



MERACLIUS - A

ILLUMINATE... YOURSELF...



“I work silently without ever making a sketch so that my spirit can walk into the labyrinth of colors and find its own meditation according to the painting...”

Jean-Luc Leguay

Light Inspire him, and he inspires our deep consciousness

The enluminee image is a place of presence into which the spectator has to dive, into the deepest part of its saw.

He is a Chevalier de l'Ordre des Arts et des Lettres, YACHT WAY since the beginning have all its main drawing done by a Master of Light, Monsieur Jean-Luc LEGUAY.

Jean Luc is also a choreograph, a dancer in classical ballet, a philosopher, a scenographer and a sculpter of light.

Jean Luc LEGUAY, is a person that you shall never forget when you meet him. Indeed his particularity is just, one of a kind. Carrying a knowledge from an old tradition that goes on since the VIII century he is a real enlumineur.

All his drawings awakes your senses to a higher level of understanding ... of what surround us ...

Jean Luc has paint some wonderful drawings especially for YACHT WAY magazine like the Hermione, the mythic Boat of Lafayette or the Soleil Royal, the majestic Military boat of Louis XIV, and many more. Also drawing for our special Captain Quarters and all articles which have theses sublimes letters that start many paragraphs.

Jean-Luc Leguay, alias Heraclius, is a world renowned Master Illuminator. He is one of the very few still alive to have been taught as an individual disciple to a Master, as a contrary to the collective training in a School of Art. He carries a knowledge from the 8th century. Heraclius remains the sole heir to the Italian tradition.

Jean-Luc Leguay was born on November 27, 1952 in Cannes, France. His mother, Jeannine

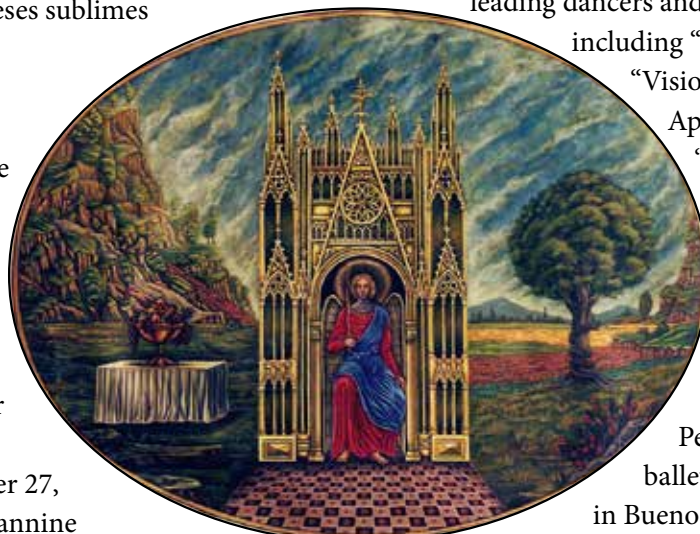
Gelati, better known as Nina Diamar was a dancer and teacher. His father Joseph Lazzini found international fame as a choreographer and created the Ballet National de Marseille and the Théâtre Français de la danse. He was a visionary modernist creating unique works such as “Ecce Homo”, “E=mc²”, “La Fille Mal Gardée” (The Wayward Daughter), and La 3ème Fenêtre (The Third Window).

