

Red

of a color at the end of the spectrum next to orange and opposite violet, as of blood, fire, or rubies

(of a person or their face or complexion) flushed or rosy, esp. with embarrassment, anger, or a healthy glow

of or denoting the suits hearts and diamonds in a deck of cards. used to denote something forbidden, dangerous, or urgent : *the force*

went on **red alert**.

-One of the three primary colors; colors that can be mixed to make all other colors.

Red can be associated with the womb, blood and warmth, hotness, fire-birth- Hymen 37/virginity/marriage-

and even in art is considered a warm color.

The idea of a rose blossoming is symbolical throughout the tale of Eros and Psyche- initially as Psyche who is beautiful but no one wants to marry her.

Then her 'death' or loss of virginity/innocence- whether on the cliff where roses were strewn on her death bed- or when (24) Eros finally comes to her at night- again can be

used for beauty- Eros and Psyche used for warning/intensity of beauty used for lying/hiding used for blood

used for shock and seriousness

Wound- signifying chain- by linking together parts of the text.

Reds are not used past when Eros leaves Psyche after she burns him- and that is when Jove's Red Right Hand is mentioned.

From greek mythology to the turn of the century; the artists demand for immortality.

/apnay bas ki baatein karna

by
Chich-Ger Bay-Cha

Most modern (western) thought today has its basic fundamentals embedded in ancient greek and roman mythology; most of our language and understanding of life in all fields of study have either latin or greek roots (latin being the language of the ancient Roman empire). In the times when mythology was being written/translated and performed in public, as theatre or verse, a dialogue between latin and greek kept all of Europe informed of the evolving ideas of philosophers and scholars of all disciplines. Both tangible and intangible concepts perceived in the natural world were personified and represented as characters or deities associated with different elements.

kind of like the 99 names of God.

Apuleius, a latin prose writer, in 2nd century A.D. wrote the tale of 'Eros and Psyche' as part of his 'The Golden Ass' or 'Metamorphosis'. Together Eros and Psyche represent love; Eros as the masculine, physical and carnal and Psyche as the female and spiritual. Their characters in the tale are not driven solely by these forces, and in fact, a bit of both sides of love can be seen in both characters. The myth suggests that Venus, Eros' mother, sometimes referred to as Aphrodite, the Goddess of love and beauty, born of the sea, curses Psyche the mortal, to never find a suitor for marriage. Psyche's beauty attracted votaries and led them to deviate from worshipping Venus. Jealousy Venus sends her son Cupid or Eros, God of Love, to strike Psyche with a golden arrow enchanting her to fall in love with him. She had to make Psyche suffer for she would never be able to have Eros, a 'god' as her lover whom she would yearn for after being pierced by his magical arrow, as long as she was a mere mortal. Eros can sometimes be referred to as 'Time', for without his wildly aimed shafts, there would be no growth and the world would die.

pyaaar- lol

ass yannike Donkey!!

carnal yannike animalistic/ SEX(ual)— uh oh!! yannike trouble

shaadi kay baghair koi kaam nahin chalay gaa-

theres only one God dude

chotay 'g' say sahi hai-- respect ki baat hai

Eros mistakenly pierces himself instead of Psyche, and therefore is completely in love with her.

what does it mean that Eros, this man with god status bearing credit and responsibility of the existence of love- and so much more..

pierces himself with a 'magical arrow'— i.e. the relationship of eros, a man to his arrow- his device/instrument and how he uses it on himself

Venus cannot accept this and puts forth trials and tribulations which seem impossible for Psyche to

Jealous mother in law!!; saas bahoo issues

acceptance as an issue

'can she make good chai?' tests!

— is it like taking drugs?

complete in order to finally be accepted by Venus. Many gods including Eros himself help Psyche

all forgiving, all hearing, all seeing...

in her various tasks and she is finally given ambrosia, the elixir of life, for immortality and to

a spot in heaven?

