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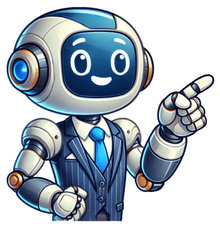

Frere de cupidon

Ancient Roman god of desire, affection and erotic love For other uses, see Cupid (disambiguation) and Eros (disambiguation). CupidGod of desire, erotic love, attraction, and affectionSculpture of Cupid, by Bertel ThorvaldsenSymbolBow and arrowMountDolphinGenealogyParentsMars and VenusConsortPsycheChildrenVoluptasEquivalentsGreekErosHinduKamadeva Part of a series onLoveRed-outline heart icon Types of love Affection Bonding Broken heart Compassionate love Conjugal love Courtly love courtship troubadours Falling in love Friendship cross-sex romantic zone Interpersonal attraction Interpersonal relationship Intimacy Limerence Love addiction Love at first sight Love triangle Lovesickness Lovestruck Passion Passionate and companionate love Platonic love Puppy love Queerplatonic relationship Romance Self-love Amour de soi Unconditional love Unrequited love Social views Anarchist Free love Patriotism Chinese Ren Yuanfen French Amour-propre Greek words for love Agape Eros Ludus Mania Philautia Philia Pistis Pragma Storgḗ Xenia Indian Kama Bhakti Maitrī Islamic Ishq Jewish Chesed Latin Amor Caritas Portuguese Saudade Yaghan Mamihlapinatapai Concepts Color wheel theory of love Bhakti yoga Biology of romantic love Love letter Love of Christ Love of God in Christianity Love magic Valentine's Day Philosophy Religious views love deities Sacred Heart Similarity Physical attractiveness Triangular theory of love vte In classical mythology, Cupid /ˈkjuːpɪd/ (Latin: Cupīdō [kʊˈpiːdoː], meaning "passionate desire") is the god of desire, erotic love, attraction and affection. He is often portrayed as the son of the love goddess Venus and the god of war Mars. He is also known as Amor /ˈɑːmɔːr/ (Latin: Amor, "love"). His Greek counterpart is Eros.[1] Although Eros is generally portrayed as a slender winged youth in Classical Greek art, during the Hellenistic period, he was increasingly portrayed as a chubby boy. During this time, his iconography acquired the bow and arrow that represent his source of power: a person, or even a deity, who is shot by Cupid's arrow is filled with uncontrollable desire. In myths, Cupid is a minor character who serves mostly to set the plot in motion. He is a main character only in the tale of Cupid and Psyche, when wounded by his own weapons, he experiences the ordeal of love. Although other extended stories are not told about him, his tradition is rich in poetic themes and visual scenarios, such as "Love conquers all" and the retaliatory punishment or torture of Cupid. In art, Cupid often appears in multiples as the Amores /əˈmɔːriːz/ (in the later terminology of art history, Italian amorini), the equivalent of the Greek Erotes. Cupids are a frequent motif of both Roman art and later Western art of the classical tradition. In the 15th century, the iconography of Cupid starts to become indistinguishable from the putto. Cupid continued to be a popular figure in the Middle Ages, when under Christian influence he often had a dual nature as Heavenly and Earthly love. In the Renaissance, a renewed interest in classical philosophy endowed him with complex allegorical meanings. In contemporary popular culture, Cupid is shown drawing his bow to inspire romantic love, often as an icon of Valentine's Day.[2] Cupid's powers are similar, though not identical, to Kamadeva, the Hindu god of human love. The name Cupīdō ('passionate desire') is a derivative of Latin cupiō, cupĕre ('to desire'), itself from Proto-Italic *kup-i-, which may reflect *kup-ei- ('to desire'; cf. Umbrian cupras, South Picene kuprí). The latter ultimately stems from the Proto-Indo-European verbal stem *kup-(e)i- ('to tremble, desire'; cf. Old Irish accobor 'desire', Sanskrit prá-kupita- 'trembling, quaking', Old Church Slavonic kypěti 'to simmer, boil').[3] Cupid Carving His Bow (1620s) by François Duquesnoy, Bode Museum, Berlin The Romans reinterpreted myths and concepts pertaining to the Greek Eros for Cupid in their own literature and art, and medieval and Renaissance mythographers conflate the two freely. In the Greek tradition, Eros had a dual, contradictory genealogy. He was among the primordial gods who came into existence asexually; after his generation, deities were begotten through male-female unions.