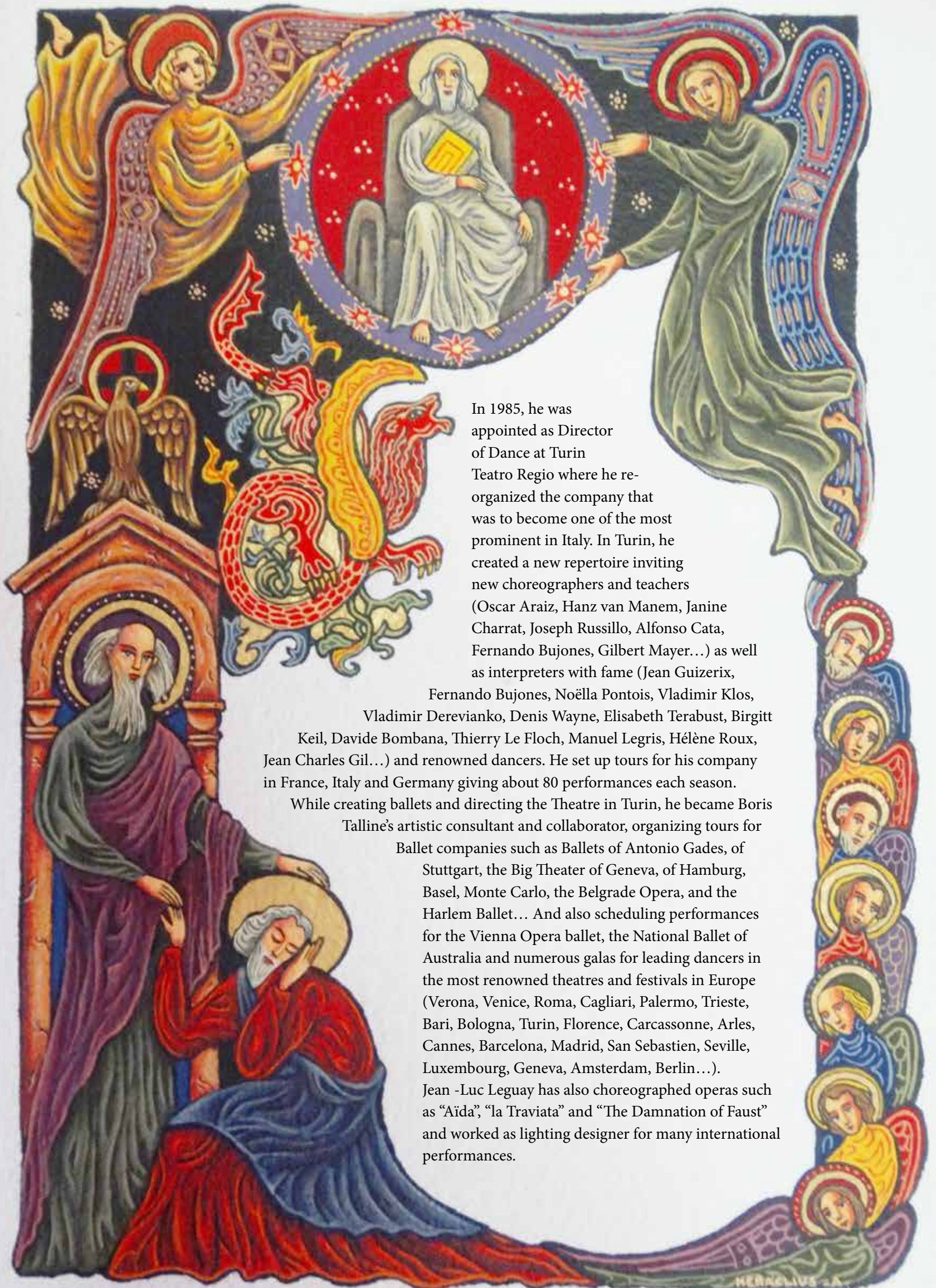
Jean-Luc was seven when his mother married Bob Leguay and he adopted his step-father's surname. Bob Leguay, a pioneer of the comic art emerging after WW2, created many cartoon characters such as King le Vengeur (King The Avenger) and Larry Kid. He illustrated some editions of Tim l'Audace (Bold Tim) for the monthly magazine Ardan as well as Kit Carson and Buck John for Artima Press.

Choreographer

In 1970, Jean-Luc Leguay signed his first contract as a professional dancer with the Opéra de Nantes where he joined the corps de ballet of Jean Zierrat. He was 18 when he created his first choreography, “Le Rêve” (The Dream) to Bela Bartok's music.

