

### **The Orpheus Myth through Nineteenth Century Art**

Despite the different styles and techniques of the various art movements of the nineteenth century, the Orpheus myth, from books 10 and 11 of Ovid's *Metamorphoses*, conforms to each of these demanding artistic styles while still retaining its narrative integrity. By chronicling the tragic tale of Orpheus and Eurydice through nineteenth century art, and by looking specifically at works that portray Neoclassic, Romantic, Impressionistic, Naturalist, and Symbolist ideals, the malleability of the myth is revealed.

To understand how the myth can be translated across such a varied array of artistic styles, one must first be familiar with the myth itself. Ovid, a Roman poet from the 1<sup>st</sup> Century, explains the tragedy of Orpheus and Eurydice in books 10 and 11 of *Metamorphoses*. In her book *Orpheus in Nineteenth Century Symbolism*, Dorothy Kosinski describes Orpheus as a poet and musician whose powerful songs “soothe[d] primitive man...charm[ed] animals and animat[ed] rocks and trees” (Kosinski 11). When his wife Eurydice is killed by a snake bite, Orpheus uses his gift to persuade Hades to let him lead Eurydice out of the Underworld and back to life. However, Orpheus breaks his deal with Hades by “looking back too soon, [and] he loses Eurydice forever” (Kosinski 11). Consumed by his grief, Orpheus rejects the company of all women, which soon incites the wrath of those he denies. The women “[tear] him limb from limb” (Kosinski 11), murdering Orpheus out of fury at his devotion to Eurydice. Orpheus' severed head, still singing, floats to the shores of the island of Lesbos, and his soul returns to the Underworld where it is reunited with Eurydice (Garth, *Metamorphoses*, lines 79-105).

Kosinski explains that this myth, which was particularly attractive to artists of the nineteenth century, “...captivates the imagination because it is about art, about our notions of the sources of inspiration, the nature of creativity” (Kosinski 11). Wayne Dynes supports this idea when he explains “...the myth of Orpheus possesses to a superlative degree the protean

character of Greek myths in general. Orpheus is truly polymorphous” (Dynes 252). Despite the variety of styles and movements in nineteenth century art, the myth of Orpheus addresses universal themes that can transcend the stylistic boundaries of art. Willem Lash explains that artists in the 19<sup>th</sup> century still focused on mythological narratives because they “symbolize such universal themes as life versus death, male versus female and the conflict between good and evil” (Lash ). In the Orpheus myth specifically, Ovid “explore[s] the theme of artistic creation and of the poet’s role in a hostile society” (Lash). Artists of the 19<sup>th</sup> century identified with Orpheus as a mythological artist. By examining Orpheus’ ordeal, artists in the nineteenth century used the “myth as an essential visual language...to communicate contemporaneous ideas and concerns” (Johnson 3), as Dorothy Johnson explains in her book *David to Delacroix: The Rise of Romantic Mythology*. She continues, explaining that “mythic subjects and interpretations become a central mode of meditating upon modern mores, culture, and the human condition” (Johnson 3).

The myth appeals to the pathos of artists while still portraying universal themes that allow it to adapt to the cultural changes of the nineteenth century. By looking at the works of Jean-Baptiste-Camille Corot, Thomas Crawford, Charles Francois Jalabert, Gustave Moreau, and Auguste Rodin, one can see how the artists adjusted the Orpheus myth to appeal to the different styles of art throughout the nineteenth century. These six particular artworks span seven decades and express five different artistic movements: Neoclassicism, Romanticism, Impressionism, Naturalism, and Symbolism. Each movement uses various aspects of the Orpheus myth to represent its stylistic values, yet still upholds the narrative tragedy of Orpheus and Eurydice.

The first painting of this analysis features the catalytic scene in the Orpheus myth. Jean-Baptiste-Camille Corot’s *Wounded Eurydice* (see Figure 1) depicts Eurydice examining

the viper bite that would bring her demise. Sir Samuel Garth's translation of Ovid's

*Metamorphoses* describes the scene:

For as the bride, amid the Naiad train,

Ran joyful, sporting o'er the flow'ry plain,

A venom'd viper bit her as she pass'd;

Instant she fell, and sudden breath'd her last, (Garth, Book 10 lines 11-14).