[4] In Hesiod's Theogony, only Chaos and Gaia (Earth) are older. Before the existence of gender dichotomy, Eros functioned by causing entities to separate from themselves that which they already contained.[5] At the same time, the Eros who was pictured as a boy or slim youth was regarded as the child of a divine couple, the identity of whom varied by source. The influential Renaissance mythographer Natale Conti began his chapter on Cupid/Eros by declaring that the Greeks themselves were unsure about his parentage: Heaven and Earth,[6] Ares and Aphrodite,[7] Night and Ether,[8] or the Rainbow and Zephyr.[9] The Greek travel writer Pausanias, he notes, contradicts himself by saying at one point that Eros welcomed Aphrodite into the world, and at another that Eros was the son of Aphrodite and the youngest of the gods.[10] In Latin literature, Cupid is usually treated as the son of Venus without reference to a father. Seneca says that Vulcan, as the husband of Venus, is the father of Cupid.[11] Cicero, however, says that there were three Cupids, as well as three Venuses: the first Cupid was the son of Mercury and Diana, the second of Mercury and the second Venus, and the third of Mars and the third Venus. This last Cupid was the equivalent of Anteros, "Counter-Love", one of the Erotes, the gods who embody aspects of love.[12] The multiple Cupids frolicking in art are the decorative manifestation of these proliferating loves and desires. During the English Renaissance, Christopher Marlowe wrote of "ten thousand Cupids"; in Ben Jonson's wedding masque Hymenaei, "a thousand several-coloured loves ... hop about the nuptial room".[13] In the later classical tradition, Cupid is most often regarded as the son of Venus and Mars, whose love affair represented an allegory of Love and War.[14] The duality between the primordial and the sexually conceived Eros accommodated philosophical concepts of Heavenly and Earthly Love even in the Christian era.[15] A blindfolded, armed Cupid (1452/66) by Piero della Francesca Cupid is winged, allegedly because lovers are flighty and likely to change their minds, and boyish because love is irrational. His symbols are the arrow and torch, "because love wounds and inflames the heart". These attributes and their interpretation were established by late antiquity, as summarized by Isidore of Seville (d. 636 AD) in his Etymologiae.[16] Cupid is also sometimes depicted blindfolded and described as blind, not so much in the sense of sightless—since the sight of the beloved can be a spur to love—as blinkered and arbitrary. As described by Shakespeare in A Midsummer Night's Dream (1590s):[17] Love looks not with the eyes, but with the mind And therefore is winged Cupid painted blind. Nor hath love's mind of any judgement taste; Wings and no eyes figure unheedy haste. And therefore is love said to be a child Because in choice he is so oft beguiled.[18] In Botticelli's Allegory of Spring (1482), also known by its Italian title La Primavera, Cupid is shown blindfolded while shooting his arrow, positioned above the central figure of Venus.[19] Particularly in ancient Roman art, cupids may also carry or be surrounded by fruits, animals, or attributes of the Seasons or the wine-god Dionysus, symbolizing the earth's generative capacity.[20] Having all these associations, Cupid is considered to share parallels with the Hindu god Kama.[21] Edme Bouchardon, Cupid, 1744, National Gallery of Art Classical statue of Cupid with his bow The god of love (Cupid) shoots an arrow at the lover, from a 14th-century text of the Roman de la Rose. Cupid carries two kinds of arrows, or darts, one with a sharp golden point, and the other with a blunt tip of lead. A person wounded by the golden arrow is filled with uncontrollable desire, but the one struck by the lead feels aversion and desires only to flee. The use of these arrows is described by the Latin poet Ovid in the first book of his Metamorphoses. When Apollo taunts Cupid as the lesser archer, Cupid shoots him with the golden arrow, but strikes the object of his desire, the nymph Daphne, with the lead. Trapped by Apollo's unwanted advances, Daphne prays to her father, the river god Peneus, who turns her into a laurel, the tree sacred to Apollo. It is the first of several unsuccessful or tragic love affairs for Apollo.