1 Apuleius, Cupid and Psyche, A Mythological Tale from The Golden Ass, J Wright Picadally, London 1801.

myth- nobody knows who wrote this- not considered 'fiction' but are magical and fantastic- especially compared to everyday 'reality'

fairy tale- normally for children- fictional stories- again- fantasy- monsters, witches, wizards, giants, dwarfs etc.

dream- ambiguous as they can have free flowing structure- and can be easily forgotten- in a moment.

unconscious mind- the thing that presents you with this 'dream-tale' when you sleep- unaware of what it can/will show you.

big themes: Gods/ abstract entities- where each has a particular area of purpose and expertise. Sounds- Red-

makes me think about Joseph Campbell's Hero Quest- specially in terms of 'call to adventure' 'crossing the threshold/trials and tribulations', the 'elixir of life'

symbolical elements- and relation to fairytales/

don't give up- Psyche- and Eros when he is held in confines by Venus giving in to jealousy- leads to death- sisters.

"in the last transformation for achieving mature humanity repressions must be undone."

"animal reveals itself as the source of human happiness"

"in desiring mature consciousness one puts one's life on the line"- like Psyche's trials and tribulations- where death was always an option- which she even took- but was saved-

in order to love one needs to be able to feel first- even if the feelings are negative. "true love requires years of endless travail"

in a way Eros is fulfilling the void created by his betrayal of Venus- with Psyche- therefore Psyche who was replacing Venus in that people had started worshipping her as she was so beautiful- did eventually replace Venus even in Eros' heart/ existence.

become part of the world of the gods.²

Apuleius was perhaps led by Ovid's tales of the Greek gods in *'Metamorphosis of Ovid'*,
literally 'change'
thus the same name (*'Metamorphosis'*), but also influenced by works of Plato. Links can be
drawn back to Plato's *'Three Parts of the Soul'* in his *'Republic'*. Plato believed that the soul's three
parts were: the rational, the spiritual and the desiring. The desiring or appetitive as the animalistic,
hungry, pleasure seeking part of our soul associated with the genitals and the belly. Its negative
attributes manifest as lust, greed or gluttony. The spiritual is associated with competitiveness, honor,
virtue and courage and may manifest negatively as anger or envy; its physical components being the
mind and heart. The rational, according to Plato is the most important, for if one is to find true
harmony the rational part of the soul must look ahead and hold balance between the other two. The
rational part, or reason corresponds to the head and is linked with attributes of truth and wisdom
and can result in pride.³ aka. bharam
pride as ego

The *'Three Parts of the Soul'* is often linked to the visual metaphor of a chariot with two
horses and a charioteer: A black horse representing the desiring, a white horse representing the
spiritual and the charioteer controlling the two horses as reason or the rational.⁴
like the spirits on your shoulders keeping track of your deeds
or convincing you one way or the other!

Sigmund Freud, in his *'Interpretation of Dreams (1900)'* introduces the notion of
Consciousness and the Unconscious. Consciousness being awareness, and the Unconscious being
the impulses and drives which cause us to do things, without our awareness of its activity or
influence. He also introduces the idea of the 'Pre-Consciousness' which is the memory box in the
mind available to access the past. This construct can directly be linked to Plato's *'Three Parts of the
Soul'*, and in a way seem like an evolution of the same ideas. The revelation of the Unconscious is
sometimes looked at as a parallel to the revelation of psychoanalysis. Psychoanalysis started out
when Freud started treating women who were said to have 'hysteria'; Hysteria was believed to
manifest as uncontrollable physical symptoms caused by, as Freud determined, an illness residing in
aap ko koi uppar say wahi aye thi?
aap samajhtay hain aap koi 'special' hain?
i must tell you you are highly misinformed!

2 Apuleius, *Eros and Psyche, The Golden Ass/Metamorphosis*, Penguin Classics (January 1, 1999)

3 Plato's Three Parts of The Soul, [article online] available from : <http://www.writework.com/essay/plato-s-three-parts-soul> ; Internet; accessed 26 May 2012.

4 Plato's Three Parts of The Soul

Red, q Ruddy- (of ones face) having a healthy red color.

