky. The combination of yellow and blue pigments produces a green color. Flora's symbolic vestment has the gentle color of plants not yet scorched by the summer sun. It is in harmony with garden architecture, entwined with transparent foliage. Deep blue and azure colors are in the feathers of Ajax's helmet, Echo clothing, Actaeon draperies. The blue color of the sky lit up by the golden light, the blue mountains reflecting the sky of mirror water (shown in the foreground on the left) "live" in a dynamic connection with yellow (represented in a wide range from light ocher to brown-red terracotta). Golden and blue ribbons of Flora's attire can be perceived as a combination of earthly and heavenly in the form of a goddess.

In the fine arts of China several immortals of Taoist pantheon are depicted with flowers. With a basket of flowers (as a woman or a man), Lan Tsai-he is portrayed. This deity patronizes florists and gardeners. Patroness of housewives He Xiangu is shown with a lotus flower or a basket of flowers and with a flute made of a peach tree. In painting, on porcelain and folk paintings, they were often depicted crossing the sea, feasting. Magu ("hemp maiden")—one of the Taoist immortals—is considered the deity of spring and fertility. Her breath gives life, like the breath of Spring.

The patroness of women Magu (ill. 6) is related to Flora and Venus. Her accessories, like those of European goddesses, are flowers and herbs. The goddess of longevity also has peach fruits and Lingzhi mushrooms, which grant immortality [19]. In contrast to the volume-plastic dominant peculiar to the painting of the classicist Poussin, the linear-plane style dominates in the painting of Chinese artists. In the expressiveness of the line of Chinese masters, one can notice features related with the work of the Early Renaissance artist Botticelli. In China's art, images of Taoist deities with flowers are relatively few. The image is not dominated by people (gods), but by plants, flowers in the genres of Hua Nyao Bird-and-flower painting (in Chinese 花鸟画) and Shan Shui (山水).

The scientific novelty of the proposed article lies in the study of the symbolism and image of the flower in the masterpiece of classicism—Poussin's painting *The Empire of Flora* from the standpoint of comparative studies. On the basis of a comparative analysis, the connection with works of art from the previous period (*Primavera* or *Allegory of Spring* by Botticelli), with literature and painting of antiquity, with music, theater, and ballet is shown. Based on the art history analysis of works, a system of symbols and images of flowers in the art of the 17th century was created. The role of antiquity in the creation of metaphorical images and symbols of flowers in the art of classicism is shown. The connection of the heroes of the Mediterranean culture with the mythological characters of the culture of China, having a flower as an attribute, was made. The features of the artistic language of Poussin as the leader of classicism are considered. The symbolic meaning of the color of the picture and its relationship with the "characters-flowers" have been studied.

Conclusions. Poussin's perception of ancient art has a free poetic character. The artist does not illustrate the myth, but relives it, giving a new birth. The modern researcher is experiencing a similar condition. Each of the mythological characters of the painting *The Empire of Flora* is ruled by passion. However, included in the cycle of eternally resurgent nature, they are repeated in eternity in endless variations of the experiences of ordinary people. The perception of the masterpiece of the master of classicism involves knowledge of ancient mythology and classical literature. Knowledge of the language of characters allows the viewer to interpret the work.

The classicist Poussin, following the artists and philosophers of the ancient world through visible images of man and a flower, leads to a figurative perception of the invisible spiritual world. A flower as an attribute (belonging) of a character includes it in a mythological, timeless space. Without the image of a flower it would be difficult to recognize the hero and perceive the content of the picture.

In the theatrical world of the 17th–18th centuries, every woman wearing a wreath could become the personification of the goddess of flowers Flora, and the man—the beautiful hero of *Metamorphosis*. What was carried out in theatrical performances and masquerades. Poussin's painting *The Kingdom of Flora* can be figuratively called the "theatri-

cal moment that has become a picturesque eternity," because, unlike the theater, painting is not a temporary art.

In the masterpiece of classicism *The Empire of Flora* by Poussin, the idea of the unity of birth, flourishing, death and rebirth is expressed in a harmonious, balanced composition based on cyclical circular motion. The idea of the integrity of the earth and the heavenly world is presented in a spherical model of the organization of picture space, which includes gods and mythological heroes.

The dominant anthropomorphic perception of the world in the culture of the Mediterranean with respect to the art of the Far East is shown, where the main focus is on the depiction of nature and flowers in the genres of flowers and birds, mountains and waters.

So popular in the art of Renaissance and Classicism Ovid's *Metamorphosis* continues to inspire artists. For example, in 1951, English composer Benjamin Britten wrote a suite for the oboe "Six Metamorphoses according to Ovid".

Prospects for the further research. The study of the symbolism of the flower in creating the portrait image of a particular person will be the subject of our further research.



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Юеге Лай

Люди-квіти: Метаморфози Овідія у шедеврї Пуссена «Царство Флори» (образи і символи квітів у мистецтві XVII століття)

Анотація. Під час екологічної кризи особливо важливо вивчити спадщину світового мистецтва, в якому показано гармонійний зв'язок людини і природи. Предметом нашого дослідження є образи і символи квітів в шедеврах художника Нікола Пуссена (1594–1665). Ми вивчаємо їх у контексті античної спадщини і культури XV–XVII століття (поезії Овідія, музики, скульптури, театру, балету). Ґрунтуючись на античній міфології, майстри Ренесансу і класицизму в картинах «Весна», «Царство Флори» дали свою інтерпретацію вічної теми життя і її циклічного оновлення. Показано особливості художньої мови Пуссена як лідера класицизму. Виявлено міфологічні паралелі образу Флори в мистецтві Китаю.

Ключові слова: люди-квіти, метаморфози, Овідій, Пуссен, Флора, мистецтво XVII століття.

Юеге Лай

Люди-цветы: Метаморфозы Овидия в шедевре Пуссена «Царство Флоры» (образы и символы цветов в искусстве XVII века)

Аннотация. Во время экологического кризиса особенно важно изучить наследие мирового искусства, в котором показана гармоническая связь человека и природы. Предметом нашего рассмотрения являются образы и символы цветов в шедеврах художника Никола Пуссена (1594–1665). Мы изучаем их в контексте античного наследия и культуры XV–XVII веков (поэзии Овидия, музыки, скульптуры, театра, балета). Основываясь на античной мифологии, мастера Ренессанса и классицизма в картинах «Весна», «Царство Флоры» дали свою интерпретацию вечной темы жизни и её циклического обновления. Показаны особенности художественного языка Пуссена как лидера классицизма. Виявлены мифологические параллели образа Флоры в искусстве Китая.

Ключевые слова: люди-цветы, метаморфозы, Овидий, Пуссен, Флора, искусство XVII века.

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