

# **The Art of Seduction Study Guide**

**The Art of Seduction by Robert Greene (author)**

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# Contents

[The Art of Seduction Study Guide.....1](#)

[Contents.....2](#)

[Plot Summary.....4](#)

[Chapter 1: The Siren.....5](#)

[The Rake.....6](#)

[The Ideal Lover.....8](#)

[The Dandy.....10](#)

[The Natural.....12](#)

[The Coquette.....14](#)

[The Charmer.....16](#)

[The Charismatic.....18](#)

[The Star.....20](#)

[The Anti-Seducer.....21](#)

[Book 1: The Seductive Character: Chapter 0: The Eighteen Types of Victims.....22](#)

[Chapter 2: Create a False Sense of Security-Approach Indirectly.....24](#)

[Book 2: Chapter 3 Send Mixed Signals.....25](#)

[Chapter 4: Appear to be an Object of Desire-Create Triangles.....27](#)

[Chapter 5: Create a Need: Stir Anxiety & Discontent.....28](#)

[Book 2: Chapter 6: Master the Art of Insinuation.....30](#)

[Chapter 7: Enter their Spirit.....31](#)

[Chapter 8: Create Temptation.....32](#)

[Chapter 9: Lead Astray-Creating Pleasure and Confusion/Keep Them in Suspense.....33](#)

[Book 2:Chapter 10: Use the Demonic Power of Words to Sow Confusion.....34](#)

[Book 2: Chapter 11: Pay Attention to Details.....35](#)

[Book 2: Chapter 12: Poeticize your Presence.....37](#)



[Chapter 13: Disarm Through Strategic Weakness and Vulnerability.....38](#)

[Chapter 14: Confuse Desire and Reality-The Perfect Illusion Chapter 15: Isolate the Victim.....39](#)

[Book 2: The Seductive Process: Chapter 15: Isolate the Victim.....41](#)

[Chapter 16: Prove Yourself.....42](#)

[Chapter 17: Effect a Regression.....43](#)

[Book 2: The Seductive Process: Chapter 18: Stir Up the Transgressive & Taboo.....44](#)

[Chapter 19: Use Spiritual Lures.....45](#)

[Chapter 20: Mix Pleasure with Pain.....46](#)

[Book 2: The Seductive Process: Chapter 21: Give Them Space to Fall-The Pursuer is Pursued  
.....47](#)

[Chapter 22: Use Physical Lures.....49](#)

[Book 2: The Seductive Process: Chapter 23: Master the Art of the Bold Move Chapter 24:  
Beware the After Effects.....51](#)

[Characters.....52](#)

[Objects/Places.....56](#)

[Themes.....58](#)

[Style.....60](#)

[Quotes.....62](#)

[Topics for Discussion.....65](#)



# Plot Summary

The Art of Seduction by Robert Greene is about this "timeless classical" human behavior. Modern descriptions might refer to advertising firms, "players" and "playing the field." However, one of the truths revealed by the book is that, often, the most successful marriage is a result of the most effective seduction. The author explores and explains this social behavior throughout the book in many sections. Part of the work is devoted to helping readers to understand what may be happening in their own lives. Yet this is only the beginning of what the book holds in store for readers.

Readers can read this book with the hope of learning how to become better at seduction themselves, or in order to learn to defend themselves most effectively from it. Either way it is designed to be both entertaining and informative.

The book begins with a description of various sorts of seductresses and seducers followed by a thorough review of the types of victims of seduction available. This provides a great deal of insight into understanding the dynamics that come into play with seduction. Readers can view these basic types as archetypes. While designed so that you can deal with them playfully, they are also meant to be quite functional.

Robert Greene introduces various aspects of his rather complete theory of seduction during the first portion, but delivers most of it during the second major portion of the work, named aptly "the seductive process." He subdivides this into four subsections and then sets forth each portion with vivid examples of how each can be clearly observed within lively and entertaining examples of high status, glamorous individuals.

The whole feeling of the book is one of liveliness. It is a wonderful mixture of gossip, fawning admiration for powerful famous seducers, hero and heroine worship, educational, scandalous and entertaining. Readers can readily take the material presented at face value, or as a fun ride, since it is delivered in an easy to digest manner. The presentation is orderly, making it not only easy to understand but also facilitates discussions amongst groups of readers.

There is an aura of unreality about it, but the author assures us that part of how and why seduction works is rooted in the region of fantasy and unknown within a relationship.

The line between genuine romance, politics, business, friendship and seduction are both blurred and clarified by the book since the same techniques are often equally useful whether motivated by sincerity or manipulation. Think about the simple truth that to some extent everyone is manipulative even at their most sincere, or especially when genuine. The Art of Seduction educates the reader, in a fun and exciting way, about how this works.



# Chapter 1: The Siren

## Chapter 1: The Siren Summary and Analysis

This is the opening chapter of the first section, which is devoted to describing types of seducers. "The Siren" is a type of seductive woman often empowered by ideas such as a man not needing to marry her, or at least temporarily throw away his troubles in order to enjoy his union with her. This figure is exceptionally sexual in nature and she makes the most of her allure in this regard.

The emphasis on looks, however, is deceptive. The Siren is named for those mythological creatures whose enchanting voices could cause sailors to crash into rocks in times past. While it is possible that the real danger might have been the men fantasizing about a woman or women they knew but who were not with them, the distracting effect on their minds really could be dangerous. At other times, however, a man's connection with a woman or women could literally save their lives through its empowering force. Nevertheless, in the myths, the Sirens are always really there, but it is the music of their voices that call to the men on the boats.

The Sirens are able to take control of men the way that every woman committed to a man, and hoping for his real dedication fears: the Sirens are 'the excitement and attraction of other women, often other available women'.

There are two types of Siren. One is the greatest of dramatists whilst the other is more intensely sexually passionate. The theatrical Siren is very skillful. She is the supreme mistress of props: be that make-up, or other forms of artistry. The primary example in the book's chapter is Cleopatra. In addition to the opulence of the court at Egypt, which she was adept with, she also had a way of making excellent "bold moves" that were often truly complex, such as organizing being delivered inside of a rug and arriving on a golden ship capped with purple sails. In this case, the ones seduced are not so much drawn in by the raw beauty of the woman but by the beauty and splendour of the entire experience. This is the difference between a parade, or visiting a nation's capital or a palace instead of going to a humble shack. The seduced have the benefit of the constant glitz and glam of expertly composed theatre productions as their lifestyle—as long as they remain with the seducer. The other case is more physical and relies on the awareness of attractive powers. A quiet bookish serious girl discovered the change in how others responded to her when her figure blossomed into an attractive state. She learned how to combine basic elements about herself and became much more popular and well known. This wall flower turned into Marilyn Monroe but her end was sad and she was not able to overcome what prevented her from being taken seriously in the movie business.



# The Rake

## The Rake Summary and Analysis

This chapter is devoted to another type of seducer. Unlike the preceding chapter, this one is a masculine design. This one is "the rake" and it takes the reader into wild and romantic head space. We learn that the true life history of this type of seducer is the perfect fuel for romantic fantasies and fictional literature. For women, the greatest thing about this type is that he enables her to have another lover, even if she is married and sexually repressed or chaste and sexually repressed as a consequence of conservative society. The other delight for women is, in addition to the sexual behavior itself, a bit of romance, some 'adventure' and excitement.

For men of this type, adventure is also part of the thrill. The harder the dame is to get, the more he will try, rather than giving up due to difficulty. The more libertine the cultural context, the less commonly these appear. However, they do exist, but perhaps they themselves are most seduced into practicing their arts upon a specific sort of woman. The main feature of the rake is that he will go very far to get what he wants but does not do much for it, once he gets it. His success is very much the finale of the drama, and the actual sexual romance typically short-lived.

The rake is designed for two main types of women. Those who are innocent and married and greater fans of drama than anything else, and women who are in fact very shrewd, know what they want and are prepared to deal with the brief fling followed by the disappearance of their seducer.

The history of the rake is a bizarre mixture of fantasy and fact. Women love them, because it is incredibly romantic to have a man actually go to great lengths for you, even more so should you be already be 'taken'. Men hate them because the rake essentially goes after a man's wife, will not likely treat her well, and his modus operandi is to insult the capacities of his rival. The truth is that the rake might be motivated by his own passions and the women's desires or he may be just as inspired by how the husband will be insulted when he succeeds.

There is something decidedly masculine about the rake since he will do such things as climb walls and other athletic feats in order to get to a woman. Again, a man who steals in past security systems, or climbs buildings in order to meet with his lover is enthusiastic and exciting. He is not bored; he is having an adventure in his pursuit. He may well learn about his own limits in this way. He may have a lot of fun and develop himself.

The rake also creates a reputation for himself that he does not avoid. Therefore, even if he gets caught and harmed trying to seduce a woman, the failed attempt will only enhance his reputation. Of course every success will help to transform his reputation



from one rooted in the comedy of error into a less comical and more intimidating 'real threat'.

For those living in the realms of contemporary culture that are not particularly conservative, the rake is a strange mixture of a well known out-of-favor breed and someone many women would still hope for, especially at his most romantic. So many women nowadays are not necessarily immune from but inoculated against 'the whirlwind short term romance', in that, while it may be disappointing for some, in other cases it is cheerfully predictable and wanted for what it really is. The bad news is that for so many in modern America, the rake may find difficulty amongst single women and only find his real niche amongst married women—possibly because single women will not make it hard enough for him or are not well enough protected by fathers, brothers and the like.

The rake is exciting, and never of any use for a long term committed relationship. His reputation is maintained by effort. Conquest, overcoming obstacles and diversity are the hallmarks of his sexual and romantic escapades. While his pride is distinct from that of the successful, happily married man's, it is still fun and can be "a way of life" for some.



# The Ideal Lover

## The Ideal Lover Summary and Analysis

Here the author first presents a more androgynous archetype. The Ideal Lover is the seducer who finds out what the other needs and fulfills those needs. Here again, the book's writer reveals the ironic nature of the entire text. Where is the distinction between genuine love and excellent, permanent seduction?

Madame Pompadour is the main figure in this chapter. She was a fantastic woman in her own right, despite living in an age where a woman could not necessarily get anywhere on her own. However, since the truth is that men do not get far going it alone either, this is not so bad as it seems.