Carnation- a double-flowered cultivated variety of clove pink, with gray -green leaves and showy pink, white, or red flowers.- a rosy pink color

Vermillion-a brilliant red pigment made from mercury sul fide (cinnabar). Crimson-of a rich deep red color inclining to purple :

Florid- elaborately or excessively intricate or complicated- having a red or flushed complexion

Sanguine- cheerfully optimistic- blood red- Scarlet- 24 Rosy, 27 Roses on Venus' Ivory feet, 27 Psyche as an opening rose no one wants to 'pluck', 32 roses strewn on psyche's 'death bed'

Other elements to discuss. 29. Father sees his darlings grief + his will power on 30 45 warmth- fear- sweats on psyches forehead- getting trumped by her sisters- life blood curdling in her heart 46 Blood- sisters convince psyche to kill eros.

Blue 48 Blue light- approaching to kill Eros- 22 psyches birth from sea, 31 funeral torches in pale blue light, 52 blue violets- psyche lays helpless before Pan. 63 azure- when Jove's bird has fulfilled the task of collecting water from the waterfall. 65- livid corpse's blue swollen hand over river of dead.

Chronology 22 psyches birth from sea blue 22 psyches intro warm cheeks Vermillion dye. 24 Rosy, 27 Roses on Venus' Ivory feet, 27 Psyche as an opening rose no one wants to 'pluck 31 funeral torches in pale blue light

32 roses strewn on psyche's 'death bed' 40 ruddy hues of morn- eros warning psyche, 42, Ruddy, Vermillion, Crimson- all in attempt to hide Eros' identity from sisters 43, Rose of beauty of Eros- psyche lying to sisters 49, carnation and rubies- eros in light.

the mind. This was also the first time women's problems were actually being considered for treatment, instead of them being turned away as 'witches' or possessed beings. Freud in a way laid down the beginning of a foundation for Feminism. Eventually, under Freud, interested and intelligent females took over place of the analyst and helped gain ground in the newly found realm of psychoanalysis. Freud further developed his ideas by identifying the Id, the SuperEgo and the Ego. The Id being the desiring black horse requiring satisfaction. The super ego being the socially acquired conscience, partly individualized and unconscious; the virtuous white horse. And the Ego charioteer which, according to Freud's is created from the dynamics between the SuperEgo and the Id.⁵ **yaar- itna parhnay ka mood nahin ho raha!!**

The terms 'Apollonian' and 'Dionysian' come from the two sons of Zeus; Apollo the sun god, of order, individuality, dreams and reason and Dionysius, the god of wine, drunkenness, chaos and impulsive drive. The terms were brought to light by Friedrich Nietzsche in *'The Birth of Tragedy'*. Even though they lay at opposite ends of the spectrum in their representation of ideas, the two forces must intertwine to create dramatic art. The Dionysian passion paired with the Apollonian order and productivity sets up an ideal creative dynamic. Nietzsche's main argument is concerning 'tragedy', which he perceives as the highest quality of art.⁶ **yeh choro- stawberry fields chalein? bhai laikin iss say humara kya laina deina?**

Aristotle, in *'The Poetics'*, written in the century following Sophocles' works- sets up a kind of rubric, which aims to best accomplish catharsis of the emotions of the viewer by means of pity and fear intertwined with the six elements (i.e. Plot, character, diction, song, thought and spectacle) in a 'Tragedy'.⁷ **Catharsis is the release or purging of strong or repressed emotions.** This idea of healing makes connections between the artistic genre of tragedy and psychoanalysis as a psychological theory seeking to cure mental illnesses, developed from the union of Eros and Psyche.

When theatre was a ritualistic, community affair in Greece, it was the shared collective

5 The Interpretation of Dreams, Sigmund Freud [book online] available from:

<http://psychclassics.yorku.ca/Freud/Dreams/dreams.pdf> ; Internet: accessed 26 May 2012.

6 The History Guide: Lectures on Twentieth Century Europe; Nietzsche, Dionysius and Apollo [article online available from: http://www.historyguide.org/europe/dio_apollo.html] ; Internet: accessed 26 May 2012

7 Barbara F McManus, Nov 1999, Outline of Aristotle's Theory of Tragedy in 'The Poetics' [article online] available from: <http://www2.cnr.edu/home/bmcmanus/poetics.html> ; Internet: accessed 26 May 2012.

