**Eros as Destructive Dimension in the Human Experience**

**The Mirical Journey of God passion, mythical Love, Eros and its Representations in Art and Literature**

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 **Experience**

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**Abstract**

Love is good but also tormenting and causes your growth as well as your fall".[[1]](#footnote-1) A sentence describing the double face of love: the one that causes people to soar, and at the same time may destroy them. At the core of the article is Eros, the god of love in Greek mythology, who has accompanied the human experience from time immemorial to this period as a mythological figure, as well as as an essential being. Over the years, his image has been addressed by scholars, thinkers and artists who have given interpretations of the nature and character of Eros. The article describes the miraculous journey of the Eros at its center: his dark side. In my article My Reasoning: The Destructive and Unbenevolent Eros Gaining Momentum and Overcoming the Benevolent Eros, my main argument: Eros as a destructive dimension of human being"."

**Introduction**

"Without eroticism, without tangible, sensual form, there is no love [...] The eros-love is the point of intersection between passion and reality. Love reveals reality to passion and makes from the erotic object a beloved person."[[2]](#footnote-2)

The poet Octavio Paz argued that there is a Eros that is the triumph of love, since it is the meeting point between one's sexual desire for another person and its transformation into love of another. Paz's words reflect the prevailing perception of many people of all times that idealizes Eros. Is that true? To answer this question, I turn to the world of art and literature and to the humanities and social sciences, How Eros is represented in the views of clerics, and philosophers and thinkers. Since the pure, positive Eros is seemingly the obvious, a view I have chosen to challenge, the purpose of the article is to reveal whether there are negative aspects to it, and what is the image of the less common Eros in public opinion. The article achieved this goal and found that beneath the good and benevolent lance hides a destructive Eros This I did use **the comparative method**.[[3]](#footnote-3) This method examines the text from the perspective of time and space. The comparative analysis in the article focuses on Eros's various interpretations, mainly literary sources and visual representations, but is also based, as noted, on other fields of knowledge. The analysis follows Peros's representations on a timeline Linear, [[4]](#footnote-4)and in this way links them to the unique characteristics of each of the axis points: time, place, values and norms, culture, working souls and more. The article is built on a timeline that dates back to antiquity and ends in modern times. The **first theme** begins with Hesiod's epic of the birth of the gods and their tales, in which it is said that there are two Eros: one ancient and ancient, barefoot and poor on earth, The other is Aphrodite's son and companion.[[5]](#footnote-5)

Later, the article features two poets who introduce Eros to the poet Sappho, [[6]](#footnote-6)who praises Eros, but also calls him bittersweet,[[7]](#footnote-7) while Anacreon describes [[8]](#footnote-8)Eros in his poems as causing man suffering and pain and eventually death.[[9]](#footnote-9) *And it continues to* Plato[[10]](#footnote-10)'s Symposium dialogue in 378 BC, presenting the seven speeches of its participants. Most see positive sides to Eros and contribute to society, but some show destructive sides to it. In the dialogue, two important approaches to eros appear for the first time in this article: a spiritual Eros mediates between the sexes versus corporeal Eros.

At the same time, there are hidden messages hidden in these myths that undermine the representation of Eros as the triumph of love: for example, the arrows shot by Eros in Psyche to make you fall in love with him, suggesting that this is not a voluntary infatuation but rather an exploitation of Eros of his abilities for his own benefit; The misogynistic aspect of Pygmalion (hated the women of Cyprus) and the selfish dimension (one-sided and controlling love).

**On third and fourth issues**, the destructive side of Eros is more visible than in their predecessors. **The third theme** is devoted to the myth of Narcissus, Asselin **Ovid's Metamorphose on** in AD 16. deals with the plot of the myth and its implications for the representation of Eros, and in this context points to two main findings: one is the image of the narcissistic Eros, that is, eros as self-love that amounts to the destruction of himself and his environment, the other is the motif of pool, reflection and reflection which alludes to the simulacra.[[11]](#footnote-11)[[12]](#footnote-12) In concluding words: Eros as a mirror of Narcissus. **The fourth theme** discusses two main themes: one is Narcissus' metamorphosis of the young maiden to the daffodil flower and the motif of the transformation of gods and humans into flowers.[[13]](#footnote-13) The emphasis on the significance of the motif of transformation into the character of Eros, and its implications for it. The other theme is the philosophical and psychoanalytic discourse on the myth of Narcissus, which has produced many interpretations of the reflection of Narcissus' reflection.

**The fifth theme** presents a stage that is a crossroads: the representation of Eros as embodied in a beautiful and attractive and at the same time cunning, seductive and cruel female figure who plunges men into traps, a woman who would later become a femme fatale. According to me, the first two women who were femme fatale and became her prototype were Eve and Pandora, who brought great disasters upon all of humanity from which there is no turning back. Eve caused the expulsion from the Garden of Eden and the transformation of humans from immortals to mortals, while Pandora opened the ark and released into the world disasters, suffering, pain, misery and more such as those imprisoned in it.

The sixth theme continues the previous one and deals with proving the claim that Eve and Pandora are femme fatales, and a prototype for the women who came after them and who looked and behaved like femme fatale, and even boasted and increased the power of her qualities. In other words, Eve and Pandora bequeathed the destructive femme fatale genes to a chain of all women for generations. **The seventh theme** identifies images of the destructive Eros in the form of femme fatale among mythological figures (e.g., the Sphinx and the Sirens) and also in some goddesses from Greek mythology, analyzes them and examines their significance for the fixation of Eros as embodied in the image of femme fatale. From the Middle Ages to the Neoclassical period, the Eros embodied in the image of the femme fatale goes through the stations of time in which he reveals the literary and artistic discourse that took place in the periods under discussion about woman as a source of evil and suffering.

At the center **of the eighth theme** is the poetic discourse regarding the image of women as femme fatale in the currents: symbolism and expressionism.[[14]](#footnote-14) The theme begins by presenting the background: urbanization and industrialization caused overpopulation, diseases and epidemics (especially syphilis) that led many to death in agony, unemployment, poverty, loneliness and helplessness. These phenomena led to the pointing of the finger at Eros-femme fatale as the source of suffering and pain. Later, the article mainly discusses the poet Charles Baudelaire **and his work** Les Fleurs du Mal *(Flowers of* Evil), 1857.[[15]](#footnote-15) In this piece, the flowers grow in hell, they are poisonous and dangerous because they are actually a personification of women as femme fatale. His poetry contains motifs similar to symbolist poetry: death, futility, mental anguish in the industrialized and alienated city. The artists of the current described the evil of woman directly and not covertly: she is a deformed, hybrid creature, arouses revulsion and repulsion, very dangerous for men. At the heart **of the ninth** theme Freudian Vienna, and the Eros known as the Freudian Eros. The article draws on Freud's research and writings, draws on the concepts he coined (e.g., libido, 1905) and the theories he developed (e.g., the theory of instincts: the constant struggle between Eros and Thanatos) and draws on them to prove the escalation of Eros's cruelty until he becomes a mirror of the death instinct and adopts the destructive qualities of Thanatos.  **The tenth theme**, as a sequel, shows that Freud's writings were interspersed with the works of two fellow Viennese artists, but each of them had a different attitude toward Eros: Egon Schiele had a negative attitude toward Eros and there was no hope for a benevolent Eros. Gustav Klimt, on the other hand, has an ambivalent attitude toward Eros, and this is evident in the series of kisses. But I argued that he tended to the negative side of the Eros, especially in the last decade of his life (in the periodic paintings).

**The eleventh topic** discusses the representation of Eros in modern technologies, proving that the new media have created a platform that not only enhanced the illustration of the brutal femme fatale, but also made it easily accessible to many people. This is because cinema, television, personal computer, video, "smart" mobile phone and other means – each of them is a medium that gives its user the feeling and experience that he is there, Within the event he observes (and vice versa: the event leaves the medium in which it takes place and enters it). Thus, for example, the femme fatale on the movie screen is a living, breathing and moving figure whose cruelty is felt by the viewer. The Eros has received new nicknames: scientific, technological and digital Eros.[[16]](#footnote-16)

**The twelfth theme** discusses simulacra as a mirror of Eros in the modern age and its importance throughout the path of the Eros, already in ancient times, as a significant means of transforming Eros from good and benevolent to cruel and destructive. A discussion of the principle of multiplication in Narcissus' story (his reflection in the spring) as well as the approaches of writers, scholars and intellectuals to what this means for the creation of the narcissistic Eros. Hence the proof that the narcissistic lance is replicated in so many copies that the original, the good primordial lance will disappear. In its place will appear many copies of a destructive-narcissistic eros that at first glance look similar to the original and as authentic as it is, except that they are a fake, cruel and destructively powerful substitute, and as such they are always less good than the original.

**Summary and conclusions** summarize the journey of the Eros, presenting the conclusions and reasoning them. The contribution of the article to the study of literature lies in the innovation I propose: the identification of Eros as someone who has undergone a multi-year process of metamorphosis. Moreover, the stages of this process gradually lead to an increasingly stringent representation of Eros from good and benevolent to its representation as destructive and deadly.

**The first appearance of the Eros**

"First chaos was created, the abyss, Gaia, and then the eros [...] He was the most beautiful among mortals and gods [...] and everyone admired him." I will begin with the first topic of the article, which poses many questions about Eros: Who is Eros and how was he created? When did it first appear and what is its purpose and what are its functions? How was his visual image depicted in art? Why were many poets, intellectuals and scholars interested in him not only as a figure, but also as an essential entity that stood out for many generations? Thus, the first appearances of Eros are found in the epic Theogony by the Greek poet Hesiodos, written in the eighth century BC and recounting the entire history of the gods. Eros was created the last of the gods and was like a god who gave love and life and benefited everyone, gods and humans who adored him. However, the deeper I investigated, the more I discovered that much was hidden from the visible.

According to Hesiod, there are two Eros: the poor, barefoot ancient Eros who moves and wanders the world with a cosmos genial being, and is the primordial Eros, innocent and pure, and the young Eros among Aphrodite's funerals known for scandals (Paris trial, betrayals). The concept of Hesiod is based on opposites: man-woman, young-old, heavenly Eros-corporeal Ero, but I realized that the benevolent Eros did not remain so. Because its destructive dimension began to emerge in a process that at every stage, from antiquity to the modern age, has gotten worse over time.

In the sixth century B.C. there were poets who wrote about Eros and among them Sappho, which mainly presents its positive aspect, but also calls it bittersweet, and the poet Matheus Anakreon, emphasizing only its destructive side, presents in his poems the Eros who destroys the love of those in love and drives them to madness, madness because of their love, he does not unite or mediate between the sexes, Rather, he causes their love to be shattered and their fate sealed by him. Later, we delve into the Socratic dialogue *Symposium*, written by [[17]](#footnote-17)Plato in 378 BCE, with seven orators, most of whom will present the spiritual Eros in a positive sense, the intention of the soul to recognize goodness and beauty, and the Eros as a pedagogical-educational empowered.

For example, **The first speech**: Phaedrus, which quotes Hesiod and concludes from it that Eros is the cause of all the blessings and successes that man receives, because he holds a vital power for every human being: "Just as God breathes power into the hearts of heroes, so Eros will breathe power into the hearts of lovers, only the lover is willing to die for his fellows."[[18]](#footnote-18) **The third speech** is Eryximachus, a physician and scientist, according to him, Eros is found in everything – animals, plants and man (Eros as a personification).He also has the power to control human science and disease, aging in life and death, hence there is something good, healing and healing in Eros (Sym., 188d.**).**

**The fourth speech**: Aristophanes, an important playwright in ancient Athens. In his speech, Aristophanes concocted a story about the beginning of human history – at first humans were created as creatures with two heads, four arms, four legs, and their manner of walking was a backward movement. These humans tried to compete with the gods, and in response Zeus split them in two—since then they have been searching for their "other half" to return to their original "themselves"(Sym., 189c). The inability of the two "halves of man" to connect Again leaves them with an insatiable passion, and therefore seek that which is not attainable, transcendent. The only one who can unite them is Eros who was created to create perfection: these are His destiny and His function. So, in my view, Eros is not perfect because there is a deficiency in it, and we will always strive to fill in the blanks. Aristophanes says, "Two come from one, and each part is always looking for the other half (Sym., 191d)

According to Werner Jaeger, understanding the lance leads to realize that human life is flawed because it has an inherent element of lack. To fill this absence, comes a mutual craving of one body for another, and this craving is the Eros who has insight into the nature of love.[[19]](#footnote-19) Rollo May argued that Eros leads humans to a vision of the good, and there are binary and unsolvable sides to it.[[20]](#footnote-20) May's claim is similar to Aristophanes that man searches for the other half in order to find the whole, and the Eros remains between them as an unsolved riddle.

**The fifth speech:** Agathon, the man in whose honor the banquet was held. Agathon describes Eros positively as rich in wisdom, as the cause of all good and beautiful things, as good in gods and admired by all. Sym., 197c) while **the sixth speech** that Plato considered most important in the dialogue is that of Socrates, his teacher and teacher. The Socratic eros is important for the education and development of philosophy because it is not only a desire for a beautiful, physical body, but also for spiritual knowledge and wisdom.[[21]](#footnote-21) In Socrates' speech, the dilemma arises: the idea of "being between the two" means that there is nothing that is lacking, because without a certain absence—in beauty, goodness, or otherwise—there will be no desire for anything. As such, Socrates asks whether Eros is mortal or a god. Diotima[[22]](#footnote-22)replies that even Eros is "between" who mediates as the third side between the gods and humans and harmonizes them (Sym.,203a). Hence, according to Burch, Eros is the source and desire for happiness, and that is its power. Diotima said that Eros strives for divine perfection, but within himself, he is divine and from this placate divertimento perfection: "He is neither mortal nor immortal but is between both. "Sym., 369) i.e., Eros embodies the desire to seek perfection and from this arise two more ideas:1. Eros itself is the desire for perfection. 2. Humans know that perfection they seek, so they seek Eros. But is Eros really a perfect being? Because, on the other side of the banquet dialogue, there will also be those who will present its destructive nature and thus lay another foundation for my claim that a corporeal, destructive eros that poses a threat to humanity – eros as destruction. For example, **the second speech**, Pausanias, which discerns the contrast between a celestial Eros and A corporeal eros that holds a destructive spark.

**The last orator**, Alcibiades, was a handsome and revered leader and general in Athens, and many were also physically attracted to him. At the beginning of his speech, Alcibiades relates that in the past Socrates courted him, he accepted his courtship and even found himself in love with him, but Socrates recanted and refused to realize this love. Alcibiades embodies the handsome physical Eros,[[23]](#footnote-23) who loves debauchery and drinking, rich and influential. He is a tyrant and only sees Eros as corporeal sexuality, while Socrates sees Eros as "Platonic love,"[[24]](#footnote-24) and a love of knowledge rather than physical contact. Plutarchus, argued that because of Alcibiades' seductive power, he became dangerous to the democratic regime in Athens, because the people followed his charisma and male sexual desire. Alc.23.6). The passion and admiration for Alcibiades awakened in him the evil Eros, the love for himself, which is the typical trait of the tyrant.

**Visual images in Greek art from the sixth to fourth centuries BC**

How was the image of Eros described in classical Greece? Greek literature and poetry in the sixth-fourth centuries BC were also much loved by Greek artists active at the time in the field of plastic arts, whose works reflect the changes that the image of Eros underwent not only in written work, but also in visual arts. At first he was described as androgynous, and later mainly as Putto[[25]](#footnote-25) – a chubby, soft and amiable boy, usually naked and sometimes winged with a dart garbage. After that, the image gradually changed to a handsome teenage boy with hidden layers. Sometimes, Eros is present in the work as a vague factor that unites a man and woman and is actually present between them.[[26]](#footnote-26) If it is figures on urns, coins and statues.

A terracotta statue of Eros, dating from the fifth century BCE, was found in a tomb in the city of Eretria on the island of Euboia (now Evia) in Greece, and was therefore called **Eros of Eritrea**

(figure 3). The statue depicts Eros as a teenage boy with wings and an archaic smile[[27]](#footnote-27) that is actually an artificial smile that symbolizes self-satisfaction and self-liberation from dependence on foreign objects among the Greeks. The smile also alludes to a kind of demon; Therefore, it can be interpreted as an arbitrary force that pushes a person to a certain action or mood, a kind of mediating entity. Overtime, this power has been transformed in Christianity into a supernatural evil force.[[28]](#footnote-28)

The sculptor Lysippus, from the fourth century BC, created several marble statues of Eros (figures. 1-2) in which he is depicted as a boy of about 12-13 years old, carrying a dart trashand the skin of a lion tied to a leash. Asan attribute to the mythological hero Hercules, who used arrows when deciding the battle between the gods and the Gigantes.[[29]](#footnote-29) In figure 2, Eros as a young athlete is reminiscent of the statues of the gods in the Parthenon: he has wings, his head is turned to the right side of the spectators, in the statue and his body has a cloak that creates the appearance of levitation. I note that in Coins from that period Eros is depicted accompanied by a dolphin or flowers, and its wings are much larger than those in statues.[[30]](#footnote-30)

In the fifth century BC, Eros is occasionally shown with tributes of Hercules, riding a lion (figure 6)—which became a recurring motif in representations and urns of the sculptor Lysyphus who tried to revive the image of **Hercules** (figure. 9). In the fourth century BC, Eros appeared with attribute of Hercules. At the same time, there were other mythological gods and creatures depicted with some characteristics of Hercules, for example, the satirists, and they belonged to the group of brothers of Eros (Erotes and Eros): a statue of **Hercules playing with the infant Eros** and feeding him grapes (figure 4).

There are descriptions from the fourth century BC in which Eros is portrayed as androgynous. For example, he is depicted in one of the statues as chubby, with a human body with celestial wings, looking like a man or a woman and in either way radiating erotic qualities (figure 5). In Roman times, Eros is often depicted as a winged child sleeping on a mantle of flower petals. Magdalena Soldner identified about one hundred and eighty Such stone statues from the first to fourth centuries AD. Eros is depicted in them as a winged and sleeping boy, with a bow and arrows, and around his leg is wrapped a lizard. The lizard motif has about twenty-five variations, and it seems that children in Rome used to adopt lizards as pets. The lizard illustrates that Eros is not only divine, but also human. During this period, figures of a small Eros are also common, probably guarding coffins (sarcophagi) in which children were buried.[[31]](#footnote-31) He looks quite innocent, but his smile can also be interpreted as hiding dreams, intrigues, and plots (figure11).

In a statue from the second century AD, the attributes of Hercules return Eros is depicted sleeping on his side with his legs wrapped, wearing the skin of a lion and looking quite peaceful and relaxed (figure14).[[32]](#footnote-32) A lizard as a human shield of a sleeping baby can be seen in figure 12 showing **a sleeping Eros and a lizard** next to him. Some species of lizards spend the winter in a long sleep, so the lizard can symbolize death, and even rebirth, because it wakes up in spring (the Romans knew the lizard's lifestyle).Other aspects of the lizard related to the Eros: it can survive a battle with a snake and therefore symbolizes strength, masculinity and resistance to dangers; A symbol of sex, hence it can be seen as a representation of Eros; Lizards can heal themselves by eating herbs and herbs. Therefore, the connection is close to the Eros, which has the power to heal. Eros also appears on many coins, for example, in the coin of **Eros and the wounded lion** (figure 13), a lion is depicted kneeling due to a foot injury and Eros trying to pull out the thorn stuck in it.[[33]](#footnote-33)

In the sixth century BC, Eros appears in artistic representations accompanied by roosters and other winged animals that usually symbolize the goddess Athena (roosters were used in worship, images 15-16). Our Eros in Classical Greece in the paintings of urns, the red figures, he had the role of uniting the sexes, as a companion of the bride. Eros was found in urns in the 4th-5th centuries BC that unites Paris and Helena (figure 17). A plurality of Eroses were also found in the same urn, depicting the Eroses with wings, one holding the hinoma of a bride and the other the horn of abundance, in other jugs, he washes her leg and combs her hair (figure 18).

 **Roman origins for the figure of Eros**

A second topic discusses two of the most prominent Roman myths of the first and second centuries AD:Amor and Psyche by Lucius Apuleius[[34]](#footnote-34) andPygmalion and Galateaby Publius Ovidious,[[35]](#footnote-35) which have served as a source of inspiration for many artists throughout the ages. Following the myths, many of their sons saw Eros as a desire for love in the positive sense since both end in the triumph of love and the instinct for life, thus sharpening and deepening the overt layer – the positive attitude towards Eros – and deepening. However, I argued that despite their happy endings, both myths also contain the qualities of Eros's destructive dimension. In other words, on the hidden level, I will prove that there are sparks of destruction that exist in them simultaneously. In addition, it will reflect the process of Eros transformation from a good and positive strait to a destructive one. I would add that these two myths are of interest in the discourse of love, and in the passion between gods and humans lies the message of Eros.

**Amor and Psyche**

Here is the plot summary: A mortal girl named Psyche falls in love with the god Eros. Venus (Aphrodite's Roman counterpart), Eros's mother, strongly opposes this love and puts Psyche through a journey of hardship and suffering, but Psyche bravely withstands them (with the help of several miracles that help her meet the tasks Venus assigns her). In the end, love prevailed – Psyche and Eros received from Zeus, the head of the gods, permission to marry, and even Venus She came to terms with the pairing eventually. So, is there a connection to love and beauty? And is there a connection to beauty and suffering? Not only was Venus so opposed to the love between Eros and Psyche, but more than jealousy that Psyche was loved both for her beauty and for her qualities, and this is what caused the beautiful Psyche to undergo suffering and suffering. The psychologist and author Erich Neumann analyzed the layers of the myth. The story is divided into eight chapters: the death wedding and the act of rebellion, the mission chapters of Psyche and the happy ending. The story opens with A conflict between Venus and Psyche and is the main motif that accompanies the entire plot. The "death wedding," according to Neumann, is every girl's separation from youth and her encounter with the threatening stranger. Neumann argued that in every heaven there is a cunning serpent that compels women to sin, but also gives her knowledge. The snake in the story is embodied in Psyche's sisters The seducers seduce her into knowing what she is not supposed to know—who her partner is, I argued that Psyche is a victim of the Eros as a temptation.[[36]](#footnote-36)Psyche is seduced by her sisters, which leads to an act of rebellion and expulsion from paradise. She becomes angry and injures Eros with a lit candle, but when she tries to hurt an abusive Eros. עצרתי כאן

In it is the arrow of love. From this moment on, she surrenders herself to her Eros, fascinated by him, but also loses him. The candle symbolizes the light that for Psyche is enlightenment – her love begins to be real in the act of rebellion and not as a result of the necessity to love the one who was originally intended for her. Psyche's rebellion and the independence she discovers create, I argue, a new psyche, a simulacra within a simulacra. She trespasses the boundary of the gods and goes against them, and her love as a human being for God is like the first mythological rebellion against the gods.

It is important for Psyche to win Venus' favor in order to get her approval to be the "new Venus." Eros reveals her human soul, at the end of the story Psyche human who turned out to be an active and independent soul, as opposed to the patriarchal and subordinate Eros to his mother's authority. In the story of Apuleius hides a vision of mystery (mysterious), a kind of initiation of Psyche as a mortal woman at the mercy of Venus who tried to bury her trap and bring her to death. It is an initiation journey that symbolizes the feminine-soul fate, Psyche, subject to the authority of Venus, enslaved to materialism and humiliated, but rising to a new level of existence.

The story expresses the reconciliation between body (Eros) and soul (Psyche). Eros in the story as the sustainer and guardian of the relationship, he creates unity between opposites (harmony) and thanks to him love wins. However, there is also a negative side to the story that is expressed through the jealousy of Venus and her sisters. And so, she faces tasks of a "feminine" nature that are like an initiation test that transforms her from a girl into a woman and meets them thanks to her love for her choice. Bresemblesvarious gods in many mythologies and Jesus She died and resurrected with renewed powers. A significant aspect of the story: Although Psyche falls in love with Eros, but in fact he used to his advantage the ability he had to make her fall in love with him, that is, to send an arrow at her, since his arrows neutralize the person hurt by them and turn him in favor of the Eros. And Psyche is willing to go through the ordeal to win Eros's love, there's no telling if their love is genuine and stems from good faith or is the result of the arrow hitting Psyche. So, I find that Eros's arrows have a destructive dimension (even the poison in them symbolizes this), and although the story has a happy ending, I doubt the nature of their love.

**Pygmalion and Galatea**

"Pygmalion, who saw how women behaved [...] Choose to live alone. [...] His wonderful artistic skills built a white ivory sculpture."[[37]](#footnote-37)

**The story** is one of the stories in Ovid**'s** mythological collection Metamorphoses and is written as an epic 15-part poem. Literary motifs and artistic representations of it are integrated into psychoanalytical-scientific discourse even many centuries after it was written. Here is the plot summary: Cypriot sculptor Pygmalion searched among all Cypriot women for a perfect woman but did not find one. He saw flaws in all the women he met until he reached the point of despair and said he would not marry a woman. But he fell in love with Aphrodite's ideal beauty and did not compromise on anyone else. During revelry in worship of the goddess Aphrodite asked her to give him a wife. Pygmalion returned home and decided to create the statue in the image of Aphrodite, he treated her as a real person (feeding, dressing, combing her hair and lying in his bed). Then he decided to kiss her long to Galatea's lips and suddenly she opened her eyes and came to life

. Galathea from a statue became a human figure with blood flowing in her veins. It is the power of the Eros in the story to unite their sons, to live the frozen and emotionless static stone, making the impossible possible This is the miraculous miracle known as the Pygmalion effect. Against all odds, Pygmalion's love was fulfilled, so Aphrodite gave her blessing to Pygmalion and Galatea's marriage, and they had a son named Paphos.[[38]](#footnote-38)

In the two mythological stories reviewed in this section, Eros is presented as the creator of passion in positive aspect. He is a creature **(Amor and Psyche**) and is a cosmic miraculous force (**Pygmalion and Galatea**) that transforms Galathea from a statue into a human woman and Psyche from mortal to immortal. It should be noted that in **Amor and Psyche** Eros is only one of the characters, while in **Pygmalion and Galatea** He is a hidden factor that mediates between the two main characters. It is also worth noting that both myths present kind of fiction – a blurring between reality and imagination whose function is to say that there are no limits to love-Eros.

In summary: the two myths have a common message: love overcomes all difficulties that pile up in its path, makes the impossible possible, and love-eros leads, even when it seems against all odds, to a happy ending like in fairy tales. But as I expose the hidden messages in these myths that undermine the representation of Eros as the triumph of love, I try to illuminate another angle: both present, though between the lines, the Eros is deceptive because it holds a hidden side for which love is not always perfect. **In** **Amor and Psyche**, Psyche fell victim to the Eros's arrows and her infatuation seems artificial to me and not naïve and pure as one would expect from true love. In other words, it is not a voluntary infatuation but rather a Eros's exploitation of his abilities for the benefit of himself love, which indicates egoism; In **Pygmalion**, Eros as a "miraculous miracle" revives a frozen statue and turns him into a human creature with his own opinions and desires that cannot be forced into love, Hence Pygmalion himself was left unable to control the opinions and thoughts of Galathea. That is, the misogynistic aspect of Pygmalion (hatred of all the women of Cyprus) and his selfish dimension (one-sided and controlling love), which presents him as an uncompromising egoist. That is, Pygmalion created a perfect woman (the statue of Venus) and his obsession with accepting only Venus and no one else, shows the compulsion inherent in Eros, in a negative and destructive aspect of it.

**Visual representations of myths**

In the Middle Ages, many love **Amor and Psyche** especially for the ending similar to the knights' stories Saving princess imprisoned, deep asleep, etc. (Figure 20-21). The motif of a king's daughter imprisoned in a tower and a knight saving her was very common in Europe, and a bold version of it, also common, is the king-princess-poor man triangle. **Pygmalion, too, was** seen at the time as the triumph of love that makes the impossible possible. Both stories were also much loved by court poets of the time and were distributed in codex manuscripts in different versions. The discourse on love meant "courtly love" – a set of rules and conventions characterized by subtle love, usually among the nobility. Andreas Cappellanus noted that courtly love was used as a "romantic science" and was seen at the time as a worthy way of life.[[39]](#footnote-39) Its main requirements: politeness, humility, loyalty and rejection of infidelity.[[40]](#footnote-40)

During this period, many novels were written inspired by the mythological plots of Apuleius and Ovid. However, they have also been written about knights seeking pure, true love. For example, the allegorical storyThe Romance of the Rose*. Also in* the fourteenth century, the Pygmalion story is depicted in many artistic representations characterized by a sequence of narrative images with a plot, as well as various descriptions of physical activity of the sculptor Asher Creates the spiritual act that brings the statue to life (figures 22-23). Through the act of contemplation, one can understand that the statue imagines with his gaze that the state will move. Beauty begins to move in his imagination, and this is enough to create a blur between rigid matter and flesh and blood. Thanks to imagination, ivory can become soft flesh, and art allows the imagination to advance quickly. She brings the statue to life, creates a kind of simulacra, and Pygmalion's imagination is no longer imagination but reality when the statue undergoes metamorphosis and becomes a human figure. Art requires a reviving charm, and magic is embodied in imagination. Pygmalion's wishes have come true, and he no longer needs to imagine because the work came to life thanks to the kiss (Eros).

During the Renaissance[[41]](#footnote-41), fifteenth and sixteenth centuries, **Eros and Psyche** and **Pygmalion also came to life**, and many artists showed renewed interest in myths about Eros and love. In many visual works, Eros was depicted as a photo, a chubby, winged boy who radiated sweetness, and sometimes even playful and prankish. He is equipped with a dart dump and accompanies his mother, the goddess of love. For example, one of Raphael's many works, 1483–1520) is a **triumph of Galathea** (figure 24). The painting is full of footy shooting love arrows, a scene symbolizing that Galatea is in love. The artist Bruzino also describes the encounter between Pygmalion and Galatea (1530-1532, figure 28) with the familiar motifs, tools on the floor, the statue standing on a base and of course Pygmalion facing the statue with a look of wonder, how is it possible that the statue has become a human figure, a dim and dim background. Michiel Coxie, He created a series of paintings called **The Legend** of the Soul that tells the plot of **Amor and Psyche** using the method of drawing (1520-1535, figure 29-32).[[42]](#footnote-42)The series consists of black and white engravings, engravings and drawings.

The ancient Greek novel **Daphnis and Imprisonment** by the writer Longos (second century), conveys the message of the triumph of love in the spirit of the myths **Amor and Psyche** and Pygmalion and Galatea, and fascinated Renaissance and Baroque artists. The plot of the novel tells of a girl named Imprisoned and a boy named Daphnis, each of whom was abandoned in infancy, and they grew up together in a shepherding family that adopted them as their children. They fall in love with each other, but do not understand what is happening to them. A wise old shepherd named Philetas explains to them what love is, and even reveals that kissing is the only cure for all their pains. They kiss, and from then on begins a series of terrible torments that each of them goes through. Daphnis and her imprisoned are separated from each other and undergo abduction, abuse and almost rape, yet the ending is good[[43]](#footnote-43) (figure 25-26). Purpose of the story to show not only the positive side of love, but also its difficult aspects. William Shakespeare's famous play Romeo and Juliet (1597)**. It tells the story of a man and a woman from two** rival families who fall in love and the end is tragic – both dies.[[44]](#footnote-44)In another play **Shakespeare's** Winter's Fairy Tale (1623, figure 27) [[45]](#footnote-45)is a story of jealousy between a king and his wife. That the king believed that his wife was cheating on him with his friend, and then his flesh-and-blood wife became a statue. Here the Eros turns out to be destructive – instead of a statue becoming a woman, as in **Pygmalion**, a woman becomes a statue. There is the Pygmalion effect in the inversion of a man who becomes a statue, and the statue becomes a man again. A game of simulacra – an original that disappears and is duplicated countless times. The idea of a statue resurrected and can Returning to being a sculptor, blurring the lines between reality and imagination, the philosopher Jean Baudrillard called hyper realism.[[46]](#footnote-46)

In the eighteenth-nineteenth centuries, many visual representations were found on the plot of Amor and Psyche. For example, **Psyche awakens from Cupid's kiss** (1787, figure 33) by the sculptor Antonio Canova. The kiss depicted in the statue is an act of love and Eros is depicted not only as a figure, but as an intermediary, as a third side, a vital role at the climax of the fulfillment of love between God and mortal.[[47]](#footnote-47) The sculpture documents the dramatic moment when Eros wakes Psyche up with the kiss. Their faces are very peaceful, as is typical of the academic style and moreover there is the use of idealism due to the triangular composition created by the distortion of the Cupid pose in favor of the ideal beauty characteristic of the academic style.[[48]](#footnote-48) Therefore, viewers feel that there is an attempt to revive the lovers' figures out of the marble, as if in a moment they will detach from the rock and fly. Canova influence can be seeming the work of his pupil, the sculptor Auguste Rodin, who created The Kiss **(1886**) as a tribute to Canova (figure 34). Rodin was also based on the myth **Amor and Psyche**, but his work isa counterpoint to the statue of Canova because it presents two anonymous characters and actually states that the two lovers can be each. A nineteenth-century dictator has begun to break away from the academic style that Canova was, and he tries to give us perspectives on the peripheral sculpture that is rich in dynamism among lovers. Thanks to his genius, he manages to infuse the rigidity of the stone, they look like they've just come out of the knocking stone.

In the eighteenth century, statues began to be exhibited, the resurrection of which is alluded to. Movement buds were found in a famous sculpture of Étienne Maurice Falconet, **Pygmalion and Galatea** (1763, figure 35), also known as **the Pygmalion group**. This sculpture has a focus on the gaze that creates dynamics. Pygmalion looks at Galathea in amazement and she looks at him too, and their gazes represent the power of faith and love. Next to Galathea stands a small eros that proves his presence in the event not only vaguely and symbolically in the role of mediator, but also physically. Through the gazes that meet the active souls and create dynamism, and moreover, a kind of "silent conversation" is created between everyone, a narrative of connection and physical communication that transcends spirituality. The statue is peripheral, and you can walk around it and see the dynamism to the point that we do not feel that the statue is of stone, but the stone is softening.

Jean-Léon Gerome began as a painter in the academic style and combine two types of media: painting and photography, a photograph in which photography complete details that viewers do not see the painting at first glance, thus revealing the mimetic-academic imitation of painting. One of his most famous works is **Pygmalion's Kiss to Galathea** (1890, figure 36) shows Pygmalion kissing Galathea, Eros on a cloud, shooting his love arrows directly at Galatea. A double miracle occurs here: Eros gives Galathea love with his arrow, and Pygmalion revives her through his kiss. In the background you can see Pygmalion's tools scattered on the floor, the sculptures scattered in the studio gaping, as if they too come to life and are amazed by the spectacle revealed to them, and thus the drama intensifies. Also visible are paintings of the visit to the Temple of Venus and scenes from the life of the goddess. This is how narrative is created in the plot, works within a work, Simulacra of a statue rather than a statue. Pygmalion's story is a myth of simulacra, and for Jérôme magic and art create a blur between imagination and reality and make the impossible (imagination) possible (reality).

In summary, both myths are essential because they are an important element in the process of Eros transforming from a good strait to a destructive one.

**The story of Narcissus at Ovid**

"Every creation is essentially an exercise in narcissism."[[49]](#footnote-49) The third theme is devoted to the Narcissus myth **as a clear expression of the destructive and negative side of Eros. The myth appeared in Ovid's** Metamorphoses in AD 16. Throughout the piece[[50]](#footnote-50), Eros appears as passion, love, sustenance, and destructive. The theme deals with the plot of the myth and its implications for the representation of Eros, and this points to two main findings: one is the image of the narcissistic-Eros eros as self-love that amounts to the destruction of himself and his environment, the other is the motif of the pool, the reflection that alludes to the simulacra.[[51]](#footnote-51)Eros as a mirror of Narcissus. In his story, the transformation evil and destructive:[[52]](#footnote-52)Narcissus brings upon himself a kidney due to a Eros of deadly self-love.

I argued that Ovid's transformation of Eros from positive (Pygmalion) to negative (Narcissus) as a gradual transition ending at the stage when the Eros became self-destructive for Narcissus due to self-love (for himself, in the physical and spiritual sense). It seems that once the destructive urge appears, it does not let go but grows stronger: "Narcissus [...] Heart madness[...] His madness[...]The Weird [...]" (Ovid. Met. 3.350) Plot summary: Narcissus was a boy known for his beauty in the city of Thespis in the Boeotia region, son of the river god Capysus who raped the water nymph Lyrupaand she conceived and turned to the prophet Tiresiasand asked if her son would live long and the prophet replied: This will only happen if her son never knows himself. From here, Narcissus' fate was predestined, even in his mother's womb.

Narcissus grew up to be a handsome, but arrogant maiden. He had many suitors and suitors, but he returned them all empty (one of them was the nymph Echo). Sooner of the unrequited lovers prayed to Nemesis, the goddess of revenge, and asked her to inflict pain on Narcissus. Nemesis complied, and when he returned from a hunting trip, Narcissus bowed his head to a pool of water to break his thirst, and immediately another thirst arose in him for his own reflection in the water: "His image stunned him with water/And he will fall in love with hope without a body, for the body thought of him" (Ovid. Met. 3.450). He fell in love with his reflection from the water, as soon as he bent down he disappeared the maiden he fell in love with. Finally, Narcissus froze by the pool and died of thirst and in its place grew the daffodil flower.