He went on to choreograph with more than fifty ballets for leading dancers and international theatre companies including “Trahison”, “Le journal de Claire”, “Vision cosmique”, “Requiem”, “Elta”, “Allegro Appassionato”, “Première Symphonie”, “Le Mythe de Don Juan”, “Ortus”, and Mahler's “Song of the Earth”... His choreographies cast is composed by leading dancers of the Opéra de Paris, the American Ballet, the London Festival Ballet, Denis Wayne's New York Ballet, The Ballet Roland Petit, Teatro alla Scala in Milano, Béjard's ballet, Teatro Colón in Buenos Aires...





In 1985, he was appointed as Director of Dance at Turin Teatro Regio where he re-organized the company that was to become one of the most prominent in Italy. In Turin, he created a new repertoire inviting new choreographers and teachers (Oscar Araiz, Hanz van Manem, Janine Charrat, Joseph Russillo, Alfonso Cata, Fernando Bujones, Gilbert Mayer...) as well as interpreters with fame (Jean Guizerix, Fernando Bujones, Noëlla Pontois, Vladimir Klos, Vladimir Derevianko, Denis Wayne, Elisabeth Terabust, Birgitt Keil, Davide Bombana, Thierry Le Floch, Manuel Legris, Hélène Roux, Jean Charles Gil...) and renowned dancers. He set up tours for his company in France, Italy and Germany giving about 80 performances each season.

While creating ballets and directing the Theatre in Turin, he became Boris Talline's artistic consultant and collaborator, organizing tours for Ballet companies such as Ballets of Antonio Gades, of Stuttgart, the Big Theater of Geneva, of Hamburg, Basel, Monte Carlo, the Belgrade Opera, and the Harlem Ballet... And also scheduling performances for the Vienna Opera ballet, the National Ballet of Australia and numerous galas for leading dancers in the most renowned theatres and festivals in Europe (Verona, Venice, Roma, Cagliari, Palermo, Trieste, Bari, Bologna, Turin, Florence, Carcassonne, Arles, Cannes, Barcelona, Madrid, San Sebastien, Seville, Luxembourg, Geneva, Amsterdam, Berlin...).

Jean -Luc Leguay has also choreographed operas such as "Aïda", "la Traviata" and "The Damnation of Faust" and worked as lighting designer for many international performances.



Illuminator

Jean-Luc Leguay's initiation into the art of illumination began in 1980 under the tutelage of a Franciscan hermit in Southern Italy. He decided to give up his career as a choreographer to follow the path of the traditional Master Illuminators. He received the teaching of his Master of Light whilst enforcing rigorous self-discipline and menial tasks upon himself. Once accepted as an Illuminator, he was given the name of Heraclius. This name chosen by his Master testifies to his authentic descent.

On his Master's death in 1990, Jean-Luc Leguay became the sole keeper of the traditional Italian knowledge as well as the first layman of this tradition dating back to the 8th century. Returning to Paris, he anonymously painted illuminations for a small circle of collectors.