[22] This theme is somewhat mirrored in the story of Echo and Narcissus, as the goddess Juno forces the nymph Echo's love upon Narcissus, who is cursed by the goddess Nemesis to be self absorbed and unresponsive to her desires.[23] A variation is found in The Kingis Quair, a 15th-century poem attributed to James I of Scotland, in which Cupid has three arrows: gold, for a gentle "smiting" that is easily cured; the more compelling silver; and steel, for a love-wound that never heals.[24] Cupid the Honey Thief, by Lucas Cranach the Elder In the tale of Cupid the honey thief, the child-god is stung by bees when he steals honey from their hive. He cries and runs to his mother Venus,[25] complaining that so small a creature should not cause such painful wounds. Venus laughs, and points out the poetic justice: he too is small, and yet delivers the sting of love. The story was first told about Eros in the nineteenth Idyll of Theocritus (3rd century BC).[26] It was retold numerous times in both art and poetry during the Renaissance. The theme brought the Amoretti poetry cycle (1595) of Edmund Spenser to a conclusion,[27] and furnished subject matter for at least twenty works by Lucas Cranach the Elder and his workshop.[28] The German poet and classicist Karl Philipp Conz (1762–1827) framed the tale as Schadenfreude ("taking pleasure in someone else's pain") in a poem by the same title.[29] In a version by Gotthold Ephraim Lessing, a writer of the German Enlightenment, the incident prompts Cupid to turn himself into a bee: Through this sting was Amor made wiser.The untiring deceiverconcocted another battle-plan:he lurked beneath the carnations and rosesand when a maiden came to pick them,he flew out as a bee and stung her.[30] The image of Cupid as a bee is part of a complex tradition of poetic imagery involving the flower of youth, the sting of love as a deflowering, and honey as a secretion of love.[31] Cupid Riding on a Dolphin (1630) by Erasmus Quellinus II In both ancient and later art, Cupid is often shown riding a dolphin. On ancient Roman sarcophagi, the image may represent the soul's journey, originally associated with Dionysian religion.[32] A mosaic from late Roman Britain shows a procession emerging from the mouth of the sea god Neptune, first dolphins and then sea birds, ascending to Cupid. One interpretation of this allegory is that Neptune represents the soul's origin in the matter from which life was fashioned, with Cupid triumphing as the soul's desired destiny.[33] In other contexts, Cupid with a dolphin recurs as a playful motif, as in garden statuary at Pompeii that shows a dolphin rescuing Cupid from an octopus, or Cupid holding a dolphin. The dolphin, often elaborated fantastically, might be constructed as a spout for a fountain.[34] On a modern-era fountain in the Palazzo Vecchio, Florence, Italy, Cupid seems to be strangling a dolphin.[35] Dolphins were often portrayed in antiquity as friendly to humans, and the dolphin itself could represent affection. Pliny records a tale of a dolphin at Puteoli carrying a boy on its back across a lake to go to school each day; when the boy died, the dolphin grieved itself to death.[36] In erotic scenes from mythology, Cupid riding the dolphin may convey how swiftly love moves,[37] or the Cupid astride a sea beast may be a reassuring presence for the wild ride of love.[38] A dolphin-riding Cupid may attend scenes depicting the wedding of Neptune and Amphitrite or the Triumph of Neptune, also known as a marine thiasos. To adapt myths for Christian use, medieval mythographers interpreted them morally. In this view, Cupid is seen as a "demon of fornication".[39] The innovative Theodulf of Orleans, who wrote during the reign of Charlemagne, reinterpreted Cupid as a seductive but malicious figure who exploits desire to draw people into an allegorical underworld of vice.