Narcissus did not know that it was himself, and since the character imitated his movements, Tomo thought that she loved him too. At the very beginning of Narcissus' story, there is a passion for himself. This desire causes a spiritual downfall, to what George Hersey called "falling in love with statues."[[53]](#footnote-53) Before his death, the moment of truth arrived: "The photographer is my photographer and no more Yarmani [...] I am it"[...] It is me, I recognize my image, my reflection no longer deceives me" (Ovid. Met. 3.463). These are the key phrases in the story, the stage of full recognition. But the insight did not nullify his love for himself. Loved his coming in the water, also on the way to Saul tried to see her in the water of the river Styx (separating the living from the dead). The daffodil flower has taken its place and looks down at its coming.[[54]](#footnote-54)

His enthusiasm at the sight he saw without realizing it was himself was so strong that he was overcome with a burst of violent passion and froze. The moment he recognized it was a moment of self-infatuation with his own reflection (Ovid). Met. 3.406-5). Narcissus rejected his suitors without touching them, and suddenly tried to embrace the figure reflected in the water, that is, the images that had been discovered: Umbra and Imago, [[55]](#footnote-55)and was ready to die for love. Eros's influence in Narcissus is the exact opposite of that in Pygmalion. The Eros in Narcissus is destructive, generating loss and a love that will never be realized. The story illustrates a morbid infatuation, the madness and loss of sanity of Eros as Narcissus. Ovid is both fascinated and terrified by the absurd eroticism between Narcissus and his double, and "paints" with words missed kisses, false touches, "reciprocal" glances, and writes: "Not a multi-wave sea will separate us/Only the water" (Ovid. Met. 3.409-10).

Similarities can be found between Narcissus, Eros and Dionysus. The poet Anacreon found in Eros and Dionysus aspects of madness. in the book The Birth of Tragedy, Friedrich Nietzsche saw similarities between Eros and Dionysus and also argued that Dionysus's madness was similar to that of Narcissus. Nietzsche pointed out two poles: the Dionysian pole, which is emotion, and the Apollonian pole, which is a mind that tries to temper Dionysus because of the erupting emotionality. In addition, according to some stories, both Eros and Dionysus were born twice and brought back to life. In 1932, theorist and analyst Jacques Lacan coined the term " The Mirror Stage". A stage in human development in which a child looks in a mirror and is aware that he sees himself in it. This awareness allows him to separate his self from the prophecy, which Narcissus has failed. Lacan was familiar with the ancient Greek belief that man's reflection in water was a kind of "hostile soul" that could suck the human soul into the water. He noted that the connection between Dionysus and the mirror (especularia) also creates an affinity for Narcissus [[56]](#footnote-56). Due to Dionysus' resemblance to Eros, Eros is represented in classical and Roman art with an abundant horn of fruits, flowers, and regeneration.

**Between Narcissus and Pygmalion**

There are several similarities between the story of Narcissus and Pygmalion: one is that at the center of both is a narcissistic man who falls in love and is trapped in impossible love. I argued that in both cases it was a form of self-love: Narcissus falls in love with a reflection of himself and Pygmalion, falls in love with his own creation, his own handiwork. Both are also egoists, because Pygmalion wanted to control love, to control Galatea, and Narcissus tried to control love for his own coming, but Pygmalion fulfilled his love, but Narcissus ended up with his love not being fulfilled, and his end was bitter death. Moreover, the main similarity between Narcissus and Pygmalion is that they are both artists. Pygmalion creates a sculpture using his tools, and Narcissus creates a sculpture through its reflection in the river. But there is also a key difference concerning the end of the act: in Pygmalion the happy ending, a divine hand intervenes for him and brings the statue to life. In Narcissus, the ending is bad, he does not receive divine intervention but transforms from a living person into a kind of statue that does not move and remains frozen within himself. That is, Galathea transforms from a statue into a human being, while Narcissus transforms from a human creature into a frozen statue. Awakening to life in Pygmalion: a wish fulfilled, while Narcissus' awakening is tragic because it is his recognition that his love is for himself.

**The iconography of Narcissus in the days of Pompeii**

In Roman times, statues of Narcissus were erected near water sources and also on top of tombs. Sometimes a statue of Eros was attached to the statue of Narcissus, holding an inverted torch as a sign of death. In the Roman city of Pompeii, which was buried in 79 AD under the lava ashes of Mount Vesuvius, many frescoes were found in two prestigious residences – the house of Octavius Quartio and the house of Lucretius Fronto. The paintings date from 62 AD and include, among other things, events from Greek mythology – most of them known from the collection Metamorphoses and other sources. They feature well-known figures: Galathea, Narcissus and more. Most of the works were identified as original, but the artists remained anonymous.

In these ancient paintings, Narcissus' portrait is particularly eye-catching because of his multiplied image reflected in water and because of the power of the Emblem[[57]](#footnote-57) that leaves an imprint on the viewers' narrative memory. In the walls of Pompeii, reflection is like a symbol of visual illusion and represents the reproduced power of the image both in the original and in its reflection[[58]](#footnote-58). In a painting called Cupid (figure 41), the story of Narcissus gives a feeling of reflection in the atmosphere, the illusion of space, depth in a two-dimensional wall that creates authenticity. Scattered in the background are figures of Eros depicted as children, and there is a feeling of pictorial and optical illusion, like a window into another reality. Ironically, the childlike innocent characters of Eros adorn the love stories of Narcissus and Pyramus and Thisby, even though they contain unfulfilled love and the heroes' tragic ending. Pronto House has fifty-two frescoes depicting the whole story of Narcissus as a narrative to direct viewers to "move within the plot". In one, Narcissus is depicted not looking at the water, but sitting on a stone carrying hunting tools (figure 40).

A comparison of all the depictions of Narcissus on the walls of these two stanzas reveals that both have a dynamic drive for narrative, main characters associated with Eros as a desire for "self" and which undergo metamorphosis mainly in a negative, destructive, and self-destructive direction. Transfiguration passes through a reflection of the doubling of the figure itself and turns out to be a demonic mirage, a ghost that finally wrecks destruction and destruction. That is, Eros as Narcissus actually replicates himself and is reflected in the river. Another aspect is that on the walls of both houses Narcissus is depicted realistically and authentically, as is customary in Roman art, as a real person looking at a bowl of water.

**Narcissus in Renaissance literature and iconography**

 Narcissus attracted the interest of Leon Battista Alberti, an Italian architect who, in his book on painting (Della Pittura), gave an entirely new interpretation of Narcissus' character and story, linking them to the art of painting: "Is Narcissus who became a flower [...] Just as painting is the flower of all art, so the story of Narcissus fits our purpose perfectly. What is painting if not embracing the surface of the pool through art?"[[59]](#footnote-59) According to Alberti, an artist, by virtue of being an artist, is narcissistic and his art is a remedy for him. Alberti saw Narcissus as the "first craftsman" because of his reflection in the river and his language: "[Narcissus] is the flower of all art," and his reflection "the first sculptor,"[[60]](#footnote-60) thus linking Narcissus to Pygmalion.

But unlike Narcissus and Pygmalion, an artist who in reality has a cure – his work saves him from death. Narcissus looks at himself and turns into a stone, a statue—stunned by the beauty of his reflection. A painting of Narcissus fools the viewers and creates the illusion that one of the characters is a "real person", meaning art is deception. Even the artist who creates the illusion is trapped in it himself, in other words: the artist who creates the work often takes part in his own illusion and fools not only the viewers, but also himself. Alberti also recognized that there are two metamorphoses in Narcissus' story – not only his transformation into a flower, but also his reflection in the pond, both of which symbolize the mimeticism of the surface. In my opinion, these motifs also reveal the cruel and destructive influence of Eros. In addition, they are related to the simulacra and thus illuminate additional layers inherent in the story. Many Renaissance and Baroque artists were attracted to the motif of love, and to the story of Narcissus-self-love in particular.[[61]](#footnote-61) In their works there is a great presence not only for Narcissus looking at the water, but also for Venus posing in front of a mirror held by her son Cupid.

**Narcissus in Baroque literature and iconography and classicism.**

 During the Baroque period, there were also those who tried to show different sides of the story of Narcissus-self-destruction.

In 1667, the English poet John Milton wrote the epic Paradise Lost in order to justify God's ways with humans[[62]](#footnote-62). In the plot of the story, Eve is presented as a kind of female narcissus, that is, as someone who is in love with herself. Combining the myth of Narcissus with the biblical story of Paradise ("original sin" in the Christian view)[[63]](#footnote-63) is very daring because it presents Eve's narcissistic dimension as an aspect that makes it easier for the serpent-devil to seduce her[[64]](#footnote-64). In other words, Milton gave a new interpretation of original sin by presenting Satan as a projection of Eve's narcissism. Milton places Narcissus in the flower garden and from there takes him to the story of Adam and Eve, which, I claim, creates the link of Eros embodied in the image of a woman, who is the first woman – Eve. Narcissus appears as a flower in hell and also as a narcissistic instinct on Eve.[[65]](#footnote-65)

Therefore, I argue that Milton's Paradise Lost is the transition point between the representation of the Eros as narcissus-self-love and the Eros launched in the form of a woman who years later became a femme fatale. The Eros undergoes a metamorphosis again: Milton takes the story of original sin a bold step forward, describing Eve as a narcissistic woman who loves herself, hinting at the essence of the Eros's metamorphosis – the evil inclination as temptation embodied in the image of a woman. I also argue that this may be the first time in literature that a narcissistic woman is explicitly portrayed whose love for herself alone sows destruction. Milton noticed the hidden similarities between the story of Adam and Eve and the story of Narcissus. Just as Narcissus could have continued to live if he had not indulged in his own gaze, so too Adam and Eve could have remained in Paradise had Eve not eaten from the Tree of Knowledge.

Eve suffered from self-love out of innocence and then swept Adam into her sin as well, but it was for her a process of initiation after which they both learned from each other.[[66]](#footnote-66) This is in contrast to Narcissus, who did not learn from his mistake. Milton saw marriage as a kind of necessary lie in which each of the two partners is a mirror of the other, and so they issue more and more versions of the Narcissus story. Hence, Adam is also Narcissus, but Eve next to him does not become an echo but an image of both Adam and God, and thus she remembers who she is and what she was created from. But the impulse of desire is halted in "Happy Ending," and Narcissus becomes an image.[[67]](#footnote-67) Eve discovers that she is not only "herself", but also an image of another (Adam) and can even unite with him. Hua-Eco identifies with Adam-Narcissus. Milton proposes to "divide" Narcissus into two non-identical parts, each of which also has an existence in its own right. Division also means creativity: Eve is an image of Adam, though not identical to him—both have similar, but also different, characteristics.

Adam strove for a reflection of himself and asked God to "help against him." God creates Eve from an organ in Adam's body. Adam and Narcissus are also looking for a partner. Narcissus believes he found it through illusion, while Adam seeks the help of an omnipotent God who created the whole world—a power not found in Narcissus's world. The Creator responds to Adam, but Eve was created because of Adam's self-love and therefore carries a narcissism that is destructive. In Milton's Christian terms, Eve is associated with Satan by her very creation because her birth is in the sin of pride, self-love. Milton writes: "Such energy can become as destructive as it does in the form of Satan and in the form of sin [...] When it became mere self-reflection and denial of difference".[[68]](#footnote-68)

Milton's poem gave a different perspective on both the myth of Narcissus and the story of paradise, thus inspiring many writers, poets and artists of his time and others. The article's argument: The story of Narcissus leads to a blurring between reality and fiction – real narcissus versus narcissus in the mirror, that is, imaginary, and thus the first simulacra was created. One of the examples that express the mirror image and narcissistic delusion is the self-portrait as looking in the mirror[[69]](#footnote-69) (figure 46), the work of the artist (Parmigianino). In the painting he described himself (twenty years old), and some believe that he knowingly identified himself with Narcissus.

in his self-portrait there are some interesting distortions of blurring reality and fiction: a game of the beam of light in the center that creates a distortion of the ceiling, the window bends the wall, the large hand that appears in the foreground and supposedly does not belong to the figure of the artist. Parmigianino deceives his viewers – the mirror also deceives them because of its oval shape and thus helps him obscure reality. The artist uses a mirror to imitate his reflection when he looks into it. Sidney Freedberg said of this: "His painting [...] Self-portrait as a reflection in a mirror." The mirror motif as gaze portrays the artist as Narcissus who is fascinated by the reflection of himself in the pool. Parmigianino is passionate about himself and perhaps feels that he is "the first artist", and in Alberti's words: "From this point of view, art is not only an imitation of nature, but also a reflection of the artist". Another similarity is that, like Narcissus who believes that his reflection is the "other" and not him, Parmigianino also creates a distortion of the object seen in the mirror (himself in reality) into another object (fiction), creating an illusion through his skill as an artist. It is known during the Renaissance to refer to personification, vanity and pride. The mirror symbolizes truth and knowledge, and therefore displays both the artist's self-knowledge and his pride and arrogance (truth). Michelangelo da Caravaggio, in Narcissus (figure 47). Narcissus' figure draws viewers to it because Caravaggio's left a neutral background to make Narcissus more prominent. Narcissus observes, and his reflection seems completely real since he was painted realistically (as is customary in Baroque). This authenticity clearly indicates Narcissus' infatuation with himself. Caravaggio's absence spared details, dramatically depicting the beautiful maiden kneeling at the surface of the spring to look at his lover (himself). In Baroque, the painters focused on the climactic moment of the story, that is, for Caravaggio, Narcissus' body posture is the climax. But I wonder, does Narcissus' face look peaceful? From the position of Narcissus' hands leaning against the river's edge, in a failed attempt to touch the handsome boy looking at him from the water, perhaps Narcissus begins to realize that it is himself? In this painting, Narcissus and his coming together form a whole circle that has no beginning and no end, like the cycles of life and death, and this mode of description has been called the "Narcissus mirror"[[70]](#footnote-70). Nicolas Poussin In the work Echo and Narcissus (figure 48) Eco as part of the atmosphere of lamentation, eulogy. Sitting contemplating behind Narcissus described as sleeping. Her head rests on her hand in a pose representing melancholy, as in the works of the Pietà.[[71]](#footnote-71) Fossen reveals a triangle – Narcissus, Echo and Eros waving a burning torch upwards as a symbol of love. Narcissus is described as sleeping, but his sleep is not peaceful because his soul is tormented by the rejection of the echo-soul. It seems that Pussen was familiar with Paris Bourdonnais's painting of Venice, The Descent from the Cross (figure 49), due to the pose of Narcissus probably borrowed from the pose of the old Jesus.

**Narcissus in the literature and iconography of the modern age**

In the modern era, psychoanalytic discourse has been added to the artistic discourse of previous centuries. The perception that due to their talent, the skill and unique occupation of the artists who are "in love with themselves" they see themselves above everyone else, is sometimes expressed implicitly and sometimes explicitly. For example, the romantic artist David Friedrich described the poet and artist as a transcendent person who saw over the horizon and needed self-love and self-confidence (figure 50). Wassily Kandinsky wrote: "The artist is a prophet, and his talent is from God, he is at the top of the pyramid". [[72]](#footnote-72) Moreover, many scholars and theorists have examined Narcissus' story in depth and analyzed it in great detail in order to correctly understand the central motifs of his story – curiosity about coming, reflection, the motif of water, and metamorphosis of the flower. In 1899, Paul Näcke coined the phrase "narcissism", which left a deep imprint on psychoanalytic discourse and was emphasized by Freud in his well-known treatise on narcissism[[73]](#footnote-73), arguing, among other things, that da Vinci was a prototype of Narcissus. Rosati Gianpiero argued that Narcissus was an important image among artists of Romanticism and symbolism, and that their works served the appearance of self-admiration.[[74]](#footnote-74)

In modern times, countless poems, articles and books have been written about Narcissus.[[75]](#footnote-75) In 1937, ten years before the publication of his book On Genital Love, psychoanalyst Michael Balint defined primary narcissism: "I will be loved and my needs will be met without being obliged to give anything in return".[[76]](#footnote-76) He saw this narcissism as a defensive bypass taken by those who were disappointed in the search for an object of love in the world around them: "If the world does not love me enough or does not adequately meet my needs, I must love myself and provide for myself." [[77]](#footnote-77) In Freud's opinion, all artists and all creators suffered to some extent from narcissism. Thus, the image of Narcissus was associated with a threatening force of destructive attraction, and many works were inspired by the disaster of a beautiful maiden who fell in love with the image of his own reflection, and died as soon as he recognized that it was himself. he surrealist artist Salvador Dali painted Narcissus' Metamorphosis (figure 51), a work that heralded a genre of paintings in which an image hides within itself another and sometimes even contradictory image. The painting has a sense of echo (echo) and shows a stone in the form of a hand holding an egg as a symbol of Narcissus undergoing a metamorphosis into Narcissus. Dali did not show Narcissus' face, but only his figure kneeling into the water and beside it his being like a flower.[[78]](#footnote-78) The whole picture is a mystery in itself

In summary, the myth of Narcissus is essential to the book because it is a significant element for observing the process of transformation of the narcissistic Eros who sees only himself and not others because of his self-love that leads to a destructive instinct.

**From the metamorphosis of gods and humans to flowers, to the mirror simulacra and reflection of the reflection**

Nobody anywhere: and in its place they found a flower that appeared to have white petals grouped around a golden goblet". [[79]](#footnote-79) The transformation of a person/God/nymph into a flower is in common a motif. Greek mythology, and also existed in other ancient cultural traditions Myths often tell how

a god/man becomes a flower which is usually associated with man's beauty, but also with his death. Ovid often used this motif, and his work Metamorphoses, as its name implies, deals with change. His love of metamorphosis is expressed in writing about the art of changing a man into a flower (Narcissus), a statue to a man (Pygmalion) and vice versa – a man to a sculptor (Echo) and also a man who becomes a half-man-half a woman (The Story of Hermaphroditus). The story of the laurel tree from Ovid's Metamorphoses: Apollo mocked Eros' archery skill and decided to teach him a lesson. Eros shot Apollo an arrow that made him fall in love with the water nymph Daphne, but she rejected his courtship and ran away from him. He did not give up and pursued her eagerly. When she felt the nape of her neck blow, she prayed to her father, to the river Penios who had turned her into a blooming tree. In the story, it seems that Eros has a vindictive, cruel and resentful side to anyone who tries to undermine his confidence, and that the destructive side in which he activated Eros to cause Apollo to "blind love" can be seen in the famous statue Apollo and Daphne of the sculptor Lorenzo Bernini, from the Baroque period depicting Apollo touching Daphne and then her hair turning into branches, and her feet into the roots of a tree, this is the height of drama in the plot (figure 42). Joseon Hill found similarities between Narcissus' transformation into a daffodil flower and the turning of the nymph laurel into a laurel tree[[80]](#footnote-80). The transformation of the body into a flower or tree because of love generally expresses Eros as a physical and functional change. The transformation of the body into a flower or tree because of love generally expresses Eros as a physical and functional change.

 In ancient Greece, flowers and leaves expressed victory, authority and beauty, and many roles were attributed to them. For example: a lotus symbolized death; Poppy symbolized sleep and death; Flowers are a symbol of short life (bloom for a short time, wither and die); Flowers represent extravagance, luxury and uselessness; It was mentioned that Eros is depicted in a spring blooming landscape, skipping flowers in the fields. The poet Alkman wrote in the late seventh century BC, Eros plays as a child and is depicted skipping flowers in spring and bringing them into bloom and bloom as a prince of plants[[81]](#footnote-81). And according to the third speaker at the feast, Arichsimchus: Eros has the power to revive vegetation.

 Flowers were also used as talismans to protect against dark forces and were even used as medicines and healing preparations. Fortune tellers burned plants in a bowl so that their smell would awaken the spirits of the dead. The stamens of the daffodil flower were used to make ointments for healing and the flower was associated with the world of the dead, (persephone) Some believe that in myths, flowers are a symbol of a life that was shortened because it was futile. Becoming a flower is the price of hubris. Hence, the story of Narcissus also became the prototype for the metamorphosis of human beings into flowers and trees.

 **The myth of Persephone**

Persephone, daughter of Demeter, goddess of grain and fertility (Figure 53). Persephone lives on earth. The plot talks about young Persephone who went swimming in a field accompanied by nymphs and picked flowers. Suddenly she encountered a magnificent daffodil despite the prohibition against picking the narcissus, Persephone picked it and fell into the trap set by Hades, the god of the underworld, who coveted her for himself – he appeared in his chariot, kidnapped her and led her to the kingdom of the underworld, where she became queen of the kingdom. Following Demeter's grief over Persephone's disappearance, Zeus sent Hermes to Hades to return her daughter. Before returning it, Hadas let Persephone eat pomegranate grains. These berries were the fruits of Hades, and because of eating them she had to descend several months a year from Olympus back to Hades. During Persephone's stay in the underworld, Demeter is in great sadness. When Persephone returned to Olympus, joy and happiness returned to Demeter. Therefore, during the winter and autumn months when Persephone was in the underworld, the earth was harsh and did not bear fruit, and in the spring and summer when Persephone returned from the underworld, Demeter returned to fertilize the earth. The daffodil flower does not appear by chance in the story but plays the role of a hidden text. The choice of Narcissus as the flower through which Persephone was kidnapped is related to the essence of Narcissus as symbolizing, among other things, a person's refusal to detach himself from himself. Knowing her separate self-compels her to embark on a journey to her destiny. The departure involves the death of her previous state and the birth to a new state – the stay in the underworld. The plucking of the daffodil symbolizes the end of his life and the end of his role (as Narcissus). The myth describes a dual process of initiation: the daughter's separation from her mother and her journey to the world of the dead, and at the same time the journey of the mother who seeks to reunite with her daughter.

 **The motif of the mirror and the reflection of the reflection of the mirror**

The pool motif reflected in Narcissus' coming occupied many researchers and theorists from Plato to Sigmund Freud, Baudrillard and others, who wanted to know if there was indeed a double message behind Narcissus' story. According to Ovid, the first foresight of Narcissus' fate was Tiresias, the old prophet who says Narcissus' water motif must be taken into account: he was born into a water nymph and a river god and grew up near water. That is why the transparency of water has always been identified with a mirror, and a mirror does not lie. Indeed, water deceives the senses of the person who falls victim to the sight (Narcissus, water brings consciousness and death.

 In Metamorphoses, Ovid gives space to water, rivers to oceans. Narcissus looked at the surface of the water because that was his fate. When he looked at the image reflected in front of him, the image of a handsome boy like a statue, he realized that it was himself that had duplicated himself. He said: "It's wonderful that they make me poor [...] I wish I could disconnect from my body".[[82]](#footnote-82)

The surface of the mirror (aspect) is essential for the construction of the myth, as are the beams of light that emerged once he realized that the reflection was his own. They accompany the moment of change: they surround it like a halo, and so it becomes a flower. The philosopher Gaston Bachelard argued that Narcissus became a water plant because it was an integral part of his personality. Thanks to water, Narcissus discovered that he was reflected in it, and was exposed to his dual identity: masculine-feminine, subject-object, vision and its reflection[[83]](#footnote-83). Friedrich Hegel saw water as a natural expression of spirituality because of its proximity to the earth. Water is an important part of civilization: it is the nourishment of man and animals, and essential for their survival and existence. The sea as a symbol of freedom. [[84]](#footnote-84) Many associations associate a woman with water. Echo was a nymph near water who turned into a stone by water. Feminist scholar Julia Kristeva discussed in her book Tales of Love the maternal element inherent in the concept of water,[[85]](#footnote-85) and the pool as a symbol of a body for water.[[86]](#footnote-86)

**Narcissism: the simulacra of the mirror image in psychoanalytic and philosophical discourse**

The story of Narcissus enters the psychoanalytic discourse. Psychoanalysts developed approaches and theories that explain how a person is capable of loving himself with love of body and soul to the point of madness and death, and considered such self-love a tendency to perversion. The discussion of philosophical and psychoanalytic interpretations of narcissism from the perspective of two of the central motifs in the story: the image of the mirror (aspect) and the reflection of reflection (reflection), as well as through the identification of the visible and the hidden: narcissistic Eros as a mirror of simulacra. These motifs shed light on the story and are an essential part of understanding the messages in Ovid's story.

according to Naka, coined the term narcissism, a narcissist is a person who treats his body as a sexual object – staring at it, stroking it and pampering it until it gives him full sexual satisfaction (loving oneself body and soul), and has a tendency to pervert. Milton and Freud believed that narcissism did not exist equally among both sexes, but many others argued that it was a prejudice, such as Scott Barry Kaufman. Moreover, Freud argued that all artists and all creators suffered to some extent from narcissism. According to him, narcissism gave them the impulse to create and the creation cured, or at least mitigated, its destructive consequences. Freud also argued that [[87]](#footnote-87)libido can only be realized in a person who loves others, and that this is actually the solution to narcissism. Thus, according to Freud, creativity and love of others are what protect a person from narcissism. The obvious conclusion from Freud's words is that once Narcissus realized that he had fallen in love with his own reflection, he would not be able to realize that love. In Christianity, on the other hand, Narcissus was portrayed in part as a balm for Eros, as an entity between the mythical world and the real world, the material world.

In an essay beyond Freud's pleasure principle, the narcissistic libido and its far-reaching consequences are revealed more clearly. According to Freud, a person's strongest instinct is death, and unrequited self-love can turn into intense self-hatred in which the "I" sees itself as a preferred target for aggression and even suicide.[[88]](#footnote-88) As already mentioned, the phenomenon of Narcissus' self-destruction interested many researchers. Some of them saw its buds in every human being by virtue of every human being's tendency to self-love and egoism that are essential for the survival of every living being,[[89]](#footnote-89) and are an inseparable part of human nature. It is precisely because of this that Narcissus is found, with all its inherent dangers, at any time and in any place. Thus, it also appears as a traumatic phenomenon that may recur at any moment.

From these stems the aspiration of psychoanalysis to return to the mirror stage as a simulacra that will momentarily replace the body as a kind of change.

Freud argued that libido is essentially narcissist because it is designed to satisfy the most basic needs in order to survive. In his view, libido is directed to the ego and this is a state of narcissism. Lacan treats Narcissus' identification of himself in the mirror as an identification designed to satisfy his ego, but the image Narcissus sees in the mirror is not reality but fiction.[[90]](#footnote-90) In his book **The Language of Self**, Lacan argued that the narcissistic patient is a frustrated subject who is afraid of being trapped by the object, the one with whom he can never merge. It follows that narcissism is characterized by an unchanging state of eternal frustration.[[91]](#footnote-91) Ovid himself reveals himself through his stories as an artist par excellence, and his plots evoke a sense of transcendence. He is aware of the illusory power that Narcissus's image creates in the pool, he believes that art can transcend reality and that its beauty and power lie in projecting on readers the visible and the invisible, the hidden versus the visible. Ovid could even be said to embody the three themes himself: he presents himself as Narcissus who writes the story, and therefore possesses destructive knowledge (as a writer he knows what will happen); A burning passion for writing burns in him; As an artist, he possesses the illusory power that can turn reality into fiction and vice versa.

**Echo's image in interpretive and psychoanalytic discourse**

Who is Echo? How is it interpreted in psychoanalytic and philosophical discourse? The place of Echo's story is between the statement of the prophet Tiresias and the death of Narcissus as an example of the crime of unconsciousness. Echo represents all Narcissus suitors whose courtship he does not respond to. She received a sonic punishment and lost her body and turned into stone and pure echo[[92]](#footnote-92). Because she used to talk a lot next to Zeus, Hera's husband, in order to distract her so that he would carry out his plot, so Hera decreed that she could no longer speak on her own initiative but only repeat the words of others. I argued that Narcissus does not recognize the voice of the other, thus representing those who do not recognize his own voice returning to him, and in fact these are characteristics of spoken awareness. Echo, who adopts the language of the "others," echoes their words, while herself does not recognize who the others are. Narcissus' first question before meeting Echo, whether there was anyone around besides him, was interpreted as a threat of violence. Hence, Echo's answer that she said "here" will be understood as standing up to the threat. In psychological terms, Narcissus stands for Scopophilia—pleasure from observing another, deriving sexual satisfaction from visual stimulation. A phenomenon of the gaze that creates pleasure and this is what Narcissus feels when he looks at his own reflection. Derrida argued that Eco could adapt Narcissus' language in any way that became its own, and in fact language blinded them both: in the end it changed their external appearance. And claimed that every language has its echo, a language that translates itself.[[93]](#footnote-93)

**The motif of the mirror and the reflection of the reflection as a mirror of Simulacra**

 "The water in which Narcissus sees what he should not see is not a mirror [..] He sees the hidden that is in the open [...] he sees madness and death."[[94]](#footnote-94) As mentioned, the water motif, which is also the spring, pool and mirror motif, has occupied many philosophers and theorists from Plato to postmodernism. The philosopher Plotinus Plotinus (205-270 AD), founder of Neoplatonism[[95]](#footnote-95), added the motif of multiplication to the discussion. He spoke of the principle of doubling the primordial prophecy that created the universe and pointed out that the reflection of the prophecy as dangerous because it could distance people from the ideal they aspire to.

In his poem Paradise Lost, Milton also addressed reflexivity in Narcissus' appearance, arguing that Adam and Eve were a hidden text for Narcissus as a form of creation. Milton used the story of Ovid to show how Adam and Eve are a reflection of themselves as a divine resource of their image, and for Milton Eve's creation shows the metamorphosis of the transformation of the past.[[96]](#footnote-96) My argument: the mirror motif is related to the concept of simulacra, even if it has not yet been called that Of course, centuries have not yet been coined, since since ancient times philosophers and theorists have been engaged in copying/multiplying an image

For example, Plato's parable of the cave[[97]](#footnote-97) is based on simulacra (the prisoners notice the shadows of objects that exist in reality). Another example is the poem De Rerum Natura (On the Nature of Things by the Roman poet Lucretius). In the poem, Lucretius described different types of love that creates a simulacra based on illusion, and it is interesting to note that he used the term reflection in a mirror and described it as silhouettes that are a kind of threatening presence, like the ghosts of a dead person.[[98]](#footnote-98) The poem also suggests that there is a kind of love that stems from the arrogance of passion (in my opinion this is narcissism)[[99]](#footnote-99). Narcissus' hunger to touch, feel, and feel cannot be fulfilled, like a simulacra of Eve and Adam's desire to eat of the forbidden fruit, and as in the story of Tantalus, who was punished by the gods to constantly feel hungry and thirsty while surrounded by magnificent fruit trees and a spring of pure water. Every time he reached for one of the fruits, the branch moved away from him, and every time he reached for the spring water, they were absorbed into the ground and disappeared. Eventually, Tantalus died of hunger and thirst.

To me, Narcissus was tormented by the gap between the desire to touch and the inability to touch. The instinct of temptation is shared by Narcissus, Adam and Eve and Tantalus, but Narcissus is the only one among them who is punished for his arrogant passion.[[100]](#footnote-100) Wilde described the legend of Narcissus from the spring as a feminine sentient being and speech, saying: "But I loved Narcissus because when he overflowed and looked down, I saw my beauty reflected in his eyes."[[101]](#footnote-101) The spring (as a mirror) is a symbol of femininity. Narcissus saw his own beauty through the eyes of the spring that read the reflection like a painting, like his own mimesis, and waited for his passion, his Eros.[[102]](#footnote-102) Thus, as Narcissus tried to embrace the surface of the water (ostensibly himself). The body of water is the artist, the water is the medium, the reflection is the work that suppresses the original and creates a simulacra which, like the prophecy, is a copy of Narcissus. Hence, I continue to argue that Narcissus is a copy of Eros, but any of them could be the source of countless other copies. Narcissus looks at himself, at Eros who is in love with himself, but this Eros is negative and destructive (the reflection of Narcissus in love is a narcissistic Eros as a mirror of simulacra and therefore destructive).

In summary: the myth of Narcissus enters the discourse of psychoanalysis and is essential to the article because it gives different interpretations to the understanding of the central motifs (the spring, the pool, the mirror and the boa) as an active part of the process of transformation of Eros as Narcissus.

**Passion and Seduction—The literary discourse in ancient sources about Eros as destruction in his portrayal as a woman.**

 The fifth theme deals with Eros as the destructive dimension that becomes embodied in a female character known as femme fatale. It is launched in the first woman, Eve, and her counterpart Pandora, the first woman in Greek mythology to appear in Hesiod in Theogony[[103]](#footnote-103). As mentioned, the lance according to Diotima in the dialogue of the feast is a third side, mediating between the sexes and is as abstract as an invisible spirit (demon)[[104]](#footnote-104). My argument relies on Diotima's conception of the Eros and takes it one step further: an Eros embodied in the image of a woman does indeed serve as a mediation conduit and a receptacle, but it does so in a negative-destructive sense. It enters like a demon into the woman's body, thoughts and reflections, and contains in her the poison of destructive love.

Ancient sources that sometimes describe the Eros embodied in the body of a woman tell stories in which a man and a woman face each other, but the attempt to unite them leads to negative consequences and a tragic end (disasters for humans), and most of the responsibility for the disaster usually rests on the shoulders of the woman. Among various peoples, an archetypal figure of a powerful and destructive woman is known – Lilith, Ashtar, Sade, witch, sirens, sphinx, vampire, sea nymphs and more (later this character would be known as femme fatale.)

On the one hand, the man is attracted to her because she is beautiful and seductive and seemingly pure and even holy (pure); On the other hand, it is as sacred and dangerous as the image of Satan[[105]](#footnote-105). Her beauty is a trap that the man falls into and ends in tragic death. This character embodies contrast: external beauty versus inner ugliness, light versus darkness and more. The term femme fatale means deadly woman, and this is embodied in female figures who appear over the years in art in all her fields. The common denominator at all times is the characteristics of the femme fatale is that she is a woman with sexual power and magnet charm who exploits these qualities to satisfy her personal needs. One of the Midrashes of the legend of Genesis says: "Men are tempted by lust and not by love, women are broken in a love of self-destruction, because a woman was created, Satan was created with her" (Genesis Rabba 36:1). Following Eve and Pandora, the first two women who are prototypes of femme fatale and archetypal sexual symbol, a long chain of women has emerged for whom femme fatale characteristics are part of their essence.

**The different interpretations of the character of Eve**

Already in the biblical creation story one can identify destructive lines in the image of Eve (what would later be called original sin). I argued that Eve was the first narcissistic woman, and that she portrayed Eros as Narcissus in a female form[[106]](#footnote-106). How was Eve created? In the first part of the creation story, the woman was created from Adam's rib and her original purpose was to help him: "And Jehovah God said that it is not good for man to be alone, I will help him against him" (Genesis 2:18). However, the auxiliary quickly turns out to be the source of negative moves and a destructive result: Eve, who incarnates as a cunning serpent, one in whom the destructive Eros lies, manages to tempt Adam to eat the forbidden fruit,[[107]](#footnote-107) causes his downfall and he is expelled humiliated from the Garden of Eden. In the second part of the creation story, Adam and Eve were created after everything else in the world. First Adam was created, and then:

And the Lord God fell asleep upon a man and slept, and he took one of his ribs, and closed flesh, underneath it. And the Lord God: You-the-rib which-took-man-to-man, to woman: And she came to man. And he said, man, this time a bone of myself, and flesh of my flesh: this shall be called a woman, for from a man she has taken it. Therefore, a man shall leave his father and mother: and cling to his wife, and they shall become one flesh (Genesis. 2:21-23).

Thus, the first woman, Eve, was created from Adam's rib, without him knowing it because he was asleep and found himself to be united with her. Sin begins only after the formation of Eve the woman. Adam was warned by God not to eat from the Tree of Knowledge lest he be punished by death:

""And from a tree, the knowledge of good and evil shall not eat of it: for in the day you eat of it, you shall die" (Genesis 2:17)."

But Eve fell victim to the snake, seduced Adam, and they were both punished for it. From the moment the prohibition against eating the fruit of the Tree of Knowledge is violated, a chain of accusations begins Adam blames God for giving him Eve, and for tempting him; Eve blames the snake for seducing her (although both could not be tempted). In Christianity, the fall from heaven is called. In other words, God chooses to turn to Adam (rather than a serpent) who excuses that Eve seduced him and sets the foundation stone for the history of woman as having an instinct of seduction—that is, the first woman seduced Adam. And they ate of the forbidden fruit, and God became angry and inflicted punishments on Adam and Eve:

expulsion from the Garden of Eden and annulment of eternal life, this is how the first original sin affected all of mankind. In the Bible, the seductive woman is an archetypal figure haunted by sexual lust, and it is the sin that causes the fall and fall of the first man. The other myths have different origins: sexual lust is the result of the gods and their relationship to humans. Another source of lust is found in the Book of Lurianic Kabbalah, according to which the suckling of the juice of the forbidden fruit by Adam and Eve comes from an external source called Satra Achra, the evil side ruled by death. That is, if you suckle from the Tree of Knowledge, the evil side takes over the mammal. Here there is a contrast between the Eros-life and death, between eternal life and the life of mortals whose time is limited

Philo of Alexandria, a Jewish-Hellenistic philosopher who lived in Alexandria during the Roman Empire and dealt with deciphering the image of Eve. In his book Writings, Philo referred to Eve from the perspective that woman came into the world to bring the soul into the world to perfection, as a necessary step to complete the connection between the mind (of a person) and the body (hers). sees Eve as a body that creates pleasure and pleasure that lead to injustice, and therefore, a man has no choice but to give in to temptation in order to survive in the world and continue the existence of the human race.