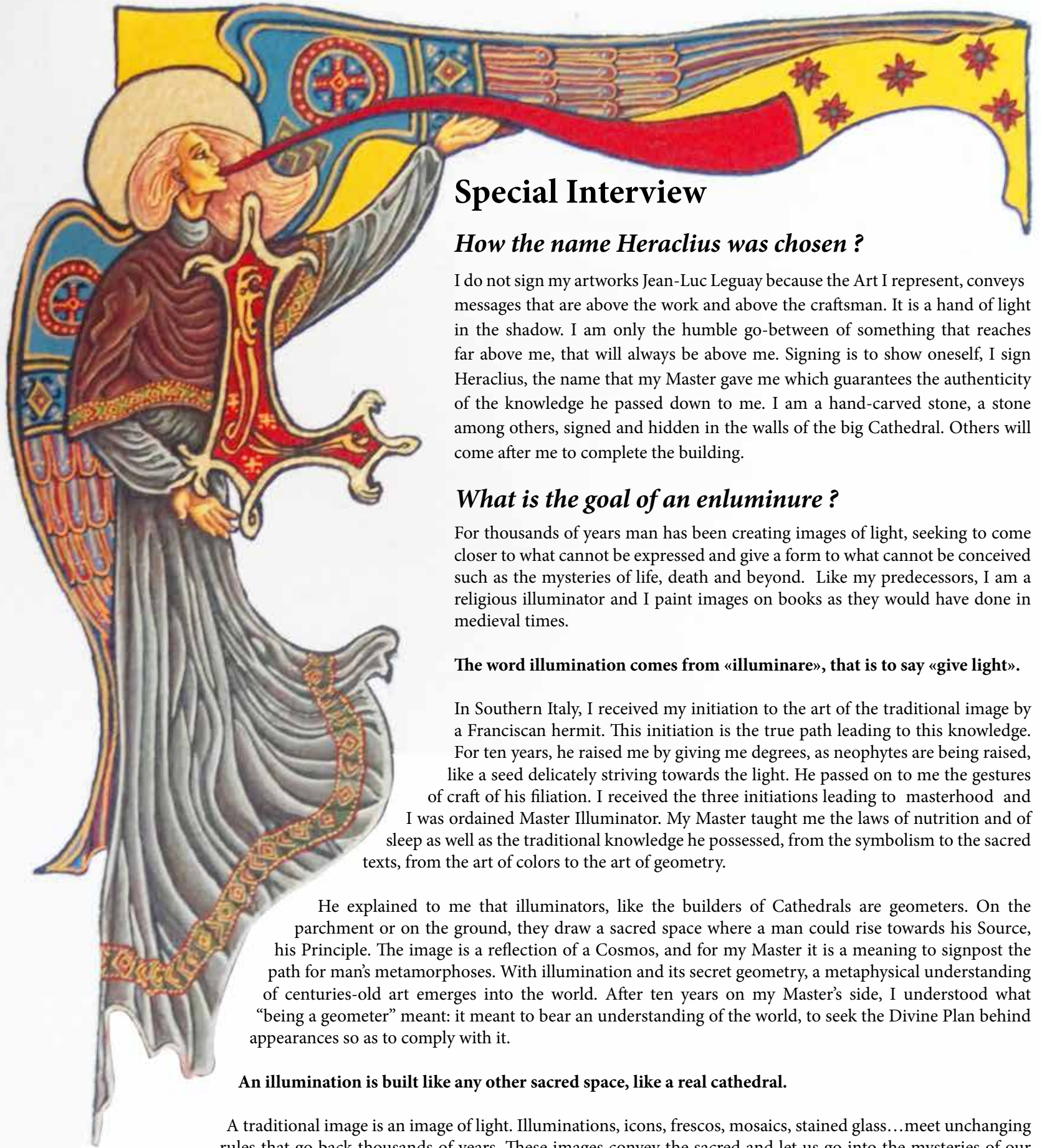
In 1994, after narrowly escaping death in an accident, he spent six months in a re-habilitation center to recover full use of his right arm.

Possessing centuries-old knowledge and skills, he made the decision to pass down the Path of Illumination and publish a book to open the paths to the Image of Light.

In 1997, the illuminations of Perceval le Gallois (Percival the Welshman), written by Chretien De Troyes, was completed and published by Ipomée – Albin Michel publishing house; the book sold out and was reissued the very same year and the following. Just before the start of the third millennium, in November 1999, he illuminated *Le Livre de l'Apocalypse* (The Book of Revelation) published by Ipomée – Albin Michel.

After three years of work and paintings 120 illuminations, he published *La Divine Comédie* ("The Divine Comedy") in 2003, by Ipomée Albin Michel. It was reissued in 2013, by Dervy publishers. In 2010, Dervy published *Mutus Liber* initiation (with 64 illuminated full-pages with a bilingual foreword and notes in French and English). Simultaneously, his autobiography, *Le Maître de Lumière* (The Master of Light) was published by Albin Michel in 2004. In this book, he unveils the secret making of an illumination and the close links between geometry and metaphysics.