[40] To Theodulf, Cupid's quiver symbolized his depraved mind, his bow trickery, his arrows poison, and his torch burning passion. It was appropriate to portray him naked, so as not to conceal his deception and evil.[41] This conception largely followed his attachments to lust, but would later be diluted as many Christians embraced Cupid as a symbolic representation of love. Bronze Cupid Sleeping on a lion skin (1635–40), signed F, based on the marble attributed to Praxiteles Cupid sleeping became a symbol of absent or languishing love in Renaissance poetry and art, including a Sleeping Cupid (1496) by Michelangelo that is now lost.[42] The ancient type was known at the time through descriptions in classical literature, and at least one extant example had been displayed in the sculpture garden of Lorenzo de' Medici since 1488.[43] In the 1st century AD, Pliny had described two marble versions of a Cupid (Eros), one at Thespiae and a nude at Parium, where it was the stained object of erotic fascination.[44] Michelangelo's work was important in establishing the reputation of the young artist, who was only twenty at the time. At the request of Lorenzo di Pierfrancesco de' Medici, his patron, he increased its value by deliberately making it look "antique",[45] thus creating "his most notorious fake".[46] After the deception was acknowledged, the Cupid Sleeping was displayed as evidence of his virtuosity alongside an ancient marble, attributed to Praxiteles, of Cupid asleep on a lion skin.[47] In the poetry of Giambattista Marino (d. 1625), the image of Cupid or Amore sleeping represents the indolence of Love in the lap of Idleness. A madrigal by his literary rival Gaspare Murtola exhorted artists to paint the theme. A catalogue of works from antiquity collected by the Mattei family, patrons of Caravaggio, included sketches of sleeping cupids based on sculpture from the Temple of Venus Erycina in Rome. Caravaggio, whose works Murtola is known for describing, took up the challenge with his 1608 Sleeping Cupid, a disturbing depiction of an unhealthy, immobilized child with "jaundiced skin, flushed cheeks, bluish lips and ears, the emaciated chest and swollen belly, the wasted muscles and inflamed joints". The model is thought to have suffered from juvenile rheumatoid arthritis.[48] Caravaggio's sleeping Cupid was reconceived in fresco by Giovanni da San Giovanni, and the subject recurred throughout Roman and Italian work of the period.[49] Caravaggio's Amor Vincit Omnia Earlier in his career, Caravaggio had challenged contemporary sensibilities with his "sexually provocative and anti-intellectual" Victorious Love, also known as Love Conquers All (Amor Vincit Omnia), in which a brazenly naked Cupid tramples on emblems of culture and erudition representing music, architecture, warfare, and scholarship.[50] The motto comes from the Augustan poet Vergil, writing in the late 1st century BC. His collection of Eclogues concludes with what might be his most famous line:[51]Omnia vincit Amor: et nos cedamus Amori.Love conquers all, and so let us surrender ourselves to Love.[52] The theme was also expressed as the triumph of Cupid, as in the Triumphs of Petrarch.[53] Fragmentary base for an altar of Venus and Mars, showing cupids handling the weapons and chariot of the war god, from the reign of Trajan (98–117 AD) The ancient Roman Cupid was a god who embodied desire, but he had no temples or religious practices independent of other Roman deities such as Venus, whom he often accompanies as a side figure in cult statues.[14] A Cupid might appear among the several statuettes for private devotion in a household shrine,[54] but there is no clear distinction between figures for veneration and those displayed as art or decoration.[55] This is a distinction from his Greek equivalent, Eros, who was commonly worshipped alongside his mother Aphrodite, and was even given a sacred day upon the 4th of every month.[56] Roman temples often served a secondary purpose as art museums, and Cicero mentions a statue of "Cupid" (Eros) by Praxiteles that was consecrated at a sacrarium and received religious veneration jointly with Hercules.