Corot's airy, quiet depiction of this scene exemplifies his style of painting. In her biographical article on Corot, Fronia Wissman describes his style as "painting that was soft, hazy and subdued, with simple compositions evoking a tranquil mood" (Wissman). Corot was known for his landscape paintings which he created *en plein air* (Wissman), and he incorporated the subtle landscape into this piece as well.

Corot's style is not easily defined; indeed the first half of his career "was a time of experimentation with various styles" (Wissman), and this particular work possesses themes of several movements of the nineteenth century. With its textured brushstrokes and painterly composition, this piece falls easily into the Impressionist movement. Described by Grace Seiberling as paintings that "demonstrate an attention to momentary effects of light, atmosphere or movement" (Seiberling) the Impressionist movement often portrayed landscape scenes "executed in a palette of pure, intense colors, with juxtaposed brushstrokes." Corot's piece exemplifies all of these qualities, with its soft brushstrokes, pure color palette, and the sense of atmosphere in the scene. However, the painting also possesses a controlled, almost restrained quality more characteristic of Neoclassical paintings. Corot's *Eurydice* seems calm and serene, not quite what one would expect from a person who has just been bitten by a poisonous snake. Perhaps Corot saw value in the Neoclassical ideals of restrained emotion and perfected nature (Eitner 10-12). By portraying *Eurydice* as a detached, apathetic figure, Corot seals her fate and invokes a sense of foreboding finality in

the piece. Barbara Overmyer comments on Eurydice's depiction in her poem about Corot's work, saying:

Girl, don't just sit there  
 looking at your hurt foot!  
 ...neither your husband's name nor strength of art  
 could forestall this bite, or heal it. (Overmyer lines 13-27).

Overmyer explains that Eurydice's fate is inevitable. Neither Orpheus, nor Corot, can prevent her death. Corot's role as an artist is also particularly evident in this piece. He has no power in the outcome of the myth – Eurydice dies, and Corot cannot avoid it. His acceptance of the myth is evident in Eurydice's depiction as a removed, unemotional figure. She has accepted her fate, as has Corot.

Corot's hybrid style of painting depicts the myth in the context of the struggle between life and death, which Lash identified as a thematic trend in the nineteenth century (Lash). The Orpheus myth lends itself well to this theme, as we will see in future works, and Corot's use of Impressionistic and Neoclassical modes evokes the delicate balance between the two states of being.

After Eurydice dies, Orpheus ventures to the Underworld to rescue her. Garth's translation tells how Orpheus sings to the king and queen of Hell:

I come not curious to explore you Hell;  
 Nor come to boast (by vain ambition fir'd)  
 How Cerberus at my approach retir'd.  
 My wife alone I seek; for her lov'd sake  
 These terrors I support, this journey take, (Garth, Book 10 lines 30-34).

In his marble sculpture from 1843 (see Figure 2), Thomas Crawford, an American sculptor, settled in Rome to create his masterpiece, *Orpheus*, (Dimmick 48). According to Lauretta

Dimmick's essay "Thomas Crawford's Orpheus," Crawford selected the seldom-depicted "moment when Orpheus, having tamed the dog Cerberus, ceases playing upon the lyre and rushes triumphantly through the gates of hell" (Dimmick 48). Crawford chose this particular scene because "the subject is admirably adapted to the display of every manly beauty" (Dimmick 48). The idealized male figure was first seen in the *Apollo Belvedere*, a sculpture from antiquity with which Neoclassic philosophers were particularly enraptured because of its perfected beauty (Eitner 18). David Irwin explains that "the statue of the Apollo Belvedere is the highest ideal of art" and was the exemplar for Neoclassic artists to imitate (Irwin 28). So, in order to establish himself as a respected sculptor Crawford undeniably looked to the Greek work to model his own *Orpheus* (Dimmick pages 47-48).

The message is clear. Unwavering in his quest to rescue Eurydice, Orpheus uses his bewitching music to tame the most ferocious of beasts, thus gaining access to the Underworld where he will face the powerful Hades. Carved from smooth, untainted, white marble, the life-size Orpheus peers into the depths of Hell seeking his lost love, while "with one hand he shades his eyes...[and] with the other he holds the lyre" (Dimmick 48). Orpheus' determination is clear. He leans forward, resting his weight on his left leg and looks as though he is about to charge valiantly into the darkness. The hero's body evokes a sort of tension. His muscles are prominent, though still smooth and unimposing, giving him an athletic air. Orpheus' energy is evident from his stance, and yet the passion is restrained. Crawford executes the precious balance between controlled, internal emotions and outward, violent force. He creates a figure who allows the audience to understand his feelings and circumstances while still withholding the details of his hero's chiseled body. Like the *Apollo Belvedere*, Orpheus' anatomy is idealized and smoothed over; it is not overly detailed in its depiction. Orpheus' body language reveals his determination and yearning, but his face portrays the Classic detached and impassive expression like that of the *Apollo Belvedere*. His

gaze seeks his lost love. His stony expression looks solemn and almost tragic, perhaps foreshadowing the unalterable fate that his gaze will cause when he finally sees Eurydice.