50, crimson and red blood- psyche pierces herself with the arrow-
which causes her to drop oil on sleeping eros 51, sanguine and jove's
Red right hand- the shock of waking eros and that psyche has seen him.

52 blue violets- psyche lays helpless before Pan 63 azure- when Jove's
bird has fulfilled the task of collecting 65- livid corpse's blue swollen
hand over river of dead

experience of building suspense to an inevitable tragic ending, that was fundamental in effectively touching the emotions of the viewers. The idea of blindness and seeing is one that rings through the ages as a universal truth; Tiresias, the blind prophet in Sophocles' *Oedipus Rex* symbolizes the notion that though we have eyes we do not 'see' what is real, we are distracted by the illusions of the world and forget the ephemeral nature of all. We avoid thinking about death and live unaware, as though all is eternal. In a way this is our pleasure seeking instinct which would rather have bliss in the moment instead of worrying about a bigger picture. Within the play, there is a mystical thread that carries the messenger from Corinth, the blind prophet, the Oracle, and even the Sphinx, for they all share the same space between truth and illusion man and gods, earth and the heavens and reality and myth.⁸

In history, there have been particular times when it has seemed like the end is near; The climax of tragedy as perceived in reality. The turn of the nineteenth century (specially in Vienna, *aik toh yeh gundi baatein khatam hi nahin hotein!*;) which felt a forceful impact) paired with the creeping up of the first world war was one of these times. Melancholy was in the air, and temporality came like a revelation in establishing itself as an essential truth. It took the complete failure of human constructs to remind us of the obvious and continuous decay of all life. This Dionysian state of building chaos and transgression intensifies moments and ideas, in turn manifesting revolutionary thinking. It was an era of profound identity crisis- where traditional and moral foundations of bourgeois society, crumbled under pressure of their own accumulated wealth and comfort. The end however, is also a new beginning. And thus, the turn of the century was the beginning of modern thought, it was the birth of Psychoanalysis, Feminism, Expressionism, mass circulation of newspaper, advertising (posters), film, and later in 1914 cinema and jazz. There was a fear of and a hope for revolution; an endogenous historical transformation in progress.⁹

8 Robert Fagles, Sophocles, The Three Theban Plays: Antigone; Oedipus the King; Oedipus at Colonus, Penguin Classics; 1st edition (February 7, 1984)

9 Eric Hobsbawm, The Age of Empire 1875-1914, Vintage (April 23, 1989)

The novel *'Death in Venice'* written by Thomas Mann in 1912, deals with the themes of the turn of the century as the end of time, the attempt to escape the plague symbolizing decay into eternity, and the dynamic between ~~the Apollonian musician Gustav von Aschenbach, hinting slightly at Gustav Mahler, and his musician friend representing the Dionysian in bloom.~~ A tragic ~~motif of the death of a child is present alongside the nostalgia for childhood and family, in Achenbach's infatuation with the young boy. Luchino Visconti adapted Mann's novel into a screenplay in 1971 with the same title, highlighting elements referencing the rise of cinema and the Dionysian forces~~¹⁰

In 1915 Freud wrote a paper titled *'On Transience'* to capture the dilemma between feelings of despondency and rebellion caused by the realization of evanescence.¹¹ The despondency brings low spirits sadness in anticipation of the approaching end, whereas the rebellion disputes the 'sad truth' a dying wave demanding immortality. He clarified that the tragedy emp transience should not interfere with our joy of moments, things and people; Things that are beautiful and alive now are meant for now- they have no need to outlive us. Freud talked about the ii'm tired of being such a skeptic ego, libido, our capacity of love and our inability to replace people and objects that are lost, due to personal attachment. He suggests that deep baatein mourning does come to a spontaneous end when it has renounced all that has been lost, and consumed itself, setting the libido free, as long as we are young and active to replace that which is lost. He expanded these ideas further in a paper titled *'Mourning and Melancholia'* in 1917.