Despite her modest middle-class background and perhaps because neither of her parents were 'monogamous' (nor was she), her relationship skills were rather advanced. She became the favorite mistress of a King who was notorious for quickly tiring of new lovers. The real reason for her success is that the Madame was amazing in herself and she also took care of her lover the King in ways that probably vastly exceeded the capacities of most of his other lovers. As a consequence, she acquired relative 'sexual exclusivity' and plenty of his attention, along with genuine affection. The history books strongly suggest that the two of them just actually loved one another. The other women were somewhat horrified, because she turned out to not be a momentary star of whom their King would grow rapidly bored, rather like male seducers are known to do.

No matter how much the author focuses on her abilities as a seductress by using lovely décor in her room, one cannot avoid seeing that the King had acquired a powerful and amazing woman who also knew her way around the romantic "block." She nurtured both of them in their relationship and it worked "like a charm."

The Ideal Lover is a blend of fantasy and reality just as everyone is before we know him or her well. For the seducer or seductress, maintaining some mystery is essential, the idea being that without the imaginary element the entire relationship will collapse. The main concern of the Ideal Lover is to be what the other partner desires. Clearly, this can come truthfully from a real match and can pass through many phases deep into artifice. Of course the latter form of success is apt to produce feelings of 'fakeness' in the seductive partner as everyone who fakes it in customer service well knows.

To be the Ideal Lover one simply needs to know what the partner needs and to meet those needs effectively. Again, the author explains how this works. Perhaps only the feeling of love is the real difference between whether or not success in this regard is or is not a seduction. Madame Pompadour saw and addressed the King's insecurities and difficulties and made herself part of his solutions. In reality, to the best of our knowledge this helped them both rather than only one of them.





The main lesson is simply that she was able to seduce the King well and to keep him seduced or to repeatedly seduce him for the rest of her life instead of only being able to do so for a relatively short while. Many would argue that this alone is the real difference between a spouse or permanent lover and a shorter term one. The husband or wife is either the best seducer or the most effectively seduced of the lovers.



# The Dandy

## The Dandy Summary and Analysis

There are two types of dandy, according to the author, one for each biological gender. In both cases they are based on a heterosexual standard and lean upon the social conventions of the culture and time they are in for much of their power. Dandys are different.

The feminine dandy is a man who incorporates some feminine attitudes and ways that add to their appeal without destroying their masculinity. The male dandy knows how to show a woman a good time. The expert male dancer in some cultures makes a great dandy. Often enough, it does not lead to anywhere near sex but stimulates the feelings and is hands on, and plain old fun, allowing the man to exert powerful mastery and leadership to a woman without becoming an oppressor, which is one of many women's natural fears regarding men. Fun, romantic, exciting, girls and women encouraged to dance find in this type of male dandy someone who is dangerous in a manner that hints at women's nasty internal cruelties towards one another because he is in an atmosphere where women's preferences are often well known. The male dandy is often a 'token representative' amongst the women, but there always remains something daunting about his genuine maleness along with a sense that he must be a brave man to be this sort of man when most other men are not.

Fortunately, not all the male feminine dandies are alike, and not every one of them is actually heterosexual. In the current American culture these are still often but not always the men who are at least sometimes accused of being homosexual when they are not, which is obviously different from someone really is not heterosexual. The male dandy is a bit like a retail store owned and possibly run by a man or men that handles strictly female merchandise. The quintessential "Ladies Man." Men hate him when he is promiscuous and irresponsible but women love him anyway. Women love him because, unlike the frustrations inherent for women in handling "a Man's man," the Ladies Man really is properly labeled.

The female dandy is the opposite. This is a female who appeals to men partially through her fundamental femininity and yet simultaneously has enough in common with him to hold much of the same power that his same gender friends have with him. It is this combination, although the dandy is "not for everyone," that makes it is a very powerful seductive form. Most of these are also heterosexual, but it is a type of seductress who is empowered by flouting or flirting with homosexual and bisexual images across both gender's societal norms.

A woman philosopheress named Salome is included as a prominent female dandy. Salome made plentiful social contacts with important philosophers of her time. Most of the time she even managed to do this without being sexually involved with them, which is an obvious win for women's progress. Even so, apparently she was stunning and the



men fell in love with her and desired her as she went along pursuing her own interests. She never actually had sex. As a group, men were impressed and somehow devastated by how true it was that she wanted philosophy more so than she wanted to become an individual philosopher's wife.

She was but one example of the masculine dandy, who is always a woman. As with their male counterparts, the female dandy somehow incorporates masculine elements of mind and behavior that attracts men along both lines of similarity and difference. This can be cultivated honestly, or dishonestly. It can result as an accidental outgrowth of a woman's real nature within her social context or a woman can develop herself into a masculine dandy intentionally.

The dandy, like all of the other seducers can operate not only in romance with members of the opposite sex but also in politics and within their same sex and all nonromantic relationships. The reader can easily extend what the author is saying: that the sales pitches and news media and politicians all have their need to appeal to others. Rock bands or operas all have their seductive powers of attraction.

This one, like the Ideal Lover comes in forms for each biological gender. Despite the common practice of some harassment from people of the same gender, members of the opposite sex normally love these!



# The Natural

## The Natural Summary and Analysis

This chapter follows the same formula. The author uses third person and reasonably straightforward language to describe what in this case is actually a set of different seductive characters all lumped into one category "the natural."

Robert Greene does not call these people, "the somewhat childish" in their label, but ultimately, this element comes up in this as well as some of the other seductive characters. During the description a few traits associated with childhood come up. Innocence and wonder, impishness, and undefensiveness.

The naturals come in more than one type and the author tells the readers that there is something about 'the Natural' that is either overdone or that is the wrong kind of seducer for him. Whatever the reason, Robert Greene does not like this kind of seducer as much but the good news is that he makes no bones about this.

The primary examples of this type are a very successful African-American woman in France and a man called Genji from an Asian Imperial Court. The former case was a girl who was born poor, treated rather badly and seduced or otherwise drawn into sex at a relatively early age. She turned out to have at least some acting ability. She is described as a courtesan, a fancy word for a prostitute who has wealthy lovers. To be fair, she does not seem like a prostitute at all but rather like a woman who has more than one romance, and her lovers provide for her as they might for a wife but she does not marry them or stay with just one of them for life. However, she is more brazen and bawdy than you might find many women but with her it comes off as rather natural more so than "dirty." She developed an astounding reputation and her lovers were mainly famous and wealthy people thanks to proper positioning. She liked to be spoiled, had much money spent on her and kept her lovers on edge because she really would just switch if there was some need or wish to. This makes her seem like the rich version of a typical modern American woman. Her effect on the men of the area was notable. She apparently made no pretenses about "what she was" but again, when she is described as having had relationships with men "on her own terms," she just sounds like a free woman who figured out how to receive funding through romance rather than cleaning houses.

The fellow from the Asian court shows the reader another aspect; he was notorious or well known for sleeping around amongst the women of the Court. However, like many such people, the men did not like it but the women grew either tolerant or he even endeared himself to them. The end of the story is that he finally slept with someone so close to the Emperor that he was sent away, but the women he had had sexual liaisons with ultimately preferred his presence over his absence. Perhaps his behavior had kept many women happy, maybe he alleviated boredom. They might have simply felt more

comfortable having their lover around, a preference that all spouses, cohabitants and concubines have expressed.

Both of these are 'Natural seducers'. Ultimately, Robert Greene explains that the combined traits of adulthood with a few brushstrokes of the best kind of childish quality is wonderfully seductive. However, too much of it or the wrong kind tends to be irritating to the other adults.



# The Coquette

## The Coquette Summary and Analysis

The author describes the two modalities of this basic type, which are hot or cold. Robert Greene presents these as distinctive kinds of coquettes.

Once again this chapter strikes fear, hope and confusion into the heart or mind of the reader by using examples that appear to exemplify true love. This further advances the theory that true love is in fact nothing other than successful long lasting or permanent seduction.

The two main cases used in this chapter are Napoleon and his wife Josephine, and then Andy Warhol and the public. Napoleon risked infidelity with his choice of wife. She selected him when he was young and she foresaw his potential. It was years before she met him, and of course, her plan could only work if he were interested. In fact, he most certainly was, and after a courtship of a few years he married her, knowing that she had a reputation for being loose or sexually free. Josephine would be 'hot' with him at times—passionate and affectionate—but at other times angry, and "cold," aloof, unwilling to communicate, distant, unwilling to go to where he was, especially when he was away on a lengthy military campaign. In truth, according to Robert Green, Napoleon's love for his wife Josephine was so real and so distracting to him from his other activities that other military Generals really noticed it.

They also noticed it when there was more success when the two of them were together. Like everyone who sees their friends become rather occupied with their lover, this occurred also in the case of Josephine and Napoleon.

Napoleon so longed for his wife while he was away at war that he wrote to her repeatedly asking for her companionship. Although she refused he continued to ask for it, mainly because as far as we can tell, he loved her very much and intensely wished to include her. When she was there, their romance was quite evident to those around the military Generals and the others, to the point that they found it sappy or annoying. Robert Greene describes her refusal as 'coldness' but of course it might have been that she did not really feel good about heading off into a war zone. Yet again, the author shows us that in putting together this book he has worn away the distinction between true love and marriage or long term relationships as nothing other than permanent or successful repetitions of seduction.

Andy Warhol is the author's other main example in this case. Here Robert Greene includes an extremely brief synopsis of how Warhol developed his career. Warhol was initially ignored and 'written off as a loser' by a professional writer. Later on he became quite famous but remained unknown. This, the writer explains is the cold coquette. Warhol really was astoundingly aloof, which he apparently honestly explained as a side affect of his shyness. Even when he learned to host gatherings where fans would turn

up, he spoke relatively little and retained an aura of mystery regardless of whether or not he wanted to.

Often Warhol would frequent his own parties but say very little, making the best of it, perhaps relieved that he had found some means of fulfilling the social requirements without being destroyed by his own shyness. Nevertheless, he personified the cold coquette. Greene encourages even these people by assuring them that there are benefits to this. One is that it actually makes other people somewhat curious and they may be attracted by the sense of mystery. The shyness can of course also amend a quality of innocence.