Crawford shows his hero's power and charm by placing the subdued Cerberus in a relaxed seated position against Orpheus' left leg. The beast hangs one of its heads low in submission, while its body rests almost loyally against its conqueror's frame. The musical hero clutches his weapon of choice close to his torso in a protective, possessive manner. Despite the restraint and idealized qualities of this Neoclassic depiction of Orpheus, the passion and immensity of his quest are evident. Crawford deftly handles the restriction and smoothness of Neoclassic sculpting while still maintaining the feverish emotion of his subject.

Perhaps Crawford identifies with Orpheus' determination in finding his muse. As a dedicated sculptor who persevered in his quest to emulate the epitome of Classic art in his own work, Crawford must have sympathized with Orpheus' desire to rescue Eurydice, his inspiration for his enchanting music.

After taming Cerberus, Orpheus travels into the darkest part of Hell where he bargains with Hades. Hades allows Orpheus to lead his wife out of the Underworld on one condition: Orpheus must not look at Eurydice until they reach the surface, or else he will lose her forever. Orpheus agrees to the seemingly slight condition, and leads Eurydice along the path to the surface.

Dark was the path, and difficult, and steep,

And thick with vapours from the smoaky deep.

They well-nigh now had pass'd the bounds of night.

And just approach'd the margin of the light, (Garth, Book 10 lines 95-98).

Camille Corot portrays their voyage from the underworld in his 1861 painting *Orpheus Leading Eurydice from the Underworld* (see Figure 3). Corot paints Orpheus, with

his head turned sharply, guiding Eurydice through a serene forest landscape. Despite the painting's deftly painted figures and foliage, critics from the 1861 Salon "rushed to accuse Corot of repeating himself," (Tinterow 288).. Jabbing at the myth, the critics "wrote that Corot 'has only a single octave, extremely limited and in a minor key,'" (Tinterow 289). They were tired of seeing the same Romantic landscape from Corot. But perhaps Corot's painting evokes a sense of understanding that Corot shared with Orpheus. One critic praised the work saying, "...but perhaps the artist also identified with the legendary Thracian poet whose love for his muse inspired him to play ever more beautiful music" (Tinterow 290). Another critic supported this idea, adding, "...the subject is always the same; but it is a subject from which one can draw nourishment for days on end'" (Tinterow 289). Orpheus, the poet of enchanting lyrics and music, braved the depths of Hell to rescue his one true love and muse. Perhaps Corot, the "...poet of landscape" as Theodore de Banville called him (Tinterow 290), modeled Orpheus by facing the Salon critics in order to portray his love of "wistfully sweet" (Corot) landscape paintings. De Banville continues his praise, explaining that Corot "breathes the sadness and joys of nature; he knows the anguish of desolate forests, the ineffable melancholy of evenings...Like his Orpheus, when he sets foot on the land of the living, he returns from the land of dreams'" (Tinterow 290).

Corot's talents definitely match de Banville's praise in this particular image. The dreamy, hazy landscape, filled with spindly trees and shadowy figures fills the landscape. The two lovers walk through the foreground and towards the right side of the frame with Orpheus holding Eurydice's hand as they plod on through the misty woods. The scene is bright; the horizon is bright with the sunrise and the light filters softly through the branches of the trees and reflects off the small pool of water in the center of the glade. Orpheus holds his lyre aloft, his head is turned away from Eurydice, and only his right ear and cheek are visible. He looks strong and triumphant – much more solid and lively than Eurydice. She is

petite and ghostly, consumed by the strength of Orpheus' frame. Her pale skin glows in the morning brightness, and her somber expression is worrisome. She seems to glide behind Orpheus, reinforcing the fact that she is merely a spirit. Her body looks limp, and her arm in Orpheus' grip seems weak and powerless. Corot emphasizes Eurydice's frailty and helplessness. Orpheus is the hero and he holds her fate in his hands. His torso is facing outward and it looks as if he is about to turn to look for his love. But the darkness of the forest ahead of them foreshadows the tragedy that is about to strike. For in a moment, Orpheus will betray his deal with Hades and look backwards towards Eurydice. Corot's landscape, despite its dreamlike qualities, evokes a "melancholy lyricism that hints at the tragic end of the story" (Corot).