Le Maître de Lumière was reissued in paperback in 2009.



Special Interview

How the name Heraclius was chosen ?

I do not sign my artworks Jean-Luc Leguay because the Art I represent, conveys messages that are above the work and above the craftsman. It is a hand of light in the shadow. I am only the humble go-between of something that reaches far above me, that will always be above me. Signing is to show oneself, I sign Heraclius, the name that my Master gave me which guarantees the authenticity of the knowledge he passed down to me. I am a hand-carved stone, a stone among others, signed and hidden in the walls of the big Cathedral. Others will come after me to complete the building.

What is the goal of an enluminure ?

For thousands of years man has been creating images of light, seeking to come closer to what cannot be expressed and give a form to what cannot be conceived such as the mysteries of life, death and beyond. Like my predecessors, I am a religious illuminator and I paint images on books as they would have done in medieval times.

The word illumination comes from «illuminare», that is to say «give light».

In Southern Italy, I received my initiation to the art of the traditional image by a Franciscan hermit. This initiation is the true path leading to this knowledge. For ten years, he raised me by giving me degrees, as neophytes are being raised, like a seed delicately striving towards the light. He passed on to me the gestures of craft of his filiation. I received the three initiations leading to masterhood and I was ordained Master Illuminator. My Master taught me the laws of nutrition and of sleep as well as the traditional knowledge he possessed, from the symbolism to the sacred texts, from the art of colors to the art of geometry.

He explained to me that illuminators, like the builders of Cathedrals are geometers. On the parchment or on the ground, they draw a sacred space where a man could rise towards his Source, his Principle. The image is a reflection of a Cosmos, and for my Master it is a meaning to signpost the path for man's metamorphoses. With illumination and its secret geometry, a metaphysical understanding of centuries-old art emerges into the world. After ten years on my Master's side, I understood what "being a geometer" meant: it meant to bear an understanding of the world, to seek the Divine Plan behind appearances so as to comply with it.

An illumination is built like any other sacred space, like a real cathedral.

A traditional image is an image of light. Illuminations, icons, frescos, mosaics, stained glass... meet unchanging rules that go back thousands of years. These images convey the sacred and let us go into the mysteries of our origin. Gazing at the image, we go through different stages within ourselves, we reach different levels of understanding.

Illumination teaches to see beyond what can be seen, beyond our beliefs.

Quietly and reverently, it opens up for us new horizons which are passages into time and space. Illumination is an unstained star, linked with a regular tradition, its roots are in the upper world. Carried by the winged hand, the image becomes a path to lift us up to the celestial spheres. It sharpens our physical and spiritual senses, it is a relevant instrument.

The richly symbolic illuminations combine several significances and open the ways of contemplation to the readers. All the evoked characters, landscapes, vaults and pavements invite us to leave on a journey, prompt us to see beyond reality according to our beliefs and sharpen our physical and spiritual senses. Rised from an ancestral science, these representations convey the Sacred and allow the reader to fathom the secrets of its origin.

Regular illuminator, descendant from a line of Italian Masters going back to the VIIIth century, I am the last representative of my filiation and I paint according to the medieval way.

Do you like any particular illumination?

Every creation of an illumination is an opening, an enrichment to reveal the mysteries of life. So, the door of the unknown rests the entry to understand the sense of existence.

What would be a great project that you have not yet realized ?

Since a few years, I dream about a "vast fresco" about testimony of our time for the future generations.

It is another path that I shall wish to pursue.

The art of the portrait is a journey of the artist in mind of the model.

My second dream is to continue meeting personalities who build our society to immortalize their memory report.