Aurelius Augustine also offers a perspective on Eve's character as a femme fatale. Augustine saw the mythology of Paradise as an educational metaphor according to which the force (the instinct of seduction) in the symbolic event relates to and influences the evil of femininity. Eros regarded Augustine as having an educational principle and having complex identities, but in his view the negative side of the Eros trumps the positive because it is dangerous, destructive and contains within it the feminine qualities (which he finds negative). The Eros in Augustine's eyes is inferior, belongs to the physical side and possesses a dangerous power that symbolizes what is lacking in the world as opposed to Christian love that offers divine, spiritual-divine inspiration. Unlike Philo of Alexandria, Augustine hated women. He argued that a woman is an unreliable and unstable creature and that she brings disgrace to her husband, is the source of evil and the root of all quarrels and arguments. Therefore, the Eros associated with a woman due to physical lust and sexuality is inferior and creates the absence of the heavenly Eros. But at the beginning of the process, all Eve wanted was to acquire knowledge and be a spiritual symbol of awakening to knowledge. But instead, she became a symbol of the first femme fatale and, as such, the first narcissistic woman

Throughout history, the story of original sin also inspired the visual art that portrayed the creation of Adam and Eve. For example, Piero Di Cosimo painted **Simonetta Vespuzzi's portrait as Cleopatra** (figure 54). Vespuzzi was the beauty queen of Florence whose beauty was that of Cleopatra, Queen of Egypt. In the painting, she is depicted in profile and her neck looks like a writhing snake, and she seems to lose herself to knowledge by biting a venomous snake, a poison pin. The artist depicts her blonde hair merging with the snake. Michelangelo's masterpiece, the ceiling of the Sistine Chapel, is a narrative story of original sin. First, **the creation of Adam and the hand of God** (figure 55), next to the **creation of Eve from Adam's rib** (figure 56). Then the temptation: Eve takes the apple and gives it to Adam, and on the right side the result is the **expulsion of Adam and Eve** (figure 57). Adam and Eve naked, in the center stands a tree with the image of the snake writhing cunningly. Eve's muscular thighs are like the tail of a snake caressing the tree hard and descending to the ground.[[108]](#footnote-108) The image of Eve as the serpent woman in the Sistine Chapel reveals the hatred of the first wife, thus Eve became the mother of all life to the mother of sin. Franz von Stuck's **The** **Sin of the Serpent** (figure 58) depicts a female figure with a heavy shadow hanging around her, making her face difficult to identify. It serves as a personification of sin and is depicted as a light figure against a dark background. She takes a rather sly side glance at the viewers, revealing her breasts. At her head is a snake bursting out as a symbol of temptation—and writhing at her with all its weight, its mouth wide open and looking quite threatening. There is a feeling of pervasive evil, hovering death, and mysterious serpent-woman gloom. Eve symbolizes the evil of temptation.

**The different interpretations of the character of Pandora**

Pandora first appears in Hesiod in two versions: Theogony, (lines 570-800) [[109]](#footnote-109), and Works and Days (lines 60-109).[[110]](#footnote-110) Many scholars considered her the first woman, including Christopher Faraone, who noted that Hesiod did not explicitly call her the first woman, but characterized her as having been created by the gods for humans.[[111]](#footnote-111)

According to Jenny Strauss Clay, Pandora is a complex woman who appears before gods and humans and, instead of being a static statue, becomes a complex woman undergoing transformation.[[112]](#footnote-112) Below is a concise description of the plot in the epic Theogony. Zeus was angry with Prometheus because he had returned fire to humans, so he punished them—he asked Hephaestus to make a woman out of water and mud in the image of humans and give her to them as a gift (Pandora in Greek means gift of all), and thus avenge Zeus and set a trap for them (I find this ironic: the gift becomes danger, it is venom and destruction). Pandora was not born but was created as a replica without a past – it has no parents, no childhood and no history. It has no soul, soul or emotions of its own, so it has no identity of its own. The gods loved Pandora and gave her qualities and abilities that her charm and magnetizing power possessed: Aphrodite received the characteristics of the femme fatale; From Athena she received knowledge of weaving, and a crown of blooming flowers from which the sounds of living beings could be heard to attract humans (the weapon of seduction); Hermes gave her a dog's brain, a deceitful character, and cunning to deceive humans. He gave Pandora as a gift to [[113]](#footnote-113)Epimetheus, Prometheus' brother, and warned his brother not to accept gifts from the gods because he knew that gifts from Olympus carried dangers and tricks.

Epimetheus did not heed his brother's advice and was dazzled by her beauty and married her. Only later did he realize his mistake, and it was too late because he had already been caught up in the plan of the gods. It had a large box prepared for it by Zeus, and when Hermes gave Pandora to Epimetheus, he implored Pandora never to open the ark (Prometheus said that gifts from the gods were dangers).

But curiosity overcame her, she opened the ark, and at that moment disasters that were trapped in it were released and befell people: pain, suffering, poverty, sadness, sickness, and so on. She panicked and quickly closed the box, but all the disasters had already come out of her and only hope remained in the box that had been re-locked. Hesiod wrote the story as a moral story—Pandora, a beautiful and evil woman created from earth and water as an act of revenge, becomes the source of human evil and disasters.[[114]](#footnote-114) Zeus' sinister plan to bring evil, misery, and more upon mankind through Pandora. And blinds the eyes of those who look at her and turns lovers who are attracted to her like fire.

From the classical period there are artistic representations of Pandora on urns. Urns were found depicting satyrs holding earth in their hands surrounded by blossoms and blooms, for example, in an urn in the style of red figures (figures. 61) depicting Pandora's lower body. It has just been created from the earth, satyrs on both sides, as a symbol of the earth from which it was created, dancing the spring of youth surrounded by flowers. On another urn is the story of Pandora's birth and transformation into a human being (figure 59), and on another urn from the same period you can see the birth of Pandora growing from the earth. Eros hands her a necklace, she reaches up and tries to get out of the ground (figure 60)[[115]](#footnote-115). Hesiod described Pandora as shameless and an alluring statue because of its beauty. Some have seen her resemble the archaic statues of Korus (boy) and Kora (girl), which are characterized by a smile whose appearance is not innocent at all. Thus, Pandora's smile can be seen as conjuring up her evil. This smile is also represented in the twentieth century in a film called Metropolis, which was released in 1922. The name of the heroine of the film is Maria, and she is a robot. Maria-Robot is an erotic woman, a vengeful femme fatale who sows havoc. The film dealt with technology and the creation of mechanical robots in Europe and the United States at the time (figures. 62-65)[[116]](#footnote-116). Many artists liked to depict in the center Pandora opening the ark and from it emerge demons, evil spirits, venomous snakes and embodying evil (figures 66-67)[[117]](#footnote-117). Milton also saw similarities between Pandora and Eve: both are seductive, which proves that they are human and hence the men (Adam and Epimetheus) are also human and because of their weakness they are tempted by the evil power of Eve and Pandora and fall victim to it. For example, Milton linked the two: "Eve first marries her marriage bed [...] More charming than Pandora, to both of whom God bestowed many gifts [...] among them beauty and the power to love, but humans managed to steal authentic fire, without thinking that they would anger the gods, and so they fell victim to the gods."[[118]](#footnote-118) The artist, Walter Crane, created narrative versions of the myth of Pandora. One of the early versions, Pandora (figure 68), shows an Art Nouveau influence and a lot of ornament dominating the image. [[119]](#footnote-119)

A desperate Pandora lies on the Ark as if fainting and tormented, aware of its disaster, and Crane seems to be trying to reveal that there is also a conscientious and human side to it[[120]](#footnote-120). In the twentieth century, many artists presented the story of Pandora through the Ark alone without describing her character. For example, Paul Klee's **Pandora's Box** (Figure 69) and Max Beckmann's **Pandora's Box** (Figure 70) depict a burned black box, filled with soot and smoke.

In 1967, Derrida published an essay entitled Difference. In his essay, La Différance Derrida presented his philosophy of deconstruction – deconstructing and blurring every metaphysical position and text. Derrida saw Eve as part of Adam because she was created from his rib, and therefore she too could be in Adam's place – primal, original and lacking nothing. Derrida observes that there is a hidden hierarchy between man and woman: she was created after him and she was created to serve as an auxiliary against him, that is, she is secondary and not original because she comes after him. Derrida's dismantling of the hierarchy relies on: the creation of Eve to serve as an "auxiliary against him" – this indicates something that is missing in Adam, and hence without it he is flawed. The woman is inferior because of the uterus, but if she was taken from a man's body, then he also has a uterus. Derrida thus undermines the hierarchy, breaking it by reversing its order: what rests and secondary (Eve) becomes primary. As for blurring the difference: the woman is secondary and defective, but she progresses to the center of the circles where the man is and so both become primary sources that lack nothing. The difference has been blurred and in its place an equality has been created[[121]](#footnote-121). Based on this view of Derrida, I argue that it is possible to bridge between the original – man (Adam) and the secondary – woman (Eve), to blur between the sexes and create equality between them. So, the article goes on to reveal that Eve as a femme fatale was created from Adam and is part of him and even equal to him, and therefore Adam also possesses the qualities of femme fatale. Hence, Eve's evil also lies in Adam, and therefore the destructive Eros permeates not only Eve, but Adam as well. As a linguist, Derrida's use of words was not accidental but deliberate and precise, indicating the essay's name: La Différance. Derrida's choice to write Différ**a**nce (in a) rather than Différ**e**nce (in e), the standard French spelling for a word meaning distinction, created a double meaning for the word and added the deferred meaning Différé. The woman-Eve is not only different, different, she is also rejected, and therefore the boundaries between the secondary (Eve) and the primary (Adam), between the full, the whole (Adam) and the lacking and the distinct (Eve) must be blurred. The similarities between Eve and Pandora as femme fatale were often visually represented. The artist Jean Cousin the Elder created Eve before Pandora (figure 71)[[122]](#footnote-122). Pandora in a cave, behind her a river and the background of a mysterious city. She lies on a bed in a femme fatale position – her body in profile, naked/half-naked, well-groomed and fancy with her hair well gathered. She leans on an urn, on her head rests the crown that the goddess Athena gave her to serve as a magnetizing force for men. Her gaze is not directed at the viewers but to the side, arousing in them curiosity as to where she is looking. Above it is a sign that says EVA PRIMA PANDRA. A snake wriggles around her hand, with the other hand she holds the apple tree, a symbol of the forbidden fruit. and rests on a skull symbolizing death as a symbol of Eve.[[123]](#footnote-123)

The similarities between Eve and Pandora: the first two women represented as femme fatale and that they are both primordial prototypes of every woman, that is, they are the mothers of all women. This argument is based on the following points presented in the article:

* There are similarities in how they were both created—while Pandora was created from earth and water and Eve from Adam's rib, they were actually both created by God[[124]](#footnote-124). And neither has a choice because they are subordinate to God.
* Both represent opposites: external beauty versus inner evil, light versus darkness[[125]](#footnote-125). And the first to cause disasters for humanity.
* Both are related to the gift—God gave Eve as a gift to Adam, and Aphrodite and Hermes gave Pandora gifts.
* Both were warned not to do anything: Pandora was warned not to open the ark and Eve not to eat the fruit of knowledge. Both succumbed to curiosity and were tempted: Pandora-opening the ark, Eve-eating the forbidden fruit. From here there was no turning back.
* For both of them, the moment of temptation refers to the Eros as destruction, because opening the box/eating the fruit demonstrates that passion is not always controlled. The price is heavy: eating/boxing makes a dramatic and irreversible difference in people's lives forever.
* In both stories, Eros as Destruction is embodied in the image of a woman, a theme at the center of the article.
* Both stories also have a love-Eros: feminine beauty, passion and sexuality. In both, however, the desire is presented in a negative aspect: it is directed to an object (box) or fruit (the Tree of Knowledge), and ultimately leads to a change with far-reaching consequences.

**The conclusion in both myths**: where there are women, there is sexual seduction and unbridled desire, which cause disaster, suffering and unhappiness.

**The Destructive Temptation in the Bible, the Book of Judith, and the New Testament**

As a continuation of the above theme describing the stories of Eve and Pandora—two women who brought disaster to humanity because of their curiosity, were primordial prototypes, seductive, narcissistic, an archetypal sexual symbol, and both, I claim, were the first femme fatale (even though they didn't know about it). The sixth topic of the article describes how they both inherit their destructive genes to the women who came after them, creating a femme fatale chain. Its qualities are becoming more sophisticated and over time become more cruel, sophisticated and manipulative. Thus, the sixth theme deals with the chain that reinforces the existence of misogyny over the years, and that Eve and Pandora created a simulacra of women in whom the destructive Eros lies. The eros-passion as an instinct for seduction, which in the creation story is not the only story in the Bible stories that accused woman of being an obstacle to a man and responsible for his downfall. Christianity also saw women this way, such as Tertullianus, a second-century Christian theologian who ruled that women all bear the original sin of Eve, which led to the death of Jesus and were destined to bring about the destruction of the human race.[[126]](#footnote-126)

 Simone de Beauvoir opened her book **The Second Sex, The Facts and Myths**, with a quote from Pythagoras: "The good element created order, the light, and the man, and the evil element created chaos, darkness, and woman".[[127]](#footnote-127) According to de Beauvoir, women are perceived so negatively that every definition of her by men attributes a limitation to her. She also quotes Aristotle: "We must see the character of women as suffering from a natural defect [...] A woman has such a right, but she is weak and useless."[[128]](#footnote-128) Hesiod, too, spoke contemptuously of women: "He who trusts in a woman puts his trust in a crook." Pericles, the fifth-century BC statesman, said, "The best of women is that which men speak little".[[129]](#footnote-129)

In his work Lisistrata, Aristophanes wrote as a woman asking her husband questions about public affairs, to which he replied, "It is none of your business, shut up or be beaten [...] Keep embroidery".[[130]](#footnote-130) The play depicts women who dare to exploit men who need them for their sexual gratification in order to achieve a political goal. The Bible teaches that woman was created after the man, from him and for him as an inferior being under his authority. Responsible for original sin and because of it mankind became mortal. Esther Fuchs argued that the negative attitude toward women in the Bible was reflected in their portrayal as deceivers[[131]](#footnote-131). For example, for women like Esther, Rebecca and Ruth, cheating is a prominent and even necessary trait in order to fulfill their role in the plot. According to her, they inherited this from Eve, which is an archetype of the deceitful woman, and therefore the Bible attributes moral inferiority to her, and therefore misogyny has been troubling since the days of the first woman.

The story of the three deceitful women Fox mentions has another aspect. Rebecca rewarded Abraham's servant and camels, but she also cheated, and the act of cheating is presented as ambivalent. Ruth the Moabite and Esther resorted to trickery to achieve their goal by deceit, but they also did kindness – Ruth did not leave her mother-in-law Naomi and accompanied her during the difficult days of the drought, and thanks to her David was born, who would become king of Israel. Brave Esther cheated to save her people. There are also men like them in the Bible who deceived, for example, Jacob who stole the heart of Laban. [[132]](#footnote-132) It is important for me to note in this context that the one who needs to cheat is the weak side, the one who is officially deprived of power. According to biblical scholar and commentator Uriel Simon, most of the women described in the Bible are not inferior in intelligence and morality to men, they even surpass them: Pharaoh's daughter versus Pharaoh (Exodus, 1, 10), Abigail versus Harp, and even David (1 Samuel, 25, 23) and many others like them. [[133]](#footnote-133)

**Tales of seduction**

The stories of the Bible are characterized by messages dealing with various aspects, many of them complex, of human relations. As for women, in many Old Testament stories the woman is the femme fatale, and the man is the victim. This topic will be devoted to stories and understanding the messages and lessons inherent in them. In addition, works belonging to various artists who present the story through the working animations will be dedicated.

**Avram, Sari and Hagar**

The story of Abram, Sarai, and Hagar is described in the Bible in Genesis 16:2-7. Sarah is barren, and she suggests to Abraham that he pass Hagar her slave. Hagar becomes pregnant and gives birth to Ishmael. Sarah is jealous of Hagar because she is not willing for her husband to fall in love with Hagar and then lose her place and status. Thus, it is revealed that she possesses the qualities of a femme fatale: a very beautiful woman who is not willing to lose her "chair", who will do anything to achieve her goal without qualms, possessive of a man. Sarah expels Hagar and her son in the middle of the night, which testifies not only to her cunning (hiding the expulsion from those around her), but also to her lack of emotion. Many artists depicted Sarah envious of Hagar in their works, especially the expulsion of

Hagar and Ishmael. For example, Gustave Dore's work engraving[[134]](#footnote-134), Abraham expelling Hagar and Ishmael (figure 75), depicts Abraham in all his glory, making a hand gesture of removing Hagar and behind him Sarah's tent is visible. Hagar with a jug of water on her head, with her back to Avraham and not looking at him, her face sad and her walk slouched. She holds the hand of Ishmael who hugs her leg, and cries.

**Lot and his daughters**

 After God destroyed the five cities of the square with their inhabitants (Genesis 18-19), Lot and his two daughters fled Sodom and hid in a cave. Being the only three survivors, the girls realized that there would be no continuation for future generations. The eldest daughter watered her father with wine until he got drunk and lured him into having sex with her. The next day, the youngest daughter did the same, at the suggestion of her older sister. In the eyes of both of them, they are a kind of femme fatale because they thought of their own welfare and possess weapons of seduction and cunning: they managed to trap their father in order to continue producing offspring even if it involved incest (figures 76-77).

**Joseph and Potiphar's wife**

 The background to the story of Joseph, Jacob's favorite of all his sons, and Potiphar's wife is his brother's jealousy, for which he came to Egypt after being sold to the caravan of Ishmaelites. Potiphar, a wealthy Egyptian, bought Joseph from them and made him his slave. Joseph, who was known as beautiful looking, attracted the attention of Potiphar's wife and she fell in love with him. Potiphar's wife plays the destructive Eros and tries to seduce Joseph (Genesis 39:7-9). The biblical story shows that Joseph is loyal to Potiphar, who opened his home to him and takes care of his livelihood. Moreover, Joseph is faithful to God and keeps the Tenth Commandment (Thou shalt not covet thy neighbor's wife). However, Potiphar's wife, who is a femme fatale, tries to coax him into sleeping with him, and he begs for his life to let him go. Joseph manages to escape from her, but she does not give up, as befits a femme fatale, and accuses him of sleeping with her against her will. Bottom line: Joseph fell victim.!.! To Potiphar's wife. Artists who were enthusiastic about the story displayed Joseph's erotic qualities and appeal that were missing from the biblical story and tried to show other sides of the working souls (figures. 78-79).

**The story of Yael and Sisera**

In the book of Judges, 5:24-27, no, there is a story of the war between the Israelites, headed by Barak ben Avinoam, and King Yavin of Hazor who ruled them tyrannically for twenty years. In the battle of Nahal Kishon, Hazor's army was defeated, and Sisera, the army minister, was defeated and fled to the tent of Yael, the wife of a member of the Kini. Yael's character is presented as a femme fatale: seducing, trapping and taking care to achieve her goal: she welcomes Sisera to her tent as part of her scheme, and gives him milk and he lies down to rest. Yael covers him with a blanket, and when his sleep is deep, she sticks a peg in his temple, and he dies on the spot. It is important to note that alongside Yael's character as a femme fatale, there are two other aspects to the story: revenge on Sisera for his actions against the Israelites and saving them from the yoke of power of King Hazor. Examples of works depict the scene of Yael sticking a peg in Sisera's head and he is bleeding and dying (figures 80-82).

**King David and Bathsheba**

King David's instinct for seduction, which desires the beautiful-looking Bathsheba and cannot afford it because she is married to Uriah the Hittite, leads him to act cunningly and do anything as long as she is his, even if it means killing Uriah. (2 Samuel, 11, 2-6, 15, 17). In the story of David and Bathsheba, the femme fatale is the man, King David who desired Bathsheba even though she was married to another. As befits a femme fatale, David did everything to get what he wanted and caused the death of Uriah the Hittite: he slept with Bathsheba, and when she became pregnant, he sent Uriah to fight the sons of Ammon with the intention that he would be killed in battle, and so it happened. Many artists loved the story of the king of Israel desiring the wife of his army minister, whom he kills without compunction in order to fulfill his immoral wish. In doing so, he violated two of the Ten Commandments: " Thou shalt neither murder nor commit adultery [...]". (Exodus 20:12; Deuteronomy 5:16). The visual representations of the artists express different aspects of the story (figures 83-84)..

**Samson and Delilah**

 The story of Samson and Delilah introduces the destructiveEros embodied in a female character, a femme fatale, who is Delilah. Samson, with divine power, struck at the Philistines who did not understand how he could defeat them every time. They approached Delilah and offered her money to extract from Samson the secret of his great power. Then Samson revealed to her that he was a monk and that his power came from his hairs, and she trimmed them and brought about his capture. (Judges, 16, verses 4-6, 17, 19-20). Samson realizes that he has fallen into the trap of Delilah who sold him for money, just like a femme fatale who cares about her financial security and interests. Samson was captured, the Philistines pierced his eyes and he was taken to prison. In the tragic end, Samson asked God to help him defeat the Philistines one last time. Many artists described the tragic end and saw him as a heroic hero due to his strength and power, even though it was a woman who subdued him (figures 85-86).

**Esther and Ahasuerus**

The story of Esther and Ahasuerus takes place in Shushan, the capital of Ahasuerus' kingdom. Esther is depicted as a handsome woman whom Achashverosh fell in love with at first sight, preferring her to his wife Vashti (Esther, 2:15, 17). Esther is the epitome of the femme fatale: she is aware of her beauty and wisdom and cunningly exploits her "innocence" and beauty to get what she wants – laying a trap for Ahasuerus and preventing manipulative moves that eventually save the Jews of the Persian Empire. Esther, like Yael, is not only a femme fatale who uses her power to achieve her personal goals but uses it at the same time as saving her people (figures 87-89).

**Ruth the Moabite**

The Story of Ruth[[135]](#footnote-135) the Moabite (Ruth, 1:16). Describes how Naomi and Ruth arrive in Bethlehem during the harvest and Ruth arrives at the field of Boaz, a wealthy relative of Naomi's, to collect leftovers. Ruth likes Boaz and wants to get to know her and her family. Upon hearing what she has done for Naomi, he decides to give her special treatment and offers to meet her. Naomi hears bitterly about the encounter and suggests that she dress nicely and decorate, go down to the Goren and wait until Boaz, who is in the Goren, goes to sleep. In the middle of the night, Boaz discovers Ruth lying at his feet and asks him to redeem her and marry her.

Thus, in a femme fatale behavior (according to Naomi's plan), Ruth charmed Boaz who fell into her net. The two marry, and Ruth gives birth to Oved who would become King David's grandfather. Ruth is a femme fatale working in the interests of the general self, the Book of Ruth reinforces the concept of patriarchy, but at the same time undermines it. Because it is the women, Naomi and Ruth, who play the crucial role in ensuring fertility and the continuation of the lineage. In so doing, they challenge the patriarchal notion that women are erotic beings whose sexuality can be destructive (Eros as a Destructive Dimension, figures 90-91).

**Judith and Holofernes**

The story appears in the Book of Judith, one of the outer books of the Bible,[[136]](#footnote-136) and its plot tells of Holofernes, Nebuchadnezzar's Assyrian military minister, who fell into the net of Judith, a ruthless and deadly femme fatale who, after seducing him with her beauty, beheaded him with great cruelty. The story was beloved by artists, especially Gustav Klimt, who created two versions of **Judith** (figures 92-93). The transformation from a revered heroine to the image of a deadly woman who brings disaster to the man.[[137]](#footnote-137)

**Salome and John the Baptist**

 The story of Salome, Salome, daughter of Herodias and Princess of Judah, describes the revenge of a mother who uses her daughter as a femme fatale. Salome's mother is said to have left her father and married his half-brother Herod Antipas, who ruled Galilee. Josephus saw this as incest and a violation of ancestral law, and this law also applies in the New Testament: John the Baptist told Herod Antipas that Herodias was not allowed to marry and was sent to prison for it. This is the basis for Herodias' revenge on John through her daughter. The story of revenge is described as follows in the New Testament: On the occasion of his birthday, Herod held a banquet during which Salome danced the dance of veils: (Gospel of Mark, chapter 6, verses 21-28). With her beauty and magnetizing charm as a femme fatale, Salome attracted Herod and deceived him into avenging her mother. In the end, not only Herod fell victim to her plot, but also John the Baptist, whose head was cut off despite his innocence. In Wilde's play[[138]](#footnote-138) Salome (1890-1892)[[139]](#footnote-139), Salome's evil is radicalized, and she resembles female characters such as a femme fatale who try to capture and kill the man (Salome's status as Herod's granddaughter also added honor, power and control to her). Salome as femme fatale is the venom of Eros, inherent in evil and often creates rivalry and competition around her. The artist Gustave Moreau in Salome: **Salome's Dance** and **Revelation** is notorious and disgraceful because, despite its seductive visual power, it contains destruction. Holds the lotus flower which has a symbol of evil in ancient Egypt and Rome and a deadly gaze (figures 94-95). and Aubrey Beardsley illustrated Wilde's **Salome** (figures 96–97). In his illustrations, Salome is depicted as a dragon watching what is happening around her, and Herod, who looks at her, falls victim to her gaze. Salome as her lover has two faces, just like Narcissus and like him as a flower. In 334, Beardsley describes kissing John's blood-dripping mouth while holding his severed head with both hands.

**The destructive temptation in other ancient sources**

 The destructive temptation of the Eros-love-passion embodied in the image of a woman appeared in other places in the Bible and in other ancient sources. These sources sometimes drew parallels with figures from Greek sources, such as between Aphrodite and Ishtar[[140]](#footnote-140) and between Lilith and Pandora, and described the primordial femme fatale as the woman leading to disaster

**Femme Fatale in Mesopotamian mythology**

 In the Mesopotamian epic, **the Epic of Gilgamesh** (c. 2000 BC) mentions two femme fatales: a human named Simchat and the goddess Eshtar. The story appears in different versions and consists of twelve panels.

In one version, the goddess Ishtar is told of courting Gilgamesh, who was not answered because she was cruel and deadly (femme fatale) because she brought disaster to her former lovers. Ishtar asks her father to send a bull of heaven to fight Gilgamesh, but Enchido and Gilgamesh manage to kill him. At the end of the epic Enchido dies, having succeeded in fulfilling the mission assigned to him by the gods: to change Gilgamesh for the better, and from the hero of the ancient world who fights monsters he is reincarnated into eternal life.[[141]](#footnote-141)

**The motif of the woman in the window** the motif of the lady in the window is attributed to Jezebel[[142]](#footnote-142) and can be found in many archaeological finds (for example, in Ahab's tooth palace in Samaria). It originated from the Ashtoret[[143]](#footnote-143) priestesses who used to sit in the window of the temple of the goddess, wearing makeup and their best clothes, and lured the passing men to orgist[[144]](#footnote-144) worship and Queen Isabel. Isabel had the status of high priestess by virtue of her origins—she openly worshipped Baal and the visa and threatened Elijah the prophet with his murder in revenge for killing the priests of Baal on his orders. In Jewish tradition, Isabelle symbolized promiscuity and idolatry. Isabel adhered to the worship of Baal and Jehovah, who had been anointed king by Elijah under Ahab, decided to kill her. Word reached her ears (2 Kings 9:3). He ordered her to be thrown from the window to the ground, and since she was the daughter of a king, he ordered a grave to be cut down for her, but when his boys came to her palace, they found only a skull, legs and palms. Artisans liked to show **the woman in the window** who seduced and invited men to her (figures 98-99).

**Femme Fatale in Eastern myths and Nordic myths**

 In the seventeenth-century BC carving of the **Mohini goddess** (figure 100), the goddess Mohini is depicted naked, adorned with bouquets of flowers. Lotus flowers (the symbol of evil) on the left and a parrot bird on the right, and she lures the elders of wisdom gathered in the woods to discuss issues of wisdom and knowledge. Mahoney is in a seductive position—her folded left leg indicates her nonchalant spirit, and the elders have no choice but to fall into her net, wave their hands submissively and let out a cry of desire at the object of their desire. The message of creation is that this is how passion overwhelms wisdom. Ancient sources relied on the belief that women have a deadly and sustaining instinct. For example, the Norse myth that life and death are in the hands of women. In describing the Norse apocalypse[[145]](#footnote-145), during which the world will be destroyed and re-established, the power is in the hands of **Nordic women** because they could choose which men would be resurrected (figure 101).

One of the group of beings of powerful women in Norse mythology are the Valkyries who served the god Odin. Over the years, they have acquired more human qualities in art, such as beautiful-looking women on horseback, fighting and accompanying the souls of warriors in battle[[146]](#footnote-146). They have the power to decide who lives and who dies (figure 102). **Idun** is a goddess in Norse mythology whose job is to distribute the obscure apples that keep the god's young forever. If the gods don't eat them, they will grow old. Represents a woman as the sole ruler over life: the lives of gods and men in her hands. (figure 103).

The image of the woman as a femme fatale whose name is Lilith appears in ancient sources and in various cultures and even in monotheistic religions. In Judaism, Lilith appears once in the Bible, Talmud, midrashim composed in Babylon or the Land of Israel, the Book of Zohar and other books of Kabbalah, and more. Lilith is a woman-monster, a demonic and dangerous creature that oscillates between madness and abnormality. It was not created from Adam's rib but like him, from the dirt. The Jewish way of life saw her as Adam's first wife, and she saw herself as his equal. So she refused to lie under him, and when he tried to force her to subdue her, her anger burned. Therefore, she conceived the explicit and forbidden name of God and flew to the bank of the Red Sea to dwell among the demons and angels of God, but they threatened her that if she did not return, a hundred of her demon children would be killed every day. Despite this, Lilith preferred punishment and is therefore cursed, lonely and ostracized from the human community. Lilith is a dangerous creature that harms and kills innocent babies and children.[[147]](#footnote-147) (Isaiah 34:14-15). The Jews saw her as a kind of winged bird, representing the antithesis of a pure married Jewish woman. They saw her as a fielder, as Adam's first wife and then as the angel Samael (Satan)[[148]](#footnote-148), as a symbol of rebelliousness, as a threat to seduce the unfortunate men who fall into her trap, and as the evil instinct that afflicts a man both mentally and physically. It should be noted that, unlike antiquity, the femme fatale of the "modern" period does not harm the children or babies of others, but only the man. In Christianity, Lilith is an image of a vampire feeding on a man's blood. Lilith-vampire is seductive, dangerous, immodest and merciless, abusive to a man mentally and physically and therefore he does not reach his sexual satisfaction. Christians also saw her as the queen of witches, a field that deterred and missed innocent men, so they feared her. In Akkadian culture, a woman was seen as a nocturnal, winged creature, a goddess of sexuality called Kiskol (Night in Akkadian), and her partner being Lilo. The Akkadians believed that she cloaked sleeping men, seduced them, slept with them, and bore them elf children. Snake, the symbol of seduction and cunning (figures 104-105).

**Eros in Egyptian mythology – passion and love versus a destructive dimension**

In Egyptian love poetry, the eros is found on papyri and vases from 1100-1300 BC. Egyptologists compiled about fifty-five love songs, all from the time of the New Kingdom. More than once, there were descriptions of incest. In Fayum, and in Pompeii, portraits and sculptures were found in a realistic style of wise women with strangers on their heads, they knew how to cultivate themselves in order to create a passion-Eros in the man, who would give them what they wanted. From these portraits it seems that the status of women in Egypt is quite identical to that of men. Not only noble women groomed themselves to attract men's attention, but so did Egyptian queens who were known for their beauty, including **Cleopatra, Nefertari and Nefertiti.** They had femme fatale characteristics – exploiting their appeal and beauty for intrigues and machinations that often led to wars with kings from other countries and were involved in love affairs. Their passion-eros led emperors and kings from other empires and countries to desire them and fall at their feet. These queens were represented in the visual arts (figures 106-107).

In summary: many women from the stories of the Bible, from ancient sources who inherited the "destructive genes" of Eve and Pandora as his name femme fatale in his glory improves over time. Similarly, the Eros inherent in their bodies improves and gains momentum (in the destructive sense).

**The destructive allure of female characters (human beings and goddesses) in myths and folktales until the eighteenth century**

The sixth topic discusses the destructive and increasingly deadly Eros. Accompanies feminine beauty from its inception, emptying it of identity, form and content in their value sense. Be it Eve, the Sphinx, the Sirens, the Trojan War, the ultimate expression of the disaster that comes from Helena's beauty. Therefore, the Bible warns against falling into the trap of woman's beauty: "The lie of grace Abel of beauty" (Proverbs, 33). The seventh theme will deal with Eros as a destructive temptation in the form of women, goddesses and human beings, mythological sources and folktales.

**Eros in Antiquity – Greece and Rome** Hesiod was the first to call Pandora the mother of the race of women: "She is the source of the deadly race of women, and they are the catastrophe for men [...] Ordered Aphrodite to give an evil passion [Eros] and awaken in her lust that consumes her organs [...] She filled the earth with evil, a cruel fate condemned me to heaven on a man who was eternally tormented: a woman.[[149]](#footnote-149) Greek writers and poets saw women as the source of a deadly race that brought disaster upon men. The lyrical poet Simonides saw woman as the source of evil that contained within him the place from which all the calamities of men originate, and thus said: "A cruel fate has condemned me to a man who tortures the world – a woman."[[150]](#footnote-150) Aristotle argued that "there is no woman but an imperfect man."[[151]](#footnote-151) The poet Archilochus[[152]](#footnote-152) described a married woman as follows: "The wife twice in her life gives her husband her favors on the wedding night in her bed and a second time on the day of her death"[[153]](#footnote-153). Anacreon wrote about love and unhappiness in the wake of the love-Eros. He portrayed the suffering, pain, and violence of the Eros, whom he saw as dangerous and damaging to the bodies and minds of lovers.[[154]](#footnote-154) Similarly, the Roman poets Valerius Catulus and Marcus Tullius Cicero saw them as femme fatale who, because of their beauty, publicly flirt with men and cajole them. The Eros in ancient Greece continued to wear masks and was teleported to "cheap" women who were considered to satisfy a man's sexual needs. At the top of the hierarchy of prostitutes was the Hetaira[[155]](#footnote-155), a beautiful and attractive woman who engaged in providing sexual services to men and non-sexual pastimes with them and making their time pleasant in other ways. The Taira was a femme fatale (beauty versus evil, sexuality versus materiality, etc.) and knew how to get what she wanted from the man who was her victim – he provided her with material needs, while she provided him with sexual needs, hence the Eros became material in the sense of money, and material in the sense of sexuality. Many stories and scandals were woven around the Taira who knew how to coax men even from very high status (emperors, dukes, etc.). The most beautiful taira of all was the mistress of the sculptor Praxiteles, who was his model for the statue of **Aphrodite of Mondeus** (350-330 BC, figure 108). Eros revealed the destructive dimension of his image even among Roman women who belonged to an upper class and succeeded in coaxing Roman emperors and warlords to act as they pleased. The Romans are known for stories of brothels, women as the cause of conflicts between rulers, and emperors who fell into the trap of the beauty and innocent appearance of charlatan women. These women, such as femme fatale, sometimes succeeded in overthrowing the rule of the men and creating a riot, such as Livia Livia, the third wife of Emperor Augustus, who succeeded in crowning her son Tiberius emperor of Rome. Cleopatra, the Egyptian queen, also managed to capture Marcus Antony and bore him three children. She received from him as a gift the rule over large regions of the Roman Empire.

The stories of loves and scandals of the Roman emperors attracted many artists whose works shone light on life in the Roman Empire, and on the souls working in it. For example, a Roman statue of **Julia Lulia**, Tiberius' second wife, in which she is depicted as beautiful looking with a crown on her head (figure 109).[[156]](#footnote-156) Ovid succeeded in his works in giving hope to a love-eros. At the same time, he also portrays the eros as a destructive dimension, as in two of his works: **Amores** and **Ars Amatoria**. In **Amores**, Ovid wrote nine love elegies, introducing in them his beloved whom he calls Corina.[[157]](#footnote-157) Corina wrote: Come [...] live and love [...] Give me kisses a hundred, a thousand [...] And here Corina comes wearing a scarf [...] to delight so many men [...] And when I am on the verge of despair, miserable, then suddenly a burning Corina will surrender.[[158]](#footnote-158) Ovid feels that the woman is fooling the man in love, and the uncontrollable passion is embodied in the woman and leads him to feelings that threaten his strength and stability.

**The Sphinx – An Image and Mask for the Destructive Eros**

The Sphinx is a mythical and mysterious creature, a hybrid consisting of a human head and the body of a lion, and sometimes with wings. In Greek mythology there is a famous story about Oedipus and the riddle of the Sphinx that was loved by many artists who depicted him in their works. According to the story, the Sphinx was sent to the city of Thebes because of the sins of Laios, the king of the city, and its inhabitants, and settled on the wall of the entrance to the city. The Sphinx arrested anyone who wanted to enter Thebes and set a riddle for him as a condition for entering the city. If that person couldn't solve the riddle, the Sphinx devoured him.[[159]](#footnote-159) When Oedipus came to Thebes, the Sphinx presented him with the riddle: "Whoever though he has one voice, he walks on four legs, then on two-legged and finally on three-legged." Oedipus replied: Man. As a baby he crawls on all fours, as an adult he walks on two legs and in his old age he walks on two legs and uses a cane. Thus, Oedipus was able to defeat the Sphinx who eventually threw herself to death from the wall, and Oedipus was crowned king of Thebes. Artists have depicted the Sphinx as a femme fatale, the evil embodiment of a female character who kills her victims.

In Crane's five works on Pandora, the Sphinx appears on each of the four legs of the ark as a symbol of the three fates. One of the works **The Riddle of the Sphinx** (figure 110) depicts a Sphinx sitting on a desert rock, with a desert city (Thebes) behind it. It is like a mutation: a hybrid creature, with a female head and breasts, the body of a lion, predatory nails and wings. A terrifying creature that contains evil and as soon as Oedipus approaches, she sharpens the riddle for him. There are skulls on the ground that betray the fact that whoever did not answer the riddle correctly killed him without compunction and with great cruelty. In Moreau's **Oedipus and the Sphinx** (figure 111), the Sphinx is depicted as a monstrous and terrifying creature: a woman with eagle wings, lion legs and the body of a dog. She and Oedipus, the only one who managed to solve her riddle and trap her, are depicted glued together in the center of the piece, the head of a woman's sphinx, she has the wings of an eagle and the rest of the body of a lion. Both in profile, looking at each other, Oedipus seems not to be afraid of her at all, her foot covering his penis. The sexual aspect of the work stands out not only because of the strong embrace between them, but Oedipus is shown nude, and the Sphinx is handsome, and her breasts are exposed. It is evident that she attracts his attention, and he cannot look away from her. The work contains clues to body parts (feet and hands) and indicates that Oedipus knows that it is dangerous for him, and that if he does not know the solution to the riddle, his life will come to an end.