Corot's mastery of landscape painting harnesses the emotion of the Orphic legend and portrays the moment just before the betrayal. It shares qualities with the Romantic landscape movement, especially in its manipulation of nature in order to evoke emotions. But Corot's painting also shows beginning motifs of Impressionism. Corot's short, textured brush strokes and his creation of the dreamy, hazy atmosphere are qualities exhibited in works during the Impressionist movement (Wissman). Corot's work fits comfortably into several categories of art. This ambiguity is what made his work so admirable to viewers (Wissman). Because he is not constrained by the ideologies of one artistic movement, Corot was able to add a more personal quality as he explored the theme of the artist and his muse. This particular scene evokes a sense of anxiety as it foreshadows the imminent loss of Orpheus' inspiration. But the emotion in the scene is slight compared to the despair that Orpheus endures following the death of Eurydice.

In Garth and Dryden's translation of the myth, the scene is described as such:

When he, mistrusting lest her steps might stray,  
And gladsome of the glimpse of dawning day,



His longing eyes, impatient, backward cast  
 To catch a lover's look, but look'd his last;  
 For, instant dying, she again descends,  
 While he to empty air his arms extends. (lines 93-106)

Rodin's *Orpheus* from 1908 (see figure 4) is the embodiment of this tragic moment. The large bronze sculpture shows Orpheus in uninhibited anguish, his muscular frame twisted in despair as he thrusts his fist towards the sky. Garth describes Orpheus as "Disconsolate.../Defil'd with filth his robe, with tears his cheeks, / No sustenance but grief, and cares, he seeks" (lines 125-7). Dorothy Kosinski explains that "the sculpture is an image of torment, expressive of both physical pain and emotional anxiety" (159). The immediacy of Orpheus' suffering is apparent as he "reaches up toward the void which was Eurydice, his love and his muse" (Kosinski 161). The poet struggles against the weight of his immense lyre, which is "symbolic of the artist's struggle with creativity" (Kosinski 159). Like Corot, Rodin identifies with his subject. As Orpheus struggles with "the absence of his beloved and the loss of creative power" (Kosinski 159), Rodin, too, expresses "his own personal fixation with the tragic sacrifice and torment of creativity" (Kosinski 159).

An especially exalted sculptor, Rodin's style transcends the confining laws which governed the artistic styles of the 19<sup>th</sup> century. On the one hand, his works can be considered Symbolist as they "attempt to express the spiritual in the commonplace" (Chu 478); but on the other hand, Rodin can also be considered a Naturalist because "his works were often remarkable for their verisimilitude" (Chu 478). Kosinski acknowledges Rodin's Symbolist tendencies as he explores the themes of creativity and "the artist's anguished relationship to his muse" (162). She explains that Rodin's use of the Orpheus myth is "a profound expression of [the artist's] personal emotions" (162). According to the Symbolist method, it is Rodin's own emotional connection with the subject that allows him to express so clearly

the pain and torment of Orpheus. However, Rodin's style also evokes a strong sense of Naturalism. Catherine Lampert, in her biographical article on Rodin, explains that his sculptural portraits often capture the raw, human emotions of the subject, rendering them "naked and vulnerable" (Lampert). This interpretation of Orpheus is realistic and honest, which fits Salon critic Jules-Antoine Castagnary's definition of naturalism as "the expression of life under all phases and on all levels" (qtd. in Needham).

The malleability of the Orpheus myth is particularly evident with this scene. Orpheus' humanity is most significant when he despairs over Eurydice. This raw, human emotion is particularly attractive to artists like Rodin, who find they can relate to Orpheus' anguish over his lost muse, because they too struggle with the "tragedy...of art" (Kosinski 160). Orpheus has lost not only his love, but his "creative power" (Kosinski 161), a fear which plagues the heart of every artist and which is represented in Rodin's sculpture.