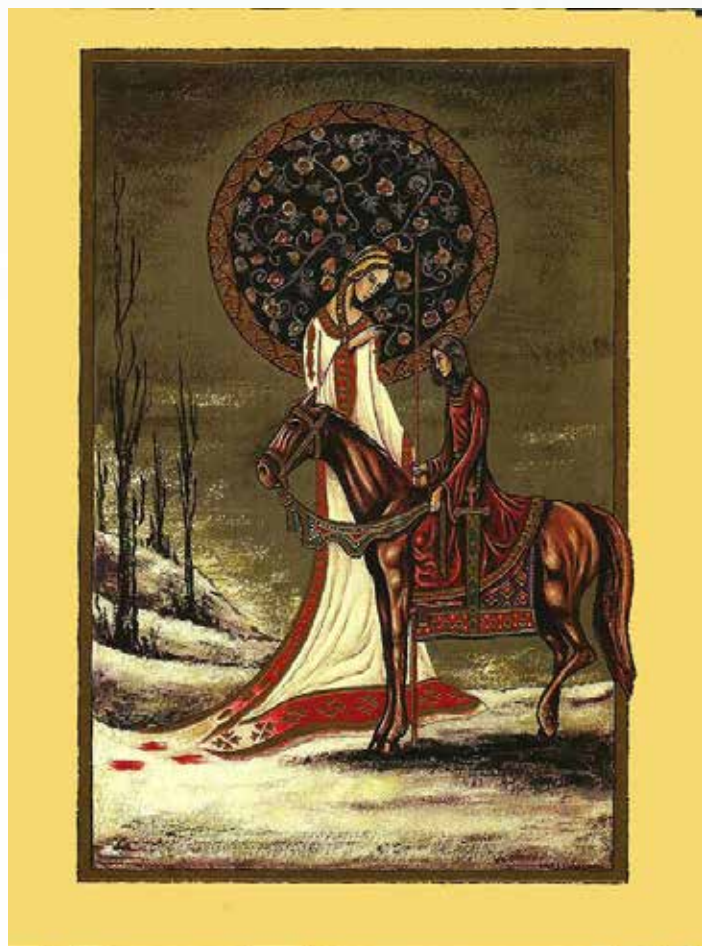
**It is not the painter who realizes the portrait.
It is the portrait which guides the hand of the artist.**

**And I supervise a great new Opera name
L' OPERA DES NATIONS**

An Opera of Illumination.

By its universal message, the opera of the nations addresses all the people on earth.

The work speaks to us about a humanity with the conflicts of mankind through time.