**The Sirens – Another Image and Mask for the Destructive Eros**

The sirens were sea nymphs, descendants of Achluus the river god and beloved figures in Greek mythology. They lived on an island surrounded by rocks and cliffs, and while they sat on them, they used to sing gentle songs that were pleasing to the ears of the sailors on the deck who sailed around. With their magnetic singing, the sirens managed to attract the sailors' attention and make them jump to their deaths. They were good-looking and had femme fatale characteristics: they seemed innocent and pure, but through their singing (their weapon of seduction) they managed to fool men who did not control their urges and fell into the trap set for them by the sirens. Their seductive and treacherous singing caused the seafarers an irresistible frenzy, and so they were attracted to the fate imposed upon them. In the epic poem **Dionysiaca** (late fourth century) by the poet Nonnus from Phenopolis, the sirens are presented as virtues controlling the captain of a ship who cannot resist the charm of their tender voice. Unwittingly, he leaves the steering wheel, the ship veers off course and he and his sailors jump into the water to their deaths.[[160]](#footnote-160) The sirens also appear in the **Odyssey**, which describes the travels of Odysseus, king of Ithaca, on his return from the Trojan War. Odysseus wisely understood the temptation that would arise in him because of the singing of the sirens and asked his sailors to tie him to the mast to prevent him from risking his life. He ordered them to seal their ears with wax so that they would continue paddling without hearing the singing that would lead them to their deaths. Thus, Odysseus and his sailors were saved from drowning in the sea and survived.[[161]](#footnote-161) The story of Jason, the leader of the Argonauts' campaign, is also a success story in the struggle against the temptation trap of the sirens. These creatures from Greek mythology, doubtful of man or the fusion of man and God, appealed to artists and they brought these stories to life through their art. Urn painting: **Odysseus and the Sirens**, attributed to the Edimbourg painter (Fig. 112), the sirens are depicted as beautiful and tender, as creatures with a woman's head and the body of a bird.[[162]](#footnote-162) Playing their singing to Odysseus, his hands tied to the mast of the ship below, and two winged sirens sitting on a cliff. Waterhouse was also fascinated by the myth of sirens. In **Ulysses and the Sirens** (figure 113), Ulysses[[163]](#footnote-163) is fascinated by their beauty and unable to take his eyes off them. One of them falls in love with him and wraps her arms around his neck and pulls him to the depths. The unfortunate Ulysses dies by drowning, and the faces of the sirens watching the scene and knowing what is to come express sorrow over his imminent death. In **Odysseus and the Sirens** (figure 114), Odysseus is depicted strapped to the ship's mast, and his sailors sailing in full force. And there are five sirens winged as vampires—a symbol of a woman as the devil—three of which circle over the sailors' heads, one on the ship's mast, close to Odysseus and trying to sing loudly into his ear, and it didn't shake him.

Some of the visual representations depict the beauty of the sailors on board who momentarily lost their sanity because the eros fooled them, while others emphasize Odysseus the wise who managed to trap them and save himself and his sailors. But the power of the sirens as a mirror of the destructive Eros, that they can create an illusion, a loss of grip on reality that led to a tragic end – drowning, death.

**The status of five of the goddesses in Greek mythology**

the Eros as a destructive temptation of the femme fatale appears in the form of female goddesses in Greek mythology who, because of their beauty, many (gods and humans) fell into their nets and ended bitterly. Their first appearance is in Hesiod's Theogony, and they are represented there in two instances of the destructive Eros: the magic of their beauty that magnetizes their fans (gods and mortals), and his powers as destruction: jealousy for love, vengeance, reproduction and fertility. The five main goddesses who meet the definition of femme fatale are beautiful, powerful, powerful, and have been honored by humans and gods: Hera, Demeter, Athena, Artemis, and Aphrodite (whose beauty transcended them all).[[164]](#footnote-164).

**Hera** is Zeus' sister and wife. Queen of Olympus, beautiful-looking, symbolic: peacock and bull. The jealous instinct for her husband Zeus is fervent in her, and she takes revenge on him for his lovers and betrayals with them and pursues them because of the illegitimate children born from him. For example, the lover Lamia becomes a monster who murders her children, Semeley, who bore him Dionysus, is a murderer, and Alcmene becomes a weasel. Hera takes revenge not only on Zeus' many lovers, but also on those who supported him against her, for example, the prophet Tiresias she blinds, and Echo punishes her for helping Zeus betray her, so she takes her voice.

Many artists have depicted Hera due to the combination of her beauty and her jealousy and vindictiveness that caused many quarrels and scandals. In **Hera**'s portrait (figure 115) by artist Joseph Paelinck, Hera is depicted as beautiful looking with a peacock that is one of her symbols. On the one hand, the artist elevates her to the level of holiness due to her white lily flower and red clothing and the blue color of the peacock (colors symbolizing the Virgin Mary). But on the other hand, she is depicted naked, her breasts exposed, which betrays that she is far from holy and in fact sanctified. Her beauty and gentleness, which look like an angel, fool the viewers of the work, but her presentation in her nakedness peels away the delicate mantle and reveals her true face.

**Demeter** is the daughter of Kronos and Ria. Goddess of harvest, harvest is responsible for fertility, the sanctity of the family and periodicity. Demeter was known for her sex affair with Poseidon, the god of the sea, as well as her attempts to save Persephone, her daughter, from Hades, who kidnapped her to Hades. Demeter's sex affair with her brother Poseidon begins when Poseidon covets her and woos her, but she was not interested and fled from him. Poseidon did not give up and continued to try, and in order not to recognize her, she changed her image to a mare and joined a herd of horses. However, Zeus discovered the ruse and also became a horse, trapping and getting pregnant. Thus, they had offspring. There are many visual representations in which the two goddesses, Mother Demeter and her daughter Persephone, appear. In Rossetti's **Persephone** (figure 116), Persephone is depicted after the abduction as the goddess of the underworld. Beautiful, her face melancholic and holding the pomegranate fruit slightly eaten despite the prohibition against eating it.

**Athena** was born when she leapt out of Zeus' head. She is the goddess of war, peace and wisdom, patron of craft and art, she has no partner or lover. As a femme fatale, Athena represents physical strength – she has the appearance of a warrior (spear, helmet and gold shield). As goddess of war, she could decide the fate of mortal enemies. There are many stories about her, most notably the Paris Trial (see more below) and the story of Perseus and the Medusa.[[165]](#footnote-165)

**Artemis**, daughter of the head of the gods Zeus and daughter of the Titans Leto. Goddess of hunting, wildlife, virgins and the moon. Her destructive power is identical to Aphrodite, and is known for many love affairs, for example, the best-known story is about Actaeon, the hero from Thebes who pursues her and watches her bathe naked in a spring. Artemis takes revenge on him and turns him into a wild boar. His dogs, not recognizing their master, tear him apart and devour him. The story appealed to artists: Titian who painted the **death of Acteon** (figure 43).[[166]](#footnote-166)

**Aphrodite** surpasses all the goddesses mentioned above in her beauty and magnetizing charm to gods and mortals, she is Aphrodite – the goddess of beauty, love and eroticism who became the daughter of Zeus and Danea (Dione) born from the foam of the waves. Aphrodite bore Lars (God of war) three offspring: Daimos (horror), Phobos (fear) and Harmony. Most of Aphrodite's stories deal with love and she represents in them a sexuality that is part of her beauty and at the same time her weapon of seduction towards gods and mortals. As a femme fatale, Aphrodite uses this to her advantage, often using her son's eros to succeed in her schemes that are always associated with "forbidden love." The stories clearly describe her jealous, vindictive and destructive nature. Eros appears to accompany her and appears seemingly innocent, but he too receives instructions from her that express her vengeful instinct: to send destructive love arrows designed to cause suffering to her lovers. Eros acts as an intermediary for her, and therefore also takes part in her destructive schemes.

Example, the story of Aphrodite's temptation of Anchises[[167]](#footnote-167). There are representations depicting **Aphrodite at birth**, rising from the foam of the waves and surrounded by figures of Eros accompanying her (Figure 118). There are also those among the artists who liked to depict her betrayals with Ares. Eros appears next to her, and is depicted as a winged and chubby photo, which creates in the viewer the feeling of an innocent figure sowing pure love. However, he complies with her request to send arrows of love to wreak havoc, which sharpens Aphrodite's character as a femme fatale. The first statue, **Venus of Willendorf**, dates from 24,000 BC (figure 117).[[168]](#footnote-168) The motif of **Eros holding Aphrodite** the mirror and she watches it, was loved by artists. (figures 44-45). She was depicted with the reflection of her face in the mirror complementing her portrait, and the face in the mirror being her face in the portrait as well. According to Helen Deutsch, the narcissistic mirror is every woman's attitude. That is why narcissism is a process of differentiation in which a woman turns towards herself in order to dedicate her love to herself through a mirror. [[169]](#footnote-169) As befits a femme fatale, Aphrodite had companions: her son Eros and the three Gracias[[170]](#footnote-170), goddesses of grace and fertility, musical and artistic abilities. They were responsible for parties and amusements, thanks to their charm attracted the guests. Their job: to accompany Aphrodite, and to nurture her body. Artists depicted them dancing: one with their backs to the spectators, and on either side the other two in profile and a string stretching around their waists and tying them together. (figure 119) The crowning glory of the scandals of Aphrodite-the **Paris trial**. At the center of the story is a quarrel between three goddesses: Hera, Athena and Aphrodite. Finally, Paris chose Aphrodite, and gave her the apple. From this, a plot ensued, during which Paris kidnapped Helena and his passion was fulfilled but ended in the Trojan War. In other words, it was the power of the destructive Eros embodied in a female body that overwhelmed Paris and brought disaster to an entire city. According to Damish Hubert, his Eros brought Paris to an unbridled desire and desire for Helena so much that he let his sexual drive prevail over the voice of reason and reason and kidnapped her (and violated the code of ethics), a choice that sealed his fate. Because of it was the Trojan Horse War. He also argues that Paris acted according to the emotional impulse rather than the voice of the intellect.[[171]](#footnote-171) I will point out parallels between Pandora and the Paris trial: in both the men received a woman as a gift, beautiful, but bringing disaster. The **Paris trial** is a favorite of artists (figure 121). Some saw her as an ideal woman equivalent to another female figure. One of them is the artist Sandro Botticelli, in his work **Spring** (figure 52), in the center stands the allegory of spring as a symbol of renewal. Botticelli drew parallels between Aphrodite and the Virgin Mary. As the equivalent of Mary, she is dressed in red and blue royal clothes (the colors of Maria). The branches of vegetation above it form a halo, and behind it is a white lily as a symbol of Mary. On the left, there are the three gracias, dancing and scattering flowers as a symbol of birth and renewal. Above her is a winged eros with a dart trash shooting love arrows. And John the Baptist's counterpart appears Ares. Aphrodite was appreciated by artists who created portraits of women like her (because of her beauty). For example, Canova sculpted **Paulina Borghese as Aphrodite** (figure 120).

**Eros launched in a female figure from the Middle Ages to Neoclassicism**

In the Middle Ages, Eros succeeded in creating provocations for many female figures, especially women who exploit their desirable beauty and status for the sake of accumulating political, economic and social power. Among them was the **lady Maricia Varoni** (figure 122).

In the work **Mary Magdalene** (figure 123), Mary Magdalene, as both curtease and consecrated.[[172]](#footnote-172) Naked, surrounded by angels who create circularity as a halo. Her hair is curvy and long like snakes (a symbol of temptation). A well-known medieval femme fatale was Lady Morgan La Fay, to whom a few centuries later Frederick Sandys dedicated his work **Morgan Le Fay** (figure 124). Le Fay is described as having a graceful appearance, she deals with sorcery rich in spell symbols. **Kriemhild, an epic heroine from Nibelungenlied**, is described as a beautiful woman who brought destruction to all who were exposed to her. The motif of the Virgin and Death, the dance of death, appeared in art in the twelfth-fourteenth centuries and was characterized by erotic themes. I will note that the Christian Church considered the depiction of nudity a sin, and this was forbidden in Northern Renaissance culture. But the motif of virgin and death allowed artists to portray the promiscuous virgin who succumbs to death's courtships and pays a price that is not worse. It depicts a sexual and provocative woman dancing with a skeleton that is death itself, knowing that its end is coming. (figures 125-126) **Lucrezia Borgia's** **character,** femme fatale[[173]](#footnote-173), has attracted renewed interest in the Renaissance. And they depict her with a sword in her hands and bare breasts and her gaze to heaven.

**Eros as a Femme Fatale after the Renaissance and up to Neoclassicism**

In the eighteenth century, the palaces of Versailles in Paris had kings whose concubines caused scandals—betrayals, adultery, uncontrollable vindictiveness—because of their character. The Eros-Desire was the mini-corporeal tool they used to get what they wanted (Marie Antoinette). Madame de Pompadour was a prominent figure in the Palace of Versailles. She was rumored to be the mistress of Louis XV of France while mourning another mistress, Duchess Châteauroux. That's how they met at a masquerade ball he held and was enthusiastic about at first sight. He immediately gave her a house estate, and the title of marquise. Shame on one of the artists who loved to paint. In his work, **Madame de Pompadour** (figure 127) sits comfortably in a chair, holding a book to show that she is educated, her clothes are majestic, and she is reflective[[174]](#footnote-174). Another of his works**, Marie-Louise O'Murphy** (figure 128), caused a scandal because she was only 14 years old, depicted lying naked. Her fleshy body is described as a hint of sexual discharge she experienced.

The Romantic period in art, which coincided with the Neoclassical period, rebelled against intellectual conventions out of a desire to express emotion. In this stream, woman was perceived as something free, like a wild horse. This is because, among the artists of this stream, the woman's emotions burst out without restraint, her sexuality is not moderated, she feels free like a wild horse and therefore the eroticism in the works sometimes led to pornography, that is, crude sexual behavior for the purpose of stimulating the sexual desire. The painter Eugène Delacroix said of women "that woman is a symbol of the sublime and coveted disaster".[[175]](#footnote-175)

In summary: the seventh theme makes a claim – even in the Greek goddesses that look beautiful and pure, the eros is a destructive instinct, it is not only found in mortals, but also in immortals. She also claimed that the Eros as a wreck wears various costumes and enters the female body and is buried in them, such as the Sphinx and the Sirens. These metamorphoses created camouflage and deception between the visible and the covert. The theme is depicted in chronological sequence and discusses Eros gaining momentum from the Middle Ages to the middle of the eighteenth century and is embodied in female characters who use their bodies as sexual objects to gain power, status and wealth and even kill to achieve their goal (Madame Pompadour, Marie Antoinette, etc.).

**The representation of Eros as a femme fatale among the artists of symbolism and expressionism**

The eighth theme discusses the dispatched Eros in the image of a woman (femme fatale) as a destructive dimension of human being in the works of Symbolist writers, poets, artists, and expressionists. During this period, the trend continues, and writers and poets continue to describe women as monsters. For example, Jonathan Swift (Swift).[[176]](#footnote-176)

**The textual and visual discourse in the symbolist stream about Eros as destruction embodied in a female figure**

The artists of symbolism[[177]](#footnote-177) referred to the term modern (Die Moderne)[[178]](#footnote-178) that was prevalent in their time. The Viennese playwright and critic Hermann Baher wrote in his critique of modernism: "Life has become less calm, less stable, and we lose our uniqueness. Even though the future is in front of us, we tend to the roots of the past and because of this there will be no quiet but only pain and violence. We need to relate to the present, [...] open up to the present".[[179]](#footnote-179) Paris in those days was an international center for literature and other arts, and intellectuals and cultural figures used to gather in the many cafes in the city. French symbolism had a great influence on Europe and beyond. Baudelaire's poetry was a major source of influence that led in a new direction: existential pessimism, cold sexuality, and alienation. The lyrical poetry expressed a gray, melancholic feeling, who's decadent[[180]](#footnote-180) nature underwent a philosophical process sensitive to a neurotic beauty in which death is always present. The man depicted in decadent art is called "Dandy" – connoisseur, dandy, weak and degenerate, this attitude presumes the femme fatale, which is an active woman who sets traps for a man, as a contrast to the passive man whose tragic end is near. Decadence emphasizes the human feeling towards the world as decaying, as degenerate, decadent man. The process of urbanization that was gaining momentum led to the creation of the "modern city", which posed a threat and pessimistic distress to the symbolists who wanted individual liberalism and believed that through art they would find the cure for it.

**The book: World as Will and Representation[[181]](#footnote-181)** by philosopher Arthur Schopenhauer refers to what will happen to humanity: a pessimistic world with human suffering, destruction, and suffering. In retrospect, Schopenhauer can be said to have predicted what would happen a few decades later. According to him, materialism must be opposed because it destroys the soul and the soul and must be saved from it. One of the essays in Nietzsche's book of essays on cultural education is called Schopenhauer as an educator, in which he points out that art can save the individual from society Modern.[[182]](#footnote-182) The masters of symbolism wanted to express the inner world of a person whose physical and mental health was undermined by social condition and sought innovative means to do so. Their main way was to use the symbolization and mythologization of the artist himself, and the use of tangible details to represent the eternal laws of man's existence. The myths and mythological figures inspired the masters of symbolism who believed that a symbol carried with it a permanent potential of meaning accumulated in the collective memory of human beings. Also, the symbol has not only a visible side, but also a hidden side that creates contexts.[[183]](#footnote-183) Four poets were considered pillars of French symbolism: Baudelaire, Paul Valéry, Mallarmé and Arthur Rimbaud, and it was Baudelaire who laid the foundations for the other three. His books have been translated into many languages, and his poems have become exemplars of symbolist writing. The most famous of these is **Les Fleurs du Mal** (The Flowers of Evil), 1857, in which Baudelaire wrote about the various virtues of man—his limitations, his suffering, his misery—about death and about passion and sensuality. All these are represented in the work in the flowers that grow in Paris, Baudelaire's hometown, which have the ability to destroy the human body.

I argued that the flowers in Baudelaire's work are a personification of the image of the woman, that is, the woman disguised as a destructive flower that threatens the man. This claim is based, among other things, on statements presented on the previous topics in the article: mentioned above, Brankman's claim that flowers symbolize women, and therefore one can discern similarities between them[[184]](#footnote-184); In the first movement, Eros was shown as appearing in Greek love poetry in the garden, among plants and flowers; At the poet's Spartan Alkman Eros skips flowers in spring and brings them to bloom and bloom; In Daphnis and Imprisonment, Eros hops in spring among beautiful flowers in the garden of Philitas; In the banquet dialogue, speakers liken the beauty of Eros to the beauty of flowers. Ariximachus says that Eros is found in everything – in animals, plants, and man, that is, humanizing Eros (Sym., 187a, c). Therefore, I argue, if Eros is found in flowers that are beautiful, blooming and pleasing to the eye, but also ephemeral (like humans), there is no escape from death – neither to man nor to flowers. And if you add to that Baudelaire's personification of flowers for women, the Eros embodied in a female figure reveals his cruel side – death. Dangerous, fleshy, and seducing the man who falls into their net: "Evil is effortlessly carried out by human nature".[[185]](#footnote-185) In Evil Flowers, flowers grow in hell, are poisonous and dangerous, have a destructive temptation instinct. The flowers are depicted in figures of elf and vampire women thirsting for human blood to feed them. Flowers as a symbol of evil and death are also seen in female figures in the visual arts, for example, the painting of **Salome's dance** (figure 94) in which she holds in her hand the lotus flower[[186]](#footnote-186) that symbolizes evil incarnate in Egypt and Rome.[[187]](#footnote-187) Another example is the work **Medici's Chapel** – **Michelangelo's Night**, depicting a woman as a personification of the night, gathered herself with an owl next to her as a symbol of night and the poppy flower as a symbol of sleep, darkness and death (figure 10). Eros that benefits and revives vegetation and unites in marriage, but in Baudelaire's case the opposite happens: the Eros who is supposed to unite the sexes and bring them into marriage is not an innocent and pure flower but a poisonous, predatory and dangerous flower for men. Therefore, it can be said in Flowers of Evil that the lance is launched in a female form as a personification of a destructive and cruel flower that threatens human existence. Baudelaire saw the woman as fascinated by the ability of flowers to attract the man because they stimulate the sense of sight because of their color, and the sense of smell (as it is said, "a woman smells a fragrance to her." Leviticus 1:9). And so, thanks to these two senses, the Eros in a female form (femme fatale) tricks a man who looks at the flowers, smells them and his passion is multiplied.

In Baudelaire's world, flowers are not substitutes for the dead (narcissus) but wilt from the outset and there is no point in watering them. Baudelaire's flowers will be useless, they show only pain and anguish, and his existential pessimism sees them not as hope but as a loss on the way to hell. Baudelaire describes many flowers as poisonous and dangerous, expressing an urge for temptation that causes human suffering. The destructive and cruel flowers are used by Baudelaire as a means of exposing human suffering, and he even gives them a gray-metallic color from which the taste of evil and quirks flows. The poet Théophile Gautier argued that Baudelaire saw flowers mixed with mud and trampled as a way to expose human pain. For example, Baudelaire wrote of flowers, "Their eyes are wells of water made of a million tears; In these mysterious eyes there is sorrow that reveals the secret".[[188]](#footnote-188) Baudelaire's poems deal symbolically with morbidity, with the sense of terminal loss as dying to death, and this is the fault of the woman in her image as a femme fatale: "I'll give you chill/cold, white-glaring/and snake caresses, which/around the grave sculpts".[[189]](#footnote-189)

**Flowers of Evil** is an ironic poem full of contrast in which men seek beauty, but instead find ugliness; They seek love, but their dream is shattered, and they die. The woman is portrayed as a mannequin fantasy, as a life-draining vampire who sucks the man's blood and drinks his oxygen. Their love is a forceful passion that destroys the passive man. Baudelaire writes: "Red-eyed, like an angel/I will return to your ketone/With the shadows of the night will fade/To you".[[190]](#footnote-190)

Baudelaire's Evil Flowers inspired other artists who also depicted the Dandy, the weak man dominated by modern women. Some of them represented the woman as a vampire, for example, Florence Marryat, who wrote a poem called **The Blood of the Vampire**, which enhances the power of the vampire image as a femme fatale with physical strength.[[191]](#footnote-191) In symbolist works, morbidity and melancholy can be felt joining together alongside the prevailing aphorism. **The Marriage of Psyche** (figure 129) by Edward Burne Jones depicts a wedding procession. which does not convey joy to the viewers, on the contrary: the feeling is like a funeral. There is a feeling of melancholic mood, an autumnal breeze due to the palette of cold colors, and Psyche looks miserable and downcast.

In 1862, Gustave Flaubert published a historical novel called **Salammbo**, which dealt with the mercenary war against Carthage in the third century BC. The novel's protagonist, Shlambeau seduces Mathos who fell in love with her weapon of seduction as a femme fatale: passive and at once active, seductive and magnetic, and at the same time destructive.[[192]](#footnote-192) In the work **Salammbo** (Figure 130) by the artist and illustrator Alphonse Maria Mucha[[193]](#footnote-193), Salambo is depicted as a beautiful-looking woman with her breasts exposed. At her feet is the image of a bent man radiating the feeling that he has become her slave, that is, he looks as if he has fallen into the femme fatale's net. In 1871, Mallarmé wrote his famous play Herodias, which left an impression on the artists of future generations. The play was performed many times, cementing in the hearts of many the image of the woman as a femme fatale – attractive, sensual, beautiful, and at the same time dangerous as the devil; Holiness on this and sanctified on that. The man becomes a helpless creature who falls into her trap like a spider web.

**The discourse on Eros as destruction embodied in a female figure in the expressionist movement**

Expressionism[[194]](#footnote-194) is an artistic current of the early twentieth century, whose artists created in parallel with symbolism and is characterized by a strong expression of emotions. For example, poetry is written without rhyme, long sentences and repetitive motifs like those of symbolism: death, hopelessness, a tormented soul in the big, industrialized city and the hypocritical and domineering society. Many expressionists wanted to escape civilization, return to what they perceived as original-primary nature, and live like early man in the distant past.[[195]](#footnote-195) The image of the woman is not hinted at by them, but is openly described as distorted, grotesque and all her beauty disappear. Like symbolism, woman is a kind of hybrid between man and a carnivorous animal whose claws are like that of a cat or a bird, and whose image is not beautiful or attractive, but on the contrary – arouses revulsion and repulsion. The man must be careful that she falls into a trap

They liked to portray female characters as part of the urban landscape. The painter Ernst Ludwig Kirchner[[196]](#footnote-196) lived in Dresden, Germany and was influenced by Baudelaire about the city that causes the human soul suffering and anguish. Kirchner described the city as a place where people are hypocrites and greedy, and women are femme fatale. In his works there is a melancholic atmosphere, a disproportionate street, so also the women are depicted in elongated proportion as night birds waiting to catch easy prey (men).[[197]](#footnote-197) And their faces are covered with masks, that is, there is no telling what their true nature is, since what is visible is nothing but a mask and not the face itself (figure 133).

**Eros and the Kiss at Auguste Rodin, Edvard Munch and Constantin Brancusi**

Three of the artists of the period were influenced by the symbolist and expressionist discourse, and while each developed their own approach to Eros, all three place the kiss (as part of the Eros) at the center of their work. The three: a tyrant with a humanistic approach, [[198]](#footnote-198) Edvard Munch with a deterministic approach,[[199]](#footnote-199) and the sculptor Constantin Brâncuși, who presents the Eros as a mirror of a kiss, a fusion and a hybrid between the masculine and the feminine. The symbolists liked contrast in their works and dealt with essential themes: life versus death, etc. Therefore, one will describe the Eros as death (Monk), and others will describe the Eros as life, as passion (Rodin and Brancusi).

**Auguste Rodin**[[200]](#footnote-200), a French sculptor who was influenced by Baudelaire's poetry, and therefore dealt extensively with eros as a desire between the sexes, and in his works the eros reveals the sexual side. He also expressed in his works his humanistic approach that touches the human soul. Rodin's view of the Eros as a mirror of a kiss was revolutionary and modern for his time, due to his view that man's body is a mirror of his soul. I note that Rodin's attitude toward the Eros is positive in every sense of the word, unlike most symbolists who saw the Eros as destructive and deadly. The motif of kissing as an inseparable part of the Eros is also expressed in Rodin's works in the depiction of renewal, of spring, of rebirth which constitute a kind of eternal and magical moment. For example, in the sculpture **Eternal Spring** (figure 131), Rodin depicts a couple in a scene of erotic kiss and intimate closeness. The name Eternal Spring illustrates love and renewal as rebirth. Thanks to intimate contact, the happy couple unites physically and spiritually. A feeling that a tyrant had given them life, as if they had just stepped out of a stone with blood running through their veins. His famous sculpture **The Kiss** (figure 132)[[201]](#footnote-201) depicts the scene of lovers Paolo and Francesca[[202]](#footnote-202). Rodin's kiss is powerful and is not only for Paolo and Francesca but for all lovers everywhere. Rodin's Eros is a sensual and passionate instinct that unites Paolo and Francesca, connecting them into one inseparable entity. The kiss as a pillar between them.[[203]](#footnote-203) Through the lance as a passion between the sexes (kiss), the humanist tyrant places man at the center. The couple emerges from the marble (their legs are incomplete), and Rodin manages to breathe into them a miraculous miracle soul (Pygmalion effect). In his personal notebook, Rodin wrote in 1886: "The poses of man and woman are bold at the moment of kissing [...] The important thing is to feel and feel the excitement of love, Eros, hope, hunger and to live life first as a person, as a man, and then as an artist".[[204]](#footnote-204) The woman for a tyrant is body and soul. It represents the spiritual-earthly duality of intimate desire. It is the desire of the Eros who breathes life to such an extent that it is impossible to separate the couple in the statue.

**Edvard Munch** belonged to the symbolist and expressionist currents and his approach was, as stated, deterministic. His worldview of his Eros as a desire was mysterious and melancholic. In his paintings he presents the biological determinism of a sick city, plagued by an epidemic and fear of sexually transmitted diseases (especially syphilis)[[205]](#footnote-205) and the prostitution that is spreading there. These phenomena lead to every possible attempt to escape from such a reality, that is, to escapism. Biological determinism is interested in weakening the power of the man who becomes a victim under the authority of the woman. On the one hand, the man cannot be with the woman, and on the other hand, it is difficult for him without her. Therefore, a man's sexual satisfaction in the union of the sexes is a disaster. As a symbolist, Monk described death as part of his personal life. In his works: morbid, pessimistic and melancholic. Its color palette symbolizes death (black, blue and red as a symbol of blood). He feared the image of the woman and portrayed her as Satan and described love as a trap for human destruction. The man is presented as an innocent victim whose fate is bitter and whose cry falls on deaf ears. In **Vampire** (figure 134), Munch depicts a woman as a vampire, an animal feeding on human blood, and the Eros takes on the meaning of a kiss of death – a female figure sucking the blood of the man who suffers to the point of bleeding. You can't see the man's features because his head is sucked into the woman's mouth. The suffering man is seen surrendering to the vampire-woman Satan (femme fatale). The man in the work is Munch himself, who sees his life as a passive, gray man who conducts himself on a black background as in a painting.[[206]](#footnote-206) In fact, Monk and his colleagues began the process of secularizing the Eros (and the kiss as part of it) and thus the kiss became sexual-erotic in the physical sense rather than the spiritual-heavenly sense as conceived in the seventeenth and eighteenth centuries.

The kiss is represented by Monk in three different versions symbolizing kisses of death (figure 135). The first is a woodcut in which the curved black line is reminiscent of Japanese calligraphy and Art Nouveau. The second is a gloomy blue reminiscent of Picasso's blue period and the third is colorful, and in all three Monk's message is a reflection of the fear of the kiss that could cause the death of the man due to prostitution and the many sexually transmitted diseases of the time. The depiction of the man kissing the woman leaves no room for innocence, and both appear shadowed to the point of merging their faces. There is no calm but tension, fear of the deadly kiss that will wipe out the human world. Unlike his vampire work in which the woman swallows the man's head, here the man is the active one and his head is the one who swallows the woman's head and they become one piece (in the negative sense) to the point that they cannot be separated at all. The kiss here leads to the loss of the "I", to the tragic end of a love-Eros, because pervasive death takes over the male Eros and threatens him. Researcher Carla Lathe argued that Monk drew his dramatic images from his life experiences, such as his childhood memories and situations in which people walk like ghosts, as living and dead. She wrote: "This drama seems to have had an important impact on the way he presented his memoirs".[[207]](#footnote-207) In his paintings, Munch presented the madness and biological determinism that takes over the human body and cannot overcome the disease that leads not only to the deterioration of the human body, but also of the human psyche. Munch described in them the dying of the Eros leading to the triumph of the instinct for death. (As in his famous painting "The Scream").

**Constantin Brancusi** was a Romanian symbolist who, unlike Rodin and Monk, presented another side of the kiss: a fusion and hybridization between the masculine and the feminine. For Brancusi, the kiss is like a return to myth, to the desire to show a side that is not about death but about resurrection. He presented a childlike, primal side that revives love and was interested in going back in time to the initial state, to the distant past and to an innocent and pure childhood.[[208]](#footnote-208) In the first sculpture in the series **The Kiss** (figure 136), Brancusi focuses on the act of kissing rather than on the characters themselves, the lovers lacking identity and abstract. There is a cross between man and woman who "stick" eye to eye, language to language and body to body. Both are divided only by a mark of stone engraving, and there are few differences between them (short hair for a man, long hair and a protruding chest for a woman). This is how Brancusi manages to create a spiritual and physical reflection of them that transforms them into one entity. They are united and cannot be separated, because this kiss turns two hearts into one.[[209]](#footnote-209) There is no contrast in the sculpture but harmony. The two stand at the same height, are colorless and even have a hint of gender equality. The sculpture has a life of its own – there is no attempt to present a realistic-realistic description and accurate anatomy, the emphasis is placed on form and material. Brancusi connected matter and spirituality, content and form, and succeeded in making the rigid material of the stone flexible. Thus, he came to a purely basic form of a square, as an image of two lovers becoming one complete and harmonious entity, the union of mind and body. He is not interested in describing sexual desire but in saying that it is an innocent hug and kiss that create the pleasure of the couple. The Eros is presented to him as the instinct for life and hope for humanity. This is how Brancusi describes his way of creating the sculpture: "At first they were two lovers embraced in one lump, in the shape of a pillar [...], slowly they became symbols of human love, finally they formed in the form of the 'kiss gate'".[[210]](#footnote-210) Brancusi created the first version in memory of a close friend of his who had passed away. This commemoration paved the way for different versions of kiss statues. Over time, Brancusi underwent a reductive process and reduced details to the point of abstraction, and eventually the couple become part of a monument called **the Gate of Love** (figure 137) in Targu Jiu, his native Romania.[[211]](#footnote-211)

**Comparison of Rodin, Munch and Brancusi**

Rodin, Munch and Brancusi were all influenced by the literary-poetic discourse of their time. They were familiar with Baudelaire's symbolist literature and **Evil Flowers**, which together provided fertile ground for them with extensive and profound significance for the discourse of love. The images in Baudelaire's work permeated their thoughts, and each expressed it in his own personal style and in his own unique direction. There are parallels between them, as well as differences in the messages they convey in their works.

**Parallels**: All three drew inspiration and worldview from contemporary writers and poets and brought this influence on their works. Rodin and Brancusi display a positive and optimistic attitude towards Eros.

**Differences:** Munch drew from Baudelaire's poetry the image of flowers that kill and personify the embodiment of evil, and the feeling of the soul suffering and sobbing from grief and pain. Similarly, in his works he depicted the man suffering because of his Eros in the image of a woman. On the other hand, Rodin believed that thanks to love the human soul soars, and chose to see the positive side of Eros: kissing is an act of erotic fervor, unlike Monk's, does not cause death, but is a necessary condition for the continued existence of man, without love man will perish from the world. Unlike both, Brancusi is not looking for sexuality and passion but for innocent and pure love, such as spring and rebirth. He searches for the primary roots in nature and its simple forms, and therefore focuses his works on the basic shapes: square, rectangle and circle. At the center of the humanist dictator's world was the human soul and spirit. Hence his perception of the eros as a passion that sweeps the soul into catharsis and creates a body-soul union, expressing life and victory over death. Monk, the Eros, is death. For a tyrant, the merging of man and woman into one being is a spiritual, intimate union that is supreme to divine transcendence; For Monk, she is presented in a negative sense – she is sick to the point of death; In Brancusi: a naïve positive amalgamation of lovers. Rodin's kiss carries a universal message from the outset. In contrast, for Monk and Brancusi, the kiss originally has a personal message and undergoes a process at the end of which it becomes a universal message.

In summary: the eighth theme introduced the melancholic and morbid eros in the poetry of symbolism. The poet Baudelaire as a pillar for much after him. In his poetry Flowers of Evil, the claim that flowers are a personification for women, that the destructive lance is launched within them. Their poetry evokes the power of the femme fatale, of an active woman who sets traps for a man, as a contrast

to the passive man whose end is tragic.

**Eros and Thanatos in Freudian Vienna**

At the end of the nineteenth-beginning of the twentieth century, known as the Fin-de-Siècle century transition, the city of Vienna went through a difficult period politically, politically and socially, due to the problems that existed in the Austro-Hungarian Empire ruled at the time by Emperor Franz Josef. After the dissolution of the empire at the end of World War I, a new era known as Freudian Vienna began. In Vienna, Freud, the father of psychoanalysis, created a hermeneutic revolution with his famous books and essays, including **Beyond the Pleasure Principle**[[212]](#footnote-212) in 1920, transformed and gave Eros new meaning. Because of the discussion of the two passions: Eros, the instinct of life versus Thanatos, the instinct of death, two opposites fighting each other. There is discussion of the Eros and Thanatos by many scholars. And Freud's studies of scientific psychoanalysis conclude that the eros is a hope for the continuation of human existence. However, the above chapter will argue that the Eros is undergoing a metamorphosis at the same time and wears the exact opposite: the mask of Thanatos.

**The Eros in Freud's Psychoanalytic Discourse**

Freud's articles on scientific psychoanalysis created a new cultural discourse regarding the study of man's existential being and essence. His first famous and revolutionary book, **The Interpretation of Dreams**, was published in 1899 and received much praise. His research on the human brain, the subconscious and conscious, sexual behavior and more, as well as the sexual drive, the Eros, as the driving force of man. The book is through the subconscious of a dream, a concept that created a hermeneutic revolution in Vienna and spread throughout Europe and beyond. In 1905[[213]](#footnote-213), Freud published another groundbreaking book, **Three Essays on the Theory**[[214]](#footnote-214), in which he addresses the history of sexuality from childhood to adulthood. He points out the differences between the sexes through the anatomy of men and women, and among other things treats the mouth as an essential organ for man. Freud sees the kiss as a mirror of Eros because it contributes to communication between a man and a woman as communication that is not verbal but is carried out through body language – the touch of the lips. This is how he writes about the mouth and the eyes:

"Sexual pleasure is not only connected to the function of the genitals [...] The mouth is used for kissing as well as eating and communicating through speech [...] and this leads to them choosing him as an object of love because of his charm".[[215]](#footnote-215).

The book has two main concepts: libido-drive, and eros, desire. Freud saw parallels between Eros and libido. Libido is an energy of sexual instincts, it is an impulse, an instinct with sexual excitement that requires venting through a sexual object to which one is attracted. It is an intimate act of mating between a man and a woman, so in its execution the goal of libido has been achieved. He linked libido culture. and interprets the terms sexual and nervous instinct as a metaphor for hunger and thirst.