After Eurydice's death, Orpheus "fled the face of womankind, / And all soft union with the sex declin'd" (Book 10 lines 135-136). In order to deal with his loss, Orpheus rejects all women, showing his devotion to his one true love. But his obstinate solitude provokes anger from those scorned members of the opposite sex who feel insulted by Orpheus' rejection of them. In fact, Orpheus' refusal of all women is to be his demise. John Heath, in his article "The Failure of Orpheus," explains that "his [Orpheus's] death is thus directly linked to his loss of Eurydice. When she dies a second time, he [Orpheus] gives up on all women and is soon killed by them for his aloofness (166).

Charles Francois Jalabert's 1853 painting, *Nymphs Listening to the Song of Orpheus*, (see Figure 5) reveals Orpheus' desolate solitude. William Johnston describes the painting, which "won a first-class medal at the Salon of 1853," (Johnston), as depicting the scene's mood with "delicate nuances and harmonies" (Johnston). The nymphs, a group of beautiful, idealized women, lounge on mossy rocks in a dark, earthy landscape. Orpheus is barely

visible in the painting; he sits singing his woeful music in the shadows towards the top of the frame. The women, some looking up towards the poet, appear enchanted by his song.

The scene appears peaceful and calm, but there is a dark and threatening sense evoked from the painting. The physical gap between Orpheus and the women is obvious. He sits high above them and is cloaked in shadow, while the women are in an open glen and appear to be radiating light. Orpheus' features are invisible; the dark greens and browns of the shadows reveal only his silhouette in front of a mysterious orange light. The women, however, are painted with meticulous detail. Their beautiful features are made readily apparent and they are clad in robes of pastel colors. Their long languid bodies draped over the rocks, the women appear serenely enraptured by Orpheus' song. And yet the darkness of the trees and the ghostly light create an air of unrest and foreboding. Could these seemingly-peaceful women be Orpheus' demise? Heath explains that Orpheus dies "at the hands of women...armed with common household implements and dressed in standard female attire" (166). In Garth's translation of *Metamorphoses* the women are described as "Warbling in air perceiv'd his lovely lay, / And from a rising ground beheld him play," (Book 11 lines 9-10). Jalabert's women are dressed in standard classical attire and are seated at the bottom of that "rising ground." The women's faces betray the calm serenity communicated by their body language. From afar it may appear as if they have the stony expressions of the typical Neoclassic figure, but upon closer examination one can see that their expressions are much more emotional. The figure standing in the pool of water with the yellow robes and long dark hair seems to be articulating something to her companions. The others seem to be considering her words; their expressions are contemplative and exude hints of anger or jealousy. Garth's translation describes one of the woman as "...the wildest with dishevl'd hair, / That loosely stream'd, and ruffled in the air; / ...See, see! The hater of our sex, she

cry'd" (Book 11 lines 11-13). Could the woman with the long dark hair in Jalabert's painting be the embodiment of the impassioned murderer from the myth?

Although Jalabert's painting seems Neoclassical with its idealized figures, and mythological subject, there are in fact some emotional Romantic undertones. This subject is much more emotional and turbulent than, for example, Crawford's restrained interpretation of Orpheus. In his painting Jalabert explores the idea of artistic morbidity. Orpheus' death, as Heath explained, is directly related to Eurydice's death (Heath 166). Orpheus, the artist, lost his muse, Eurydice, and therefore his death is imminent. The foreboding air produced by the shadows of the landscape, and the mutinous expressions of the beautiful women creates a much darker atmosphere than that of a typical Neoclassic painting. This scene foreshadows the horrors that are about to unfold between Orpheus and the women and explores the pending death that follows the loss of one's muse.

Orpheus' end is tragic. Garth describes the scene just after Orpheus' murder, saying:

His mangled limbs lay scatter'd all around,  
His head, and hard a better fortune found;  
In Hebrus' streams they gently roul'd along,  
And sooth'd the waters with a mournful song. (Book 11 lines 76-79)

Having been torn off by the furious women, Orpheus' head, still singing its morose song, floated down the river until coming to rest on the shores of the island of Lesbos. Orpheus' story becomes ambiguous after his death, and artists, like Gustave Moreau, took advantage of the vague language that characterizes the end of the myth.