Finally, although the coquette was traditionally a female figure, this archetypal seductress or seducer is also transformable for male or female usage.



# The Charmer

## The Charmer Summary and Analysis

Everyone has met charming girls and boys, women and men. Many of the world's greatest politicians are very charming. Being charming is a quality that is very useful regardless of whether one is dealing with people of the same gender or members of the opposite sex. Charm is often a combination of natural buoyancy with good manners and a bit of style.

So largely does the charmer figure in the history of the world, that we have all heard of Prince Charming. To state the obvious: the Prince is charming. Since we are exploring clichés, bear in mind the remark: "Charmed, I'm sure" as a way of acknowledging how much you realize that someone is charming.

The little fairy tale princess with her shoes and gown epitomizes girlish charm, destined to grow into a woman so commanding in the detail of her attire and the flash of her lashes that men fall at her feet or fall back, the way opponents were known to fall back from Jesus when he rebuked them. She is a charmer.

Robert Greene tells readers about one of the world's most charming women: Catherine the Great of Russia. Catherine did not start out charming. She was the queen of an oppressive ruler. Her persuasiveness and popularity were so intense that people rejected her husband. Soldiers fell at her feet, quite literally, and she was made the Queen-Empress by her subjects without any bloodshed.

The book details another Queen associated with one of the greatest charmers ever known. This time, Queen Victoria is one of those seduced by a charming man named Disraeli. Although she had written only one book, in comparison to Disraeli's many, he still exchanged literary works with her and would refer to them both as authors. This Queen became one of Disraeli's strongest supporters, largely because he was one of hers. Again, one can question the motives for this. Greene continues to give double messages about the reality of seduction and how it does and does not differ from "the real thing" or "real love."

The author insinuates that true everlasting love is effective seduction that is heartfelt. Truth might be the difference, but Robert Greene implies that even in cases of genuine love and lifelong success there is an endless necessity to work some deceit and to play the seduction game.

The essence of the charmer is what many naturally like and do for those they love: affectionate attention and interest. However, according to Robert Greene, the seducing charmer is the customer service end of the interaction; the focus is on the other person when someone is going out of his or her way to charm another. Many of us may think of charmers as being those who are quite able to make themselves the center of attention



in a group. However, when actively charming, it is reaching others and setting them up to feel good that is the seductive power of the charmer. Most people have experienced this for themselves. It is innate and can be cultivated.

In this chapter of the book, Robert Greene first indicates something new to the reader. He calls it immunity. There are those, he informs everyone, who really are impervious to attempts to charm them.

# The Charismatic

## The Charismatic Summary and Analysis

Once again, the author Robert Greene invites the readers to remember how much seduction is effective in nonsexual relationships. Amongst adults, however, there is often an aura of at least 'vague sexuality' even when the relationships focused upon are not sexual involvements. Charismatic types are 'ideal' for politics. The author does not directly say, but subtly suggests that the Charismatic can be as influential in the workplace as in politics.

As such, this seductive archetype is described in terms of its potential for mass appeal. For the seducers or hopefuls out there, this will come as a delightful release from the constraints of applying seduction methods to sexual relationships.

At the same time the author tells the readers yet again that the power of seduction is not rooted in visual appearance even though the vast majority of people find a pleasurable appearance to be a noteworthy asset. This serves as encouragement to everyone. The author informs us that men who are ugly or only average looking have been labeled "demonic seducers" since they are often let free amongst women because men feel less threatened because they are ugly. Nevertheless, when they have other charms they often make surprising headway. The case referred to in this chapter is that of Rasputin. He was a poor peasant fellow who ended up amongst higher society. Like all too many poor people he chastised the well off for having been spared the struggles and pain of poverty by calling them spoiled. He was also ugly or barely average looking but managed to seduce lovers who, spending some time with him privately in conversation, would find him suddenly transform into an ardent sexually forward man. However, his charismatic seductive powers were so great that one woman who had 'given into him' or 'enjoyed him' reported to one of her female friends that her own husband was honored far more than he was upset that the great Rasputin would have sex with his wife. Obviously, this is because Rasputin had seduced both the husband and wife.

Robert Greene subdivides this chapter into various categories of charismatics rather as he did with the Natural and also describes a specific set of characteristics that people can observe in others or choose to cultivate to develop as charismatic seducers.

The qualities he lists are: purpose, mystery, saintliness, eloquence, theatricality, uninhibitedness, fervency and vulnerability. Adventurousness and magnetism are added to the list.

The main types of charismatics that the author labels for the readers are: the miraculous prophet, the authentic animal, the savior, the guru, the drama saint, the deliverer and the Olympian actor. As Greene goes into details about these particular kinds, the readers are surprised because of how much they are again prestigious public figures



rather than bar room seducers, and how much they are about success in society and politics rather than the romantic players we might have been expecting.

Evita is one of the other major players in this chapter. She openly admitted something that one can figure out about Martin Luther King: personal dreams were abandoned for the purpose of fulfilling society's needs and aspirations. Speaking of spiritual personages: Krishnamurti is another exemplar of the chapter. He was discovered as a simple man who had a profound effect, but it seems that years of discipline and study had a great deal to do with his perception of his power. A self-chosen celibate, this man's charisma seems to have had more power than he did since others adored him even when he renounced everything bestowed upon him, including special spiritual status.

This chapter is encouraging, as it educates the reader with a more cheerful, third party tone, that seduction is available to everyone and is for everyone although it is most famous for sex and romance. Again, one of Greene's messages is the contradictory nature of the art of seduction—that it is not about sex at all, and yet, how much sexuality has a role in adult seduction whether overt or covert, as an attractant or repellent.



# The Star

## The Star Summary and Analysis

Once again, Robert Greene points up to us how true it is that seduction is equally effective upon members of the same 'sex', that is biological gender, as it is with members of the opposite sex—even with the powers of attraction that arise from sexual maturity and attraction. The most startling and impressive sample provided in this chapter is the knowledge that the great and notorious Casanova was himself utterly seduced by another man with whom he was never even intimate, but had only met once: Count Saint-Germain, who claimed to be an alchemist of the highest order, but Greene tells us is best appreciated for being impressive, beautiful, artistic and profoundly mysterious.

These kind of people are better known to the modern mind and experience as celebrities. People who are able to give millions the feeling of intimate connection through and across telecommunications media are often excellent examples of the Star. Greene explains this when he shows how the assassinated President Kennedy won over the masses partially by using basic theatre skills, such as gazing at the audience rather than only attending to his opponent during a televised debate.

The Star creates a dramatic effect with some kinds of feelings of intimacy, but they are rife with unreality. This type of seducer or seductress is often most effective when he or she is able to perceive herself or himself with a well simulated objectivity.

Marlene Dietrich is cited as an excellent case of this. She developed a method of success that was unlike that of most other women in the theatre. Rather than fawning over a director she made herself dramatic by using a wild prop, such as a dog wearing a diamond necklace, and then employed relative aloofness or self-contained poise. In fact, perhaps a pet helped her to keep her calm amidst the competition. Her career was elevated when she was claimed for a part that she did not even want—by a man who had seen her when he had gone in search of a man actor for an entirely other role. She also had an element of the dandy to her.

This type of Star is able to make the most of an objective approach to cultivate an image. The author reflects briefly upon Warhol who devised an outward appearance that others liked. He seemed to thwart 'depth' probably because the real answer was simple. His artwork looked nice and that was why he and others liked it.

The two types of Stars that Greene describes are the fetishistic and the mythic one. Both are elusive and often illusory since they rely upon elements of fantasy that their observers impart to them. Myths are powerful stories but, with the rarest of exceptions, they rely upon a blend of fact with archetypal and fantasy force to empower actions in others within a new context, such as the "Camelot" of the Kennedy-led America.



# The Anti-Seducer

## The Anti-Seducer Summary and Analysis

The author defines honesty as anti-seductive and therefore a quality that the readers should all root out of themselves, learning to never believe their true motives. Greene also directly attacks morality in this chapter, citing anything and anyone that does not play along with seduction as being the ones who are wrong. Greene argues that to defy the rules of seduction is to commit the dreaded error of not playing along and ruining an otherwise good time.

Contradiction surfaces, however, when he refers to the habitual affection between spouses. This indicates that, despite his powerful arguments about seduction, he might harbor some belief in true love.

Even so, his message seems more to be that the best real life victories are secured and held by seductive methods whether based upon sincerity or artifice.

In this chapter he tells his readers who is to be avoided at all costs. He provides the readers with a listing of qualities he views as anti-seductive. Aware that many of his readers may feel hurt if and when they discover familiar traits within this chapter, he simply urges people to root them out of themselves. Greene strives to instruct the reader, with his generally upbeat, third person approach, on what is anti-seductive and how much more successful readers will be as seducers and seductresses if they learn to play by the rules of seduction and eliminate their anti-seductive traits.

For his finale, the author proposes uses for anti-seduction. Mostly, he describes the traits as warning signs to stay away and avoid involvement with those who exemplify them. Their only other value, he tells readers, is to use them to get rid of unwanted people. Lastly, he tells of how anti-seductive methods were used against Cleopatra. Unexpectedly, the 'trick' was simply to actually be nice to her without getting particularly emotional. This does not seem all that strange, but apparently the contrast in results was spectacular.



# **Book 1: The Seductive Character: Chapter 0: The Eighteen Types of Victims**

## **Book 1: The Seductive Character: Chapter 0: The Eighteen Types of Victims Summary and Analysis**

Here ends the first section of the book, devoted to a lengthy description of the eighteen different types of potential victims: people to seduce. A warning opens the section: "never try to seduce your own type." The reason for this is because, "you will be like two puzzles missing the same pieces" and therefore ineffective in fulfilling each other's needs.

Not until the end of the chapter does the author provide readers with the one exception. These are some kind of expansion on what may have been mistaken for one of the dandies. Robert Greene calls them "the Gender Floaters" and, in this one case, he strongly encourages people to only seduce "their own kind."

Each type of seducer is described incompletely but with legitimate descriptors. The Art of Seduction itself is based in the feelings of incompleteness of the victim of the seduction. What takes some of the sense of villainy out of the situation, according to Greene, is that successful seduction "isn't necessarily that bad." However, when he is describing these types, his emphasis is back on short term flings, quite possibly even if one of the partners is married, in contrast to the "everlasting seduction."