[57] An inscription from Cártama in Roman Spain records statues of Mars and Cupid among the public works of a wealthy female priest (sacerdos perpetua), and another list of benefactions by a procurator of Baetica includes statues of Venus and Cupid.[58] Cupid became more common in Roman art from the time of Augustus, the first Roman emperor. After the Battle of Actium, when Antony and Cleopatra were defeated, Cupid transferring the weapons of Mars to his mother Venus became a motif of Augustan imagery.[59] In the Aeneid, the national epic of Rome by the poet Virgil, Cupid disguises himself as Iulus, the son of Aeneas who was in turn the son of Venus herself, and in this form he beguiles Queen Dido of Carthage to fall in love with the hero. She gives safe harbor to Aeneas and his band of refugees from Troy, only to be abandoned by him as he fulfills his destiny to found Rome. Iulus (also known as Ascanius) becomes the mythical founder of the Julian family from which Julius Caesar came. Augustus, Caesar's heir, commemorated a beloved great-grandson who died as a child by having him portrayed as Cupid, dedicating one such statue at the Temple of Venus on the Capitoline Hill, and keeping one in his bedroom where he kissed it at night.[60] A brother of this child became the emperor Claudius, whose mother Antonia appears in a surviving portrait-sculpture as Venus, with Cupid on her shoulder.[61] The Augustus of Prima Porta is accompanied by a Cupid riding a dolphin.[62] Cupids in multiples appeared on the friezes of the Temple of Venus Genetrix (Venus as "Begetting Mother"), and influenced scenes of relief sculpture on other works such as sarcophagi, particularly those of children.[63] Aeneas Introducing Cupid Dressed as Ascanius to Dido (1757) by Tiepolo As a winged figure, Cupido shared some characteristics with the goddess Victoria.[64] On coinage issued by Sulla the dictator, Cupid bears the palm branch, the most common attribute of Victory.[65] "Desire" in Roman culture[66] was often attached to power as well as to erotic attraction. Roman historians criticize cupido gloriae, "desire for glory", and cupido imperii, "desire for ruling power".[67] In Latin philosophical discourse, cupido is the equivalent of Greek pothos, a focus of reflections on the meaning and burden of desire. In depicting the "pious love" (amor pius) of Nisus and Euryalus in the Aeneid, Vergil has Nisus wonder:Is it the gods who put passion in men's mind, Euryalus, or does each person's fierce desire (cupido) become his own God?[68] In Lucretius' physics of sex, cupido can represent human lust and an animal instinct to mate, but also the impulse of atoms to bond and form matter.[69] An association of sex and violence is found in the erotic fascination for gladiators, who often had sexualized names such as Cupido.[70] Cupid was the enemy of chastity, and the poet Ovid opposes him to Diana, the virgin goddess of the hunt who likewise carries a bow but who hates Cupid's passion-provoking arrows.[71] Cupid is also at odds with Apollo, the archer-brother of Diana and patron of poetic inspiration whose love affairs almost always end disastrously. Ovid jokingly blames Cupid for causing him to write love poetry instead of the more respectable epic.[72] Main article: Cupid and Psyche Psyché et l'amour (1626–29) by Simon Vouet: Psyche lifts a lamp to view the sleeping Cupid. The story of Cupid and Psyche appears in Greek art as early as the 4th century BC, but the most extended literary source of the tale is the Latin novel Metamorphoses, also known as The Golden Ass, by Apuleius (2nd century AD). It concerns the overcoming of obstacles to the love between Psyche ("Soul" or "Breath of Life") and Cupid, and their ultimate union in marriage. The fame of Psyche's beauty threatens to eclipse that of Venus herself, and the love goddess sends Cupid to work her revenge. Cupid, however, becomes enamored of Psyche, and arranges for her to be taken to his palace. He visits her by night, warning her not to try to look upon him. Psyche's envious sisters convince her that her