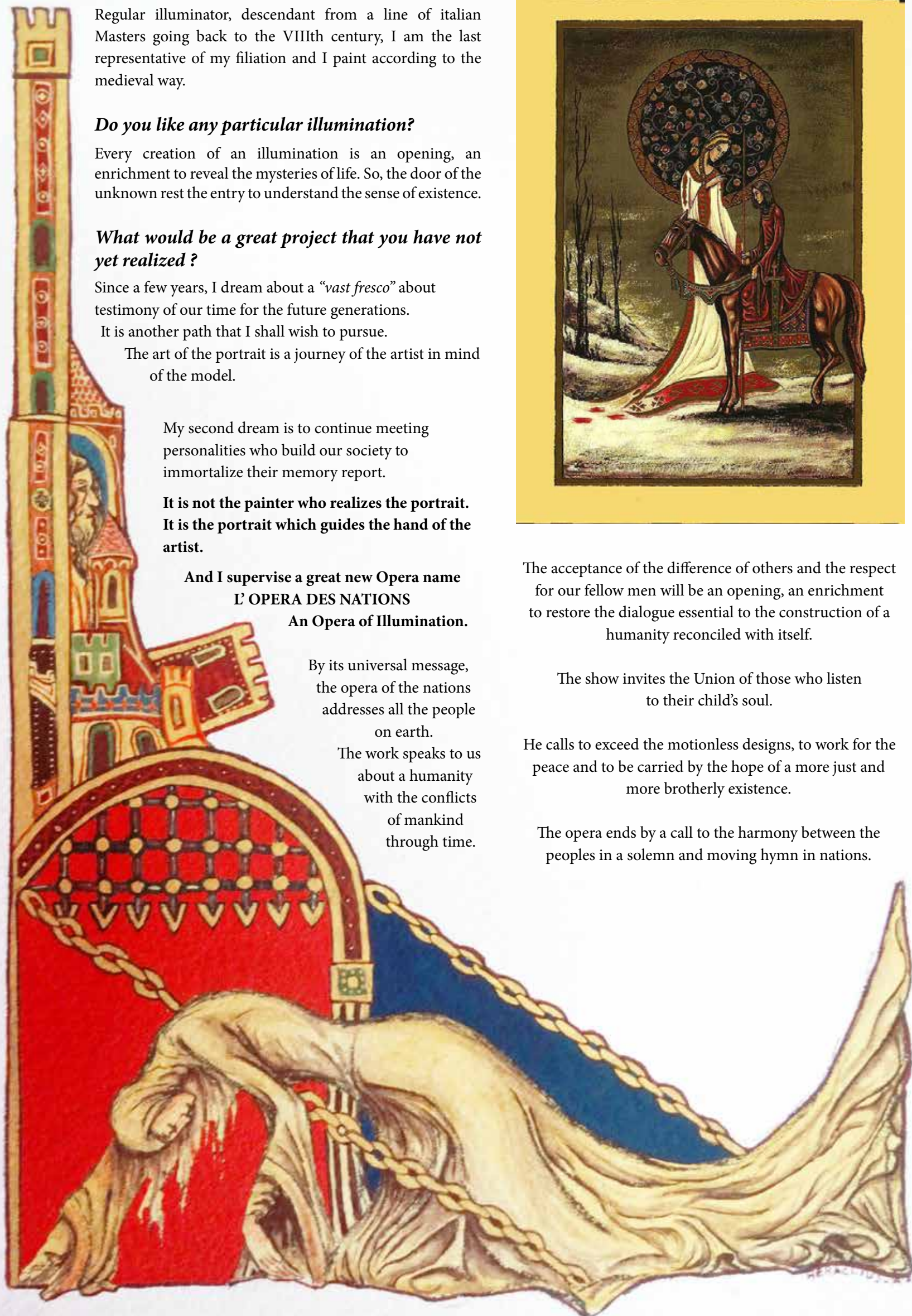


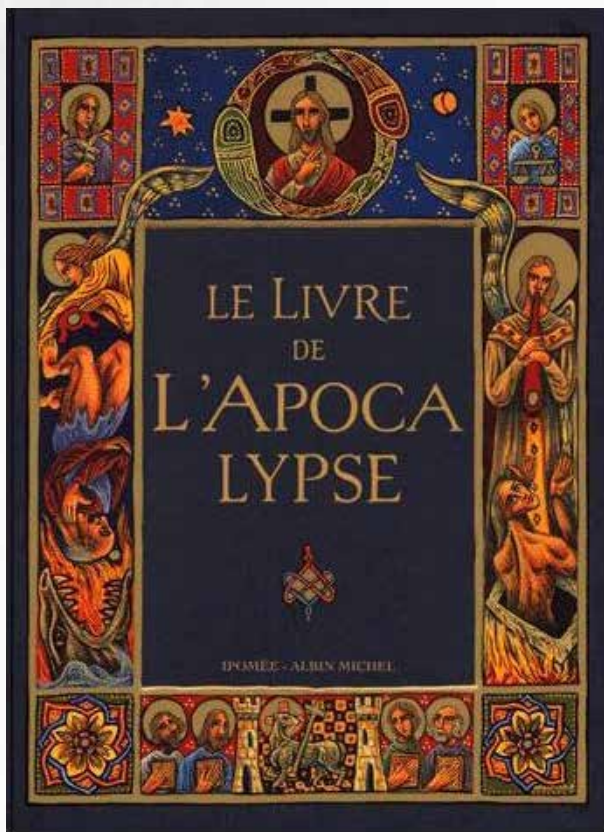
The acceptance of the difference of others and the respect for our fellow men will be an opening, an enrichment to restore the dialogue essential to the construction of a humanity reconciled with itself.