He emphasizes that most victims are willing ones, happy for the little diversion of the short term fling or small number of brief encounters that trysts with the seducer supply. Also, as the author has already shown, seduction is often not even sexual, but even when it is, he argues, any arguments about morality are some masquerade, some trick of deceit, just another advertising angle, if you will, about why to play by certain rules.

Interestingly and promisingly enough, the author puts forth the claim to the readers that the seducers do not only pretend to fill a need of whomever they seduce but at least partly really do. This makes the whole matter come across to the readers as far more palatable and innocent.

Repression figures large into this section, as the author explains that it is a main key in understanding how the seductive process actually works. Anything that has been repressed that the seductress or seducer represents or is able to stir up in the others comes into play during the experience of the seduction. In fact, Robert Greene assures the readers that this is what the seduced wants. This is the case regardless of the type of victim, but what has been repressed varies.



Repression normally results from combinations of one's childhood, then adult experiences. Those special contexts and the forms that develop get together with cultural forces; culture and subculture join together to encourage some behaviors and attitudes and to discourage others.

Hinted at is the implication that diverse relationships may free one up from various repressions; on the other hand, diverse relationships could also mean that there is a weakness with respect to the ability to maintain the power of seduction with respect to one's mate. Reality, Robert Greene has warned the reader, is a danger to success in seduction.



## **Chapter 2: Create a False Sense of Security-Approach Indirectly**

### **Chapter 2: Create a False Sense of Security-Approach Indirectly Summary and Analysis**

Making an effort to befriend a target is a great method. It is indirect, and in this sense is not different from military strategy. It allows both participants in the seductive process to get to know one another. Women, especially women who are young, operate from a naïve position in which they do not suspect every adult male effort at friendship as an attempt to indirectly seduce them. However, because this strategy is so commonplace, huge numbers of people are so suspicious of it that it can pose a very serious threat and challenge to those genuinely interested in friendship. It is likely to be met as a thinly veiled effort to seduce someone into a sexual relationship. In this sense, the art of seduction leads quite easily in well justified caution or to paranoid anxiety pertaining to people's social behaviors.

This was done so effectively in the main case given in the book that it led to marriage. Once again, Robert Greene reveals that only some seductions are short term in their intent or their design. Evidently the seducer had no objections to befriending her for some time without ever even attempting to move the relationship in a physical direction. Ultimately, she ended up choosing him, and since he had been going out of his way to seduce her the whole time he was quite pleased. In military strategy this is what is meant by decisive results. In earlier cases where only brief flings result, the results on the military scale are viewed primarily as indecisive but for the fact that in so many cases, that was all the seductress or seducer was after.





## Book 2: Chapter 3 Send Mixed Signals

### Book 2: Chapter 3 Send Mixed Signals Summary and Analysis

This part of the process can be orchestrated artificially or can come naturally if the potential victim does stir mixed feelings within the seducer. The primary example in this chapter is Madame Recamier. She was an excellent musician and a fun dancer. She was beautiful and very well dressed. She was a French society lady. Kept at a respectable distance men repeatedly swooned over her, and found her to be a delectable source of fantasy. Now, long after her death, her reputation is of a woman with a trail of romantic conquests.

Her behavior modelled how to send mixed signals. Her cool distance interspersed with keen eye contact or a sudden flirtatious gesture were enough to send men reeling. This very charming lady was adept at having this effect upon men whom she had never even kissed or dated, let alone the influence she was able to cultivate with an actual lover sort. One man ended up with a fantastic portrait of her instead of having managed to have her himself. She fed him information that led him to believe he could have her. Then, she took it all away, by not coming to him to seal the deal. He was conquered by this.

Another fantastic exemplar of the ability to send potent mixed signals is Oscar Wilde. This flamboyant dandy poet conjoined disparate elements into one profound whole. Oscar took New York and the world by storm. Masculine yet flamboyant, Wilde took the dandy over the edge into the murky waters of sexuality since he was not a true heterosexual and yet would continue to have obvious ways of appealing to both men and women. So much of the sexuality of the era was the pure energy of it—a well dressed man need barely smile, wink or nod at a woman for her to feel strongly effected. Clearly, even the most homosexual man in the world can still do that. Likewise, as a gay man, surely Oscar learned to flirt with the boundaries when it came to his relationships with other men. These mixed signals can be the lifeblood of a seduction.

The way that mixed signals are sent can vary with the individual but it is essential that people view the seducer or seductress as having value and being desireable. Some of the time this will be quite natural. There is a certain amount of self-denial and of denying others involved and it is quite possible for people to play this up. There is a great element of teasing involved. People on either side may feel this—you think you can have something so you go after it. Then you find that you cannot have it. Or, you do not seem to want something, then suddenly you do want it and go after it. A lot of this has been transformed into common social practices. Women receiving rides on the backs of motorcycles because the driver is attracted to them, normally stops at the ride. But the allure is always there. Maybe there will be more than just a ride. These are mixed signals.



Robert Greene tells readers in this chapter mainly by showing them yet again through case studies of how this works and why it is so important in the art of seduction. The interplay of various attributes within one person are also part of an appeal that the author advises readers to make the most of in their own efforts. Contrasting qualities that counterbalance one another are often found to be exciting and attractive. Finally, Greene hints at the power that people have to cultivate magnetism. One can do this with their characteristics which will lead to the "magnet and steel effect" rather than either metal filings on their own, or magnets with nothing to 'cling' to. Sending mixed signals is better than being avoided and should be done intentionally.



# Chapter 4: Appear to be an Object of Desire-Create Triangles

## Chapter 4: Appear to be an Object of Desire-Create Triangles Summary and Analysis

At this point, seduction becomes even more like sales and marketing. Often, people are attracted to popularity. For any seductress or seducer, it is a matter of getting the ball rolling. This applies equally well in business as it does in romance. It is also well known that aesthetically and sexually attractive people often have an edge for getting hired.

Having more than one person, organization or corporation want you at once is best. How this comes about is bound to be partially within your own control but you will also need to work with what comes to you. Positioning yourself is also helpful and something that you can control, at least partially. For women, especially, however, there may be some chaos at times regarding whether you have placed yourself somewhere for professional or romantic gains or both, or whether those who do want you have their own intense feelings about the ways that they want to include you.

Robert Greene once again uses examples from history. Once again the philosopheress Lou Andreas Salome is used as a model. She somehow 'danced' with men, able to keep many around her both for the benefit of their company and as an effective means of preserving a safe distance from the passions of any individual one. Her powers were profound, able to seduce for reputable ends: to make contacts with other successful professionals within the field of writing and philosophy while stirring up strong passions in men who saw themselves as guardians or friends rather than as suitors, and others who straddled the proverbial fence of their roles with respect to her. Greene shows readers how much this woman pioneering her way into a male dominated profession wound up famous as a seductress and as a woman ardently desired by many of the men in her field of expertise.

Greene illustrates the known truth that there are times when political or social seduction is what makes someone able to lead others. In the cases of women such as Salome, it was her strength of character and interests combined with how she handled her sexual and nonsexual appeal that enabled her to lead men.



# Chapter 5: Create a Need: Stir Anxiety & Discontent

## Chapter 5: Create a Need: Stir Anxiety & Discontent Summary and Analysis

Criticism is the key factor in this chapter—how criticism plays into seduction. The example is a professional writer surnamed Lawrence. Again, the book's author plays on the readers' sense of lowliness and admiration by using high status social models for his cases in point. It is part of how the book's author seduces his readers.

Lawrence's case, according to Greene, simply began with a long term friendship. He was a gentle lad, and viewed as effeminate because many of his friends were girls and he was more thoughtful than physical. Many are both, but male stereotypes do tend to push and jibe based upon whether a fellow is more one or the other.

Like so many true stories of such friends, Lawrence and one of his best opposite sex friends, Jessie had their lives radically altered by puberty, adolescence and the new boundaries and limitations that emerged for them. The two were forced into the old trap of whether they were going to remain just friends. Greene tells readers that after building up his friends and his lovers for some time, Lawrence had a tendency to become critical of them. The seductive power, according to Greene, lay in the combination of the kindness and the criticisms of those with whom he was relatively close.

The author does not discuss the way that such honesty results in people having a sense of being accepted 'warts and all' to whatever degree of intimacy their relationship holds up. Instead, Robert Greene emphasizes how much it empowers the seducer or seductress to control the other because of the way that it sets off the insecurities of the seducee. This helps to prevent boredom with respect to their relationship over all.

Robert Greene calls this awareness "the wound." He tells readers in his upbeat third person tone, that seduction relies upon feelings of lack in the other party and in some need or desire for fulfillment that the seduced can provide. He implies that this condition is primarily an illusion when he also tells readers that truly content people are virtually impossible to seduce but people who are at least in part unhappy often make great 'targets' and 'victims' of seduction.

Gentleness and kindness both before and after the inflicting of pain whether physical or through verbal criticism help, according to Greene, to consolidate the seductress's or seducer's hold on the seduced.

In this way, the author Robert Greene takes time to differentiate between real love and the art of seduction. As the readers have grown well aware by now, at times Greene



shows readers that there is little or no distinction between real love and seduction whereas at other times he shows just how easy to distinguish the two forces are. This time, he insinuates that criticisms are purely a seductive tool because they can make the victim more pliable because of how much of a psychological grip it shows the seducer has on the target. The main example in this chapter, however, reunites true love and seduction when the two friends who were members of the opposite sex ultimately do marry each other and the seduction succeeds for decades.



## Book 2: Chapter 6: Master the Art of Insinuation

### Book 2: Chapter 6: Master the Art of Insinuation Summary and Analysis

Robert Greene tells readers that even though "Josephine" was the last word on Napoleon's lips, he still attempted to create a union with the Russian czar that would have included a divorce from Josephine so that he could replace her with a Russian wife for political purposes. He suggested to the Czar that one reason was that he wished to have children and he and Josephine had not created any together.