lover must be a hideous monster, and she finally introduces a lamp into their chamber to see him. Startled by his beauty, she drips hot oil from the lamp and wakes him. He abandons her. She wanders the earth looking for him, and finally submits to the service of Venus, who tortures her. The goddess then sends Psyche on a series of quests. Each time she despairs, and each time she is given divine aid. On her final task, she is to retrieve a dose of Proserpina's beauty from the underworld. She succeeds, but on the way back can not resist opening the box in the hope of benefitting from it herself, whereupon she falls into a torpid sleep. Cupid finds her in this state, and revives her by returning the sleep to the box. Cupid grants her immortality so the couple can be wed as equals. The story's Neoplatonic elements and allusions to mystery religions accommodate multiple interpretations,[73] and it has been analyzed as an allegory and in light of folktale, Märchen or fairy tale, and myth.[74] Often presented as an allegory of love overcoming death, the story was a frequent source of imagery for Roman sarcophagi and other extant art of antiquity. Since the rediscovery of Apuleius's novel in the Renaissance, the reception of Cupid and Psyche in the classical tradition has been extensive. The story has been retold in poetry, drama, and opera, and depicted widely in painting, sculpture, and various media.[75] It has also played a role in popular culture as an example for "true love", and is commonly used in relation to the holiday Valentine's Day. "La Belle et la Bête" ("The Beauty and the Beast") was written by Gabrielle-Suzanne de Villeneuve, and then abridged by Jeanne-Marie Leprince de Beaumont in 1740;[76] in 1991 it inspired the Disney movie Beauty and the Beast. It has been said that Gabrielle was inspired[77][78] by the tale Cupid and Psyche.[79] On gems and other surviving pieces, Cupid is usually shown amusing himself with adult play, sometimes driving a hoop, throwing darts, catching a butterfly, or flirting with a nymph. He is often depicted with his mother (in graphic arts, this is nearly always Venus), playing a horn. In other images, his mother is depicted scolding or even spanking him due to his mischievous nature. He is also shown wearing a helmet and carrying a buckler, perhaps in reference to Virgil's Omnia vincit amor or as political satire on wars for love, or love as war. Traditionally, Cupid was portrayed nude in the style of Classical art, but more modern depictions show him wearing a diaper, sash, and/or wings. Cupid A red-figure plate with Eros as a youth making an offering (c. 340–320 BC). Walters Art Museum, Baltimore Lucas Cranach the Elder – Venus with Cupid Stealing Honey Cupids playing with a lyre, Roman fresco from Herculaneum Venus and Amor by Frans Floris, Hallwyl Museum Cupid the Honey Thief (1514) by Dürer Venus, Mars and Cupido by Joachim Wtewael, around 1610 Allegory with Venus, Mars, Cupid and Time (ca. 1625): in the unique interpretation of Guercino, winged Time points an accusing finger at baby Cupid, held in a net that evokes the snare in which Venus and Mars were caught by her betrayed husband Vulcan.[80] Cupid draws his bow as the river god Peneus averts his gaze in Apollo and Daphne (1625) by Poussin. Cupid breaking his bow (c. 1635) by Jean Ducamps Cupid in a Tree (1795/1805) by Jean-Jacques-François Le Barbier Omnia Vincit Amor (1809) by Benjamin West Cupid on a sea monster (c. 1857) by William Adolphe Bouguereau A Valentine greeting card (1909) Love who has just stolen a rose, circa 1796, by Jeanne-Elisabeth Chaudet Apollo and Daphne Putto, often conflated with a Cherub Cupid's bow Love dart ^ Larousse Desk Reference Encyclopedia, The Book People, Haydock, 1995, p. 215. ^ This introduction is based on the entry on "Cupid" in The Classical Tradition, edited by Anthony Grafton, Glenn W. Most, and Salvatore Settis (Harvard University Press, 2010), pp. 244–246. ^ de Vaan 2008, p. 155. ^ Leonard Muellner, The Anger of Achilles: Mēnis in Greek Epic (Cornell University Press, 1996), pp. 57–58; Jean-Pierre Vernant, "One ... Two ... 