In his 1865 painting *Orpheus*, Gustave Moreau depicts a young woman gazing into the face of Orpheus, whose head rests upon his lyre (see Figure 6). At its exhibition at the Salon of 1865, Moreau included a description of his painting that says, "A Thracian girl piously takes up Orpheus's head and his lyre bourne along by the waters of the Hebrus"

(Cooke 406). In his article “Gustave Moreau and the Reinvention of History Painting” Peter Cooke questions the artist’s subject, asking, “...who is this girl holding the Thracian poet’s head, and what is she going to do with it?” (Cooke 406). He continues, explaining that “no pious Thracian girls feature in the classical versions of the myth...the head and lyre of Orpheus were washed ashore on the island of Lesbos, not retrieved from the river Hebrus in Thrace” (406). In order to understand Moreau’s interesting choice of subjects, one must understand that Moreau’s style was, as Petra Chu explains, “a literary symbolism – one whose underlying meaning was inherent in its subject matter” (471). Kosinski, too, supports this interpretation and explains that Moreau was “a painter of ideas, a literary artist” (Kosinski 194). Similarly, Cooke refers to Moreau as “one of the fathers of French Symbolism” (Cooke). Moreau took liberties with the Orpheus myth, creating a scene that is not explicitly written in any version of the text in order to evoke the themes which he thought were important. Peter Cooke explains that Moreau’s style was “highly personal” (Cooke) so perhaps Moreau’s painting is a reflection of his own interpretation of the myth.

Emile Zola wrote that Moreau’s talent “lies in taking subjects which have already been treated by other artists and recasting them in a different, more ingenious way” (Chu, 471). Moreau took a truly Symbolist approach to Orpheus’ death, using “highly original” iconography (Cooke 406) to evoke themes of immortality and temporality in his painting. The setting sun in the background, which implies a fleeting sense of daylight and of life (Cooke 408), is juxtaposed by “the allusions to permanence: ...the two tortoises, which may be read as symbols of immortality (but also of silence); and the small figures of shepherds” (Cooke 408). Perhaps these figures “signify the continuation of music, of art, beyond Orpheus’s martyrdom” (Cooke 408). According to the myth, Orpheus’ head continued singing as it floated down the river, even after his death.;perhaps Moreau’s young woman is listening to Orpheus’ mournful song.The myth itself comments on the ability of art and music

to transcend death. In Moreau's piece he validates the immortality of his painting by portraying the immortal song of Orpheus.

The myth of Orpheus, though tragic, ends on a positive note. After his death, Orpheus goes to the Underworld for the final time where:

He finds Eurydice and loves again;

With pleasure views the beautiful phantom's charms,

And clasps her in his unsubstantial arms.

There side by side they unmolested walk,

...And, without danger, can review his spouse. (Book 11 lines 99-105)

Finally, Orpheus is reunited with Eurydice and can create his powerful music, inspired by his one true love and muse, for the rest of eternity. Perhaps the conclusion of this myth speaks to artists about the infinite power of their work. Even after death, their legacy lives on through their art, much like Orpheus' continuing song.

Because of its ability to appeal to a range of artistic ideals, the Orpheus myth remained particularly stimulating for artists throughout the nineteenth century. Artists were most strongly drawn towards the myth's theme of the relationship between the artist and muse, and explored this dynamic idea through various individual styles. In particular, Corot, Crawford, Rodin, Jalabert and Moreau all identified with Orpheus' relationship to his muse. They understood the love between the two, and, more importantly, connected with the overarching theme of the artist, Orpheus, who struggles with the loss of his muse, Eurydice. The nineteenth century was a particularly turbulent time for all of Europe, with political and ideological revolutions spanning the entire century. Perhaps the myth of Orpheus spoke strongly to these five artists who also may have struggled to find and retain inspiration during their careers because of the unrest in their societies. For this reason, perhaps, could the

Orpheus myth transcend so many different artistic movements and still uphold its integrity as a narrative.

**Images**



Figure 1: Jean-Baptiste-Camille Corot, *Wounded Eurydice*, 1868-70



Figure 2: Thomas Crawford, *Orpheus and Cerberus*, 1843





*Figure 3: Jean-Baptiste-Camille Corot, Orpheus Leading Eurydice from the Underworld, 1861*



*Figure 4: Auguste Rodin, Orpheus, 1908 (original model from 1892)*



*Figure 5: Charles Francois Jalabert, Nymphs Listening to the Song of Orpheus, 1853*



*Figure 6: Gustave Moreau, Orpheus, 1865*

### Artworks

Corot, Jean-Baptiste-Camille. *Orpheus Leading Eurydice from the Underworld*. 1861. Oil on canvas. Museum of Fine Arts, Houston.

Corot, Jean-Baptiste-Camille. *Wounded Eurydice*. 1868-70. Oil on canvas. The Art Institute of Chicago, Chicago.