Insinuation and suggestion are the key aspects of seduction that the author shares with the readers here. The tone continues to be cheerful. By now the reader has grown accustomed to a sort of tabloid voyeurism, in that every model used is historical and famous. Meanwhile, Greene continues to provide education through example, with yet another almost erotic tale: never graphic but always suggestive, Greene continues to seduce his readers.

This time we read of a mature married woman seducing a younger man "of one of her same gender friends" for a one night stand. Adultery is in the foreground in this case, and somehow the impression is given that either the woman's husband is impressively oblivious or else he is complicit. The victim however, is armed with some awareness of this lady.

Apparently, she has two lovers at the time, and the story comes from a libertine era and part of the culture. One of the two is her husband. However, within the pages of this historical pageant of seduction, readers are repeatedly informed that lovers are not always sexually involved with one another. How it is that her husband either does not know or does not object is not clear: perhaps he is also a libertine, perhaps is not sufficiently loving of her, perhaps he really is cheerfully oblivious, perhaps he is thoroughly seduced and finds his wife's extramarital affairs erotic and something that enhances the over all tenor of their marriage. Readers are left uncertain regarding the husband, but watch as the young man cheerfully follows the older woman's lead into the one night stand. Society has forced her to exert some effort to appear the 'weaker fair dame', and to make pretenses of being the pursued rather than pursuer. Nevertheless, the younger man plays along quite well. Apparently, she confuses him easily and leads him to do her will without difficulty or obstacle.

The morning after, thanks to the help of the knowledgeable and aware servants, the young man is simply freely released and advised to avoid any unsmoothness with his own usual lover, who is one of the same gendered friends of the woman with whom he has just had a one night stand.



# Chapter 7: Enter their Spirit

## Chapter 7: Enter their Spirit Summary and Analysis

The author provides readers with something unique in this chapter because for the first time he gives another example of a successful seduction but then poses readers the question: who is seducing whom here? The example referred to is the complex and delightful dynamic between a world leader and a journalist who writes a nonfiction book. Something successful took place during an interview between them which lasted over an hour: such a lengthy audience is viewed as impressive. Later, one of Indonesia's rulers hired the American journalist to write for him. The reason given for the success is that he entered into her spirit.

Here Robert Greene educates readers in the element of indulgence as part of a seductive strategy. Of course, in order for this to work, the seducer or seductress has to have what the other wants to indulge in. In the example used, sex, but not sexuality, is left out of the dynamic but not until after the man makes a few passes; however he indulges the writer's requests for attention and for money. In fact, she asks him for what is well within his ability to fulfill even though to most people, the same requests would be asking for far more than they could ever deliver.

In retrospect it is quite clear that the way the leader of Indonesia indulged Cindy Adams echos how some of courtesans in earlier chapters were financially indulged by their lovers. The wealthiest were in fact known for being so indulged.

Readers will find that while the tone of Greene's book remains third person and continues to be a parade of high society true stories, it has become a bit more instructive. This makes sense since it follows on the initial introductions to the types. This is the 'how to' part of the book instead of the 'what' section.

To indulge another is seductive, just as it is often the case when the indulger finds the other irresistible. Whether lovers or work colleagues or politicians or relatives, indulgence is a form of submission that holds appeal for many.

In the case of the Indonesian leader and the journalist: she asked for airplanes and fine accommodations whereas he asked for her to be paid to write for him, and then later, he asked to have her reveal the hair dye that she used and to spend time with him while he dyed his hair to match hers.

Ultimately Robert Greene's message is that the Indonesian leader seduced Cindy Adams effectively by giving her what she wanted.



# Chapter 8: Create Temptation

## Chapter 8: Create Temptation Summary and Analysis

Temptation requires a proper understanding of the prey. In this chapter, readers who have plenty of passion, emotion and romantic experience will find themselves on a roller-coaster.

Unlike those chapters when the seduction is permanent and has a happy ending, in the section on temptation it really does not. All that happens is people end up finding that they are in fact hurt by being used.

Reconciliation and revenge are displayed by two distinctive true life tales of drama. In the first case one of Don Juan's victims and he reunite and play a new game. She finds out just how pathetic yet true it is that Don Juan is only attracted to attaining unavailable women. Thus she orchestrates a powerful ruse which works upon him like a charm. She makes it appear that she has become a mother and that she has married a wealthy man. Once he observes this, he grows curious about whether he might be the father of the child and the intimidation of her being married is compellingly attractive to him. He pursues her, ultimately inviting her to run away with him and completely falsely claiming to her that he has changed. She agrees, but because she does he ends up discovering her game. However, he is wholeheartedly impressed because he sees how well she has grown to understand the truth of him. He forgives her deceit even as he struggles to recover from the sudden loss of illusion, the displeasure of the back stage situation at a theatre in contrast to the glamour of the play itself. He offers to marry her, but she has the common sense to tell him no.

The other main case is the woman who resolves the issue of Casanova. One of her names is Chapillon. She was the ideal counterpart to Casanova: she was as famed for being a destroyer of men as he was known for being a successful seducer of women. To the vindication of all the hurt women reading the book and to the joy of all the men who dwell in the permanent seduction of marriage, possibly by providing their partners with the irresistible temptation of sexual fidelity, Casanova gets played and ruined by Charpillon even though she forewarns him of it and even though they never become sexually involved with one another. He chases her passionately, but never receives even a single kiss. This woman was a sort of champion of the dating scene. In contemporary society these are those who look great, get taken out and absolutely master the art of working a man without giving into him physically or sexually. Some find them irresistible, others cruel, but they are seductresses of their own kind, but sensual types would likely have a tough time playing that game. Nevertheless, the author has written of this in such a way that it punctuates the gratification of the hurt or spurned reader.





# Chapter 9: Lead Astray-Creating Pleasure and Confusion/Keep Them in Suspense

## Chapter 9: Lead Astray-Creating Pleasure and Confusion/Keep Them in Suspense Summary and Analysis

Robert Greene may leave the readers both exhilarated and frightened when he relays to them one rare case of how Casanova seduced. What makes the tale so frightening is the way he was so readily diverted from one woman by another. A father makes a move to protect his daughter from Casanova, by sending her away to a convent. Casanova, however fickle his desires once sated, determines to keep after her and to not be thwarted by the father, once he knows that is why she was sent away. Casanova chases after his love until he receives a letter from a mystery woman.

Game playing enters the picture and one quickly learns from the incredible Mathilde, whom it grows clearer is not so much a real nun as a woman who was somehow forced to or persuaded to live as if she were a nun. Letters, arrangements, meetings, trysts, the sexual activity itself—this other woman is a mistress of intrigue. She wears costumes; both have other lovers (not always sex partners, but perhaps) and rapidly the reader learns that what is appealing here is not mainly the sexual actions but the entire drama of their relationship. However, since the whole thing is dependent upon difficult circumstances for its excitement, one remains very doubtful that under stable conditions, unless they found other reasons to play such games, the relationship would ever hold up. This only emphasizes one major point of the author's. Seduction involves deception, and this sort of arrangement allows for theatrical effort to be used and natural drama to emerge. What is most spectacular about this true life tale, is that it is a known case where Casanova was seduced by a woman named Mathilde and it worked.

Whereas marriage on some level is about stability and security, the ones that work best integrate needed nurture of spouse. Pure seduction is about wild flings. The author advises readers once more to not set out upon a seduction unless they are quite motivated to carry it out.



# Book 2:Chapter 10: Use the Demonic Power of Words to Sow Confusion

## Book 2:Chapter 10: Use the Demonic Power of Words to Sow Confusion Summary and Analysis

Writing, Robert Greene explains, can be an important part of the seductive process. He includes an important story in which two lovers, even after they have come together, get further using letter writing as a powerful means of improving and advancing their relationship with one another. For some, the written word will be a fantastic key in the art of seduction, be it fleeting or enduring.

Earlier in the book, there was an entire seduction that was never physical, but purely literary. A man and a woman who never grew closer than to sit in the same poetry salon had inflamed one another's passions. A woman was left, unharmed, but aware that she had effortlessly perhaps seduced a man who had later turned the tables, leaving her aware that she had been seduced by him. In this chapter, some of the greatest uses of words are to discreetly initiate a relationship. A man Johannes goes through a third party, a young woman's aunt. They notice one another, but do not directly pay one another any attention. However, in this case, their indifference is a façade. Johannes is actually intent on her but acts in a way that it does not appear to be so. Eventually, despite a surprisingly cool coming together, writing helps them to get to know one another better, particularly as she is very shy and he manages somehow to woo her without ever getting physically close. It bears repeating that this will be a repugnant and alien idea for some, but to others exchanging the written word yields enormous rewards.

Honesty comes under attack once more, when the author urges hopeful seductresses and seducers to learn to flatter and to address an unmet need in place of truth. "Practice," Robert Greene urges, "seeming sincere."

Meanwhile, the Greene explains that seductive writing is one form of fabulous advertising copy. You can do this with individuals, whether by writing passionate love poems, or using email or instant messaging. Old fashioned letters have a new kind of charm, as do carriage rides, as they move towards being outdated. The important thing is to make sure that the words sound fantastic more so that being concerned with their truth. This is backed up by those exemplary relationships in this book that Robert Greene informs us, have actually come from works of fiction. Idealization is part of the process of seduction, the way that each lover uses fantasy to fill in their image or knowledge of the other. This is the beauty of the imagination working in conjunction with accurate observations and perceptions.

Like all of its predecessors, this chapter has a section on the keys to seduction. "Mimesis" or mirroring of the other is often an integral key to this. Perhaps this is because imitation is a form of flattery when it is not a teasing technique.



# Book 2: Chapter 11: Pay Attention to Details

## Book 2: Chapter 11: Pay Attention to Details Summary and Analysis

Details, the author tells us, are quite important. In the case in which Genji was successful in yet another seduction, the details that made him unique overwhelmed his younger conquest. He had approached her only to frighten her, then backed off considerably until she was comfortable with being physically near him. Languorous beside him, soothed, she was given plenty of opportunity to enjoy the comfort of him without trying to fend off further sexual advances. During these times, which followed after a shared activity—music lessons—she had plenty of opportunities to notice and enjoy what she felt was appealing about him. Of course part of what made him so attractive was his willingness to have sex with her which he did not take away even though he respected her resistance to him. Plenty of time went by and she lived within the same estate that he did; when they were involved in an activity together this created a pleasant opportunity for them to have regular contact. Her enjoyment of this allowed him to nurture their relationship.