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Caractéristiques Fonction principale Dieu de l'amour Métamorphose(s) ange Monture licorne Famille Père Mars Mère Vénus Fratrie Antéros Symboles Attribut(s) Arc, flèches, carquois, fleur et ailes modifier Psyché et l'Amour de François Gérard. Psyché ranimée par le baiser de l'Amour d'Antonio Canova. Dans la mythologie romaine, Cupidon (en latin : Cupido, inis, f[1] qui signifie « désir, amour »), fils de Vénus et de Mars, est le dieu de l'amour. C'est le serviteur très dévoué de sa mère comme on peut le constater dans le mythe de Psyché. Cupidon est assimilé au dieu Éros qui semble être sa représentation grecque. Mais dans la tradition romaine, il n'appartient pas aux divinités primordiales, contrairement à Éros. Cupidon est souvent représenté sous la forme d'un ange. Ses attributs sont un arc, un carquois, une fleur et des ailes. Avec son arc, il envoie des flèches censées représenter les pointes du désir dans le cœur des dieux et des hommes. Selon la mythologie, quiconque est touché par les flèches de Cupidon tombe amoureux de la première personne qu'il voit à ce moment-là. Cupidon, d'après Platon, naquit de Mars et de Vénus. Dès qu'il eut vu le jour, Jupiter, qui connut à sa physionomie tous les troubles qu'il causerait, voulut obliger Vénus à s'en défaire. Pour le dérober à la colère de Jupiter, elle le cacha dans les bois. Aussitôt que Cupidon put manier l'arc, il s'en fit un de frêne, employa le cyprès à faire des flèches, et essaya sur les animaux les coups qu'il destinait aux hommes. Puis, il échangea son arc et son carquois contre d'autres en or et en plomb. Les flèches d'or font naître la passion amoureuse dans le cœur de ceux qui sont touchés contrairement aux flèches de plomb qui chassent cette passion. Vénus se plaignit à Thémis que Cupidon, son fils, restait toujours enfant. La déesse consultée répondit alors qu'il ne grandirait point tant qu'elle n'aurait pas d'autre enfant. Alors sa mère lui donna pour frère Antéros — littéralement l'opposé d'Éros — avec lequel il commença à grandir. Par cette jolie fiction, les poètes ont voulu faire entendre que l'amour, pour croître, a besoin de retour. On représentait Antéros, comme son frère, sous la figure d'un petit enfant, avec des ailes, un carquois, des flèches et un baudrier[2]. Psyché (en grec ancien Ψυχή[3] / Psukhḗ qui signifie « souffle vital, âme »), fille d'un roi, est la plus belle des femmes. Elle est vénérée par les hommes pour sa beauté. Cupidon est chargé par Vénus, jalouse de la beauté de Psyché, de rendre la jeune fille amoureuse de lui. Mais il tombe lui-même amoureux de Psyché en se blessant avec l'une de ses flèches. Il lui propose alors de venir vivre dans son château. Elle jouit de toutes les richesses et de l'amour de son mari qui la rejoint la nuit. L'unique condition de son bonheur, c'est qu'elle ne doit jamais chercher à connaître l'identité de son époux. Mais, influencée par ses sœurs, et piquée par la curiosité, Psyché profite du sommeil de son amant pour allumer une lampe qu'elle avait cachée. En le découvrant, elle est si émue par sa beauté, qu'elle fait tomber sur lui une goutte d'huile brûlante. Il se réveille furieusement et s'enfuit. Elle parviendra à le retrouver au prix de toutes sortes d'épreuves mises en place par les dieux pendant que d'autres lui prêtent main-forte… La fable de Psyché (mot grec qui signifie « âme ») a inspiré Apulée[4], La Fontaine[5], le poète Victor de Laprade, le peintre François Gérard, etc[6]. Vénus et Cupidon de Sebastiano Ricci, v. 1716Londres, Chiswick House[7]. Jacques Stella, Les flèches de l'Amour. Dès l'Antiquité grecque la figure commune de Cupidon apparaît dans l'art européen sous les traits du dieu de l'Amour, jeune homme ou enfant ailé et armé d'un arc à flèches tel L'Éros à l'arc. Il est aussi présent sous forme de statuettes, représenté sur des vases, des bijoux, bas-reliefs ou sceaux[8]. C'est à l'Antiquité romaine que nous devons le putto-canthare (d'origine étrusque) et surtout l'enfant Cupidon joufflu, ventru et ailé[9], la joue appuyée sur sa main gauche tandis que son bras droit longe son corps. L'intérêt pour l'enfance et l'amour maternel s'y