Crawford, Thomas. *Orpheus and Cerberus*. 1843. Marble. Museum of Fine Arts, Boston, Boston.

Jalabert, Charles Francois. *Nymphs Listening to the Song of Orpheus*. 1853. Oil on canvas. The Walter's Art Museum, Baltimore, MD.

Moreau, Gustave. *Orpheus*. 1865. Oil on wood. Musee D'Orsay, Paris.

Rodin, Auguste. *Orpheus*. 1908. Bronze. The National Museum of Western Art, Tokyo.

### Sources

Chu, Petra Ten-Doesschate. *Nineteenth-Century European Art*. New York: Abrams, 2003. Print.

Cooke, Peter. "Moreau, Gustave." *The Oxford Companion to Western Art*. Ed. Hugh Brigstocke. *Oxford Art Online*. 13 Oct. 2012  
<<http://www.oxfordartonline.com/subscriber/article/opr/t118/e1794>>.

Cooke, Peter. "Gustave Moreau And The Reinvention Of History Painting." *Art Bulletin* 90.3 (2008): 394-416. *Art & Architecture Complete*. Web. 21 Oct. 2012.

Dimmick, Laretta. "Thomas Crawford's Orpheus: The American Apollo Belvedere." *American Art Journal* 19.4 (1987): 46-84. *JSTOR*. Web. 13 Oct. 2012.  
<<http://www.jstor.org/stable/1594500>>.

Dynes, Wayne. "Polymorphous Orpheus." *Art Journal* 39.4 (1980): 252-53. *JSTOR*. Web. 13 Oct. 2012.

- Eitner, Lorenz. "Antiquity." *Neoclassicism and Romanticism, 1750-1850: An Anthology of Sources and Documents*. New York: Harper & Row, 1989. 4-19. Print.
- Garth, Samuel, Sir, and John Dryden. "The Internet Classics Archive | Metamorphoses by Ovid." *The Internet Classics Archive | Metamorphoses by Ovid*. N.p., n.d. Web. 10 Nov. 2012. <<http://classics.mit.edu/Ovid/metam.10.tenth.html>>.
- Heath, John. "The Failure of Orpheus." *Transactions of the American Philological Association* 124 (1994): 163-96. *JSTOR*. Web. 21 Oct. 2012.
- Irwin, David G. *Neoclassicism*. London: Phaidon, 1997. Print.
- Johnson, Dorothy. *David to Delacroix: The Rise of Romantic Mythology*. Chapel Hill: University of North Carolina, 2011. Print.
- Johnston, William R. "Jalabert, Charles." *Grove Art Online. Oxford Art Online*. 13 Oct. 2012<<http://www.oxfordartonline.com/subscriber/article/grove/art/T043271>>.
- Kosinski, Dorothy M. *Orpheus in Nineteenth-century Symbolism*. Ann Arbor: UMI Research, 1989. Print.
- Lampert, Catherine. "Rodin, Auguste." *Grove Art Online. Oxford Art Online*. Oxford University Press. Web. 11 Nov. 2012  
<<http://www.oxfordartonline.com/subscriber/article/grove/art/T072591>>.
- Lash, Willem F. "Mythological painting and sculpture." *Grove Art Online. Oxford Art Online*. 13 Oct. 2012  
<<http://www.oxfordartonline.com/subscriber/article/grove/art/T060684>>.
- Needham, Gerald. "Naturalism." *Grove Art Online. Oxford Art Online*. Oxford University Press. Web. 29 Nov. 12  
<<http://www.oxfordartonline.com/subscriber/article/grove/art/T061451>>.
- Overmyer, Barbara. "Wounded Euridice." *Chicago Review* 17.2-3 (1964): 150-51. *JSTOR*. Web. 21 Oct. 2012.

Seiberling, Grace. "Impressionism." *Grove Art Online. Oxford Art Online*. Oxford University Press. Web. 10 Nov. 2012

<<http://www.oxfordartonline.com/subscriber/article/grove/art/T040015>>.

Tinterow, Gary, Michael Pantazzi, and Vincent Pomarede. *Corot*. New York: Metropolitan Museum of Art, 1996. Print.

Wissman, Fronia E. "Corot, Camille." *Grove Art Online. Oxford Art Online*. 13 Oct.

2012<<http://www.oxfordartonline.com/subscriber/article/grove/art/T019570>>.