When you seduce, Greene tells readers, make yourself alluring, and unusual. Stylish clothes or perfume, all of these details influence the effect that you have upon others. Everyone has preferences—in the case of Genji it was the combined effect of many factors. The man lived amongst all his lovers, and they were not all only with him. Nevertheless, an spirit of acceptance and inclusiveness developed and was maintained.

Your sexual style can also be an asset, something for you to weave into your seductive system. Adaptability is always good, in this chapter the author mainly means 'adapting' to the mood and needs of whom you are seducing, the 'terrain' of circumstances, and what the particular seduction demands.

The nature of gifts that you give to your prey are a great opportunity for you to show your attention to the details of the other while allowing you to express yourself to him or her. These may relate to what you have but also what you are like. For some, diamonds are a win, and if you cannot give them you are unlikely to be successful. However, in other cases a flower, a shiny object, a bit of affection or interest will be enough to spark your victim into at least trusting you and being flattered. To enable and ennoble your lover's sense of vanity is a powerful move as everyone has strong points and insecurities.

For some, emails will do the trick while for others the need will be for something much more physical. Robert Greene teaches the readers more in this section and begins to reveal to readers how to bring some of the elements of seduction together.

By paying attention to the details of the seducee and to how you present yourself as seducer or seductress, you can help secure a victory.



# Book 2: Chapter 12: Poeticize your Presence

## Book 2: Chapter 12: Poeticize your Presence Summary and Analysis

Here Robert Greene explains to readers another way that fantasy needs to be integrated into a relationship for seduction to work. Also, he once again separates honest and real relationships from seductive romances by asserting to readers that normally, the players will avoid making their partners overly aware of their whole truth.

Reality, he reminds the readers, is to be evaded and escaped. Remember that Greene has strongly encouraged readers towards this by assuring them that unhappy people make excellent targets of seduction but those who are truly content and virtually immune from it.

Poetry has been used in some of the sample chapters earlier in the book. The art itself is a fine element of seduction for those who are suited to either giving or receiving it.

However, making oneself poetic is something that people should do regardless if poetry itself is the means of doing it. This can be done with attire, but also through important ideas. Ideas, especially in politics are one of the most excellent ways to involve oneself both truly but also in the realm of fantasy with another. It is important to preserve mystery in a seduction, at least in most cases. The author insists that Lord Byron was a seducer despite his reputation for honesty in relationships.

Idealization is an important part of the process. In fact, Robert Greene tells readers, we even tend to do this with our own selves. Jungian theory would explain that it is our archetypes. Share the power of your archetypes or your lover's with your lover. In this way, Cleopatra made sure that Mark Antony would associate her with the goddess Aphrodite. Eva of Argentina made sure that her lover associated her with the country itself, the political policies. Kennedy made sure that he personally and his entire administration made Washington a safe hopeful place for the idealism of Americans, including the idealization of younger voters, to thrive.

Handled correctly, you will find you can nurture your victim's ability to perceive your halo or other idealization. Learn what idealizations are best for you. Of course, you may change them over the years to suit a particular romance or any ways that you have changed. Ultimately, according Greene, your quarry should see you as elevated and poetic.



# Chapter 13: Disarm Through Strategic Weakness and Vulnerability

## Chapter 13: Disarm Through Strategic Weakness and Vulnerability Summary and Analysis

In this chapter, the author makes an effort to show readers how to make the most of their own weaknesses. Once again, in an increasingly educational tone but still using the third person story-telling method, Greene details exploits and which seductive element they best reveal.

Here the story is about a man who visits a woman and presents the false pretense that he is repenting. The need for the line is caused by the strength of his reputation, of which his target is well aware. The woman he goes after is of excellent reputation and very high status. Not until the end of the chapter does the author also tell us that the real cause for one of his vulnerabilities is another woman whom he has seduced during his efforts to seduce the woman who is the focus of this chapter.

This method is called the victim strategy. It relies upon making the victim of your seduction perceive you as some sort of victim, preferably of him or her or something else, anything else real or imagined that will create some pity or at least deep sympathy. It is great if the source is true, since this will add to the needed sense of sincerity in your seduction.

Another peculiar point in this chapter, is that the author admits or describes that sadness is often rather attractive. Perhaps it is the natural benevolent desire to comfort another or maybe it is curiosity regarding what had caused the sadness, but despite the popularity of happiness some sorrow is not too great of an obstacle in a seduction.



## **Chapter 14: Confuse Desire and Reality- The Perfect Illusion Chapter 15: Isolate the Victim**

### **Chapter 14: Confuse Desire and Reality-The Perfect Illusion Chapter 15: Isolate the Victim Summary and Analysis**

This is another section where the tone continues to shift into instruction of the readers. The style is still rooted in stories. Greene continues his trend of playing upon reader's silent admiration of high society by recounting tales of seduction amidst the top of the economic hierarchy. Robert Greene continues to use third person narrative.

The best illusions are grounded in a certain amount of truth. Having a hearty dose of fact at the root of the deceptions used in seduction is very helpful in bringing to life the intimately related fantasies that keep them going.

This is the very first chapter in the book in which there is a complex hoax, or at least, the only case in which the final perception is that of a hoax. The whole matter is about a woman's ability to buy an expensive diamond necklace in order to make money from selling it in pieces. However, to the readers it is about a romance that involves a necklace. A man at court is in love with his Queen, Marie Antoinette. However, she has been giving him the cold shoulder for some time. This changes and the relationship improves significantly. Events unfold that ultimately result in a kind of tragic-comedy. Taken from crestfallen to delighted, Rohan is transformed into an intimate servant of the Queen's only to have this heartwarming illusion rent from him later. He was used to enable the purchase of a necklace by a woman otherwise unable to buy it. Not only that, but her effect was so powerful that not even the justified, honest reputation of the actual Queen could withstand the power of a fiction that she had been the true buyer of the necklace. She was effectively blamed and given credit for it, but the culprit was another woman.

Weave fiction and nonfiction together when seducing. Time spent apart is one way to do this; even sharing the truth can facilitate this. Role playing is a marvelous opportunity for doing this. Wife, husband, girlfriend, mother, naughty one, or saint, good worker, lover— all of these are roles rich with opportunities that can be creatively united to the seductive type and method the readers need.

By now, the readers have been led to feel that they are reading more than just wild tales, but that they are learning what they need to know and will certainly be able to apply it to their lives. In military strategy there are defensive and offensive maneuvers. To seduce is to make offensive strategy, to counter it, or to protect gains made from

offensive maneuvers are defensive tactics and strategies. For those who have studied both, the similarity in principle can be as striking as the contrast in daily perception.





## **Book 2: The Seductive Process: Chapter 15: Isolate the Victim**

### **Book 2: The Seductive Process: Chapter 15: Isolate the Victim Summary and Analysis**

There is a return in this chapter, of the "everlasting seduction," of a happily ever after romance. The most successful seducer is one with a bad reputation for being a womanizer. The man named Aly Khan wins the heart of a woman. He is sadly not handsome nor monogamous but quite wealthy and adept at well -applied, focused affectionate attention which is an important part of fulfillment for so many people male or female. In the end, he kept the woman he seduced, and her old friends were forced to let her go into a life of relative luxury and contentment.

The other story in this chapter is the opposite. The devastating powers of seduction are unleashed upon a king by a woman named His Shih. She is given as a gift, which is enough to trigger feelings of hurt and offended rage amongst many women of our time and culture, to a king in the fifth century B.C.. He was impressed by her from the beginning. At first it was because she was beautiful and graceful. Then it was because she was witty, knowledgeable, wise and intelligent in addition to being sexy. Her case is somewhat like the matter with Napoleon and Josephine or Madame Pompadour and King Louis in that it was an incredibly effective seduction that included what the military strategists refer to as "decisive gains." Quite unlike former seductions, this one really was an intentional political plot to ruin the king to whom she had been given and the kingdom. Fascinatingly enough, there have so far been two cases within this section of the book when a grown man's dotting upon and giving himself over to an adoring, enthralling love for his lover have literally, financially and politically, ruined an entire nation.

The author explains to the readers that this affect is easier to achieve when the victim is isolated. Part of this is being physically alone, but there are other ways for people to feel isolated without them even being by themselves. Likewise, if he or she is alone a lot, then the attentions received are liable to be magnified. What the powerful seductress and seducer can readily accomplish, is to get himself or herself planted very strongly in the mind of the other. While even in relationships that are not seductions this occurs, it is imperative for the success of a seduction. Too much free time for an expansive mind can be easily turned to romance and sensual pleasures. This is fertile ground for seduction.



# Chapter 16: Prove Yourself

## Chapter 16: Prove Yourself Summary and Analysis

This is the very first chapter devoted to the third phase of seduction, "the precipice, deepening the effect through extreme measures." The focus during the "proving phase" is mainly on the man. For him, deeds, chivalry, knighthood, and going to great lengths are keys to success. Greene has shown readers part of this in several of the stories used earlier in the book. Was it Genji's flowers and scents? Casanova's notes? Who was that hopping over the wall? In many cases, returns and other shows of faithfulness from women were quite encouraging.

Napoleon's sister terrified many when she had better success, meaning a lover who was able to convince her through his actions that he loved her or some kind of treatment that made it easier for her to believe that he did. Their romance lasted and she exhibited a kind of constancy that was unprecedented. As she was married to another man, this was disconcerting—rather as Madame Pompadour's success was to the other women at King Louis' court who had predicted she would only hold the popular position for a short while.

Whenever intent on seducing someone, or if you need to employ a seductive method for some other reason, then proving yourself and looking for signs that another is proving himself or herself to you is vital.

Here is where Robert Greene begins to help readers put together a few elements of seduction. Knowing your target will help you to be able to find the best ways for you to prove yourself to the other. Man or woman, there are sure to be ways of doing this. It is an opportunity for you to play with the tensions within your relationship. The whole idea is to help your quarry to feel more loved, more certain of you, more moved. The attachment is meant to grow deeper, for one partner to fall under the spell of the other or to grow more enthralled.