manifestent clairement[10]. À compter de la Renaissance, Cupidon devient l'allégorie de l'Amour dans l'art occidental, la peinture et la sculpture[11]. Il s'agit du putto. Il est le plus souvent représenté sous la figure d'un enfant de quatre à huit ans nu ou partiellement dénudé, muni d'ailes, l'air désœuvré, mais malin : armé d'un arc et d'un carquois rempli de flèches ardentes, quelquefois d'une torche allumée ou d'un casque et d'une lance, il est couronné de roses, emblème de plaisir. Tantôt il est aveugle, car l'Amour n'aperçoit pas de défauts dans l'objet aimé, tantôt il tient une rose d'une main et un dauphin de l'autre. Quelquefois, on le voit entre Hercule et Mercure, symbole de ce que peuvent en amour la valeur et l'éloquence. Parfois, il est placé près de la Fortune ayant comme lui un bandeau sur les yeux. Il est toujours peint avec des ailes, et ces ailes sont de couleur d'azur, de pourpre et d'or. Les ailes noires de L'Amour victorieux du Caravage (voir illustration) font figure d'exception. Il se montre dans l'air, le feu, sur la terre et la mer. Il conduit des chars, touche la lyre, ou monte des lions, des panthères et quelquefois un dauphin, pour indiquer qu'il n'y a point de créature qui échappe au pouvoir de l'Amour… Il n'est pas rare de le voir représenté auprès de sa mère qui joue avec lui, le taquine ou le presse tendrement contre son cœur. Il arrive aussi qu'il soit représenté sous les traits d'un jeune homme adolescent, avec les mêmes attributs. Comme dans le tableau de François Gérard intitulé Psyché et l'Amour (voir illustration). On y voit Cupidon embrassant tendrement la jeune Psyché qui a l'air ému et étonné de ce baiser. Elle est représentée assise sur un rocher et couverte d'un simple voile. Cupidon est lui, totalement dénudé, il ressemble à un adolescent. On le reconnaît, car il est représenté avec son attribut principal : ses ailes d'or. Cependant, sur ce tableau, il ne possède pas de flèche, ni d'arc… C'est un choix de l'artiste qui a voulu montrer les émotions des personnages. Mais le but de ce tableau est surtout de montrer une personnification du sentiment d'amour, François Gérard a fait le choix de le représenter par Cupidon Il y a une autre représentation de Cupidon par Antonio Canova qui a été créé en 1793. Cette sculpture[12] (voir illustration) est une commande d'un colonel anglais lors d'un voyage en Italie. L'artiste représente Cupidon, que l'on reconnaît facilement grâce à ses ailes, qui se pose sur un rocher sur lequel se tient Psyché. Avec la position de la jeune femme, on a l'impression qu'elle tombe et que Cupidon vient l'aider. La sculpture représente un moment peu connu du mythe des Métamorphoses d'Apulée. Canova montre l'instant où la jeune femme ouvre le flacon qu'elle est allée chercher en enfer et sombre dans un sommeil proche de la mort. La sculpture représente Amour qui s'approche d'elle et lui donne un baiser pour la ranimer. C'est une sculpture exceptionnelle. En effet, la sculpture est célèbre de pour sa beauté, mais surtout de sa technique employée pour l'époque, les cheveux et la texture du vêtement de Psyché sont d'un naturel et d'une maîtrise exceptionnels. Il y a de nombreux détails très bien réalisés comme les ornements sur la fiole, la finesse des flèches et les ornements de son carquois ainsi que la texture et l'aspect des ailes. « Saint » (fabuleux) Guernichon (ou Gornuchon) apparaît sculpté sous la forme d'un petit ange sexué dans un certain nombre d'églises comme à l'église Saint-Pierre de Montrelais ou sur la façade de l'ancien hôpital, datant du XVe siècle, à Saint-Julien-de-Vouvantes. Sous la variante de nom de « saint » Greluchon, il est représenté et honoré pour ses vertus priapiques à Chablis, Ménestreau-en-Villette, Bourbon-l'Archambault, Déols et Gargilesse-Dampierre. Le nom de Greluchon proviendrait d'une analogie avec le mot « grelots », terme argotique utilisé pour désigner les testicules (une « greluche » est une femme entretenue)[13]. ↑ Ernout, A.; Meillet, A.; André, J., Dictionnaire étymologique de la langue latine : histoire des mots, Klincksieck, 2001, 833 p. 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