In *'On Transience'* Freud ~~notes that the war had robbed the world of the beauties of the countryside it passed through on the art works it met with but it also shattered the pride in the achievements of the civilization that felt somewhat steady. "It revealed our instincts in all their nakedness" and let loose the evil spirits thought to have been been 'tamed' through education and nobility. Freud says that it made the country small again- and the rest of the world remote. It proved the ephemeral nature of all that had been taken for granted,~~

10 Luchina Visconti, *Death in Venice* (film), *Morte a Venezia* (original title), Thomas Mann (author), 1971.

11 Sigmund Freud, *On Transience* (1915); *Freud's Requiem*, Translated by James Stachey [article online], available from: <http://www.freuds-requiem.com/transience.html> ; Internet: accessed 26th May 2012.

eternal, somehow resorting in the love for one's nation, as something they still have.¹²

Through the ages, the artist has been a personality that reflects the limitations of society, be they social, political, or personal, in any given period of time. It is no wonder that art today has made it to a purely conceptual; an intellectual space. The artist often explores through their lens of their 'individual' identity within a larger community- whether those communities are similar to or completely different in their way of thinking/being. Thus the artist has a license to explore, to push boundaries, to create a personal record of the essence of ideas of their time within their respective media and artistic language.

At the turn of the century the arts lost their bearings and experimented into pseudo-theory and utopianism. The public was either converted by fashion or pretended to not know about art- but knew only what they liked- or reverted to the classics.

Klimt (1862-1918) emerged from the fin de siècle, Vienna, and was a leading figure for the Vienna Secession; a movement for the acceptance of unconventional art.¹³ The motto of the Vienna Secession: ('Der Zeit ihre Kunst, der Kunst ihre Freiheit' - 'To our era its art, to art its freedom'), or 'Modernity' and 'reality'.

Artists such as Egon Schiele(1890-1918) and Oscar Kokoshka (1886-1980) along with Klimt are known for bringing about the expressionist movement; avant-garde poetry and painting that reflected the artists emotional experience and introspection as opposed to solely replicating physical reality. Edvard Munch's '*The Scream*' (1893) encapsulates the feelings of the turn of the century and the movement from new to old ways of thinking and relating to human destiny.

Schiele painted the figure to try and represent externally, the issues and burdens felt internally. This was perceived as an escape from the deteriorating bourgeoisie culture into a world of eroticism, sexuality, and expressionism where there was more freedom.

Freud's '*Le petit histoire de Dora*', is a case study of hysteria about a young girl Dora. Even though it was not completely successful in 'curing' her, it has become a very important work in the field of

¹² Sigmund Freud, *On Transience* (1915)

¹³ Christian M Nebehay, *Gustav Klimt: From Drawing to Painting*, Harry N. Abrams; First U.S. Edition edition (July 22, 1994)

Psychoanalysis, in terms of all that was learned at the reflection of the study.

“ There was a reason why psychoanalysis was developed in Vienna in those years. The darker areas of human inner life which lay on the other side of the threshold of consciousness were discovered and burdened life with the knowledge of the uncontrollable instinctive subconscious.”¹⁴ Egon Schiele- L.Schmidt

The social structure, as it crumbled can be seen as a reflection of individual minds and lives deteriorating at the pressure before and during the war. Desire by definition is a want or wish for the absolute, and art is the giving of life to those desires.

Chaos is inevitable, but just like everything else it is also temporary. From greek mythology concerning the soul through psychoanalysis, tragedy, loss, transience, the dynamic between Apollonian and Dionysian continues to create art.

The artists delving into the exploration, understanding and representation of the soul, creates a new paradigm, which in the world of information and progress, automatically seeks eternity. If we were to fully embrace our lives as a transitory state of being, it would be easy to fall prey to laziness. Thus the artist seeks eternity not in living for ever- but in staying vibrant and active in his short stay here.

heavy baatein...

14 L. Schmidt, Egon Schiele, Berghaus Oberauer Offset (Gerhard Oberauer) (1998)

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