 In his book Beyond the Pleasure Principle[[216]](#footnote-216), Freud proposed the theory of two passions, which he described as combinations of opposites: Eros versus Thanatos (life versus death) and libido versus death. Freud's main argument in this context is that Thanatos as a destructive instinct, struggled with Eros as the instinct for life. According to him, man has two passions that operate simultaneously: one is Thanatos: a paralyzing and deadly force, and the other is the Eros: a revitalizing force that drives desire and which has hope for good. For Freud, people's lives move on a continuum at one end of which is Eros, the instinct for life and the forces of goodness – positive energy and self-satisfaction, and at the other end Thanatos, the instinct of self-destruction, destruction of the other, and death. He wrote: "We are facing here the great biological riddle of bisexuality".[[217]](#footnote-217) Freud saw Thanatos as a deadly instinct not only as opposed to the instinct for life (Eros), but also as a basis for understanding the sadistic and masochistic impulses that raise hatred. In his book **Civilization and Its Discontents,** Freud wrote: "Destructiveness is evil, hatred is the impulse of death",[[218]](#footnote-218) arguing that Thanatos is an innate impulse that can lead to an act of aggression.

 At the same time, processes characteristic of the rapid acceleration of modernity began urbanization, industrialization, population density that led to lack of hygiene, diseases and even epidemics, and more. Humans felt that they were losing their selves, and medicine also recognized the connection between the so-called "growing nervousness" of the individual and modern cultural life. Freud, who was an eyewitness to the phenomena caused by the modern city to man, also saw in real time the development of nervous diseases that affect the human brain, including various psychoneuroses that, among other things, are harmful to sex life and suppress sexual urges. Freud saw many different faces of love and tried to classify love types. He first addressed this in 1917 and contrasted dependent love with narcissistic love. The second time he did so when he dealt with the relationship between libido and character and wrote the article **Libidinal Types**.[[219]](#footnote-219) A description of three main psychological types: the erotic type – a person who loves to love, and especially to be loved; The narcissistic type – a charismatic person who is most concerned with taking care of himself; The compulsive type – a person who tends to excel, is controlled by his conscience and is afraid of losing love. According to him, another aspect of love is that it consists of a multiplicity of emotions and memories, some of which were not satisfied in childhood, and which seek to find a solution in adulthood.[[220]](#footnote-220) Freud argued that there is infatuation to the point of loss of sanity and madness.

As mentioned, modernization has also brought with it sexually transmitted diseases (syphilis, herpes, etc.) and these have caused people great fear of them. This fear is one of the significant causes of refinement[[221]](#footnote-221), moderation of libido. A refined eros is an opening for mental problems, such as neurosis and madness, so the attitude towards eros becomes negative in Freud's time. Many men perceived the Eros as a mirror of a dangerous and even deadly kiss, and therefore concluded that they should be wary of him. Accordingly, the attitude of men to women changed precisely at a time when women began to struggle for their rights.[[222]](#footnote-222) In the eyes of the man, the woman is dangerous and threatening (femme fatale) and a "formula" familiar from time immemorial has repeated itself: on the one hand the man is attracted to the woman because of her seductive beauty and she is holy and pure in his eyes, and on the other hand she is dangerous, sanctified, and ends up falling into the death trap she sets for him. Freud saw ambivalence as a basic human condition, and perceived man as a unity of many opposites. The person in love is in constant conflict and finds it difficult to choose between rationale, Morality and conscience and between the craving for pleasure – the libido that seeks to realize itself, the passion instinct and the essence of love. In his opinion, man can combine the opposites through compromise to lead to the middle line, and hence the Eros is also a union of opposites. The Eros often causes the libido to realize itself, to reach satisfaction of pleasure and pleasure, such as physical conditioning and/or intimate and spiritual contact of lovers. According to him, this perfection is the main goal of the love-Eros that will eventually lead to the sexual goal, reproduction. However, if a person is afraid of libido and refines it, he prevents it from materializing, and then it is not a middle line between opposites, but a compromise that favors only one side and therefore is not a compromise and this will cause that person to suffer forever.

It should be noted that Freud did not show much interest in the fate of women. He admitted that a woman's sexuality is no less essential than a man's yet pointed to libido as a masculine essence. The Freudian eros seeks to create and preserve the unity of plurality, while Thanatos seeks to destroy and untie bonds. Freud believed that the purpose of Thanatos was death. An active destructive path is created: the inclination concentrates on action, such as eating, in which the two opposing instincts participate – the death inclination is involved in the extinction of the food eaten, while the instinct for life is involved in the intention to eat in order to live. So is the encounter of opposing urges in the sexual relationship, in which aggression takes place alongside the most intimate association. The contrasting perception awakens Thanatos, and he becomes the Eros's partner, and thanks to the struggle between them, an initial dynamic is created that tries to find common ground between the passions. This is a natural process of sex drive versus destructive urge, and it cannot be prevented. In his article The **Economic Problem of Masochism** he noted that Thanatos is restrained by the activity of the Eros and libido.[[223]](#footnote-223) Freud argued that the struggle for the universe is eternal because the pleasure principle that leads man to seek the things that delight him often clashes with reality and is therefore in eternal hostility side by side. Freud's meta physiology is always renewed and tries to discover the connection between body and mind, between civilization and unculture, between progress and suffering and freedom and misery – that is, ultimately to discover the relationship between Eros and Thanatos. Freud argued that in contrast to libido, whose function is to make the destructive instinct of the lance harmless,[[224]](#footnote-224) the fusion of the lance and the Thanatos creates a surrender of the lance to the instinct for death. Civilization recognized this danger but affirmed it and even admired Eros's consolidation with the instinct for death. This organization of passions places the division of labor in a civilization that advocates law and order. However, there are factors that lead to the gradual weakening of Eros, resulting in increased aggression and feelings of guilt. The energy fate of the destructive instinct depends on the fate of the libido, since a change for the better in the development of sexuality necessarily changes the manifestations of the Thanatos. Freud asked whether it was the interplay between freedom and oppression, between production and destruction, between domination and progress, that constitutes the principle of civilization. Culture constrains not only man's social existence, but also his biological existence and instinctive structure, but this shackling is the condition for progress. Only a strong lance can effectively bind destructive instincts, and this is precisely what developed civilization cannot do because its very existence depends on strong policing and supervision of it.[[225]](#footnote-225)

Freud's theory of instincts influenced many theorists and philosophers who saw Eros and Thanatos as intrinsic instincts for humanity. [[226]](#footnote-226) For example, Wilhelm Reich, in his book **The Breakdown of Sexual Morality**, emphasized the extent to which interests of domination and exploitation coerce man into sexual oppression, and saw sexual liberation as a cure for all the diseases of the individual.[[227]](#footnote-227) Herbert Marcuse argued in his book **Eros and Civilization**[[228]](#footnote-228) in Practice Civilization struggles to liberate sexuality and erase the archetypes of eroticism, preserving them by replacing the pleasure principle with the reality principle. In his opinion, this replacement should be preserved, and reasonable responses should be provided. This approach is similar to Freud's, but Marcuse adds a new aspect according to which Eros has not only emotions and passion, but also logic and hence has the ability to develop morality on his own and even challenges life.[[229]](#footnote-229) Harry Guntrip, a British psychologist who conceived the theory of object relations and contributed greatly to the Freudian school of thought, argued that there is no need to oppose Eros or libido but to understand that it is a primary-existential need of man.[[230]](#footnote-230) In contrast, in Viktor Frankl's[[231]](#footnote-231) essay Disengagement from Sexuality, he referred to sexuality as a need that directs a person to another person in order to connect with him emotionally, and to use it as a tool for fulfilling his own libido.[[232]](#footnote-232) In his book Culture Without Rest, Freud also discusses the relationship between love and happiness, and both man and woman strive for happiness. His claim that human beings can live happily only with the sudden satisfaction of what is out of reach for a long time.[[233]](#footnote-233) The following is the words of the poet Georges Rodenbach, a contemporary of Freud, in the novella Bruges-la-Morte, in which he discussed, among other things, the relationship between Eros and Thanatos. He wrote: "Eros and Thanatos, heat and cold, are related [...] If so, many lovers wish to die [...] in fact they".[[234]](#footnote-234) die bit by bit every day they are still in love, which means that love and death are linked by analogy.

I argued that because of the contrasting perception, Thanatos became the Eros's partner, and thanks to the struggle between them, an initial dynamic is created that tries to find common ground between the passions. This is a natural process of sex drive versus destructive urge, and it cannot be prevented. So did Eros fight with his own opposite, or did Eros become Thanatos? The Eros has become destructive as a mirror of Thanatos himself and has no desire to unite the sexes. It has become the active side, just like the death instinct, which is not static, but aggressively directed when trying to share control in a constant struggle against humankind. The Eros joins forces and becomes a friend of Thanatos, adopting from him the destructive and cruel qualities. That is, the Eros who was defeated by Thanatos—the death instinct that made him move to his side and become his best friend and even like him. Hence the confusion between the two, who is Eros and who is Thanatos? From time immemorial, man has struggled with death, knowing that his life is short, and he has no escape from death, now he is also forced to struggle with the destructive Eros that causes him confusion, who is who? Therefore, the person remains detached between the two, and the conflict with him only intensifies.

In summary: I describe how the world has become cruel and destructive to humanity and to the individual, because the Eros has turned his instinct into a deadly Thanatos. He is like a mirror to Thanatos and therefore created a plague, while Freud believed that a cure for sickness should be found and saw Eros as a cure for the plague, I describe the opposite, Eros is not the solution to the plague, but is the plague itself, it destroys innocent lovers and loves without compunction and brings man to loss, insanity and sickness.

**The Freudian Eros in the Vienna Artists: The Attitude to Eros in the Works of Egon Schiele and Gustav Klimt**

The tenth theme of the article deals with Eros as a mirror of Thanatos in two Viennese artists of the time: Egon Schiele, in whose works society as a victim of the destructive Eros, and Gustav Klimt, the Eros is treated ambivalently. Despite the harsh atmosphere in Vienna at the time (loneliness, epidemics, etc.), the wonderful works of Vienna artists emerged that changed the face of art. Klimt and Schiele were familiar with the poetry of symbolism and Freud's writings, which is projected in the language of their work.

**Sheila's Attitude to Eros**

Sheila's short life (28 years) was full of suffering and pain and bereavement. He never fulfilled his only love Valerie (Vali) Neuzil and died of an illness and regrets the death of his wife Edith when she was seven months pregnant. A friendly and professional relationship developed between Klimt and him. Shiloh admired and heeded Klimt's artistic advice, which in turn presented him to the most distinguished artists and art patrons of the time (among them the art critic Roessler). It is said that Sheila's resume, Briefly described above, reflect the themes he dealt with in his works—death, life, disease, loneliness, tragedy, and sexuality—and his conception of the Eros as unfulfilled love, as a deadly kiss, and as a struggle against Thanatos. Shiloh often dealt with his short life in Eros as the passion instinct that surrenders to his destructive instinct that brings love to suffering, decline and slow death. Sheila saw the passive and pessimistic side of Eros. His style matures as an expressive and unique painter. It is evident that Shiloh's unique style is in the spirit of Jung, who argued that every person has a shadow that paints a figure with a shadow struggling with it.[[235]](#footnote-235) Sheila, too, struggled daily in the shadow of his persecutor Everywhere, he does not let go of him or give him rest and paints the shadow as an inseparable part of man and as a threatening Thanatos.

His work **The Maiden and the Death** (figure 139) alludes to a relationship between the two that ends tragically, and the Eros that will lead to death, and is a tribute to his beloved Valerie two years before her death. In a painting, a man sits with his legs folded and the upper part of his body tilted to the side. At his feet, a woman rests her head on his chest and his hand embraces hers. The Eros as a mirror of Thanatos takes over the piece, alluding to the death of his beloved Valerie. The work is a prophecy of what is to come: Valerie's death, and his grief over her future loss.

The painting expresses Shiloh's view that Freud's Thanatos is stronger than the eros passion and libido, and that the Thanatos controls humans and dictates their fate. It is the physical, spiritual and mental death of love. The tension in the man's body is evident in the painting: Valerie's skeletal hands embrace and effectively bind him, and he cannot move. Shiloh's approach to the kiss is negative because the position in which the kiss is performed creates an oppressive feeling for the characters in the painting that the feeling of death hovers over him.[[236]](#footnote-236)

The work **The Embrace** (figure 193) depicts a man and a woman embracing. They lie on a bed of wrinkled fabrics, full of sexual desire, but the wrinkles of the fabrics cause eroticism a negative feeling. The name of the piece, Hug, creates the first impression of an intimate union that reaches the satisfaction of libido. However, this impression is doubtful because the painting portrays the man as passive compared to the figure of the woman who is active and seems to be trying to control the man, as a deadly Eros over whom death hovers.

The suffering and pain of the characters is exposed to the eyes of the viewers of the work, it is an artistic means of Shiloh to openly reveal his private pain without disguise. This creates a sense of storm and dynamism, Sheila describes contrast and power struggle between the sexes: the woman femme fatale, (beautiful and seductive) and her mouth glued to the man's shoulder in a pose that evokes an association with a vampire as he sucks blood.[[237]](#footnote-237) The woman's hands are disproportionate, and they hug the man in a way that makes it impossible for him to move and he remains chained to his place. The woman is like the embodiment of the Eros wearing a mask of death, as a trap for the man, instead of creating life and sexual desire. In the work, Shiloh reflects his feelings through his destructive Eros as a mirror to Thanatos and presents himself to viewers as an agonizing victim who has lost his identity. That is why death permeates Shiloh's works, his attitude towards eros and life is negative and passive. Freud's theory of instincts was expressed by Schiele in the triumph of the destructive Eros that became Thanatos-to-death and loss, both physical and mental, of man.

**Klimt's Attitude to Eros**

Klimt (1862-1918) was born in Vienna and lived with his mother and two sisters. The day he spent in his garden, which was a fundamental inspiration for his works. His personal life was full of vicissitudes and is documented in four hundred letters and postcards he wrote to his life lover Emily Folge as a source of inspiration for many of his works. Social life is turbulent: hanging out in pubs, alcohol, and hanging out with his modelists who claimed to have children from him and never married. Researcher Hans Tietze documented Klimt's relationship with a company, arguing that thanks to her compassion and friendship, she gave Klimt something no other woman could have given him.[[238]](#footnote-238) He loved it very much and painted it in many of his works, and in fact he loved the female body wherever it was and saw the entire universe in it.[[239]](#footnote-239) Klimt identified with Freud's view that the artist should preserve freedom In order to create, he found his pleasure and satisfaction in art and concentrated entirely on his creative art.[[240]](#footnote-240) Klimt did not hate women but feared them because of their femme fatale qualities. He understood that the Eros also had the opposite side to the beneficial-positive side, namely the destructive Eros embodied in the image of a woman. This Eros will be depicted in his portraits of women, in which the image of the woman borders on madness, madness and loss of sanity and begins to take on the image of Thanatos – the deadly instinct, and in his works that deal with the themes of the cycle of a woman's life, of life versus death from which man has no escape.

**The process of change undergone by Klimt's Eros**

Klimt's Eros underwent a process of transformation from a universal-collective eros to a particular-personal Eros, a change that culminated in his works Kisses from 1907-1908. Klimt's internal conflict and unique complexity towards the eros begin with a chronological sequence of the development of the kiss motif as an integral part of the Eros. Thus, in his early symbolist work **Allegory of Love** (figure 140) a couple is depicted, surrounded by roses as a symbol of the death of love. At first glance, they look like a couple in love, and the man's gaze at the woman brings the Eros to life, but at the same time there is tension between them on the surface, their faces are unclear and mysterious, and this conveys a dramatic feeling. Perhaps the artist leaves an opening for Eros as a mirror for a dead Thanatos to enter the work.

 Sparks of Eros as a destructive dimension appeared in the three panels of the Aula University in Vienna from 1899 to 1907. The paintings have a striking symbolism due to the use of mythology, and they convey for the viewers the Eros in a complex situation. In the first panel, **Philosophy** (figure 141), Klimt depicts women flying through the air, with skulls next to them as a symbol of death. The world in the work is chaotic, the women are not beautiful and attractive but threatening to the men. The benevolent Eros begins to lose its living power, sheds its skin, and the destructive Eros emerges and becomes dominant, showing the deadly nature found in these women. Klimt saw darkness as triumphing over light, and his wish was to express in creation a powerful mysterious force, thus revealing its truth about the world. The work sparked a debate with eighty-seven professors opposing it. Klimt did not succeed in realizing his wishes but reflected in the work Nietzsche's beliefs about the world order and the chaos of the world's cycles.

 In the second panel, **Medicine** (figure 142), Klimt describes the resurrection of a mythological figure named Hygieia, daughter of the god of medicine Asklepios. In the work, viewers witness the dichotomy of the snake as a Eros that lives and kills at the same time. The third panel, **Jurisprudence** (figure 143), depicts a woman holding a sword and scales. Cloth covers her eyes, as required to maintain a fair trial that is "blind" to any outside influence that might bias it. But the painting shows the exact opposite: a world in which innocent people are sent to prison. At the center of the picture is a self-portrait of Klimt as a man imprisoned for no fault of his paw, in a vortex from which he has no escape, and which is shaped by breaking space and making it indeterminate that character's float/float in. The atmosphere is morbid and mysterious, and the Eros symbolizes the fear of love, the sense of terror and the fear of uncontrollable death. In these three panels, women are depicted as dominating and threatening men. Later, Klimt will express this motif and make it a prominent feature in his works.[[241]](#footnote-241) His ambivalent attitude towards his Eros versus Thanatos makes viewers of his works wonder which of the years dominates more than the other. This attitude is also expressed in Klimt towards women through a dichotomy in the works (a woman who is not pure because she is flesh and blood, and she is dangerous) and through binary play in their technique: two dimensions versus three-dimension, ornament versus realistic, sanctity versus holiness, and so on.

Klimt's shift towards the Eros in a negative sense continues in **Beethoven's Paris** (figures 145-147). The work was exhibited at Exhibition No. 14 of the Secession in honor of the sculptor **Max Klinger,** who sculpted Beethoven, composer of the Ninth Symphony conducted by Gustav Mahler (figure 144). Klimt's main goal is to present a man seeking happiness and joy, the eternal Eros who lives in the face of the forces of evil that take over and threaten him: disease, poverty, madness, etc. The work consists of three parts: the first panel is called **Longing for Happiness** (figure 145) and depicts a heroic, armed and armored hero who intends to struggle to reach the desired happiness. The name of the second panel is **Hostile Forces – the Titan and the Three Georgians** (figure 147). Hostile forces are vices, and they are depicted as a typhoon, a monster of a devastating storm shaped like a giant snake that opens its jaws and leaves it sickness, madness and death. The typhoon-monster is depicted as a snake with a tail, a grotesque figure from mythology, and symbolizes the instinct for seduction, lust, promiscuity and submission to temptation.[[242]](#footnote-242)

The solution to dealing with the forces of evil is found in the third panel (figure 146), **Ode to Joy: The Kiss for All**, and it is expressed in the fierce embrace of the couple who represent love as a cure for illness. The love of the man and woman in the work also expresses Klimt's own feelings. This panel raises the question: Who are the characters in it? Are they related to the war of Eros portrayed in the first panel as a heroic and armed hero battling in the second panel Thanatos portrayed in Typhoon Monster and Georgenos? What did Klimt mean by this war? As mentioned, according to Klimt, the solution is the lance as universal love embodied in the kiss scene and the meaning of searching for an answer to man's existential essence in the world. I argue that Klimt's answers to the search are the power of art, of the love-Eros, and of the artist's desire to present beyond representation, and to convey his hidden feelings. The kiss as part of the Eros reveals the artist's inner personal world and exits from it to the collective-universal aspect, for all people. This raises another question: In the third panel, does Klimt seek to show the victory of the benevolent Eros over Thanatos through the kiss and as a union between the sexes? Perhaps this is indeed the case, and that this essential message of hope is his answer to the negative attitude taken by the residents of Vienna in light of their unstable health and mental state towards kissing as part of the Eros. In the third panel, you can sense that Klimt aspired to joy, happiness, love, and a better and more beautiful world. The use of gold, symbolizing the iconic colors of the saints, illustrates his desire to elevate the love-Eros, the kiss, to the level of transcendence and holiness as an icon. Does he succeed in fulfilling his Eros's desire to unite the couple and thus defeat the Thanatos? To answer this, it is worth dwelling on the way he painted them: their faces are anonymous, the man in the woman's arms, hugs her, and they merge with each other. Her hair lags down their legs and doesn't let it move, fixing it to the ground (maybe creating some tension between them?). The man is active, and although he is taller than the woman, she binds him by her hair. There is a dichotomy between the sexes: sun-man, moon-woman; Black-male, versus white-female, as a symbolic value: the victory of the eros (the sun), over the Thanatos (darkness). Perhaps the work reflects Freud's theory that man is in constant conflict as part of his essence and must find a solution in order to survive and continue to exist in the world.[[243]](#footnote-243)

In 1903, the architect Hoffmann founded the Viennese workshop through collaboration with Klimt, who designed the interior of the Stokele Palace house in Brussels. Klimt designed the dining room separated into three parts. The narrow part is very abstract and is called **composition** (figure 148). In the center are colorful shapes flanked by two long panels in which the **Tree of Life** appears with decorative branches filling the space (figure 149). The piece on one side of the tree is called Anticipation and has the figure of a **dancer** (figure 150), and on the other side is a work called Incarnation or Embrace that depicts a **man and a woman embracing** (figure 151). The dancer is depicted as an Egyptian figure and dressed in a dress decorated with gold and triangles with eyes inside. **The Tree of Life** motif in the center of the panels (figure 152) symbolizes the perfect harmony to which Klimt aspired. The concept is borrowed from the vision of the apocalypse that appears in the New Testament, in which it states that the Tree of Life will bring redemption,[[244]](#footnote-244) and for Klimt it is Eros as a passion for life. Perhaps the Tree of Life symbolizes the unity between all motifs, from flower to woman, as a cycle of life and death as characteristic of symbolism. The girl and in front of her is a couple hugging and kissing that represents the "**fulfillment**" of the love-Eros. On the other side of the panel, the work came true and Klimt seems to have been inspired by the Egyptian myth of Isis and Osiris. After Seth cut Osiris into pieces and threw them into the sea, Isis set out with the help of their sister Nafhis for his organs, and after a long journey they found them. Isis kissed the organs and brought them to life.[[245]](#footnote-245) The Eros who revives Osiris resembles Pygmalion's Eros kissing Galathea who comes to life. The gods acquire human qualities when they kiss because it is a human act, so kissing as part of the Eros is empowered and strengthened by being part of it.[[246]](#footnote-246) According to Freud, the kiss allows a person to breathe and revitalize (Pygmalion effect).[[247]](#footnote-247) Alice Strobi argued that the embraced couple in incarnation were Isis and Osiris, and identified them as analogous to Eros and Thanatos in Freudian discourse.[[248]](#footnote-248) In Klimt's choice of Isis, he declares that it is the woman who has the natural feminine power to restore life. In this piece, Isis is a positive character, she is the Eros as a life instinct that revives the man, she is the one who creates the "miraculous miracle" like Pygmalion. This is in contrast to the destructive and deadly Eros embodied in the image of a woman as a femme fatale. At the same time, there is also another aspect. After all, Osiris is the god of death and Hades, so why does Isis, the goddess of love and life, save the god of death, the instinct of death itself? The answer to this question lies in one of Klimt's most striking characteristics as an artist that this section has already discussed: the use of contrast. Klimt contrasted the roles of each of the gods, as did their attributes, and despite the contradictions, clung to the plot of the myth that there is a happy ending and did not change it: in his work Isis managed to save her lover even though it takes life (destructive Eros) and she gives life (the good Eros). The Eros in Incarnation: The instinct for life that triumphs over Thanatos, but still Klimt leaves traces of the destructive Leros: Blackbirds. They portray the Eros as a mirror of Thanatos and echo in the background, threatening the extinction of the lance struggling with him. The destructive lance appears in the "**Tree of Life**" motif, whose branches extend all over the surface and create a natural environment, but there is a sense of tension floating on the surface.

In the last decade of Klimt's life, a trend of change develops in his attitude toward women and life in the face of death. Although he was influenced by various theories according to which women posed a threat to the world (Nietzsche, Schopenhauer, etc.), he tried to find solace in his famous work **The Kiss** (figure 153).[[249]](#footnote-249) It was received with great enthusiasm and is now considered a masterpiece. In this work, the Eros triumphs over Thanatos is depicted both in Klimt's own personal-particular sense – that is, the kiss reveals his private life, and in the collective-universal sense – the triumph of love for all human beings. However, was the Eros a complete victory for Klimt, or does the work also contain another message pointing to the Eros as destruction? What is its role in the creation of the decorative filling? What is the role of the contrast of the couple (man and woman)? These questions and more have intrigued many researchers over the years, and so I join those wondering who are trying to decipher the work and I will present below my own possible interpretations of the painting. It is important to remember that Klimt, as a symbolist artist and a quintessential individualist, seeks truth and man's destiny in the universe.

In the center of the piece, against a golden neutral background, is depicted a pair of lovers hugging and tight that occupies almost the entire format. The couple stands on a piece of a cushion of flowers, and the golden aura around them unites them into one whole mass. Both are wrapped in ornate robes and are distinguished by the decorative motifs on their clothes. Herscher Vod noted that Klimt's art is represented as decorative wallpaper because he wanted to blur the boundaries between society and art, just as he blurred the boundaries between the body and the background. The use of gold[[250]](#footnote-250) in the background symbolizes not only royal beauty and wealth, but also divine majesty and holiness that elevates the couple to a spiritual level, as an altar image, intended entirely for love. The above describes gives the work an interpretation according to which it seems that the Eros triumphed over death and brought salvation not only in the personal sense, but also in the universal sense. But this is only a first glance. Although the decorative richness of the work gives its viewers great pleasure, and they feel that the couple presented in it looks peaceful and happy, if you isolate the couple's body language from the rest of the details, the tension between them is revealed. On the one hand, Klimt depicts the two characters embraced through a kiss in a way that creates harmony and comfort between the two. But on the other side, a closer look at the couple will find that the position of the man leaning against the woman is a kind of attempt to push her away from him with a passionate kiss and she, despite her calm face, clenches her toes with her feet so as not to fall off the pillow they are standing on. This insight suggests that there is tension between the two, and that the kiss is not necessarily pure, one that symbolizes an ideal and perfect reconciliation between the two. These are the signs of contrast that I found, and which, according to me, create the tension between man and woman:

 A dark man versus a light-skinned woman (correspondence with ancient Egyptian art)..1

 A man stands and is active in front of a seated and passive woman..2

3. The faces of the figures, the palms and feet of the woman in 3D, as opposed to background flatness and the clothing in 2D.

4. The woman's face is visible, and her gaze is directed at the man, the man's face is hidden and anonymous.

5. The man is represented by rectangular black and white shapes, the woman is represented by circular shapes and a variety of colors.

. The woman's face is soft, while the man's face is angular .6

I believe that the fact that Klimt described differences between the characters and contrasted them with each other betrays the tension between them and symbolizes his ambivalent attitude towards the Eros. On the other hand, it is possible to analyze from a perspective based on Derrida's theory of deconstruction: the dissolution of hierarchy, and the man-woman binary is that the difference between them blurs and in its place, equality is created.

**Portraits of women in Klimt's works**

Klimt's face in his paintings remained anonymous.[[251]](#footnote-251) On the other hand, he painted many portraits of women, some of whom were his lovers, including mothers of his children. In these works one can see the internal conflict that occurred in him regarding the Eros transmitted in their bodies. He described them in an ambivalent way that confused viewers: they were depicted as beautiful princesses sitting on a throne with a collar around their necks that seemed to strangle them, beheading them and creating a feeling that the smell of death was hovering over them. His women are an enigma fraught with mysteriousness. Klimt reveals the destructive and cruel side of the Eros in hidden ways, in visual clues that viewers have to decipher for themselves. Thus, in the **Portrait of a Woman with a Black Feather Hat** (figure 155), a woman is depicted with a long collar fastened around her neck that chokes her, there is a blur of the body and the neutral white background emphasizing the black hat on her head as a symbol of death. The contrast between black and white creates a tension that floats and hints at the destructive lance taking over, and the feather hat gives her the image of a bird of prey. There is no hint of eroticism, on the contrary she is pale, and the femme fatale figure seems to have taken over her.

In the work **Fritza Riddler** (figure 156),[[252]](#footnote-252) Riddler is depicted gracefully and grandly. I argued that the eye motif may allude to the eyes found in the peacock feathers that are part of the atribot of the goddess Hera. The peacock is a beautiful animal that, when it senses danger, immediately spreads its mane of feathers whose eyes look threateningly at those who try to harm it. Therefore, the Eros is like a mirror to the eyes of the peacock – he too looks at the enemy with a look mixed with destruction and venom. There is also the possibility that Klimt is wrapping Riddler in his eyes.

Klimt again depicts Riddler's neck strangling a collar, suggesting his fear that her destructive Eros would trap him. She looks like an icon, her body hides under the dress and Klimt leaves no space between the chair and the wall. Therefore, to viewers it seems that she was glued to the chair as a decorative wallpaper that becomes part of the figure itself, and the decoration and ornament come together to create flatness. Thus, tension is created, although her white dress covers her body and presents her as pure, but the eyes and mouths around her convey sexuality and perhaps shame that tries to hide. He knew very well that Riddler was not pure because she was his lover, and with the artistic means at his disposal as a painter, he betrayed the femme fatale characteristics she tried to hide.

The work **Adela Bloch-Bauer** (figure 158) was dedicated to one of Klimt's lovers. Bloch-Bauer[[253]](#footnote-253) is depicted sitting on a full surface replete with decorative shapes. It looks like a jewel, all set with colored stones, silver and gold. He uses gold reminiscent of the paintings of saints in Moscow, thus giving Bloch-Bauer heavenliness, splendor and majesty. But at the same time lowers it to a level of inferiority because its "glues" it to a flat background like decorative wallpaper and creates tension between the character and the background, a tension that reveals to the viewers the truth, and his fear of the character. The woman imprisoned in a cage of gold and the resulting tension.

**The cycle of life in Klimt's works**

In other works, from the last decade of his life, the Eros leans more and more towards the destructive side than the positive side. In the works of the Eros he is like a mirror to Thanatos and they end in death. Below is the description of the works as a narrative story of a female character at different times in her life.

The work **The Three Ages of a Woman** (figure 154) depicts a woman at different stages in her life. On the right side of the work she is depicted in full bloom, in the center she is a mother with her baby son and on the left she is at the end of her life, in her old age – she looks wrinkled, her belly dark and swollen, her hands covering her face in shame. As usual, Klimt creates contrast through colors, ornaments and styles between the mother holding a baby and the old woman next to her. Klimt's message seems to be that the woman has come a long way in her life, and even if she is a femme fatale in the end, she too has no escape from death, and it will overwhelm her. In **The Virgin** (figure 159), Klimt depicts many women lying on top of each other as a pile of bodies, a kind of feminine vortex of no opening to escape. The central character is the same woman who appears at different times in her life in the other five characters.

Klimt's message: The woman, who at the beginning of her life is a virgin and pure, loses her virginity over the years and turns from a saint to a femme fatale. Similarly, **Life and Death** (figure 160) deals with the life cycle of a female character at stages in her life. Klimt creates a hierarchical circle: above depicts a teenage girl who represents her passionate, sexual Eros at the height of her bloom. Below it there is a description of the same figure becoming a wife and mother of children. Further down, the figure reaches old age and loses its beauty and strength to Thanatos. Beneath her leans the figure of a man (Klimt himself) crying and cuddling over a female figure.[[254]](#footnote-254) On the right, piles of figures float in an indeterminate space with no air between them and glued on top of each other. On the left is a figure with a skull head holding a rod or hammer and dressed in decorative wallpaper adorned with crosses (symbol of the tomb) in dark colors of death. It is Thanatos looking at the living figures, and with a devilish smile signal that everyone will eventually reach him, and he will win. In his paintings of the cycle of life, Klimt depicts Eros-life versus Eros-death, a cycle he was very interested in in the last decade of his life as a prophecy that was about to die. To conclude the topic: Since contrast is a central tool in Klimt's perception of the world, and accordingly also in his works as an artist, the following is a table that I have prepared, which concentrates the contrasts in all the works presented in it according to four categories.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **ניגודיות בהלך רוח, ברגש ובהתנהגות** | **ניגודיות המבטאת תיאוריות, אמונות ותפיסות עולם** | **Contrast in nature** | **ניגודיות צורנית וסגנונית** |
| 1 | שמחה/עצב | מודע/לא מודע | Light/Darkness | דו-ממד/תלת ממד |
| 2 | חזק/חלש | אגו/איד | Strong/Weak | סימטרי/א-סימטרי  |
| 3 | מתח/שלווה | יאנג/יין | High/Low | לבן/שחור |
| 4 | ארוטיות/מוות | אנימה/אנימוס | Primary/Secondary | פיגורטיבי/מופשט |
| 5 | אהבה/שנאה | גלוי/ סמוי | Heavenly/Earthly | ריאליזם/נטורליזם |
| 6 | אקטיבי/פסיבי | מציאות/דמיון | Hard/Easy | מלבני/ספירלה[[255]](#footnote-255) |
| 7 | רוחני/חומרי | מציאות/חלום | Vertical/Horizontal | קרוב/רחוק |
| 8 | חיים/מוות | ארוס/תנטוס |  | מרכזי/שולי |
| 9 | אהבה/מוות | גוף/נפש  |  | ריאליסטי/אורנמנטים  |
| 10 | ארוס/ תנטוס |  חיובי/שלילי |  | נפחיות/שטיחות |
| 11 | רציו/ רגש | טוב/רע |  | קטיעות/שלמות  |
| 12 | תמימות/ארוטיות | גן עדן/גיהינום |  | שקיפות/אטימות |
| 13 | אובייקט/סובייקט | קדושה/קדשה |  | עליון/תחתון |
| 14 | מלאך/מפלצת | גבר כהה/אישה בהירה |  | מתפתל/אופקי |

In summary, the topic discusses Freudian Vienna as a melting pot of artistic currents. The Freudian Eros as a mirror of Thanatos in art (Schiele and Klimt). Both "translated" Freud's writings into artistic language. A common theme: Eros versus Thanatos and the fear of women, but the femme fatale Eros received a different interpretation in each of them that reflected an inner world. A comparison between them comes to the conclusion: Sheila treats Eros completely negatively (victim of Eros). Klimt, on the other hand, is ambivalent about the Eros more inclined to the negative side, and in my opinion left open the question of who is more dominant – the benevolent Eros or the destructive Eros.

**Innovative mythologies – the discourse on the lance and its representation in the new technologies of the modern age**

Topic eleven of the article introduces the eros in the modern age and the digital-virtual age (twentieth century onwards). A discussion in which Eros creates innovative mythologies in the modern age and expands the scope of his activity as destruction. My argument, which the subject will try to confirm, is that technological and digital means allow the destructive Eros to access channels that gave him dimensions and effects.

**Representation of the Eros through new technologies**

From the twentieth century onwards, the Eros also began to be represented in the visual mediums that brought with them technological innovations. Such as: still photography, film and television, which took visual illustration to a stage. This intensified overt visual characteristics: hairstyles, jewelry, clothing as well as covert ones: evil, cruelty, threat that increased fears and fears in men. The woman became a living, breathing and dynamic figure, unlike in a painting or sculpture. For example, in the cinema she looked almost real, moving quickly using various effects, and the simulacra gained another destructive dimension because the woman looked even more frightening, as if she might leave the screen in a moment reality.[[256]](#footnote-256) In the new media, stories of "forbidden love" are presented that expand the scope of the Eros's activity as destruction.

**Representation of the Eros (the kiss) through photography**

The medium of photography,[[257]](#footnote-257) photographer Alfred Eisenstadt, took one of the most famous photographs in the world, **the Salt's Kiss** (figure 162). In the photo, a U.S. Navy sailor spontaneously kissed a passerby in New York's Times Square, both anonymous, and the kiss as a representation of the yearning for peace and fraternity after the war. Photographer Robert Doisneau photographed **the kiss near the town hall** (photo 163): a couple kissing in the middle of a crowded street in Paris, a photograph that has become an international symbol of young love, a Eros of liberation and liberalism. In the 1950s and 1960s, actress Marilyn Monroe became an icon of eroticism and received many scenes of kisses. This also "spilled over" into her private life, and a photograph of a kiss between her and her husband, Joe Dimaggio, became a symbol of the couple's love (Figure 164). Albert Wertheimer filmed **Elvis Presley kissing a young woman** (figure 161), but she was perceived as erotic to an extent that exceeded the norm at the time, and the photograph caused a scandal. Over time, the medium of photography became very popular, and kissing photographs were perceived as capturing and perpetuating the emotion that the kiss expresses. The kiss between Prince Charles and Diana at their wedding ceremony was broadcast on television, watched by some 750 million people around the world and symbolized a "fairytale kiss" for them. Thus, the medium of photography has become an integral part of art that provides more than just visual documentation. Barthes wrote: "I was here, the camera was here".[[258]](#footnote-258)

**The representation of the Eros, and the kiss as an integral part of him, in cinema**

Cinema[[259]](#footnote-259) is a cultural system that deals with photography and the art of editing pieces of movement and sound in a single work. I see cinema as a kind of mediator between photography and literary discourse, because the basis of cinema relies on still photography in a sequence that creates movement. Moreover, countless literary works have been adapted into motion pictures that give a mirror to characters, landscapes, etc. that are not seen in the book but imagined by the reader. Eros-Love gave audiences who came to the cinema a hope that viewers so desperately needed at the beginning of the twentieth century (mainly because World War I). Many films dealing with love began to stream into theaters, and their success broke viewing records. For example, the film **Four Horsemen of the Apocalypse**, starring Rudolf Valentino and Alice Teri. The kisses of the protagonists in the love scenes contributed to Valentino's transformation into the "**modern Adonis**" (figure 176). The good Eros who defeats the forces of evil that try to thwart love (Eros) appears, for example, in the film **Snow White and the Seven Dwarfs** of the Brothers Grimm.[[260]](#footnote-260) Another example is **Breakfast at Tiffany's** (figure 165), a film based on **Truman Capote's novella** of the same name. The film is a romantic classic, and the passionate kiss between the two main characters marks the lovers' departure from routine and towards a fairy-tale happy ending. Researcher Paula James (James) argued that the revitalizing power of kissing as part of eros (as in Pygmalion) is enhanced through the platforms of new media and modern technologies.[[261]](#footnote-261) The Academy Award-winning **Titanic** is based on one of the books published after the sinking of the luxury ship and describes the event. The film focuses on the love story of a young couple on the ship played by Leonardo DiCaprio and Kate Winslet. The plot (bitterly ending), the cinematography, the scenery and the soundtrack of the film greatly moved the viewers and touched their hearts of love. The powerful first kiss scene on board represented a spiritual passion between the two that creates a connection of destinies. The film **Never Been Kissed** The protagonist, played by Drew Barrymore, who has never kissed. The kiss itself is essential throughout the film and represents the good and benevolent Eros.