The show invites the Union of those who listen to their child's soul.

He calls to exceed the motionless designs, to work for the peace and to be carried by the hope of a more just and more brotherly existence.

The opera ends by a call to the harmony between the peoples in a solemn and moving hymn in nations.





The action is situated before the disappearance of the Atlantis in the imaginary parts of the country of Touran and Narada. These friendly kingdoms are at the edge of the ruin and at the edge of the conflict by the disproportionate ambition of a power-hungry man and wealth. Thanks to the confidence, thanks to the dialogue and thanks to the mutual aid, both countries are going to thwart the plots of the schemer. A golden age is going to begin.

The men are going to work in the peace to reconstruct and return the again fertile earth. A hymn in the enjoyment, in the nature and in the nations is going to rise towards the night sky.

A child arrives on stage symbol of hope for the future generations.

This performance shall have:

- 200 Artists,
- 5 Main roles, Tenor(Leading light) Soprano Baritone Bass Counter tenor,
- 5 Roles, 40 Chorus-singers, 30 Extras, 20 Dancers
- A philharmonic orchestra of 100 musicians,
- Decorations care realized by lightings and projections,
- Suits (Costumes) and elements of decorations contribute to the splendor of the all presentation,
- The singings (songs) are inspired by former (old) texts stemming from five continents.

And what other books are you preparing?

I also have 5 Books in preparation

ILLUMINATOR 2 “The emperor of the last days” Roman. A hero in search of absolute.

THE BOOK OF THE APOCALYPSE, illuminated, new version.

PERCEVAL LE GALLOIS, The illuminated quest for the Holy Grail, the new version.

ADAM’S BOOK, Illustrated, or “The return in the Garden of Eden”.

ILLUMINATOR 3

“The Mystery of the blazing sword” Roman.





You make all your colors, some of them with wines; which wines do you choose ?

Usually a Master illuminator, for certain works, shall transform the wine basically spiritual to a mixity that involves him and the nature . So, for “ Divine Comedy “ of Dante, I used wines from Italy of Tuscany, Piedmont and Sicily.

For the French works, I choose wine from Burgundy (Bourgogne), Bordeaux, the Loire, valley of the Rhône ... For Saint Jean’s Apocalypse, written on the island of Patmos, I choose wines of Greek origin.

So, every illuminated creation takes root in the wine-producing tradition of a country.

Would it be important to create an Academy for the training of the next Enlumineur ?

In our contemporary world, we considerably reduce our vision. The images with which we are watered carry no more deep order, nor harmony, or knowledge. They are a perpetual aggression to our body and our mental.

How can someone live in a world filled with chaotic representations?

Parents, relatives, educators and teachers are totally disorientated in front of the proliferation of the chaotic images which we daily receive. It is not a question of reproducing images of the past and of locking itself into a sterile protectionism. It is a question of offering to the creators of images the keys of construction that have been transmit through several tradition. This way the pioneers of today can adapt the knowledge of the ancient to the new technique current and future, of the image. These new images, stemming from all the cultures, will not destroy the mental capacities of the new generations, but will awaken, will develop and will enrich the potentialities of the human being, so that this one, in good conscience, freedom and inventiveness, finds its man’s place in our societies.

Jean Luc Leguay realised also private paintings for Mega Yachts creating a total refinement for the benefit of the owners and the guests. Jean Luc LEGUAY, has been commented in dozen of international magazine and newspaper, and it is an honor and a high privilege to have this interview for the readers of YACHT WAY.



“In a positive source of energy” at the Acropolis, Greece.



This piece of art is today at the Rockfeller center in New York city, USA.



With French Ambassador Christophe Chantepy in the French Embassy in Athens, Greece