Robert Greene keeps selling this book to everyone by alternating the presentations of seducers and seductresses. This way, people can be enchanted either way. Also, while there is the usual heterosexual bias on the whole, since both genders are covered there must somehow be something for everyone. Robert Greene has not left out sexual minorities in this book, with a proportional few wild tales of homosexual love thrown into an otherwise heterosexual mix.



# Chapter 17: Effect a Regression

## Chapter 17: Effect a Regression Summary and Analysis

In this chapter the book retains the same style and tone but gets a touch more psychological in theory as the author gets into the significance of influencing the emotions of whomever one is attempting to seduce.

The first step is acknowledging how much we have noticed that deep emotions are often stirred up in intimacy, and especially in romance. The important lessons in this part of the story are learning how to use them intentionally and which kind to use. The answer, Robert Greene insists, is regression. How one is going to regress and how to work a partner's regressed states are the key to successful seduction. Greene names four types of regressions—doubtless at least one will strike the reader as familiar, possibly all of them. The infantile regression goes straight to when one was a baby, or to when one first became a parent. Either one was radically dependent or intensely bombarded with being utterly needed and reconditioned to be responsive and protective and nurturing. Both are astoundingly intense. The infant is cast back to their feelings of emotional dependency; this is not entirely delusional since sexual intercourse utterly relies upon both those involved so that each is physically dependent upon the other for it to occur. This readily forces lovers back upon their own state of need, and the compelling force of their natural desires. When a seductress or seducer is able to directly address such feelings with their quarry, and to indulge them then they have acquired a key towards being able to succeed in the seduction. The next is the Oedipal relationship but after that comes "the Ego Ideal," where the victim's idealized self-image is the key force that needs to be engaged.

During the chapter readers are advised to in fact make real progress by helping whomever they seduce to work through the old feelings, preferably finishing unfinished business from childhood. The greatest thing about this is that it makes the whole seduction seem much more benevolent.

The stories this time include a randy man's eventual recurrent success with one woman, despite numerous lovers and the successful clandestine set of a king with a younger man that both give in to. The younger man is forced to sacrifice a romance with a woman in order to devote himself fully to the older male lover, the King.



# **Book 2: The Seductive Process: Chapter 18: Stir Up the Transgressive & Taboo**

## **Book 2: The Seductive Process: Chapter 18: Stir Up the Transgressive & Taboo Summary and Analysis**

Here is the lure of the forbidden. Often, this is a fabulous crux for the conjoining of fact and fiction. Most forbidden matters are so for good reason, though often it is all a matter of context. What is right in one place is wrong in another.

There is an allure to ideas of naughtiness and goodness, justifications of rewards and of punishments. These can be used extensively in seduction.

Greene goes on at length about the allure of transgressive behaviors within a seduction. The more limited or repressive the culture, the easier it is to harmlessly transgress, creating a kind of safe zone.

The famous poet Lord Byron, is one of the main seducers of the section. The drama of his being called "Lord Byron" outside of the country, and the effect of this mentally on readers over a century later is part of his entire appeal. He practiced bisexuality, but was not known to have ever romanced both partners in a couple as a unit. He practiced incest, with a half sister. To add more spice to the situation, she was also a married woman. Nevertheless, he escorted her like a gentleman and their romance went far enough that they had a child together who was his or her own cousin. Apparently, the need to be clear about the heritage of the child, or the impossibility of avoidance or else the strength of their love for one another made it so that it was a well known public fact which he was known to proclaim. Women were very drawn to him, but he was apparently at times put off by forward women or else had angered women by a wish to end a seduction far sooner than they did. This caused them to at least attempt to get him within their control or express their somewhat desperate hope that he had better intentions than he did.

Transgressions and taboos are one step beyond the repression touched upon earlier in the book. Particularly in a libertine society, lesbianism is not so much the taboo but a lesbian seducing a heterosexual woman would still be considered taboo-breaking. There remains something that smacks of transgression when a father and his son have one of the same lovers, or favorites. This happened at least twice in England.



# Chapter 19: Use Spiritual Lures

## Chapter 19: Use Spiritual Lures Summary and Analysis

Robert Greene tells readers that spiritual matters really are a sexual turn on, and that they should be used with romantic come ons. This is the flip side of the tradition of men seeking romance in churches because "that's where you'll find good women." He tells the tale of how Rasputin seduced many female lovers during private, spiritually oriented meetings. Since people often prefer religions that jibe with their own sexual tendencies, inclinations and societal prescriptions, Greene advises that "earthy and cynical people" are not best wooed with Christian piety or with the occult.

People like to feel lofty and righteous at least as much as they are drawn to naughtiness or to evil and the dark side of life. The pain and tension that people face as a consequence of differing values and their struggles to be committed to those principles are the source of some of life's most inspiring dramas. Bringing these energies into one's seductions is a great way for readers to approach their seductions with greater awareness. This is only all the more true of nonsexual seductions when the rigors of sexual restraint are included as part of the package, as in the case of married people or clergy for example. How exciting is it to relate intimately and yet to "resist falling into an illicit affair"? This can be very interesting and full of drama for the participants. Greene acknowledges this.

The author also continues to include minority adult sexuality along with the standard heterosexual behaviors. Yet again, in this section another semi-taboo issue emerges. In some cultures and times, a spouse would be kept in the family—in the event of one man's death, a sibling or other relative would naturally become the next husband of a woman. At the same time, in other times and cultures this represents another strong taboo, something Robert Greene clearly indicates as holding great promise for use in a seduction. The author has repeatedly brought up cases where a father and son had one of the same lovers, normally it was a king or an Emperor and one of the concubines. Nevertheless, this unquestionably triggers another aspect of the Oedipal triangle referred to earlier.

Use your religion to support your seduction, either by cultivating virtues within your efforts, especially if you are seducing a spouse or soldiers for your jihad, or else use religion as a drastic counterpoint. This way, the spiritual can be very actively in play during every stage of your seduction regardless of the nature of it.



## Chapter 20: Mix Pleasure with Pain

### Chapter 20: Mix Pleasure with Pain Summary and Analysis

Here Robert Greene continues telling intriguing stories and relaying how the techniques of seduction really work. Here he attacks the love of kindness by urging seductresses and seducers to avoid being too nice. He teaches readers how to work the emotions of their 'targets' by inflaming them and then resuming kindness.

This time the seduction is not a sexual involvement, but a journalist's interview with the Shah of Iran. What it boils down to is how to get emotionally tightly controlled people who have been trained to control others by keeping their own feelings to themselves to open up. Interviews are about being personal and emotionally engaged. The journalist in the seduction is a woman. She led with certain questions, and then interspersed gentleness and understanding with policy criticism and relative harshness. This was highly effective in getting the politician to open up, to be human, to be seduced by the journalist. The end result was a surprisingly truthful interview that led to some embarrassment for the political establishment but that also met with a great deal of popular success because the journalist had found a way to get the people what they wanted.

Like a consultant to the readers, Robert Greene clarifies to readers that the seductress or seducer can cultivate the victim's attachment to the emotional rushes of the ups and downs: the happy and the sad. Through this, as much as through any kind of sexual pleasure, the seduced can be turned into or reduced to an addict of the seductress's love. To really hone in on the readers' desire for power, he asserts that a woman can turn even a man of high social status into "an abject slave" through seduction and that that is "Terrifying."



## **Book 2: The Seductive Process: Chapter 21: Give Them Space to Fall-The Pursuer is Pursued**

### **Book 2: The Seductive Process: Chapter 21: Give Them Space to Fall-The Pursuer is Pursued Summary and Analysis**

Here is the very first set of stories and lessons about what our literary guide has labeled the forth phase of seduction. This is about how one is seduced and then the way the tables can be turned. Our story in this case is about an intellectual seduction. A beautiful woman manages to promote the arts by hostessing a salon for writers, particularly poets. Many in attendance at the regular meetings are men, so naturally she develops a following.

At some point she begins to receive mysterious poems from a secret admirer. She is correct that the sender is someone who she knows but she has a great psychological adventure figuring out which of the men at the poetry salon is her admirer. Sure enough, she is able to determine who it is.

There is a relatively dramatic gap, during which time she does not even know whether it is a gap or whether the poetry letters are simply over. Perhaps it is not even fair to describe it as a gap. Later, the admirer returns, yet the whole matter continues in the same vein of professional development, since he has sent the lady his first published book of poetry including the ones he sent to her.

Something shifts in the woman's psyche and she ends up pursuing him, but ultimately, to no avail. It is not clear whether it is due to differences in literary contacts or professional jealousies or rather that she ends up having fallen in love with her secret admirer but not until after he has fallen out of love with her and freed himself from the hold she had upon him.

Greene's main point here is that the poetess was seduced intellectually. Ultimately, that was all that her admirer even wanted. Either that, or else, by the time she had fallen for him he had abandoned the whole idea. He also reminds people to nurture fantasy by dodging familiarity. Of course, he continues to baffle readers regarding relationships that are not seductions and how whether politics, religion, marketing or the sexual and romantic lives are all seduction all the time so we might as well get used to it and learn to play the game.

Turning the tables is part of the game; it usually means the love opponent has flipped from being the one in control to being controlled. The idea is that the one whose love

has increased but whose control has decreased has lost power in the relationship. As we noted in the preceding chapter, love, or the art of seduction at least, is about power.





## Chapter 22: Use Physical Lures

### Chapter 22: Use Physical Lures Summary and Analysis

Errol Flynn is one of the stars in this chapter. Like seduction itself, the tales in this book are from disparate sources. One is true, but the next may have emerged from a fiction novella. Then there comes along another real life story. In this case, the great seducer has been so successful that we might typically refer to him as having been a whore. He had thousands of sexual conquests.

Nevertheless, Errol Flynn had a relatively long term and successful relationship with a woman whom he helped professionally and privately and with whom he took his sweet time in a way that is inherently endearing in a world full of impatient ardent seducers. Nora Eddington was an attractive nobody who was not interested in the older man actor or else assumed there was not a prayer that a man of such fame would harbor a genuine interest in a young cigarette sales woman. However she was wrong.

He hired her. He was kind to her. He did not push anything romantic on her at all, but exuded a high level of acceptance and comfort about their mutual unspoken sexual attraction. Eventually it led into an affair that included 7 years of marriage. Nora was not a fling.