In the films presented above, the Eros is seen as benevolent (love wins), as a perpetuator of sustenance and as a hope for humanity. However, cinema also portrayed the Eros as destruction – usually in the form of a woman who threw the man into a trap and his fate was sealed, which fascinated the audience. Also, stories of "forbidden" or unfulfilled loves have come to life in motion pictures. One of the most famous **Romeo and Juliet** (1968), directed by Franco Zeffirlli, focused on the realization of their forbidden love, which was doomed to tragic disaster in the first place. One of the most famous books about unattainable love is **Gone with the Wind**, a bestseller by author Margaret Mitchell. In 1939, the film version of the book was released. The American Civil War plot takes place in a pro-slavery South and the film's central characters represent two aspects of the destructive Eros. One is unfulfilled love – Scarlett O'Hara (Vivien Leigh) is in love with Ashley Wilkes (Leslie Howard), who rejects her love. The other aspect is the destructive love between Scarlett and Rhett Butler (actor Clark Gable), which was characterized by a very turbulent, passionate, aggressive and sometimes violent relationship. Director Jean-Luc Godard argued that violence and sex create a perfect union and dangerous eroticism stimulates libido. He claimed that Scarlett did not want the kiss but that it was forced upon her and affected her, while also affecting viewers who saw it as one of the most sweeping scenes in film history (figure 166). Butler eventually left O'Hara, causing her heartbreak. In the final scene: packing his bags and standing on the doorstep She asks: "But Rhett, if you go, what am I going to do?" but he remains indifferent and replies, "Honestly dear, I don't care," and leaves.[[262]](#footnote-262).

Love in fiction also began to appear in films, took on another dimension in the twentieth century and also became fictional.[[263]](#footnote-263) For example, Postman-Il Postino, a fictional film that is a film adaptation of a romantic novel based on a real event. It is told about young postman falling in love with a girl, he asks for the poet's advice on how to woo her by singing. James Cain's The **Postman Always Rings Twice** was published in 1934 and became a bestseller. A crime book characterized by a combination of sex and violence, the book has been adapted into several film versions that all combine scenes of crime, murder and violent sex. The most famous of these is the 1981 version directed by Bob Rafelson, which features a scene of the two lovers kissing during a car ride. The man driving loses control of the vehicle, causing it to veer off the road and the woman is killed. This scene represents the dangerous kisses as an integral part of the Eros. The protagonist of the film is a woman who is unhappy in her marriage and is involved in a relationship of a sexual nature with another man in order to help her kill her husband. She uses her power of seduction to do so, the man falls into the trap of her Eros's passion and does everything for her.[[264]](#footnote-264) Laura Malvey referred to the way men look at the femme fatale. Claim: These women become women in the eyes of men, but only as an object or as a tool. Men do femme fatale objectification.[[265]](#footnote-265) In fact, a mirror of fiction that denies man's humanity. Thus, Marie Anne Doane argued that woman is used only as an observable object. [[266]](#footnote-266).

**Representation in cinema of the dispatched Eros in a female character as a femme fatale**

The Eros in the image of the femme fatale woman undergoes vicissitudes in the twentieth century. For example, the role reversal: the woman as the victim, while the man in the femme fatale role is represented as a "dress chaser" who pulls women into a trap and breaks their hearts, and the fatal Eros also lies in the man. Like Don Juan Juan, as a femme fatale whose charm women could not resist, fall in love with him to the bitter end.

Background: Already in the nineteenth century, theorists, anthropologists from various fields began to be interested in the biological and mental differences between men and women. One of the most prominent is Charles Robert Darwin (1809-1882), the father of the theory of evolution. In his book On the Origin of Species, Darwin argued that there is a difference between men and women, and that there is always a war of existence between them. This is in order to survive, since the man needs to have sex with the woman as part of natural selection for man's continued existence: the birth of offspring.[[267]](#footnote-267) According to Rupert Christiansen, sexual intercourse is recommended for men for ventilation, and claimed that some doctors have argued that insufficient sex can cause a man heart disease, cancer and more, so sexual outlet is seen as healthy and essential for men.[[268]](#footnote-268) I note that in nineteenth-century European society, the role of the legal woman was to give birth and not to pleasure the man who would not have thought of humiliating his wife with immoral demands. Therefore, women played a role: prostitute or mistress, hence the paradox between sexual satisfaction and the danger of death (due to sexually transmitted diseases). The ambivalent relationship: attraction and lust versus fear and reluctance, is expressed in the image of the femme fatale. Representing the Eros in cinema as a femme fatale, there are two women who deviated from the standard mold for the image of the femme fatale.

The first, **Alma Maria Mahler** (figure 167), was married to three men, the composer Gustav Mahler, the architect Georg Gropius and the writer Franz Werfel. She had a love affair with Oskar Kokoschka. The other, Lou Andreas-Salome, is an intellectual. She opposed marriage, but nevertheless married Frederick Karl Andreas. The relationship between the three was ambivalent and characterized by friendship and at the same time intense jealousy between the men for her heart. In a rare photograph of her with **Nietzsche and Ri** (figure 168), the two men stand in the foreground, and she sits in the back with her right hand holding a whip. Some associate the picture with Nietzsche's sentence: "When you go to a woman, do not forget the whip".[[269]](#footnote-269)

Film Noir[[270]](#footnote-270) was represented, for example, in Pandora Box, which was one of the most scandalous films of the silent film era. The plot of the film depicts a top prostitute named Lulu who leaves behind a trail of frustrated lovers but begins to lose control and takes giant steps towards a particularly cruel fate. According to Theodore Shank, the many clubs and pubs that characterized bohemian life at the time attracted many prostitutes who set a trap for men who fell into their net and became their victims.[[271]](#footnote-271) Lulu, the film's protagonist, played by actress Louise Brooks,[[272]](#footnote-272) is portrayed as an egocentric woman whose destructive Eros destroys the men who represent corruption and social misery (an anti-bourgeois). Lulu is dangerous and intimidating, but awe-inspiring. Her character is a kind of fabricated fantasy: restless, extreme, and her passion lacks sexuality. Lulu's end is bad and bitter: one of her lovers went insane and stabbed her to death while they are kissing (figures 197-198).

There are films in which the woman is in the form of Kirka (witch)[[273]](#footnote-273). For example, the film **The Witches of Eastwick** tells the story of three women looking for a knight to deliver them from their loneliness and find a mysterious man who comes to their town. Each of them tries to seduce him, but in the end the three of them share him and kick him out. Another image of femme fatale was La Garconne, a French phrase meaning the masculine word Garçon, which means boy in Hebrew. The word became synonymous with a short feminine haircut in a masculine style and appeared in the book La Garçonne by feminist writer Victor Margueritte and adapted into a film of the same name released in 1936 directed by Jean de Limur. The plot caused scandals due to its provocativeness: it depicts a girl from a "good home" who undergoes a process of changing her perceptions of the society in which she lives, turning the woman into property. The girl becomes independent and liberated, in her body (figures 169-170).[[274]](#footnote-274)

Another image of Eros as a femme fatale was the Gibson Girl. The image grew out of the works of American illustrator Charles Dana Gibson, which were also adapted into a black and white short film called **The Gibson Girl – The True Story**.[[275]](#footnote-275) Gibson's illustrations depict beautiful, self-confident, enterprising and courageous women. The newspapers, and the American audience, which placed the ideal of beauty at the center, saw the Gibson girl as a model that needed to be nurtured, and in fashion magazines appeared on the cover and inside pages of the magazine women photographed in this image (figure 171). Gibson illustrated the portrait of **his wife**, who was a women's rights advocate and politically involved in the Democratic Party (figure 172), and also illustrated sexual posters of beautiful dancers in nightclubs abusing the man in love who desires them. The work **Gibson Girl with a Man** (figure 173) depicts two thinking women, including a man who does not know which side to look at first – the woman on his right or the one on his left. His dilemma distorts his face and creates a kind of caricature of the confused man. **The magnifying glass illustration of the Gibson Girl** (figure 174) depicts four beautiful women acting like femme fatales. They look through a magnifying glass at a very small model of a man who appears to be kneeling and begging for their mercy. The observer of the illustration finds in it a smirk, humor for characterizing women as the strongest and dominant sex as opposed to the man under their authority. In doing so, Gibson empowers them more than the "stronger sex" that was supposed to be the man. In his illustrations, he presents the femme fatale figure as an outlet for women who did not surrender to the role given to them by men and used their gravity to dominate the man.

At the beginning of the twentieth century, the beauty of a woman as a femme fatale is improved and even more impressive than before. This was due to the improvement in its economic means, which enabled it, among other things, to take care of its physical cultivation. Thus, she had the tools at her disposal to magnetize the man to her more intensely than before, and to express her deadly Eros in order to trap her male victims and bring them to their tragic end – death. The femme fatale of the twentieth century has a more dominance in male society than before. For example, Gertruda Margarete Zelle, who gave herself the name Mata Hari and is one of the most famous femme fatale of the twentieth century. Harry was a dancer and spy. [[276]](#footnote-276) She is photographed dancing the dance of death on stage (Mata Hari as Egypt Queen, figure 175): she is like an Egyptian queen with a cobra on her head as the ultimate femme fatale. Harry knew how to make good use of her beauty and erotic body, and her dance became a hit. Her success in the cabaret world in Paris earned her the status of "top prostitute" by a series of wealthy personalities from the top of society, the army and the government who gave her a luxurious life.[[277]](#footnote-277) Harry was a source of films, also starring the famous actress Greta Garbo as Harry as a femme fatale. In some of the films in which Grebo appeared, she played female characters that men fell for because of their passion for them. This created an identity between Harry's real character and Garbo's cinematic character: both beautiful and mysterious femme fatale with their destructive Eros at the same time. **Flesh and the Devil** is about two friends who enlist in the German army, one of whom falls in love with Garbo and she quarrels between them. Her kiss scene with actor John Gilbert was so palpable that viewers were amazed at the character who could give life and at the same time kill as if it were real rather than cinematic.

The mood that prevailed in American cinema during and after World War II was due to the difficult experiences of the fighters who returned home, and it was expressed in many films characterized by the search for fantasy – erotic, social or political. And this greatly influenced the representation of the image of the femme fatale. As in the surreal film **Meshes of the Afternoon**, a woman sees a man in real life, and dreams of him. And finally, the dream is reality, in the film there is a blurring between dream and reality. Other hybrid films in which fantasy and reality mix together are the films of director Hans Richter. **Ghosts before breakfast** depict a cross between fiction and reality, such as a man climbing an infinite ladder, dancing guns, and humans as puppets falling apart. In another film, **Film Studio**, a multitude of eyes floating in the air. The films influenced artists, such as the painter Léger and photographer Man Ray, who created sculptures that are robot-women with passion following the hybrid films. The image of the femme fatale in film noir changed its external form. For example, the film The **Blue Angel** (Der blaue Engel) starring actress Marlene Dietrich.[[278]](#footnote-278) She plays a beautiful young dancer-singer (and prostitute) named Lola-Lola, who led to the humiliation and loss of Emmanuelle Rat, a distinguished professor who fell desperately in love with her. She is dressed in a feather robe like a bird of prey, as artists have depicted Eros as a ruin in a female figure, but on the movie screen the figure as a bird of prey looks real (figure 177). Dietrich continues as femme fatale in **Morocco**, (figure 178). The plot describes the love of a legionnaire and a cabaret singer who encounters difficulties because a rich man is courting the singer. Dietrich's character flirts with men and seduces them, she wears a male tuxedo and even kisses a woman, two things that were completely unacceptable at the time. These films caused viewers to identify with the image of the women as femme fatale, to love or hate them, but undoubtedly to fascinate them with the screen throughout the film. Another aspect of the films of the period, the danger that women in the form of femme fatale pose on the streets. For example, the plot of **The Street** (figure 179) depicts prostitutes standing in the streets, seducing men and stepping on them. The men as victims as corpses. Mysterious scene: A woman and a man in the kitchen and a conflict develops between them. The cinematic staging presents the streets as if entering the house (Futurism).[[279]](#footnote-279)

From the 1940s onwards, a subgenre developed in the United States for **the New Neo Noir**, in which the femme fatale operates independently in its environment and does not take into account any factor other than it. The films depict sexual and attractive women as a metonymy[[280]](#footnote-280) that has a strong effect on viewers. **The Purple Rose of Cairo** (starring Mia Farrow), the film is about a waitress who experiences difficulties in her marriage and escapes to the cinema to forget about them. When the movie The Purple Rose of Cairo is released, she watches it again and again and is between reality and dream. The protagonist of the film comes out to her from the screen and thanks her for watching, she falls in love with him, and he helps her cope with the reality outside the movie theater. The new film noir also places women with a connection to violence, and genre films have adventure, action and dynamism due to the femme fatale characteristics. They murder their lovers or cause them to commit suicide, as in the TV movie The Burning Bed in which the heroine momentarily loses her sanity and kills her abusive husband. For example, in **Fatal Charm** (1990), the protagonist is a serial rapist and murderer, but he is unable to hurt the heroine who is in love with him. For she was captivated by her beauty, touched his feelings, and used them for her own good. The destructive Eros that lit the fire of passion between the couples in the new film noir films often causes disaster for a man who is obsessed with femme fatale, courting and trying to get her attention. Films of the genre are full of sexuality, violence, crime and games of forbidden love. As in Guncrazy, he paints a fantasy centered on a girl and a boy who falls in love with one of the girls, a love that ultimately leads to his death due to the violent sexuality.

In **The Last Seduction**, the heroine is a woman who uses her beauty and sexuality to fool men into getting a lot of money through them. Her greed, greed and manipulative femme fatale portray her as sucking a man's blood like a vampire. In the end, she gets her freedom.

The brutal femme fatale in the new film noir tried to undermine patriarchal rule. And they should not remain housewives and take care of their husband and children but can go out to work and develop their own career. It is done in reverse: women who represent the destructive Eros are selfish and covetous, staying in their homes and not contributing to society.[[281]](#footnote-281) Film critic James Naremore argued that the new film noir was an attempt to reconstruct the past and uncover its secrets.[[282]](#footnote-282) The film **Double Indemnity consists** of a cycle of monstrous and terrifying women, revealing their femme fatale.[[283]](#footnote-283) The **Dark Mirror** introduces another aspect: the good woman versus the bad woman. The film presents not only the contrast between the good woman and the bad woman, but also the bad woman as the winner. The film **Gilda**, at its center is a woman with the characteristics of the destructive-illusory Eros: with a good personality, mysterious and at the same time evil and frightening. The film **Body and Soul** deals with the fear of a destructive woman. There is an attractive woman, and at the same time she is dangerous and shoots men.

In summary, the Danish philosopher Søren Kierkegaard said, "What a disaster it is to be a woman, but the worst tragedy of all is to be a woman without realizing that it is a disaster".[[284]](#footnote-284) The sentence reflects the discourse of Eros and its representation in the new technologies of the modern age, and the femme fatale woman who does not always understand how much her destructive Eros is amplified through new media. Godard saw the cinematic combination of violence and sex as extremely successful, and in his view a gun-and-woman show creates a dangerous eroticism that stimulates libido. I agree with him, adding that during this period, women often resembled kissing with the intention of arousing men's sexual desire. I argue that kissing, as a representation of love, has become, in the modern era, from a sublime thing to an available "product" in daily life. In the digital world, representations of love can be viewed at any given moment.

The focus of the chapter was two questions: One – how does Eros create innovative mythologies in the modern age? I argued that it was technological progress and digital media that enabled synthesis that created innovative mythologies. Second, does it continue to expand its scope of activity as a destruction of the human being? The answer lies in the previous one: the destructive Eros expands his range of action and intensifies his destructiveness, because he received tangible effects through digital media and did not remain in literary discourse and plastic art alone. The woman as a femme fatale has become a real character, and it seems that in a moment she will come out to the viewers.

**The simulacra theory as a mirror of the narcissistic Eros from the nineteenth-twenty-first century**

The last topic of the article discusses Eros as a mirror of simulacra in the nineteenth-twenty-first centuries. I would argue that the destructive Eros launched in the form of a woman (femme fatale) continues to rise to a level in its cruelty and becomes a narcissistic Eros. Duplicated in many copies and the original, the good Eros from its inception at Hesiod's will disappear. In its place will be copies in literature and art of a destructive-narcissistic eros that at first glance look like the original and as authentic as him, but are a substitute, a forgery full of destructive power.

**Simulacra theory**

The term simulacra were mentioned above, and in order to discuss the occurrences of the concept from the nineteenth century onwards, it is necessary to go back to the first century of Narcissus' story in Ovid's Metamorphoses. This is because in Narcissus there is a beginning of the principle of multiplication, namely. it reflects his reflection in the spring (Eros as Narcissus). Here are some of the instances of the term presented above: Alberti saw Narcissus as the first artist due to his doubling in the spring. In his view, art is not just an imitation of nature, but a reflection of the artist himself; The principle of doubling applies to an echo that repeats every sound heard in its environment; Plotinus dealt with the principle of multiplication of primordial prophecy and pointed out multiplication as dangerous because it distances man from the ideal to which he aspires; Lucretius described the power of the mirror image as silhouettes; Philostratus likened himself to Narcissus by means of the multiplying trick in the pool and claimed that it was misleading and delusional; Milton referred to the image in the mirror as a cosmic formation, as the energy of God who created the world; Adam and Eve are natural artists, heaven is the source, and the narcissistic basis begins with God's self-love and the copying and doubling of one's own image.[[285]](#footnote-285) At the end of the nineteenth century, Oscar Wilde referred to the motif of reflection in his writings and wondered how a character becomes narcissistic when he looks at the reflection of himself: "But I loved Narcissus, because when he lay overflowing and looked down at me, in the sight of his eyes I ever saw my beauty reflected".[[286]](#footnote-286) Wilde concentrated not on Narcissus or Baku, but on the pool (as a mirror) where Narcissus' passion is fulfilled on its lips. Narcissus saw the beauty of himself through the eyes of the pool, that was waiting for his Eros, and the reflection like a painting. Narcissus became addicted to his reflects.[[287]](#footnote-287)

Narcissus eventually comes to the realization that this is a reflection of one person and not two and oscillates between lack of awareness of it and awareness: realizing that it is nothing but a coming, but his awareness of it does not stop him from admiring what he sees, that is, his own image. This focus gives another layer of meaning to Narcissus as satisfaction, as pleasing, as self-addiction. In the original story, Ovid proposed that reproducing self-observation in a way of awareness and unconsciousness at the same time could be narcissistic and reflexive, so this necessitated seeking a polarized perspective of contrast. Following him, many researchers were also interested in dual vision. According to the researcher Stefan Reicher, human beings often tend to show duality: for example, to believe strongly in something or not at all, to want to build, but also to destroy, etc.[[288]](#footnote-288) Direct representation of men looking in the mirror was not common in the nineteenth century, and the little that did gain presence was done in an indirect way. Janjoy La Belle referred to the prevailing image of a woman looking at herself in the mirror as a representation of men looking at themselves as narcissistic desire.[[289]](#footnote-289) Goethe argued in his book **Elective Affinities:** "The man is really Narcissus who creates the whole world as a mirror".[[290]](#footnote-290)

William Hazlitt's book of love, or The New Pygmalion, Liber Amoris[[291]](#footnote-291), or The New Pygmalion, was based on his life. The book caused a scandal and was seen by the public as unworthy of publication because Hazlitt described his relationship with his beloved, Sarah Walker, through the myth of Pygmalion. According to Herschel Clay Baker, Baker saw Hazlitt as Pygmalion saw himself. The literary critic Joseph Hillis Miller wrote: "Pygmalion himself created Galathea [...] She is the mirror of his passion. Their relationship is not mutual love, [...]. Whereas with Narcissus his passion is in vain and incomplete [...] as if Narcissus' reflection in the pool has come to life and perhaps it can return love to him".[[292]](#footnote-292)

At the end of the nineteenth century, Dante Gabriel Rossetti wrote a poem called The Mirror, describing woman as herself the mirror, similar to Narcissus' principle of multiplication. He wrote: "She knew it wasn't really her but just her reflection [...] Therefore, you have to look elsewhere through the mirror for her 'I".[[293]](#footnote-293) Rossetti in his works expresses an internal simulacrum of doubling the gaze on an object (woman) versus a subject (man). This is a turn in the mirror image: the man who observes a woman sees her as a mirror (duplicates), searches for the image that complements him (the woman) and feels betrayed by the "other side" – the woman.

Derrida spoke of **auto-affection** as an escape from the present of the "other," a state in which the lonely subject finds himself. According to him, in this way the image of the subject in **the mirror** is also not "pure." Explains that when he looks in a mirror at a certain area of his body, he cannot see in it the reflection of the rest of the body. Therefore, what is outside the boundary of appearance does not enter the realm of self-affection and is therefore not pure. In my opinion, from Derrida's point of view, it seems that in the poem of the mirror, Rossetti tried to create a bridge, a mediation between what is seen in the mirror and what is outside its boundaries that is not pure and to which the effect of self-affection does not apply. According to Martin Danahay, the **Mirror Stage**, the term coined by Lacan, teaches that Rossetti is looking for an identity of his own, and that sometimes multiplication can be presented through artificial second media, such as mirrors, text and images.[[294]](#footnote-294) Hence, the copy is a less good forgery than the original. According to Wendy Lesser, men who represent women through the mirror motif replicate themselves, but at the same time lose themselves.[[295]](#footnote-295) According to Miller, Rossetti's **Lady Lilith** (figure 105) reflects his treatment of women. Miller was referring to Lilith looking sharply at her image in the mirror, while at the same time looking at the men in the painting and sucking them into her deadly net.[[296]](#footnote-296) In my opinion, Rossetti depicts a woman as a nocturnal figure with a mirror as a narcissistic aspect of an invisible woman within that mirror. And she loves what she sees: her reflection in the mirror. Lilith is a terrifying female character, she is desirable and at the same time menacing, beautiful and at the same time the embodiment of evil.

In Victorian-era paintings, the woman represents self-involvement, is a symbol of the moon and holds a mirror in her hand. The writer Bram Dijkstra argued that in the nineteenth century the woman became narcissa and fleshy, the man represented egoism and the mirror became a narcissistic symbol. And the woman's attitude toward the man blurs itself in the mirror and may pose a danger due to its inherent femme fatale characteristics.[[297]](#footnote-297) Women thought narcissism appealed to the Victorian man, so the depiction of Lilith looking at her image in the mirror depicts self-involvement with the male subject. Rossetti's paintings depict lower-class women. Like the model for his work **Venus that transforms hearts – Venus Verticordia** (figure 138). She was a lower-class cook. Venus in the center of the piece, occupying the whole format. She holds an arrow as a symbol of the arrows of love, and an apple as a symbol of Paris's choice of dome in the clubs. One of her breasts is exposed, representing the sexual urge coming out of her. Around it are red roses as a symbol of sensuality and erotic desire. Before her are red (blood, death) and white (purity) flowers, a mixture of innocence and materialism. Looking at the viewers with lips that are bright red as the instinct of seduction (femme fatale). Rossetti's Venus radiates to its viewers the power to turn a man's heart into a true lover who succumbs to lust for passion, as an opening to disloyalty and betrayal.

**The motif of the mirror as a simulacra for a narcissistic and destructive Eros**

The mirror motif evolved into new avenues, including Narcissus as a mirror of modernity. Christopher Lasch argued that in modern times, there are many similarities between the figure of Narcissus in mythology and its victims in other myths (Dionysus, etc.) and the victims of culture in modern times. According to him, the narcissistic culture of modernity is not a real culture, is not sensitive to the other, because they see only themselves as victims (in appearance and reality) and struggle every day to survive it.[[298]](#footnote-298) And on my terms: Narcissistic Larousse mirror begins to embrace simulacra and obscures the original. Author Ralph Ellison wrote that in the twentieth century, the Eros was at risk due to the narcissism around him. The reflection of the mirror reveals the face of the other, and therefore one must open up to it in order to be attracted to its coming, to the self-reflection of the observer in the mirror. Thus, the reflection of Eros as Narcissus continues to resonate even in modern times: it re-elevates the importance of the "self" and creates an egocentric and intimate connection between the mirror observer and his reflection. According to Ellison, urban and capitalist culture, in which human values are based on mechanism rather than inner well-being, leads to narcissism and arrogance. Thus, the Eros who symbolizes the desire to unite passion, compassion and empathy, also becomes arrogant and narcissistic.[[299]](#footnote-299) Bachelard argued that what made Narcissus a water plant had to do with water as part of his personality. Water as a real mirror that, by virtue of being a mirror, is artificial, and therefore cannot display the true power. And thanks to water, Narcissus is also exposed to the dual identity of masculine power and feminine fragility that is misleading at first glance because she has more powerful power than a man.[[300]](#footnote-300) Thus, Eros as Narcissus also adopts two identities – male physical strength and female strength. And so, in my opinion female power, which at first glance seems fragile, but trumps male power due to femme fatale properties.[[301]](#footnote-301) Marshall McLuhan argued that in modern times, humans use the myth of Narcissus to explain narcissistic media. According to him, this media is a kind of auto-driven force, like starting a car with an electronic spark, and thus speeds up its viewers/listeners/readers.[[302]](#footnote-302)

In the twentieth and twenty-first centuries, the image of the mirror was beloved by cultural and artistic figures, and they began to depict the observer of the mirror in various mediums as self-destructive and collective. And it gained strengths and did not remain on canvas or as a sculpture but was replicated using the new technologies. This allowed artists to easily use the replication technique, with the result that the original was no longer recognized, and unnecessary. George Eastman said of the camera: "You push the button, and we do the rest,"[[303]](#footnote-303) and Walter Benjamin wrote: "The modern age reproduces, creates copies of reality, and there are many of them, and in the end the original is left behind and disappears".[[304]](#footnote-304) Barthes argued that the photograph was mistakenly perceived as evidence, as a piece of reality, even though it was not the reality intended by the person who photographed it.[[305]](#footnote-305) Baudrillard called this "hyperreality," meaning that nothing is completely real because the simulation is more meaningful than the truth. He argued that capitalist society produces an enormous number of commodities, thus creating from them a series of objects that are transmitted through the simulacra. In this way, humans become social consumers and the act of mass production is necessary to produce entire series. In his opinion, it is sometimes difficult for humans to distinguish between reality and fiction, and since simulacra creates both fiction and reality, that is, the source – reality – becomes a copy – a duplicate – it is difficult to distinguish between them.[[306]](#footnote-306) In other words, the original disappears among the many copies that seem completely authentic, and there is no longer a need for it, but in my opinion a copy is a fake, and a forgery is always not as good as the original, it is only an imitation.

**The emergence of digital-virtual Eros in innovative media**

Is it possible to see the new image (copy) as reality? Where did the source go? What is reliable and what is unreliable? To answer these questions, I will present the narcissistic Eros as a mirror of simulacra that reveals its deadly destruction through cinematic and digital effects. As noted in the previous topic, simulacra theory began to gain significance in the medium of cinema, and many films showed the effects of duplicating the original and creating copies of it. The phenomenon gained momentum, and among other things, the destructive Eros embodied a woman (femme fatale) whose cinematic screen and stage intensified the effect from her being moving and breathing as a living figure.

Some of these films were based on the literary discourse on Eros as a destructive mirror. Below will be presented examples of books adapted into films belonging to the film noir genre. The book **Frankenstein** by Mary Shelley Wollstonecraft revived the Pygmalion story in a negative sense and became a bestseller. The plot talks about Professor Frankenstein who brought inanimate objects to life, creating a female monster with a life of its own (robot). This novella was adapted for cinema, released in 1931 (figures 181-182). **The Picture of Dorian Gray** by Oscar Wilde was adapted into a film (figures 183–184). The plot concerns a handsome and hedonistic young man named Dorian Gray who connects with a talented painter who admired him and decided to paint his portrait. In the painter's studio, Gray meets Lord Henry, a member of high society, and the two become good friends. Lord Henry sees beauty and youth as an ideal and Gray, influenced by it, expresses a wish that he will always continue to look as young and beautiful as in the picture, and that she will grow old and ugly in his place. Indeed, it does. Gray falls in love with the woman but breaks her heart and she commits suicide. Finally, Gray tries to destroy the picture and stabs it with a knife, but when his servants enter the room, they find him lying on the floor, old and ugly, with the knife stuck in his chest and his picture as beautiful as the day it was painted.[[307]](#footnote-307)

Jean Cocteau's reviving and destructive lance is seen in his works, the simulacra take on a new meaning of dream and fantasy behind the mirror – he invites his readers and viewers to judge, peek, dream and dream with him. As in **The Blood of a Poet** (figures 195-196), Cocteau presents the simulacra creative Cross-multiplication. Naomi Greene argued that pleasure and pain are seen in Cocteau's films as masochism.[[308]](#footnote-308) Gilles Deleuze argued that Cocteau's Eros possessed power and sexual desire to the point of masochism.[[309]](#footnote-309) James Broughton's film **The Pleasure Garden** (figures 185-187) depicts the triumph of love. A couple in love strolls through the garden immersed in their love and do not pay attention to their surroundings where strange things happen: a statue of Canova dancer with a real girl hugging her; a couple of live dancers and next to them a female statue whose seat is bare; A man lies on a statue of a naked Greek goddess lying on the floor and next to her a living actress undresses and lends a hand to the statue, giving him a moment of life. The sculptures in the film look alive, and this creates confusion. The film often blurs boundaries and plays with simulacras: real-imaginary, static sculptures – real and dynamic people. Artist Andy Warhol in the twentieth century in the field of pop art.[[310]](#footnote-310) He liked to use the idea of the simulacra in his works and received the nickname "Master of Reproduction".[[311]](#footnote-311) In his creations he used Coca-Cola bottles, canned goods, inanimate objects and even human beings. For example, in 1962 he duplicated **Marilyn Monroe's face** fifty times on canvas (with slight changes) shortly after her death (figure 188). The piece is a diptych[[312]](#footnote-312) using the screen print technique on canvas. Of the multiple repetitions he created, he said, "The more you look, the less you feel, and the original meaning is emptied of it".[[313]](#footnote-313)

Simulacra and mirror imagery also penetrated Video Art, a medium that began to develop in the 1960s.[[314]](#footnote-314) Roziland Krauss, an art critic, argued in her article **Video: The Aesthetics of Narcissism** that mirror image and simulacra are expressed in the modern and postmodern era of art through video art that concentrates on the center of the screen-monitor that viewers look at, and the duplicates created in them. Video examples by artist Vito Acconci illustrate Roiland's point. In **Centers** (figure 190) and in **Airtime** (figure 191) where he sits for thirty-five minutes in front of a mirror and a video camera and creates a dialogue of reflection. Kraus attributed to the meanings inherent in video art not only the exposure of narcissism, but also the synchronisation ability that distinguishes it from other mediums.[[315]](#footnote-315) Referring to the work of artist Linda Benglis, **Now**, (figure 189). It is a video depicting a profile of Bengalis and it appears on the monitor, creating two profiles – one living and breathing and the other recorded – and they move in sync with the mirror as a background for her echoing voice. This creates an endless spiral of multiplied images.

At the end of the twentieth century, feminist discourse also became central among various artists. Some challenged the masculine conception that objectified the female body and perceived it as a purely sexual object. Between 1977 and 1980, photographer Cindy Sherman created a series of sixty black and white stills called **Untitled Film Stills**. The series relates to simulacra through a mirror of the female body from the perspective of the "other": in the images that the director is aware of the fact that a man looks at her as an object, but at the same time manages to convey a message that there is much more to her. Sherman presents herself as models of "artistic images" that supposedly just came out of a Hollywood movie. She photographs herself like other women and brings an innovative and even narcissistic view of fantasy: telling viewers something and the opposite, believe what you see, but know that this is a fictional world.[[316]](#footnote-316) In **Untitled Film Stills #2** (figure 192) there is a game of simulacra, reflections of front and rear contrast. In the piece, Sherman depicts herself as a blonde in the bathroom and looks in the mirror. You see her back, and her face reflected through the mirror. Her hands touch her neck that suggests some erotic aspect, and the feeling that she is contemplating and aware that someone is watching while she looks at herself. Kraus emphasized in reference to the gaze, both of the man and of the woman who is aware that she is being watched. The viewers feel that Sherman's characters are supposedly coming out of a Hollywood movie they know at that moment, and that she directs them to the "view of the other." In doing so, Sherman creates a new construction of the female image that reveals a different identity.

In summary, in the modern era, technological progress and digital media have made the narcissistic lance as a mirror of simulacra more tangible than before, elevating its cruelty and the multiplicated destruction of femme fatale that has become impossible to control. This is reflected, for example, in the world of cinema, especially in films of the film noir and new film noir genres. In these films, popular actresses embodied the image of the femme fatale, and thanks to the cinematic effects she appeared to viewers as a completely real character and identified with the unfortunate man who fell victim to her exploits. The cinematic effects of the intensified and reproduced destructive eros can deceive viewers and blur the boundaries between reality and fiction, leading them to fear that fiction will become reality. In other words, the film could also become virtual reality within realistic reality. One of the most prominent examples is the film **Matrix** (1999), in which different people are placed simultaneously into several worlds in a simulacra network and it is impossible to determine which of the worlds is "real" and which one is imagined. In the digital age, where links to other worlds are opened with the click of a button and the destructive Eros has integrated well and upgraded to the point that a new concept has been created: a digital-virtual Eros. Therefore, the discussion of the separation of one's identities and the blurring of the boundaries between reality and fiction raises the questions: Will the romance and the good Eros, which man so desperately needs, survive the digital age? I argue that Eros is already becoming more destructive, especially on social networks where it can be anonymous and robotic. The networks allow anyone to make countless connections and build fictional fantasies and loves. This can lead to heartbreak and confusion between true love and imaginary love as well as real dangers (pedophilia). Thus, the Eros became not only corporeal, but also mechanical and emotionless. Aaron Ben Ze'ev claims that a love-Eros loses its value, and its magic spark dissipates.[[317]](#footnote-317) Agrees with him and argues that the digital space has created available options to quickly "acquire" romance, love, a "partner" and friends.

**Conclusions and conclusions**

At the core of the article is the exploration of Eros's journey from his representation in poetic and artistic discourse as benevolent to his representation as destructive, played by a woman. At the outset, the main conclusions will be presented, and later each will be explained in order. These conclusions are not disconnected from each other: each stands on its own, but together they form a complete picture describing the path of a transcendent and exalted Eros to the cruel and wreaking of destruction.

**Here are the conclusions:**

**1**. The stages of metamorphosis in the representation of Eros, did not occur abruptly in the event, but manifested itself in a continuous process from antiquity to the modern era. At each stage, this process was characterized by an escalation of Eros's dark and cruel side.

**2**. There are two Eros: a spiritual eros and a physical Eros. And the physical lance eventually took over the celestial Eros.

 **3**. The principle of multiplication, the simulacra, applies to the character of Eros, has deceived over the years in his representations and made it difficult to identify who the original figure is and who is the copy.

**1. The stages of metamorphosis in the representation of Eros**

**The first stage**, which is the beginning of Eros's journey, presents an almost perfect picture of him. Eros is represented as a response to man's yearning for pleasure, pleasure, and satisfaction, both physically and spiritually. Eros has a living power, unites man and woman, and thanks to him love triumphs even if it is impossible (for example, in Pygmalion and Galathea he gave literature and art the "miraculous miracle"). Likewise, Eros is the hope for the continuation of human existence (pro verbo). It can be summarized that the world without a love-Eros is a sad world, devoid of emotion, passion and spiritual and physical union between the sexes. Eros first appeared in Hesiod's epic Theogonia[[318]](#footnote-318) as having been born into the first generation of the gods. It is an ancient, primordial Eros, and according to Hesiod it is the perfect Eros—more beautiful, wise and powerful than all gods, a cosmological Eros a kind of abstract divine force. And there's also a young Eros, Hesiod said. This Eros is the son of Aphrodite, goddess of love and passion, and her right hand. Handsome and powerful, he harnesses these qualities not only for the benefit of the gods, but also to undermine them. Hence, already in the first literary performance of Eros there are hints of things to come: Eros is something and its opposite at the same time. Other clues are found in the poems of Anacreon (sixth century BC) dealing with the sadness and suffering caused by love, and in the poetry of Sappho (seventh century BC) who, along with songs of praise to Larous, calls him bittersweet.

**The next stage** of Eros will be illustrated by his representation in **Plato's Symposium dialogue** (378 BC). Most of the speakers at the gathering saw Eros as a positive factor: encouraging political and social action, pedagogical educator, leading to democracy, necessary for physical and mental health, affinity for wisdom and truth, useful and innovative in human life. But there were those who praised Eros and identified problematic aspects in him: Aristophanes told of the humans that Zeus split in two and have since longed to reconnect with the original one. According to him, the only one who can do this is a Eros created to create perfection. Hence, the desire for Eros stems from absence, from a futile search that leaves humans unable to achieve perfection—to Eros. Alcibiades saw only the physical and sexual Eros; Agathon praised Eros but noted that love can cause evil deeds. While Socrates' speech is composed of the speeches (I note that it makes the arguments of Diotima who was not present at the gathering), it contains Eros causing fertility and childbirth; Eros mediates between the gods and humans and creates harmony between them; Eros strives for divine perfection and directs humans. But in the same speech, Socrates points out negative aspects inherent in Eros: love is a demon that causes a person who longs for it pain, despair, hopelessness and even madness. **The next step** will be presented below through the Roman myths **Amor and Psyche** written by Apuleius and **Pygmalion and Galatea** written by Ovid. These myths center on Eros overcoming every obstacle on the way to longed-for love. But they, too, have a hidden message that points to other aspects: Psyche's love for what is said was not her free choice, but was forced upon her by the arrow that shot at her and hit her. Pygmalion, who wanted only Aphrodite, created a statue similar to her and so he could control the statue and do with it as he pleased. That is, Pygmalion's motives were selfish And the Eros in him was not pure.

The common denominator of Theogony, the feast, and the myths Amor and Psyche and Pygmalion and Galatea, which the article sees as the first three stages of Eros's journey, is that at their center is the good and benevolent Eros, and its other aspects are concealed. **The next stage** in the representation of Eros is radically different from its three predecessors, through the **myth of Narcissus** that appears in **Ovid's Metamorphoses**, in which Eros is presented directly and openly primarily as self-destruction due to Narcissus' love for himself alone and unable to discern others. At the very beginning of the story, readers encounter a negative side of Eros: the deceptive Eros – who is the real character and who is the fiction? But the deceptive Eros is but one aspect of the deceptive lance as destruction in the story of Narcissus. As the plot progresses, so does the egocentricity inherent in Narcissus' Eros-self-love. And in his passion for himself and he was stricken with hubris, the sin of pride. In this way, Narcissus doomed himself and others around him (such as Echo) to harsh punishment from which there is no way to escape. And if that were not enough, here for the first time another negative aspect of Eros is represented: a love that cannot be realized and causes great suffering to all concerned. At the end of this phase I note that the story of Narcissus gave the modern era the concept of narcissism. The term is used to this day for the clinical diagnosis of a person who suffers from excessive self-admiration. The next stage in Eros's journey is a very important crossroads: the representation of Eros as destruction embodied in the image of a woman (later known as a femme fatale). The first women to have a destructive Eros are Eve and Pandora. The results of the destruction caused by the two brought great suffering and severe punishment to all humanity, moreover: the claim that they became the prototype of a femme fatale because they bequeathed their genes to future generations. She also claimed that as part of being femme fatale, they also harbored narcissism.

So, who is the femme fatale? How can it be characterized by the characters of Eve and Pandora as described above? On the one hand, a femme fatale is a beautiful and attractive woman, curious and passionate, but on the other hand, she causes disasters by seducing the man and plunging him into a trap that often ends in death. She is an angel and at the same time a devil; She is a woman who, in order to achieve her desires, is only self-centered and sees others only as a tool to achieve her goals, that is, narcissistic. In **the next stages** it has characteristics that will worsen in their intensity and cruelty, as mentioned, **Eve and Pandora** bequeathed the femme fatale genes to a chain of women for generations. First, we will skip in time to the next steps, here are more examples of women with femme fatale characteristics similar to Pandora and Eve. Women from other ancient myths from the Biblical period, from its external books, and from the New Testament. In ancient cultures: Persian, Akkadian and Mesopotamian cultures, the nocturnal appears. Each culture has its own story about Lilith, but they all have a common denominator: Lilith attacks, seduces and even kills men. Lilith also appears in Judaism and Christianity: in Judaism she is represented as a stark contrast to the pure Jewish woman, as Satan's wife and as someone who harms men and babies; In Christianity she is like a vampire feeding on a man's blood, as a seducer and abuser to him, as a witch and as a fielder. In ancient Greece, femme fatale was represented by female figures, such as the tairas, beautiful women who gave men sexual services and society in exchange for satisfying their material needs; The Sphinx, a hybrid of a woman's head with the body of a lion (and sometimes with wings), stopped anyone who entered the city of Thebes and had to solve her riddle – had he not succeeded, devoured him; The sirens, beautiful sea nymphs whose evening voices lured the sailors of ships sailing nearby to jump into the sea and drown to death. A femme fatale lies in the image of goddesses in Greek mythology, for example Hera, who takes revenge on the lovers of the treacherous Zeus and those who supported him in his actions against her; Artemis, who led a stormy love life with human gods and men, and if they did not obey her will, cruelly took revenge on them; And surpassed them all Aphrodite, of jealous and vindictive character, and caused suffering to her lovers.

The Bible-Genesis presents the story of Sarah and Hagar (Genesis 16:2-7). The barren Sarah offered Abraham her slave Hagar. So it was, and Hagar gave birth to Ishmael. In the end, not only was she jealous of her, but she was afraid that he would fall in love with her, and Hagar would take her place, so she banished them to the desert. A femme fatale in the full sense of the word: a beautiful woman who cunningly achieves her goal from a man, ignores Hagar and the boy Ishmael because of her inherent narcissism that sees only her own needs. Another example from the Bible—Potiphar's wife tried to seduce Joseph, her husband's slave, and this was unsuccessful, and then the libel against him forcing her to have sex with him was sent to prison (Genesis 39:7-19). The story reveals the dark side of the femme fatale who does not get from the man what she wants and takes revenge on him. The New Testament tells the story of Salome who is sent by her mother to take revenge on John the Baptist, using the power of temptation to obtain John's severed head. The plot of revenge reveals some of the femme fatale's central traits: Salome takes advantage of her beauty, seduction, and sexuality to achieve her cruel and bloodthirsty goal (The Gospel of Mark, chapter 6, verses 21-28). Salome, unscrupulous and compassionate, and her image intensifies the cruelty inherent in Eros.

**In the next stage**, which begins in the Middle Ages and ends with neoclassicalism, the characteristics of the eros-femme fatale familiar from previous stages are intensified, and it also acquires two new central characteristics. One characteristic can be called "holiness versus sanctity." It is a Christian religious motif that presents a contrast with Mary, the Blessed Virgin, at its positive end, and at its negative end women who are lethal and cruel to men. A motif in the subgenre called "**The Virgin and Death"** depicted women who succumbed to their inherent temptation, became promiscuous and were doomed to death. For example, **Dance of Death** (figure 125) shows a young woman removing her clothes while seducing a skeleton to dance with her. The skeleton kisses her, and his hand grips the wing of the garment that remains on her right leg. The message that the success of the temptation is temporary and leads the young woman down a one-way path: the death penalty, which awaits her. The following are examples of the characteristic of woman as a witch, a monstrous form, a murderer, and a demonic: In the Middle Ages, **Morgan Le Fay**, a beautiful erotic-looking and seductive animal who practiced sorcery (figure 126), had many love affairs and was described as a woman who was all evil and doom; The murderous nature of the woman in the period in question is well illustrated in the image of the handsome Karimhilde, the heroine of the epic **poetry of the Nibelungs**, who embarked on a journey of revenge that left behind destruction and destruction, causing the deaths of thousands. **Madame de Pompadour** also soon succeeded in controlling Louis XV, luring him into giving her a household, the title of marquise, considerable property and political power. The next stage occurred from the second half of the nineteenth century to the beginning of the twentieth century.[[319]](#footnote-319) It is discussed through artists of the symbolist and expressionist currents and its main hallmark is the intensification of the negative representation of the eros-femme fatale. At the center of the discussion of symbolism was the French current, especially the poetry of Charles Baudelaire **the Flowers of Evil**, 1857, which was characterized by pessimistic distress and decadence. The discussion of expressionism focused on the great emotion with which the artists of the movement expressed their dislike of women, and the physical and emotional ugliness of the femme fatale. In discussing the flowers of evil, Baudelaire's flowers are a personification of the cruelest Eros-femme fatale, and I proved this with milestones from the previous topics of the article and references I found among scholars and in artists' visual works.[[320]](#footnote-320) Baudelaire's femme fatale is toxic and dangerous, with an instinct of seduction that causes men suffering and anguish and there is no chance of hope—on the contrary: it leads to loss and death, and it is a danger to human existence. It is like the flowers beautiful with a good smell for a few days that wilt fast, symbolizing death.

The intensification of the negative representation of the eros-femme fatale also appears among expressionist artists. They describe her image as arousing disgust and revulsion, as distorted and grotesque and as extremely dangerous. For example, Kirchner's work **Potsdamer Platz** (figure 133) depicts a twisted street in a melancholic atmosphere, with two prostitutes at its entrance. Their bodies are elongated, their faces and hands like predatory birds. One of them has a hat on her head that resembles a bird cage with feathers, a hint of the trap she sets for a man.

**The next stage** in Eros's journey from benevolent to destructive was entitled "Eros and Thanatos in Freudian Vienna".[[321]](#footnote-321)

The psychoanalytic layer that Freud added to the character of Eros and his constant struggle with Thanatos (death).[[322]](#footnote-322) As a premise for his discussion of Eros, Freud coined the term libido – a sex drive that is a basic instinct and distinguishes it from Eros which is love, a positive energy of desire, which man needs for his continued existence on earth. However, according to Freud, Eros needs libido in order to achieve the satisfaction of desire. Opposite is Thanatos, the death drive, which is all destruction, evil and hatred. Freud's solution to Eros's victory over Thanatos is to refine the libido and divert it to other avenues. Freud argued that it is civilization that moderates libido, and that a refined Eros libido is a condition for man's continued existence in the world (offspring).

But my argument is that this is not the case—Eros did not fight Thanatos with refinement but became a mirror of Thanatos. That is, in Freud's time, Eros became as aggressive and violent as Thanatos, and like him could lead to death – the original Thanatos remained himself, and the changing Eros adopted his cruel qualities: betrayals, vengefulness, violence and aggression to death. The characteristics of Thanatos appeared in the dispatched Eros in the form of the woman-femme fatale who represented love as deadly and destructive. Klimt's work, **Life and Death** (figure 160) illustrates well the changing Eros from a love-Eros to a Eros wearing a Thanatos mask. The painting shows a female figure at different stages of her life: a teenage girl (the sexually passionate Eros), a wife and mother, and finally an old woman. Other figures float in the painting space and Thanatos, whose head is a skull holding a pole, looks at all the figures with a devilish smile.

**The last two stages** of the Eros's journey from good and benevolent to increasingly destructive have occurred, and are still taking place, in the modern age. The innovative technologies developed in it have intensified in a way that did not exist before the visibility of Eros as destruction, and at the same time allowed more and more people to take part in it (for example, through social networks both as viewers and as active participants). The new media, cinema, video, digital platforms and more, are characterized by effects thanks to which the characters have the ability to speak and move, in contrast to literary and plastic art, which is static. Although it leaves room for the viewer/reader's imagination (and some say that this is an advantage), when the viewers of the film see a character living, moving and talking, it is so tangible that sometimes they feel that in a moment it will leave the screen and into the hall where they are sitting (as in the movie **The Purple Rose of Cairo**). The femme fatale figures that appeared in the new media which, as already mentioned, by their very nature made them much more threatening than before. Here are some examples: Admired actress Marlene Dietrich was the main character in several films as a femme fatale, such as **Blue Angel** in which she humiliates the man who falls in love with her and causes his death. In one scene she is dressed in a feather robe and looks as frightening and threatening as a completely real bird of prey (figure 177). **The last stage** describes the narcissistic lance as a mirror of simulacra in the twenty-first century, on social networks and in various mediums it is replicated, and its source disappears. But its destructiveness is magnified by copies that appear authentic to the original.

In summary: the stages that Eros went through in his journey from love to destruction are discussed in the article through his performances in literary and visual works. Each stage of this metamorphosis was characterized by two key aspects. One is an open message versus a hidden message. The overt message was the good and benevolent side of a love-Eros, containing a hidden message that marked the dark and destructive side that wore costumes and masks.[[323]](#footnote-323) The other aspect is an increase in the level of destruction and cruelty of Eros from one stage to the next.

 **2. Heavenly-spiritual eros versus corporeal-sexual Eros**

Eros is discussed in the above article as someone who has always been characterized by two contradictory dimensions: a pure spiritual eros committed to improving the human soul and a mediator between the sexes. On the other hand, there exists and operates a corporeal eros that focuses on matter and its essence, sexuality, and the body that becomes an object. My conclusion is that in the process of Eros's metamorphosis, the spiritual dimension was pushed aside and gave way to the physical dimension, which over the years became more and more destructive and deadly until it took over the spiritual aspect, especially in the modern age.

Throughout the long and long journey, clerics, philosophers, intellectuals and others have called for the "restoration" of the heavenly Eros that humans need for their mental and spiritual well-being. These voices are also very present in modern times. The message that many of them convey is that the spiritual Eros needs divine regrowth, and that the goodness in him, his transcendence, and the additional roles he had must be restored.[[324]](#footnote-324) According to them, the spiritual lance can lead humanity to the triumph of love and the vision of a good humanity on earth. These approaches express a yearning for the return of the Heavenly Eros, while at the same time reinforcing the article's claim that the corporeal Eros pushed out the Heavenly Erosé: Otherwise, why should we strive to bring him back?

In the modern era, the aspiration for the return of the celestial lance was due to the Industrial Revolution, the urbanization process that caused overcrowding, epidemics and social alienation, society that became increasingly materialistic, economic difficulties, new technologies and other phenomena whose common denominator is the common man who does not find his place in the changes taking place around him. All these aroused primal fears among people who felt threatened by a love-Eros and channeled the fear into hatred of the Eros and his perception of him as corporeal and cruel (represented as a femme fatale). The bottom line: Spiritual love has no place in a society that suffers from all the ills described above. And yet, the desire for the Heavenly Eros continues to beat in people's hearts.

In summary: the spiritual eros versus the physical lance as a recurring dynamic throughout the journey according to the events, characters, norms, etc. of that period: the spiritual eros is weakening, the physical lance with all its masks is getting stronger.

**3. Eros and his affinity for simulacra**

The French philosopher Jean Baudrillard is considered to have coined the term simulacra in the eighties of the twentieth century. The meaning of the term is a copy that becomes a fictitious substitute that is preferred by the original. However, the principle of multiplication was well known in antiquity, for example, from **Plato's parable of the cave**. The simulacra are of central importance in the article because, throughout Eros's journey, The simulacra was a key tool by which he transformed Eros from good and benevolent to destructive. This conclusion will be illustrated through three stages of Eros's path – the myth of Narcissus, Eve and original sin (and their relationship) and the modern age.

The article introduces the simulacra in Narcissus' story for the first time and also uses the concept of the mirror image.[[325]](#footnote-325) The plot says that Narcissus came to a pool of water and while bowing his head to drink from its water, he was looked upon at his arrival and fell in love with it immediately. This is how the simulacra was created: Narcissus is a real person (the object), and his coming is nothing but a copy of himself and hence is an imaginary narcissus (the subject). I argued that the simulacra had deceived Narcissus, because it had led him to self-love that amounted to a self-destructive Eros that ended tragically. There are other simulacras in the story: Echo creates duplicates through her repetition of the other's words; The daffodil flower, into which the boy Narcissus became, grows mainly near water sources (swamps, lakes, etc.) and the heads of the flowers face down and are reflected in the water source near which they grow.

Milton's epic **Paradise Lost** is one of the most important sources on which I based my claim that original sin is an extremely important crossroads in the journey of Eros. It is a bold work that went beyond the boundaries of the normative beliefs of its time (seventeenth century) not only laid the groundwork for the portrayal of the destructive Eros in the form of a woman, but also connected the story of Narcissus to the biblical story of Paradise and presented Eve as a feminine narcissus, that is, in love with a reflection of herself. Moreover, Milton sees Adam and Eve as a simulacra, a reflection of themselves as a divine resource of their image: God loves Himself, creates the world and Adam and Eve and are actually a copy of God's image of Himself. At the same time, Milton creates another simulacra: he replicates the narcissistic qualities of Narcissus in the characters of Adam and Eve.[[326]](#footnote-326)

The simulacra at the end of the nineteenth century stood out to the artist Jérôme in his work, **the Artist and his Model** (figures. 36-38). Jérôme photographed himself in his studio sculpting Omphale, Hercules' second wife, with a model in front of him, and created a simulacra between Omphale, the stone statue he sculpts, and the model who inspired the statue, in other words, becoming a statue. In addition, Jérôme sits, his gaze directed to the viewers as if inviting them to stay in his studio, as well as from the gaze of Umpala the sculptor and Umpala the human model who by virtue of her role is also in a statue position. This creates gaze language and body language that give life to the characters in the work. The model in her body language transforms from a person to a sculptor while the statue is not alive, but at the same time receives life from his living and impersonating character. If so, who is the source and who is the replacement? In the modern era onwards, simulacra were present mainly in the mediums of photography and cinema (reproduced characters, effects, etc.). The simulacra "game" becomes even more complex in the digital age when everything is available and accessible enough at the click of a button and there are already multi-simulacras.

In summary: the first conclusion relates to the process of metamorphosis undergone by Eros's representation: the subject spotlighted every stage of this process, from beginning to end, and on how Eros's destructiveness increased, especially in his female character as a femme fatale. The second conclusion relates to binarity in the character of Eros: a heavenly-spiritual eros versus a corporeal-sexual eros and the gradual weakening of the spiritual eros from the physical eros until its almost complete disappearance that left the stage for the corporeal Eros. The third conclusion relates to a very important tool through which the processes in question took place in the two previous conclusions: the simulacra. The eros is duplicated into many copies that seem completely authentic to the original that are difficult to identify, since that is exactly what Simulacra does: deceptive, blurring reality and fiction and creating a question – who is the source? Who is the copy? This is a fundamental question because a copy is not only a forgery, but also less good than the original. Thus, the simulacra helped a love-Eros lose its value and make room for a destructive Eros.

The above three conclusions were proven in the article, and they gave it the first part of its title: **Eros as a Destructive Dimension of Human Being.** An unusual title, one might even say surprising, since humans have already indulged in antiquity and to this day grovel about Eros as an eternal symbol of pure love. Presumably, a choice to write about Eros is expected to illuminate another angle of the illuminated and illuminating God. But as I said, I chose differently, and the second part of the title shows how I did it: **and its representations in literature and art: a comparative study**.

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2. Octavio Paz, *Bells at Night, The Fire of the Day: A Selection of Poems*, translated by Tal Nitzan, Tel Aviv: Keshav Poetry Publishing, 1998.   [↑](#footnote-ref-2)
3. Ferdinand, de Saussure*.*[*Course in General Linguistics*](https://he.wikipedia.org/w/index.php?title=%D7%A7%D7%95%D7%A8%D7%A1_%D7%91%D7%91%D7%9C%D7%A9%D7%A0%D7%95%D7%AA_%D7%9B%D7%9C%D7%9C%D7%99%D7%AA&action=edit&redlink=1), translated by Avner Lahav, Tel Aviv: Resling Publishing, 2005, pp. 124-127. [↑](#footnote-ref-3)
4. It first appeared in the epic Theogony(Hesiod) in the eighth century BC and ended in the twenty-first century where the eros creates innovative mythologies.

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Hesiod. *Theogony,* 1973*)*. [↑](#footnote-ref-4)
5. It is important to note that this means that from the outset Eros is represented as binary: primordial and cosmological Eros, what would be called a spiritual-heavenly Eros, and opposite him a Eros who shoots the arrows of Aphrodite, the goddess of love, and is a partner in her schemes and exploits (i.e., has problematic aspects) who will be called a corporeal Eros. [↑](#footnote-ref-5)
6. Seventh century BC, from the Greek island of. [↑](#footnote-ref-6)
7. Sappho. *Sappo poems*, translated by Yoram Bronowski, Tel Aviv: Hapoalim Library Press, 1978, poem 16, line 2. [↑](#footnote-ref-7)
8. Greek poet of the sixth century BC. [↑](#footnote-ref-8)
9. Andrew, Lear. "Anakreon's self-pottery", *American Journal of Philosophy,* Vol. 129, (2008), pp. 12-14. (henceforth cited: Lear. "Anakreon's self-pottery", 2008). [↑](#footnote-ref-9)
10. Plato, *Symposium*, translated by Alexander Nehamas and Paul Woodruff, Indianapolis: Hackett Publishing, 1989,

 pp.11-12, (henceforth cited: Plato, *Symposium*, 1989). [↑](#footnote-ref-10)
11. **Metamorphoses** is an epic fifteen-part poem that presents in detail a sequence of more than two hundred and fifty mythological stories. [↑](#footnote-ref-11)
12. The simulacra would later turn out to be a very significant means of amplifying Eros' dark and cruel side. [↑](#footnote-ref-12)
13. A motif that appeared in ancient Greek myths and myths of ancient peoples. [↑](#footnote-ref-13)
14. The artists of the symbolist current were active in the nineteenth century, and the artists of the expressionist current in the twentieth century, the central characteristic: the intense expression of emotion. [↑](#footnote-ref-14)
15. Charles, Baudelaire. *The Flowers of Evil*, translated by Eliyahu Mates, Tel Aviv: Yavne Publishing, 1962. (Hereinafter: Baudelaire. *Flowers of Evil,* 1962). [↑](#footnote-ref-15)
16. Aaron, Ben Ze'ev. *Love Online: Emotion on the internet*, Cambridge: Cambridge University Press, 2004, pp. 211-212, (henceforth cited: Ben Ze'ev. *Love Online,* 2004). [↑](#footnote-ref-16)
17. Plato. *Symposium*, 1989, pp. 11-12. [↑](#footnote-ref-17)
18. William, Cobb. *The Symposium and the Phaedrus, Plato's Erotic Dialogues*, Albany: Sunny Press, 1993, pp. 178-179. [↑](#footnote-ref-18)
19. Werner, Jaeger. *Paideia: The Ideals of Greek Culture,* Oxford: Oxford University Press, 1943, p. 184. [↑](#footnote-ref-19)
20. Rollo, May. "Eros in Conflict with Sex", in: *Love and Will*, New York: Norton University Press, 1969, pp. 72-73. [↑](#footnote-ref-20)
21. David, Towsey. "Platonic Eros and Deconstructive Love", *Studies in Romanticism*, Vol. 40, No. 4, (2001), pp. 511-530. [↑](#footnote-ref-21)
22. A figure that Socrates sees as his teacher. [↑](#footnote-ref-22)
23. A phrase coined in the fifteenth century by the scholar[Marsilio Picino](https://he.wikipedia.org/wiki/%D7%9E%D7%A8%D7%A1%D7%99%D7%9C%D7%99%D7%95_%D7%A4%D7%99%D7%A6%27%D7%99%D7%A0%D7%95) of[Florence](https://he.wikipedia.org/wiki/%D7%A4%D7%99%D7%A8%D7%A0%D7%A6%D7%94) as a synonym for "Socratic love"—affection according to one's personality and wisdom rather than one's physical qualities. The phrase refersmainlyto the special bond of affection between two means presented by Platoin the banquet dialogue. [↑](#footnote-ref-23)
24. Philosopher, historian, writer of books and essays who lived in the first and second centuries AD. [↑](#footnote-ref-24)
25. Plural: Putti. [↑](#footnote-ref-25)
26. Charles Theodore, Seltman. "Eros: In Early Attic Legend and Art", *The Annual of the British School at Athens*,

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27. In the Archaic period, a smile on the faces of gods and humans was called an archaic smile as the name of the period. [↑](#footnote-ref-27)
28. Percy, Gardner. "A Statuette of Eros", *The Journal of Hellenic Studies*, Vol. 4, (1883), p. 270,

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29. In Hebrew: Giants. The Gigantes are sons of [Gaia](https://he.wikipedia.org/wiki/%D7%92%D7%90%D7%99%D7%94) and [Tartarus](https://he.wikipedia.org/wiki/%D7%98%D7%A8%D7%98%D7%A8%D7%95%D7%A1) who were born after the defeat of the Titans in revenge against the Olympian gods.   [↑](#footnote-ref-29)
30. Gardner. "A Statuette of Eros", 1883, p. 273. [↑](#footnote-ref-30)
31. Jean, Sorabella. "Eros and the Lizard: Children, Animals, and Roman Funerary Sculpture*", Hesperia Supplements*, Vol. 41, (2007), p. 355. [↑](#footnote-ref-31)
32. A motif that is most common in children's graves. The depiction symbolizes the belief that a eros, as a kind of hope, is watching over the dead child as the parent kept him alive. [↑](#footnote-ref-32)
33. Bonner, Cambell. "Eros and the wounded Lion", *American Journal of Archaeology*, Vol. 49, No. 4, (1945), pp. 441-442. [↑](#footnote-ref-33)
34. Roman writer and rhetorician, 180-123/5 AD. [↑](#footnote-ref-34)
35. Roman poet, 43 BC-17AD. [↑](#footnote-ref-35)
36. Erich, Neumann. *Amor and Psyche: On the Mental Development of the Feminine Element*, translated by Ron Bahar, Tel Aviv: Kibbutz HaMeuhedet Press, 1981, pp. 144-142. [↑](#footnote-ref-36)
37. Ovid. *Metamorphose*, translated by Horacae Gregory, with a New Introduction by Sara Myers, London: Baylor University, 2009, pp. 229-230 (henceforth cited: Ovid. *Metamorphose,* 2009). [↑](#footnote-ref-37)
38. The city of Paphos in Cyprus was named after him, where one of the most important temples to Aphrodite is located. [↑](#footnote-ref-38)
39. Clive Lewis, Staples. *The Allegory of Love*, New York: Harper and Row, Chap. 1, 1958, pp. 2-3. [↑](#footnote-ref-39)
40. John, Milton. *Paradise Lost, translated by Reuven Avinaam,* Tel Aviv: Masada Publishing, Tel Aviv: People of the Book, 1982 (hereinafter: Milton. *Paradise Lost,* 1982). [↑](#footnote-ref-40)
41. The word "Renaissance" means rebirth. A desire to revive the ancient heritage of Greece and Rome in all fields – literature, art, architecture and more. [↑](#footnote-ref-41)
42. Rhett Diessner and Kayla Burke. "The Beauty of the Psyche and Eros Myth: Integrating Aesthetics into Introduction to Psychology", *The Journal of Aesthetic Education*, Vol. 45, No. 4, 2011, p.104. [↑](#footnote-ref-42)
43. Chalk, H.H.O. "Eros and The Lesbian Pastorals of Longosh*", The Journal of Hellenic Studies*, Vol. 80, 1960, pp. 32-33. [↑](#footnote-ref-43)
44. Arthur, Brook. *The Tragical History of Romeus and Juliet*, London: Chatto and Windus, 1908. [↑](#footnote-ref-44)
45. William Shakespeare, *Winter Tales*, translated by Dori Parnas, Yedioth Ahronoth Publishing: Hamad Books. [↑](#footnote-ref-45)
46. Jean, Baudrillard. *Simulacra and Simulation, in Jean Baudrillard, Selected writing (ed.) Mark Poster*, translated by Jacques Mourrain, California: Stanford University Press, 1988, pp. 45-46, (henceforth cited: Baudrillard. *Simulacra and Simulation,* 1988)*.*  [↑](#footnote-ref-46)
47. Mario, Praz. *Canova and Beauty*, London: Thomas and Hudson, 1969, p. 146. [↑](#footnote-ref-47)
48. Academic style: figurative rather than imaginary painting, the perception of nature as naturalistic, and emphasis on anatomical accuracy, correct proportions and outlines. [↑](#footnote-ref-48)
49. Ellis, Havelock. *The Conception of Narcissism in Egoism and other Supplementary Studies in Psychology of Sex*, Philadelphia: Philadelphia University Press, 1928, p. 369. [↑](#footnote-ref-49)
50. **Metamorphoses** is an epic fifteen-part poem that presents in detail a sequence of more than two hundred and fifty mythological stories. [↑](#footnote-ref-50)
51. The simulacra would later turn out to be a very significant means of amplifying Eros' dark and cruel side. [↑](#footnote-ref-51)
52. David, Bosworth." Echo and Narcissus: The Fearful Logic of Postmodern Thought", *The Georgia Review*, Vol. 51,

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53. Hersey, George. *Falling in Love with Statues: Artificial Humans from Pygmalion to the present*, Chicago: Chicago University Press, 2009. [↑](#footnote-ref-53)
54. Henry, Bunker." Narcissus A psychoanalytic note", *Psychical and the Social Science*, – An Annual Vol. 1 (1947), p. 159. [↑](#footnote-ref-54)
55. **Ombre**: Latin term meaning shadow and are whereas spot and shadow are mixed; **Imago**: In psychiatry, she is an ideal figure represented by another person. [↑](#footnote-ref-55)
56. Jacques, Lacan. *The Mirror Stage as Formative of Function of The I as revealed in Psychoanalytical Experience*, translated by Alan Sheridan, London: Ecrits, 1977, pp. 93-101, (henceforth cited: Lacan. *The Mirror Stage*, 1977). [↑](#footnote-ref-56)
57. text consisting of three components: a motto, a symbolic drawing that embodies the motto, and a poem that interprets the idea embodied in the painting. [↑](#footnote-ref-57)
58. Stephen Edward, Hinds*. Landscape with figures: Aesthetics of place in The Metamorphoses and its Tradition in The Cambridge companion to Ovid*, Cambridge: Cambridge University Press, 2002, p. 122. [↑](#footnote-ref-58)
59. Alberti Leon Battista, *On Painting*, translated by Charly Grayson, Cambridge: Cambridge University Press, 1991, p. 61, (henceforth cited: Leon Battista, *On Painting*, 1991). [↑](#footnote-ref-59)
60. Leon Battista, *On Painting*, 1991, pp. 64-65. [↑](#footnote-ref-60)
61. Titian, Velázquez, Tintoretto, Rubens and more. [↑](#footnote-ref-61)
62. Milton. Paradise Lost, 1982, pp. 45-46. [↑](#footnote-ref-62)
63. Martin, Bergman. The Ways of Love, from English Katan Ben Zion Dina, Tel Aviv: Poalim Library Press, 1994, p. 146. (henceforth cited: Bergman. The Ways of Love, 1994). [↑](#footnote-ref-63)
64. Milton. Paradise Lost, 1982, pp. 64-65. [↑](#footnote-ref-64)
65. . Narcissus appears in Hades Hell as a flower that hints at the sin of hubris that leads to self-destruction—death [↑](#footnote-ref-65)
66. As Milton learned from Ovid. [↑](#footnote-ref-66)
67. James, Heather. "Milton's Eve the Romance Genre and Ovid", *Comparative Literature*, 1993, p. 134 [↑](#footnote-ref-67)
68. John, Milton. *Lost Paradise*, (ed.) Roy Flannagan, Boston: Houghton Mifflin, 1998, p. 46,

(henceforth cited: Milton. *Lost Paradise*, 1998) . [↑](#footnote-ref-68)
69. Sydney Joseph, Freedbery. *Parmigianino: His works in painting*, Westport. Conn, 1950, p.105. [↑](#footnote-ref-69)
70. Francesco Petrarca (1304–1374), an Italian poet and one of the forerunners of the Italian Renaissance, adopted the term and used it as a metaphor. [↑](#footnote-ref-70)
71. Pietà, is a name for works of art whose theme is the depiction of Mary cradling her son, Jesus, after being brought down dead from the cross. [↑](#footnote-ref-71)
72. . Wassley, Kandinsky. On the Spiritual in Art, Jerusalem: Bialik Institute Press, 1972 [↑](#footnote-ref-72)
73. Sigmund, Freud. *On Narcissism an introduction,* translated by Joseph Sandler, New Haven: Yale University Press 1991. [↑](#footnote-ref-73)
74. Maggie, Kilgour. "The Perfect Image Viewing: Poetic Creation and Ovid's Narcissus in Paradise Lost",

*University of North Carolina Press*, Vol. 102, No. 3, (2005), p. 309. [↑](#footnote-ref-74)
75. The story of Narcissus has penetrated new types of media in the modern era: cinema, photography, installations and more. See more on topic Ten. [↑](#footnote-ref-75)
76. Balint, Michel. *"*Early developmental stage of the ego primary object loss*"*, *Primary Love*,

1937, pp. 33. (henceforth cited: Balint. "Early developmental stage", 1937). [↑](#footnote-ref-76)
77. Balint. "Early developmental stage", 1937, p. 34. [↑](#footnote-ref-77)
78. Milly, Heyd. "Dalis Metamorphosis of Narcissus Reconsidered", *Artibus et Historiae*, Vol. 5, No. 10, 1984, p. 123,

It should be noted that as a member of the Surrealist movement, Dali used images from the story that physically replace Narcissus and Echo. [↑](#footnote-ref-78)
79. Ovid. *Metamorphose*, 2009, p.22. [↑](#footnote-ref-79)
80. Jauson, Hill. *The image made by chance in Renaissance*, New York: Harcourt Brace, 1974, pp. 60-61. [↑](#footnote-ref-80)
81. Alexander, Thomas. "Eros and Spirit: Toward a Humanistic Philosophy of Culture Author ", Illinois:

*University of Illinois Press*, Vol. 5, No. 2, (2010), pp. 18-19. [↑](#footnote-ref-81)
82. Ovid. *Metamorphose*, 2009, p. 76. [↑](#footnote-ref-82)
83. Gaston, Bachelard. *Water and Dreams*, Dallas: Pegasus Foundation, 1983, p. 67, (henceforth cited: Bachelard. *Water and Dreams*, 1983). [↑](#footnote-ref-83)
84. Georg Wilhelm Friedrich, Hegel. *Lectures on Philosophy of the World History*, Cambridge University Press, 1975, p. 160. [↑](#footnote-ref-84)
85. Julia, Kristeva. *Tales of Love*, translated by Leon, Roudiez, New York: Columbia University Press, 1987, pp. 56-57. [↑](#footnote-ref-85)
86. She stood next to Narcissus as he was dying at the surface of the water, watched him and repeated his words, "There was peace". (Ovid. Met. 3.417) [↑](#footnote-ref-86)
87. Sex drive, an instinct that seeks outlet through a sexual object to which one is attracted. [↑](#footnote-ref-87)
88. Sigmund, *Freud. Beyond the Pleasure Principle and Other Essays,* translated by Haim Isaac, Tel Aviv: Dvir Publishing, 1988, p. 51. )henceforth cited: Freud. The Pleasure Principle and Other Essays, 1988). [↑](#footnote-ref-88)
89. Evan Lenn, Goodman. "Time, Creation, and the Mirror of Narcissus", *University of Hawai'i Press*,

Vol. 42, No. 1, (1992), p. 76. [↑](#footnote-ref-89)
90. Lacan*. The Mirror Stage*, 1977, p. 12. [↑](#footnote-ref-90)
91. Jacques, Lacan. *The Language of the self*, translated by Antony Wildem, New York: Delta Press, 1968, p. 11. [↑](#footnote-ref-91)
92. Nouvet, Clare. "An Impossible Response: The Disaster of Narcissus", *Yale French Studies,* No. 79, 1991, pp. 103-104. [↑](#footnote-ref-92)
93. Gasche, Rodolphe. *The Tain of the Mirror: Derrida and the Philosophy of Reflection*,

Cambridge: Harvard University Press, 1986, p. 64. [↑](#footnote-ref-93)
94. Ovid. *Metamorphose,* 2009, p.342. [↑](#footnote-ref-94)
95. Neoplatonism is a term coined by Thomas Taylor, a school of philosophy, theology, and mysticism based on Plato's writings. [↑](#footnote-ref-95)
96. Stephen Edward, Hinds. *The Metamorphosis of Persephone: Ovid and the self-conscious Muse*, Cambridge: Cambridge University Press, 1987, p. 32. [↑](#footnote-ref-96)
97. Plato's Cave: The Allegory of the cave, translated by Benjamin Jowett, *from the Republic,* 1991, pp. 253-261. [↑](#footnote-ref-97)
98. Hardie, Philio. *The Presence of Lucretius in Paradise lost*, Milton *Quarterly*, New York: Garland Press, 1995,

(henceforth cited: Hardie*. The Presence of Lucretius in Paradise lost,*1995).

Lucretius also introduced parallel lines of reflection, such as reflecting hearing and vision. Echo refers to sounds and intonation, and her voice that echoes its hearers creates an illusion, hallucination and delusion within them that deceive them. The reflection in the deceptive mirror is also deceiving whoever looks at it. [↑](#footnote-ref-98)
99. Hardie*. The Presence of Lucretius in Paradise lost,*1995, p. 75. [↑](#footnote-ref-99)
100. John, Brenkman. "Narcissus in the Text", *Georgia Review*, Vol. 30, No. 2, 1986, pp. 293-295, (henceforth cited: Brenkman. "Narcissus in the Text", 1986). [↑](#footnote-ref-100)
101. Oscar, Wilde*. The Story of Narcissus- The Disciple In: The Poems in Prose*, 1894, Private Printed by Charles Carrington in 1905, Paris, p. 864, (henceforth cited: Wilde*. The Story of Narcissus,* 1905*)*. [↑](#footnote-ref-101)
102. Wilde*. The Story of Narcissus*,1905, p. 866. [↑](#footnote-ref-102)
103. Scholars and theorists have seen crucial cross-events in the story of Eden and Pandora and have found similarities between Eve and Pandora. [↑](#footnote-ref-103)
104. Milton. Paradise Lost, 1982, pp. 44-45. [↑](#footnote-ref-104)
105. A biblical term for a woman engaged in ritual prostitution, usually near pagan temples. [↑](#footnote-ref-105)
106. Milton. Paradise Lost, 1982, pp. 44-45. [↑](#footnote-ref-106)
107. Many artists depicted the snake in the image of a woman or, on the contrary, a woman in the image of a snake [↑](#footnote-ref-107)
108. In Michelangelo, women are as muscular as men because women are formed from his rib. It is one of the masterpieces of the Renaissance at its peak (1508-1512). [↑](#footnote-ref-108)
109. Hesiod. *Theogony*, 1973, pp. 51-52. [↑](#footnote-ref-109)
110. Jean Pierre, Verhant. *Hesiod: works and Days*, Baltimore: Johns Hopkins University Press, 1980, pp. 175-176, (henceforth cited: Verhant. *Hesiod: works and Days,*1980). [↑](#footnote-ref-110)
111. Christopher, Faraone. "Binding and Buoying the Forces of Evil: The Defensive use of Voodoo Doll's, *Ancient Greece*, *Classical Antiquity,* Vol. 10, No. 2, (1991), pp. 165-167. [↑](#footnote-ref-111)
112. Jenny Clay, Strauss, *Hesiod's Cosmos*, Cambridge: Cambridge University Press, 2003, p. 124. [↑](#footnote-ref-112)
113. Its name in Greek means "one who understands after the fact." [↑](#footnote-ref-113)
114. Pandora's gifts from Aphrodite and Hermes were more harmful than beneficial, creating an oxymoron describing her character: "evil in its beauty." [↑](#footnote-ref-114)
115. Is this really Pandora? For Hipestus created it from earth and water, and in the painting comes out of the earth intact as a human being. Pandora is related to the goddess Persephone. [↑](#footnote-ref-115)
116. Similarities can be found between the robotic character in the film and Pandora painted on Newvid's urn (see Figure 65). [↑](#footnote-ref-116)
117. Jansor, Horst Waldemar. " The Putto with the Death's Head", *The Art Bulletin*, Vol. 19, No. 3, (1937), p. 423. [↑](#footnote-ref-117)
118. Milton. *Lost Paradise*, 1998, p. 28. [↑](#footnote-ref-118)
119. Ornament is a decoration, decoration, decorative element that is repeated. [↑](#footnote-ref-119)
120. Frances, Connelly. *The Sleep of Reason: Primitivism in Modern European Art and Aesthetics, 1725-1907*, Pennsylvania: University Park, 1995, pp. 143-144. [↑](#footnote-ref-120)
121. Derrida*. Difference*, 1982, p. 23. [↑](#footnote-ref-121)
122. This work is influenced by a relief by the artist Benonito Cellini (nymph from Fontainebleau (figure 72). Kozin borrowed from Cellini the nymph's posture for his Pandora/Eve. There are animals in relief near a river, and water nymphs and sirens that were beautiful and caught men in their nets and can therefore be seen as femme fatale. [↑](#footnote-ref-122)
123. In art, too, Eros appears as a photo leaning on a skull, and next to it is the poppy flower, which also symbolizes death (see Pictures 73-74). [↑](#footnote-ref-123)
124. Pandora to Zeus, Eve to God. [↑](#footnote-ref-124)
125. Verhant. *Hesiod: works and Days*, pp. 172,174, It should be noted that Pandora's misfortune may make her a more negative character than Eve. [↑](#footnote-ref-125)
126. <http://www.newadvent.org/fathers/0402> [↑](#footnote-ref-126)
127. <https://www.britannica.com/biography/Pythagoras> [↑](#footnote-ref-127)
128. Simon, De Beauvoir. The Second Sex: Facts and Myths, translated by Sharon Preminger, Vol. 1, Babylon Press, 2007,

p. 3. (henceforth cited*:* De Beauvoir. The Second Sex: Facts and Myths, Vol. 1, 2007). [↑](#footnote-ref-128)
129. Arieh, Stav. *My Fair Lady, The Ideal of Feminine Beauty in Western Culture*, Tel Aviv: Tamuz Publisher, 2013, p. 64*,* (henceforth cited*:* Stav. *My Fair Lady,* 2013). [↑](#footnote-ref-129)
130. Aristophanes, Lysistrata, translated by Aharon Shabtai, Tel Aviv: Schocken Publishing, 1997, p. 45. [↑](#footnote-ref-130)
131. Esther, Fuchs. "Who is Hiding the Truth? Deceptive Women and Biblical Androcentrism", (ed.) Adela Yarbro Collins, in: *Feminist Perspectives on Biblical Scholarship*, *Atlanta*, (1985), p. 137. [↑](#footnote-ref-131)
132. Ilana, Pardes. Creation according to Eve: A Feminist Literary Approach to the Bible, Tel Aviv: Kibbutz HaMeuhedet Press, 1996, p. 17. [↑](#footnote-ref-132)
133. There are biblical stories in which women save lives: Michal saved David (1 Samuel 19:12), the lynx saved her son's life (2 Kings 4), and Esther saved her people (Book of Esther). Uriel, Simon. Political Violence in the Bible, Tel Aviv: Yedioth Ahronoth Hamad Books, 2002, p. 175. [↑](#footnote-ref-133)
134. Engraving An engraving technique on copper, wood or metal plates that requires skill from the artist and makes it difficult for him. Despite the difficulties, Dora, a master of biblical stories, manages to go into great detail and subtlety in his engravings and gives viewers the feeling that the characters are authentic. [↑](#footnote-ref-134)
135. The Book of Ruth is one of the five scrolls in the Bible, and one of two named after a woman who is the main protagonist of the story. It is customary to read it on Shavuot. [↑](#footnote-ref-135)
136. The external books are books written for the most part by Jews, mainly during the Second Temple period, and were not accepted as sacred manuscripts when the Bible was signed. Some translations are considered sacred by some Christians and included in the New Testament. [↑](#footnote-ref-136)
137. A plot in which a woman beheads a man also appears in Salome, Oscar Wilde's play. [↑](#footnote-ref-137)
138. Oscar, Wilde. *On Salome,* Collected of work Oscar Wilde, London: Herefordshire Press, 1997, p. 838. [↑](#footnote-ref-138)
139. Wilde describes women as influential, and that they played a part in the process of modernism because they began to strive for social and personal achievements. [↑](#footnote-ref-139)
140. Ishtar is the goddess of fertility, love and sex in Mesopotamian mythology. Ishtar was cruel and powerful, the source of death as a femme fatale. [↑](#footnote-ref-140)
141. Mesopotamian myth of Tammuz-Domuzi (Sumerian: good boy), the god of fertility and shepherd who courted Inana, goddess of heaven and earth. [↑](#footnote-ref-141)
142. Isabel, daughter of Etbaal, king of Sidonian, married King Ahab as part of the alliance of friendship between the Kingdom of Tyre and Israel. [↑](#footnote-ref-142)
143. The chief goddess of the Sidonians, goddess of love and fertility. [↑](#footnote-ref-143)
144. Orgistic worship is associated with the god Dionysus and parties. In Greece, a wind instrument called single-barreled/double-barreled Aeolis was played, and this instrument led to an. [↑](#footnote-ref-144)
145. Nornas are goddesses or giants in Norse mythology who decided the fates of humans and gods. Mythology mentions three Nornas: Urðr (what happened) Verðandi (what happens) and Skold (what will happen). [↑](#footnote-ref-145)
146. Some see crows as a form of Valkyries as a representation of corpse-eaters. [↑](#footnote-ref-146)
147. Lilith kills the babies before circumcision. [↑](#footnote-ref-147)
148. Samael is generally considered the true angelic name of Satan. [↑](#footnote-ref-148)
149. Hesiod. Hesiod – Acts and Days, Theogony, Magen Hiraklis, translation: Shlomo Spahn, Jerusalem: Bialik Publishing, 1976, page 40, line 60. [↑](#footnote-ref-149)
150. Simon Zandbank. Guide to Poetry, Jerusalem: Keter Publishing, 2002, p. 223. (Hereinafter: Zandbank. Guide to Poetry, 2002). [↑](#footnote-ref-150)
151. Stav. *My Fair Lady*, 2013, p.44. [↑](#footnote-ref-151)
152. Archilochus (c. 645–680 BC) was the first Greek poet whose poetry was written down and some of which has been preserved. [↑](#footnote-ref-152)
153. Zandbank. Guide to Poetry, 2002, p. 225. [↑](#footnote-ref-153)
154. Lear. "Anakreon's self-pottery", 2008, p. 13. [↑](#footnote-ref-154)
155. It was followed by cortisone which was exported. [↑](#footnote-ref-155)
156. Julia, debauched and adulterous, spent time in brothels, and her marriage to Tiberius was forced upon her. She bore him a son who died in infancy and ended up being exiled to the island and dying there. [↑](#footnote-ref-156)
157. The story was later turned into an opera play. [↑](#footnote-ref-157)
158. Publius, Ovid. Loves, Targum Stav Arieh, Tel Aviv: Tammuz Publishing, 1975, p. 45. [↑](#footnote-ref-158)
159. The origin of the word sphinx is the word sphingo, which means to strangle to death, cruelly and mercilessly. And so, it happened to those who did not know how to solve the riddle. [↑](#footnote-ref-159)
160. Nonos the Man, Dionysiaka, Book II Penopolis, Egypt. <https://www.theoi.com/Text/NonnusDionysiaca1.html> Ovid claimed that the sirens accompanied Persephone in their singing and played with her until she was kidnapped by Aedes. Demeter was angry with them for their failure and changed their image into monsters. [↑](#footnote-ref-160)
161. Nathan, Spiegel. Humorous, Odysseus and the Sirens and Other Greek Stories, Shoham: Zamora-Bitan Publishing, 1995, p. 43. [↑](#footnote-ref-161)
162. Some researchers have considered sirens to be female vampires because of their depiction with vampire breasts and wings. [↑](#footnote-ref-162)
163. In Greek mythology, Ulysses is the son of Herakles. [↑](#footnote-ref-163)
164. Goddesses and gods were described in Greek mythology as having human bodies, but they were of course immortal people who do not age and remain beautiful forever. [↑](#footnote-ref-164)
165. Athena gave Perseus Medusa's head on his shield so that she could not kill him, thus giving him victory. [↑](#footnote-ref-165)
166. Artemis is even crueler than Athena. It left Ecktown with no chance of being whole again (after being torn apart by his dogs). [↑](#footnote-ref-166)
167. It should be noted that there are also stories in which Aphrodite appears on the positive side of love and they end well. For example, Pygmalion and Galatea, a story in which she answers Pygmalion's prayer and fulfills his dream: the Eros gives life to a frozen statue and conveys a message of hope for love. [↑](#footnote-ref-167)
168. Archaeologist Józef Szombathy unveiled the statue in 1908. [↑](#footnote-ref-168)
169. Helena, Deutsch. Women's Psychology, Tel Aviv: Hapoalim Library Press, 1991, p. 65. [↑](#footnote-ref-169)
170. he Gracias, daughters of Zeus, were called the Three Charitas (from the word charisma-magic). Their names are Agalia-Zohar, Happy Eurosina, and Thalia – Cheerfulness. [↑](#footnote-ref-170)
171. Hubert, Damisch. *The Judgment of Paris*, translated by John Goodman, Chicago: Chicago University Press, 1996, p. 196. [↑](#footnote-ref-171)
172. Top artists-entertainers-hostesses and prostitutes who were common in Europe from the sixteenth century onwards among the upper social circles. [↑](#footnote-ref-172)
173. Borgia committed suicide after being raped by Lucius Superbus, then king of Rome. [↑](#footnote-ref-173)
174. Madame de Pompadour, who was also an art patron, later took Boucher as her court painter and he painted her as an ideal of beauty. [↑](#footnote-ref-174)
175. Stav. *My Fair Lady,* 2013,p. 203. [↑](#footnote-ref-175)
176. Jonathan, Swift. The Poems of Jonathan Swift, (ed.) Harold Williams, Oxford: Clarendon Press, 1937, p. 193.

In his poem, a beautiful young nymph goes to sleep, Swift describes a prostitute, a Bella woman with a glass eye, dentures and scattered limbs. [↑](#footnote-ref-176)
177. Symbolism is a current that existed throughout Europe at the end of the nineteenth century (from the word symbol meaning symbol). [↑](#footnote-ref-177)
178. Modernism – a term coined in 1890 in the Freic Buhne (Free Theatre). [↑](#footnote-ref-178)
179. Hermann, Baher. "Die Moderne", In "Die Uberwindung des Naturalismusl studien zur kritik der Moderne Dresden, Moderne Dichtung". *Monatsschrift für Literatur und Kritik*, Vol. 1 1891, pp. 3-4. [↑](#footnote-ref-179)
180. The term decadence is a concept in the history of literature and in the criticism of culture and art. The literal meaning is decline, decline, deterioration. As a theoretical concept, it is derived from a historical concept according to which cultures are born, thrive, and then deteriorate and decline. [↑](#footnote-ref-180)
181. Arthur, Schopenhauer. *The World as Will and* *Representatio*n, translated by E.F. Payne, New York: Dover Publication Inc, 1969, p. 23. [↑](#footnote-ref-181)
182. Friedrich, Nietzsche. Essays on Cultural Education, translated by Yaakov Golomb, Jerusalem: Magnes Press, 1988, p. 102. [↑](#footnote-ref-182)
183. At the beginning of the twentieth century, various scholars dealt with language and its logic and semiotics (sign theory: the study of the meanings attributed to different signs and symbols). For example, the connection between pictorial language and myth can be seen in the writings of the Swiss linguist Ferdinand de Saussure. [↑](#footnote-ref-183)
184. Brenkman. "Narcissus in the Text", 1986, p. 297. [↑](#footnote-ref-184)
185. Baudelaire. Flowers of Evil, 1962, p. 102. [↑](#footnote-ref-185)
186. Baudelaire. Flowers of Evil, 1962, p. 103. [↑](#footnote-ref-186)
187. Parramore, Lynn. *Reading the Sphinx: Ancient Egypt in Nineteenth Century Literary Culture*, New York:

New York University, 2008,p. 18. [↑](#footnote-ref-187)
188. Baudelaire. Flowers of Evil, 1962, p. 110. [↑](#footnote-ref-188)
189. Baudelaire. Flowers of Evil, 1962, p. 100. [↑](#footnote-ref-189)
190. Baudelaire. Flowers of Evil, 1962, p. 100 [↑](#footnote-ref-190)
191. Bergman. The Ways of Love, 1994, p. 34. [↑](#footnote-ref-191)
192. Flaubert describes the power of the mercenaries to merge with the unattainable Shlambo. In this way, the lover will feel himself a sacrifice on the altar of his love. [↑](#footnote-ref-192)
193. Mocha illustrated, among other things, the cover for Madame Bovary, Flaubert's famous book. In the Art Nebo, Avivian style, and often described the beauty of the women. [↑](#footnote-ref-193)
194. Expressionism from the word Express which means to express, to express emotional emotion. The artists often violently vented their emotions on the canvas. [↑](#footnote-ref-194)
195. Escape from civilization is common to symbolism and expressionism, but the yearning to return to the initial state in nature is unique to expressionism. [↑](#footnote-ref-195)
196. Kirchner was one of the founders of the "Bridge" group, expressionists who presented the modern city through the mood of the artist himself that affects the work. [↑](#footnote-ref-196)
197. Like symbolism. [↑](#footnote-ref-197)
198. **Humanism** – an approach that emphasizes the centrality of man in the world and sees it as a supreme value. In art, humanism is a cultural movement that developed in the fourteenth century in Italy as foundations of Renaissance culture. The idea at the center is the development of the human spirit through the revival of ancient Greek and Roman culture. [↑](#footnote-ref-198)
199. Determinism – A theory that holds that every event has a cause, and that all events are determined by physical laws of causation. [↑](#footnote-ref-199)
200. A member of a poor family, as a symbolist, Rodin expressed his temperament in his sculptures by inspiring his dreams. [↑](#footnote-ref-200)
201. Rodin created three versions of the statue, one made of bronze and on display in Chicago from 1893, which won him great popularity and fame. [↑](#footnote-ref-201)
202. Rodin's inspiration for the characters was the fourth episode of Dante Alighieri's Divine Comedy, which tells of the love of Paolo Malatesta and Miss Francesca De Rimini, who was married to another. Their first kiss is described as a passionate passion full of sensuality. [↑](#footnote-ref-202)
203. Rodin's inspiration for the characters was the fourth episode of Dante Alighieri's Divine Comedy, which tells of the love of Paolo Malatesta and Miss Francesca De Rimini, who was married to another. Their first kiss is described as a passionate passion full of sensuality. [↑](#footnote-ref-203)
204. Rachel, Corbett. "You Must Change Your Life, the Story of Auguste Rodin", *Poetry Foundation,* Vol. 208, No. 5, 2016, p. 526. [↑](#footnote-ref-204)
205. The person is perceived as guilty of contracting diseases, due to the lack of hygiene and non-use of contraceptives during sex. [↑](#footnote-ref-205)
206. It should be noted that Munch was also influenced by Freud's writings, seeing kissing as a destructive and threatening instinct that leads man to death. Munch's contemporaries feared the death instinct and dealt with it through the kiss that could kill the human body. They placed the blame on the woman who transmits sexually transmitted diseases to the man. [↑](#footnote-ref-206)
207. Carla, Lathe. "Edvard Munch's Dramatic Images 1892-1909", *Journal of the Warburg and Court auld Institutes*, Vol. 46, 1983, pp. 191-192, 202-203. [↑](#footnote-ref-207)
208. Brancusi connected emotionally with nature and was inspired by the myths and Romanian folklore that described innocent and pure love. He created a series of eternal kiss sculptures as a message that goes from the private to the general. In Romania in March, Valentine's Day and Spring (Dragobete) were celebrated. Young people are courting girls. [↑](#footnote-ref-208)
209. Brancusi's kiss is meant to portray the Eros as the instinct for life, as healing love, and in general is a response for the Romanian people. [↑](#footnote-ref-209)
210. Tarteil, paleologist. Conversations with Brancusi, translated by Kenny Shuler, Tel Aviv: Kibbutz HaMeuhedet Press, 2004, p. 47. [↑](#footnote-ref-210)
211. Brancusi's goal was to present the dance of the kiss, the encounter of glances and the love of life as the survival of the generations of ancestors who symbolize marriage and fertility. The Gate of the Kiss was supposed to be the "Temple of Love" on the recommendation of the artist Modigliani, but the temple remained only a sketch. [↑](#footnote-ref-211)
212. Freud. Beyond the Pleasure Principle and Other Essays, 1988, p. 46. See also topic four, section 4.2. [↑](#footnote-ref-212)
213. Emmanuel, Berman. Sexuality and Love – A Psychoanalysis of Sigmund Freud, Tel Aviv: Am Oved Publishing, 2002,

p. 34. [↑](#footnote-ref-213)
214. Sigmund, Freud. *Three Essays on The Theory of Sexuality*, translated by James Strachey, New York: Washington Press, 1994, (henceforth cited: Freud. *Three Essays on The Theory of Sexuality*, 1994). [↑](#footnote-ref-214)
215. Freud. *Three Essays on The Theory of Sexuality*, 1994, pp. 220-221. [↑](#footnote-ref-215)
216. Freud. Beyond the Pleasure Principle and Other Essays, 1988, p. 47. [↑](#footnote-ref-216)
217. Sigmund Freud, *An Outline of Psychoanalysis, standard edition*, London: Hogarth Press, 1940, p. 188. [↑](#footnote-ref-217)
218. Sigmund, Freud. Culture Without Ease and Other Essays, translated by Arie Bar, Tel Aviv: Dvir Publishing, 2009, p. 43. (henceforth cited: Freud. Culture Without Resting and Other Essays, 2009). [↑](#footnote-ref-218)
219. Sigmund, Freud. *The Libido Theory*, London: Hogarth Press, 1923, p. 34, (henceforth cited: Freud, *The Libido Theory,* 1923)*.* [↑](#footnote-ref-219)
220. Freud, *The Libido Theory*, 1923, p. 35. [↑](#footnote-ref-220)
221. In foreign language: sublimation. Moderating gross emotions and impulses and directing them in positive and culturally or socially desirable directions. [↑](#footnote-ref-221)
222. Freud. *Three Essays on The Theory of Sexuality*, 1994, p. 223. [↑](#footnote-ref-222)
223. Sigmund, Freud. The Economic Problem of Masochism, translated by Adam Tenenbaum, Tel Aviv: Resling, 2015,

 p. 24, (henceforth cited: Freud. The Economic Problem of Masochism, 2015). [↑](#footnote-ref-223)
224. Freud. The Economic Problem of Masochism, 2015, p. 27. [↑](#footnote-ref-224)
225. *Sigmund,* *Freud*. *The Ego and the Id*, London: Hogarth Press, 1950, p. 82. [↑](#footnote-ref-225)
226. Naturally, not everyone agreed with all of Freud's claims about the Eros and Thanatos. [↑](#footnote-ref-226)
227. Wilhelm, Reich. The Collapse of Sexual Morality, Tel Aviv: Or Tal Publishing, 1931, p. 32. [↑](#footnote-ref-227)
228. Herbert, Marcuse. *Eros and Civilization*, Boston: Boston Beacon Press, 1955, p. 5, (henceforth cited: Marcuse. *Eros and Civilization,* 1955). [↑](#footnote-ref-228)
229. Marcuse. *Eros and Civilization,* 1955, pp. 201-202. [↑](#footnote-ref-229)
230. Henry, Guntrip. *Schizoid Phenomena Object Relations and the self*, New York: International University Press, 1968,

p. 354. [↑](#footnote-ref-230)
231. Viktor, Frankl. *The Depersonalization of Sex- Synthesis*, Boston: Beacon Press 1977, p. 5. [↑](#footnote-ref-231)
232. Viktor, Frankl. Introduction to Logotherapy: Man's Search for Meaning: From the Death Camps to Existentialism, translated by Haim Isaac, Tel Aviv: Dvir Publishing, 1970. [↑](#footnote-ref-232)
233. Freud. Culture Without Resting and Other Essays, 2009, pp. 43-44. [↑](#footnote-ref-233)
234. Georges, Rodenbach. *Le Rouet des brumes: Contes,* Gallica: BnF Collection Books, 2016, p. 17. [↑](#footnote-ref-234)
235. Carl Gustave, Jung. *Psychology of the Unconscious*, New York: Dodd, Mead and Company, 1965, p. 43. [↑](#footnote-ref-235)
236. Alessandra, Comini*. Egon Schiele Portraits*, London: University of California Press, 2014, p. 172. [↑](#footnote-ref-236)
237. Like Monk the Vampire, see figure 134. [↑](#footnote-ref-237)
238. Hans, Tietze. "Gustav Klimt person lichkeit Nach Mitteilung seiner Freunde*",* in*: Die Bildenden Kunste Vienna,* 1919, p. 268, (henceforth cited: Tietze. *Gustav Klimt*, 1919). [↑](#footnote-ref-238)
239. Ernest, Jones. *The Life and Work of Sigmund Freud*, New York: Hill and Wang, 1953, p. 6. [↑](#footnote-ref-239)
240. In his essay Leonardo da Vinci, 1910, Freud described da Vinci as an instinct that projects satisfaction into his works. This may be why Klimt did not marry Emily, even though she sacrificed herself for him and was loyal to him throughout his life. On his deathbed, she remained at his bedside until his death. [↑](#footnote-ref-240)
241. As in Jewish and Holofernes, the struggle between Eros and Thanatos and Klimt gives the woman a new status as a lover torturing the artist himself, as a femme fatale bringing disaster upon the man. The trend of destructive Eros continues in another version, Judith 2, which is depicted as distorted and repugnant and repulsive. [↑](#footnote-ref-241)
242. The typhoon-monster echoes Klimt himself and his fears of syphilis in his youth. [↑](#footnote-ref-242)
243. Razinsky, Healy. Freud's Ambivalent Man, Tel Aviv: Dvir Publishing, 2007, pp. 25-26. [↑](#footnote-ref-243)
244. New Testament, John 22:1-21. [↑](#footnote-ref-244)
245. ; Plutarch relates among other things that the male organ of Osiris was thrown into the Nile River and eaten by a giant fish, Moralia*, Table Talk*, pp. 1-3. [↑](#footnote-ref-245)
246. William Keith Guthrie, *The Greeks and their Gods*, Boston: Beacon Press, 1955, p. 56. [↑](#footnote-ref-246)
247. Freud. *Three Essays on The Theory of Sexuality,*1994, pp. 201-202. Freud argued that the organ of the mouth has several essential functions: to breathe, eat, drink, talk and kiss. [↑](#footnote-ref-247)
248. Alice, Strobi. *Gustav Klimt* *1862-1918: Die Zeichmenge und Gemalde*, *Galerie Welz* Vol. 3, 1980- 1984, p. 91. [↑](#footnote-ref-248)
249. The work became a symbol of the Secession for the union of the sexes. The kiss as a symbol of redemption and Klimt's victory over the authorities who persecuted him and cleared his name. [↑](#footnote-ref-249)
250. Tietze. *Gustav Klimt,* 1919, p. 226. [↑](#footnote-ref-250)
251. Klimt has almost no portraits of his own, because he did not like to document himself. Therefore, most often he is at his back and his face remains anonymous. [↑](#footnote-ref-251)
252. In the work, Klimt was influenced by Velázquez's **Las Meninas** (1656, figure 157) which was exhibited at the Museum of Modern Art in Vienna and where he saw it. [↑](#footnote-ref-252)
253. She was the daughter of a wealthy banker who married a man 17 years her senior. She died in 1925 of tuberculosis. Women like femme fatale took care of their wealth and livelihoods through the wealthy men they miscarried at their heads. During this period, many women were forced to marry rich men to secure their future. [↑](#footnote-ref-253)
254. The female character may be his beloved Emily and Klimt may be crying for never marrying (remaining single until his death). This possibility is implied by the female figure's leaning on his knees, and his cries as he embraces her as if he realizes that death has triumphed over the Eros. [↑](#footnote-ref-254)
255. Oath and Seural argued that the rectangular shapes symbolize a man, while the curved-spiral shapes symbolize femininity.

Frank, Whitford. *Artists in Context*: *Gustav Klimt*, California: California University Press, 1990, pp. 101-102. [↑](#footnote-ref-255)
256. It is important to note that the simulacra work not only in the negative sense, of course, but also in the positive sense. [↑](#footnote-ref-256)
257. Inventor Niépce succeeded in cementing the image of the famous photograph View from a Window in La Gras as the first photograph in history. [↑](#footnote-ref-257)
258. Roland, Barthes. *Camera Lucida*, New York: Hill and Wang, 1981, p. 26. [↑](#footnote-ref-258)
259. The invention of cinema is the result of many processes, but its turning point is attributed to brothers Louis Jean and Auguste-Marie Lumiere. [↑](#footnote-ref-259)
260. Another Green Brothers fairy tale adapted into the animated film Sleeping Beauty (1959), in which the Evil Queen's spell was also removed by kissing. [↑](#footnote-ref-260)
261. Paula, James. "The Legacy of Ovid's Pygmalion Myth on screen" in *pursuit of the perfect woman*, London: Continuum Press, 2011, p. 76. [↑](#footnote-ref-261)
262. The original English sentence is much blunter: "Frankly, my dear, I don't give a damn". [↑](#footnote-ref-262)
263. The films made in the twentieth century, which combined fiction and reality, connect to Baudrillard's theory of simulacra: an original that is reality and a duplicate that is a copy of the same reality, and thus the audience finds it difficult to distinguish what is imagined and what is real. [↑](#footnote-ref-263)
264. Janey, Place. *Women in Film Noir*, (ed.) Ann Kaplan, British Film Institute, 1978, p. 22. [↑](#footnote-ref-264)
265. Laura, Mulvey. Fetishism and Curiosity*,* Bloomington: Indiana UP, 1996, p. 23. [↑](#footnote-ref-265)
266. Mary Ann, Doane. "Film and the Masquerade: Theorizing the Female Spectator", in: *Screen*, Vol. 23 (1982), pp. 78-79. [↑](#footnote-ref-266)
267. Charles, Darwin. On the Origin of Species, translated by Shaul Adler, Jerusalem: Bialik Publishing, 1960, p. 50. [↑](#footnote-ref-267)
268. Christiansen, Rupert. *The Supermall Economy Tales of the New Babylon, Paris 1867-1875,* England: Sinclair-Stevenson, 1994, p. 92. [↑](#footnote-ref-268)
269. Giora, Shoham. Love as Bait – Eve, Casanova and Don Juan, Tel Aviv: Ramot Educational Systems Publishing, 1982

 p. 45. [↑](#footnote-ref-269)
270. The term film noir (dark film) is a genre in the film genre, mainly from 1935 to 1950. At the center is the lone hero, a cynical villain associated with the world of crime. The films are dramatic, mysterious with dim effects, distorted perspective and reflections of characters in the mirror that created suspense. [↑](#footnote-ref-270)
271. Theodore, Shank. "Femme Fatale, the Invention of Personality", *The Drama Review Mit Press*, Vol. 25, No. 3,1981, p. 87. [↑](#footnote-ref-271)
272. Dancer and star of silent films, and as a symbol of the women's revolt of the time: women who dance and drink in public and believe in equal women's rights. [↑](#footnote-ref-272)
273. Kirka is a magician goddess in Greek mythology who concocts drugs and ointments and casts spells. [↑](#footnote-ref-273)
274. Margueritte, Victor*. La Garconne,1922* (ed.) J'ai lu, Paris: Flammarion, 1978, p. 76. [↑](#footnote-ref-274)
275. The film depicts the Gibson girls, the main character of which is a Gibson girl who is snuggled around by many men, but who tries to escape them. [↑](#footnote-ref-275)
276. Another femme fatale hallmark at the time: a mysterious dancer who earns money for a living. [↑](#footnote-ref-276)
277. During World War 1, Harry was suspected of using connections with the French leadership to extort secrets and information from her lovers and pass them on to the Germans. In 1917, Harry was arrested in Britain on espionage charges, accused of the deaths of fifty thousand French soldiers and executed by firing squad for her treason. [↑](#footnote-ref-277)
278. Dietrich appeared in six von Sternberg films between 1930 and 1935. Film critics have argued that von Sternberg deliberately shaped her character as a femme fatale. [↑](#footnote-ref-278)
279. Futurism is a current in art that presents dynamic modern life in the twentieth century. The origin of the word is future, they expressed the new technology. The film bears a resemblance to Umberto Buccioni's Boccioni, street noises penetrate the house (1911, figure 180). [↑](#footnote-ref-279)
280. Metonymy is the replacement of the name with a name close to it, for example, "to have a drink" instead of a drink. [↑](#footnote-ref-280)
281. Pam, Cook. Duplicity in Mildred Pierce: in Women in film noir, (ed.) Ann Kaplan, London: British

 Film Institute, 1978, p. 68. [↑](#footnote-ref-281)
282. James, Naremore. *More than Night: Film Noir in Its Contexts*, California: University of California Press, 2008, p. 11. [↑](#footnote-ref-282)
283. Thus, Lady Phantom, 1944 by Siodmak and The Woman in the Window, 1944 by Fritz Lang, etc., reveal the paranoid fantasy of masculinity during this period. [↑](#footnote-ref-283)
284. Soren, Kierkegaard. *Work of Love 1847,* translated Howard and Edna Hong, New Jersey: Princeton University Press,2013, p. 43. [↑](#footnote-ref-284)
285. Stephen, Richard. "Against Mechanolatry", *British Journal of Clinical Psychology*, (2000), p. 2, (henceforth cited: Reichard. "Against Mechanolatry", 2000). [↑](#footnote-ref-285)
286. <https://www.wilde-online.info/poems-in-prose-page2.html> [↑](#footnote-ref-286)
287. Wilde*. The Story of Narcissus*, 1905, p. 866. [↑](#footnote-ref-287)
288. Reichard. "Against Mechanolatry", 2000, pp. 1-2. [↑](#footnote-ref-288)
289. Jenijoy, La Belle. *Herself Beheld: The Literature of the Looking Glass*, New York: Cornell University Press, 1988, p. 21. [↑](#footnote-ref-289)
290. Johann, Wolfgang von Goethe*. Elective Affinities*, London: Harmondsworth Press, 1971, p. 50. [↑](#footnote-ref-290)
291. The Latin phrase Liber Amoris in Latin means the Book of Love. [↑](#footnote-ref-291)
292. Herschel Baker, *William Hazlitt,* Cambridge: Massachusetts Press, 1962, p. 410. [↑](#footnote-ref-292)
293. <https://www.poemhunter.com/poem/the-mirror-54/> [↑](#footnote-ref-293)
294. Ann Martina, Danahay. "Mirrors of Masculine Desire: Narcissus and Pygmalion", in *Victorian*

 *Representation*, Vol. 32, No. 1, (1994), pp. pp. 35-36. [↑](#footnote-ref-294)
295. Wendy, Lesser. *His Other Half: Men Looking at Women through Art*, Cambridge: Harvard University Press, 1991, p. 11. [↑](#footnote-ref-295)
296. Hillis. "The Mirror's Secret, 1991, p.333. [↑](#footnote-ref-296)
297. Bram, Dijkstra. *Provocative vulvar shape for male painters Idols of Perversity: Fantasies of Feminine evil in Fin-de-Siècle Culture*, New York: Harcourt Brace, 1986, p. 141. [↑](#footnote-ref-297)
298. Lasch. *The Minimal self-Psychic,* 1984, p. 186. [↑](#footnote-ref-298)
299. Gary, Backhaus. "Ellis's Existential Ontology of Eros", *The Pluralist* *Journal*, Vol. 1, No. 3, (2006), p. 111. [↑](#footnote-ref-299)
300. Bachelard. *Water and Dreams*, 1983, p. 67. [↑](#footnote-ref-300)
301. The physical strength of the man is weakened when faced with a woman who manages to fool him at will (sometimes overt, sometimes covertly) of domination and domination. [↑](#footnote-ref-301)
302. Mcluhan, Marshal. *Understanding Media: The Extension of Man*, New York: Signal Books, 1964, p. 52. [↑](#footnote-ref-302)
303. George, Eastman. *Quoted Photography Committee*, London: Penguin Classic Press, 1983, p. 45. [↑](#footnote-ref-303)
304. Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*, New York: Norton Press,1992, p. 298. [↑](#footnote-ref-304)
305. Roland, Barthes. Thoughts on Photography, translated by David Yaniv, Jerusalem: Keter Publishing, 1988, pp. 87-88. [↑](#footnote-ref-305)
306. Baudrillard. *Simulacra and Simulation*, 1988, p. 56. [↑](#footnote-ref-306)
307. Unlike Pygmalion, the picture that received life becomes a tragic ending, and self-love has led to self-destruction that ends in death. [↑](#footnote-ref-307)
308. Naomi, Greene. "Eros in the Films of Jean Coctan", *The French Review*, Vol. 61 No. 6, (1988)*,* p. 892. [↑](#footnote-ref-308)
309. Gilles, Deleuze. Presentation of Sacher-Masoch, translated by Aude Willm, Paris: Les Epitions de Ninuit, 1967, p. 12. [↑](#footnote-ref-309)
310. Pop art in the mid-twentieth century in the United States. The use of daily materials that represented the mass consumer culture prevalent at the time. [↑](#footnote-ref-310)
311. Warhol replicated the image just like Echo, which repeated itself and echoed itself until the original disappeared. [↑](#footnote-ref-311)
312. Diptych – a painting or relief consisting of two parts, usually panels, connected by a hinge, and most of them may fold and close into one unit. [↑](#footnote-ref-312)
313. <https://eureka.org.il/item/51557/%D7%9E%D7%94%D7%99-%D7%A1%D7%93%D7%A8%D7%AA-%D7%94%D7%93%D7%A4%D7%A1%D7%99-%D7%9E%D7%A8%D7%99%D7%9C%D7%99%D7%9F> [↑](#footnote-ref-313)
314. Video art (the art of video) is about reflections and multiplication. There are all the techniques related to recording, capturing, processing and projecting images using the VCR. Video artists usually use soundtrack as opposed to cinema, it does not require actors, dialogue or plot. [↑](#footnote-ref-314)
315. Rosalind, Krauss. "Video: The Aesthetics of Narcissism", The MIT Press, Vol. 1, (1976), p. 50. [↑](#footnote-ref-315)
316. Warhol said she was good enough to be a real actress because she was able to get into the characters, she directs without studying acting. [↑](#footnote-ref-316)
317. Ben Ze'ev. *Love Online*, 2004, p. 105. [↑](#footnote-ref-317)
318. Around the eighth century BC. [↑](#footnote-ref-318)
319. During this period, urbanization and industrialization intensified. The city is crowded and unhygienic, and men were afraid of the woman because they saw her as a source of sexually transmitted diseases. [↑](#footnote-ref-319)
320. Through the works of claim: flowers symbolize death: the poppy flower symbolizes sleep and death (figure 10), the lotus flower is poisonous and dangerous (see figure 94) and more. [↑](#footnote-ref-320)
321. Late nineteenth century, early twentieth century. [↑](#footnote-ref-321)
322. During this period, Eros even received the nickname "Freudian Eros"." [↑](#footnote-ref-322)
323. There were also stages where the overt message was ambivalent: Eros is love, but also suffering. [↑](#footnote-ref-323)
324. ; May. "Eros in Conflict with Sex", 1969, p. 23. For example, Marina de Tommaso, Michele Sardaro and Paolo Liverea, "Aesthetic Value of Painting Affects Pain Thresholds"*, Consciousness and Cognition*, Vol. 17, (2008), pp. 1152-1153. [↑](#footnote-ref-324)
325. **Lacan stage:** A stage in which a child looks in a mirror, understands that it is himself and can separate him from his reflection in the mirror. [↑](#footnote-ref-325)
326. Hence, according to him, he is also a narcissist person. [↑](#footnote-ref-326)