Robert Greene emphasizes that Flynn succeeded despite his bad reputation because he was so comfortable with his own physical appeal but also that he was very accepting of women's sensuality and nature. He gave everyone a relaxed and good feeling about it. Greene reports to readers that "that's what did it." The difference was that it worked eventually rather than immediately. The artful seducer or seductress is simply the man or woman who allows those inhibitions to fade away, or who helps them to dissipate before taking any action.

Robert Greene does assure readers that there have been two main ways for women to succeed in seduction by making bold moves. For the most sensitive seducer, he should be aware that many women really do not want to need to be the aggressor, not even effectively, to receive men they desire. However, it can quite frustrating for a woman when she is well aware of desiring a man if he is not sufficiently interested to make forward moves or if he is oblivious out of his own insecurity or other reason. A great feat, then, for a male seducer, in such a case would be to release a woman who desires him from the need to entice. He should make sure that a little encouragement is all she needs to give to keep him coming.

For a man, the trick with the bold moves, when a woman is unmarried, is to not terrify her, since sexual assertiveness and aggressiveness with men can be such a double edged matter for women. When his timing and intentions are right, he will thrill her. If he is wrong, anything from a minor faux pas all the way to her being damaged and

traumatized could result. Hence, the man can play it safe, making a lengthy sequence of bold moves that serve to give both he and his victim the chance to develop a comfort and understanding with one another. The better he is cued into her energy and the more graceful and adept he is by nature, the more liable he is to accurately read the proper conditions for making a bold move toward her.

Finally, Robert Greene tricks the readers again by being confusing when the chapter concludes by saying that when two come together from mutual consent this is not seduction. He has spent over 400 pages teaching readers how to get consent and has explained that this willing compliance is the essence of the art of seduction.



# **Book 2: The Seductive Process: Chapter 23: Master the Art of the Bold Move Chapter 24: Beware the After Effects**

## **Book 2: The Seductive Process: Chapter 23: Master the Art of the Bold Move Chapter 24: Beware the After Effects Summary and Analysis**

At this time, the author brings the book's main body to a close. He discusses the after effects of having seduced someone. He highly recommends a 'quick break' from someone at the slightest provocation. He speaks to the readers in terms of either separation or integration: either they should just cut it off after a few trysts, or at least one of the two should keep re-seducing the other despite the risks. Reality, according to Robert Greene, is the greatest danger to the relationship. Here, he insinuates that all relationships are either reliant upon some element of theatrical illusion in order to be maintained or that all relationships based in truth and reality are really boring or else suggest that some successful relationships are not seductions. After all of this, Greene has never really clarified whether he believes that all long term marriages and other successful relationships-romantic and otherwise, are effective seductions, or whether there are such things as non-seductive relationships that have any lasting power at all.

The ending is also a little confused, possibly because the author did not have a strong theory of seduction versus nonseduction but did have a lot of great stories and some structured idea of what seduction is and how to do it. Some of the seducers were only in it for the quick thrill and the short term. Others had far more ambitious intentions. In contemporary society this shows how diverse people's intentions in relationships can be.

Nevertheless the author succeeds at providing a feeling of closure. Earlier he alludes to other types of results. Those who entirely free themselves from any and all connections with previous lovers and those who are ruined or devastated by some lover or another are the ones Greene emphasizes.



# Characters

## Cleopatra

This Egyptian Queen was a marvelously powerful seductress. She managed to wrest Egypt from the control of her brother Ptolemy to whom she had also been married, and to retain control of her nation in part by seducing Roman Generals for her lovers. She only did this twice, but in both cases he was one of the most powerful men of Rome and wound up devoted to her. This forged a political alliance with Egypt that would have otherwise likely been a war for control of the country. Cleopatra managed to use make-up, fancy boats, beautiful singing and sexual allure along with political power and competencies to make herself a well guarded boundary of the Roman Empire.

She figures into several of the book's chapters from the very beginning. She is a seductive type at first, and then she becomes important again when the author examines seductive methods. The Roman Senate resented her intimate power with some of their top people, and her ability to keep Mark Antony in Egypt "without political necessity."

Cleopatra of Egypt, was able to wrest political power from her brother Ptolemy. Something so bizarre had happened to the nation's lineage that they attempted to resolve the issue by having the siblings also be spouses to one another, but it did not work. The two went to war and ultimately, Cleopatra took control of Egypt, despite her brother-husband's wishes to the contrary.

She was in fact quite astute in political and military matters. It was simply the case that she was also very powerful as a seductress. Her Roman lovers were not merely sex partners who did not care, but powerful men who came to love her and to fear her. She sealed the passionate fate of Mark Antony once by forcing him to see how true it was that he was at least as much at her mercy and she at his. Both had taken out opponents through poisoning and the application of soldiers. He was forced to realize how much it was love and that there was some kind of equality of power between them, however much Rome hated it.

## Casanova

This world famous rake serves as the main exemplar in multiple cases during the book. The book is not graphic and for the most part does not get into the quality of the sex but is devoted to the typology of seducers and their victims and methods. Don Juan Casanova had what was almost a hard-won reputation. His efforts during the earlier stages of his seductions were what helped him to develop such a name for himself as a world renowned lover. Amazingly enough, during the book, some of Casanova's successes and failures are both described by the author. The lengths he would go to, the importance of planning and intent, the way that he would treat lovers when he was



with each one, and even the story of his demise are all included. He was a real person, and he also partially existed on levels of fantasy having appeared in famous fictional stories, some of which are also used at various points throughout Robert Greene's 'treatise' on seduction.

The type of seducer that Don Juan characterizes is one who is devoted but temporary. One has to be rather determined in order to set out on a path of intentional seduction according to the book's author. He is quite passionate and able to focus quite well. He is willing to go to great lengths to attain intimacy with a woman whom he intends to seduce. Once he does this, he then continues to lavish her with his attentions and affections. Through his passion, he is quite able to give a woman the sense that she is the only one and that his love is endless and genuine. Nevertheless, a short while later, the relationship transforms into a story of goodbyes.

## **Lou Andreas-Salome**

This was a philosopheress in the 1800's in Europe. She spent time with men in her field. The effect was unexpected and astounding, from the female side and from the male side, but different. This pioneering woman in the field of philosophy, in a culture and era where most women were entirely excluded from it, made great inroads but came out of it labeled as one of Europe's most accomplished seductresses, even though she did not have sexual relations with the vast majority of her victims. Nietzsche had such an intense passion for her that it has been quasi-immortalized despite his profound and frustrated effort to make her his lover and marry her, instead of being a charming colleague in their field. Men's desire for her was noticeable and yet she somehow managed to weasel, dodge or otherwise avoid ending up as the possessed wife of one of the men from her field. They were devastated by her ability to do this.

## **Madame Pompadour**

This was a woman who achieved great heights and was greatly assisted in getting there through her sexual involvements. She ended up being a leader of the arts and a king's longest term, most successful mistress or court concubine, much to the chagrin of other women. The author shows readers how her early family history may have contributed to her ability to handle the circumstances in which she ended up working. She was a consummate seductress, and how she used her skills serve as important teachings in *The Art of Seduction*.

## **Marlene Dietrich**

This is another seductress known as having had some kind of 'masculine edge' to her female power. The different type, the movie image, the unreality, her style, her sense of herself as an image creation for the pleasure of others are all used in *The Art of Seduction* to explain to readers a few aspects of seduction: what it is, and how it works.



## **Napoleon Bonaparte**

This famous General was also known for marrying a woman who had a reputation for being 'a bit loose', but instead of everyone's fears being justified, the relationship turned out to be a successful lifelong marriage. His love for his wife is used in the book as providing awareness of the effects on a man of a successful seduction. In this case, the effect was lifelong. His political and military success show his own excellence at seduction, predominantly of members of the same gender within the government but also of the people he conquered as France's leader.

## **Nisan**

This man is used as one of the seductive types to show how a seducer plays to the wishes of whomever he is intending to seduce. In this case, he takes a woman for a walk in posh surroundings, then goes to the expense and the trouble of rebuilding an entire portion of a house and other genuine complexities all to achieve the end of giving the woman he is seducing a temporary pleasure and a heightened awareness of the lengths he will go to in order to make her happy.

## **Gabriele D'Annunzio**

This Italian was one of the men famous for being very seductive even though he was not remotely handsome. Perhaps it was his ability to turn the tables because of situations granted him due to his lack of attractiveness. His contribution to the art of seduction, and his ability to show how powerful having the support of the high society ladies really was, are the focus of his place in *The Art of Seduction*.

## **Aly Khan**

This powerful seducer had the disadvantage of less than ideal physical beauty and the great advantage of great wealth. His techniques are shown in the book as a great way for a complete and very bold seduction. Others simply cannot compete given their limitations.

## **Count Saint-Germain**

This man of mystery impressed a number of people, and unlike the woman known to have 'ruined' Casanova, this man is noted as having been his other main conqueror although, not only did they not have a homosexual relationship, they only met once.

## JFK

John F. Kennedy seduced an entire nation and generation of people. This President, like many rock stars, also found safe ways to appeal to those who were too young for involvement but mature enough to show some kind of interest. Unlike the lecherous men in *The Art of Seduction*, John F. Kennedy kept his womanizing to women who were at least "reasonably old enough." However, he was charming enough for teenie boppers to remember him and consider getting involved in politics at their schools and in their states. With this type of charm, men and boys were included in the seduction also.



## Objects/Places

### Paris

This world famous city figures repeatedly in the book as a bastion of culture and romance.

### Blue Angel

This film turned out to be a bit of a disaster for an actor as he was 'abandoned' so that Marlene Dietrich could be pushed into a role she did not want. . . making the film a success and improving her career.

### The Presidente

This is a woman's role in 1770's Europe.

### \$31,000 diamond necklace

A young man spent this money on a present for a woman named Otero and then spent 3 nights as her lover.

### Hooks

In this book, this is meant metaphorically. You should view it as a sign of progress when you have your hooks into someone.

### Rome

This city, once the seat of its own empire, has long since turned into a respectable city within the nation of Italy.

### Fiume

An important city in Italy, held as an independent city-state for a year by D'Annunzio.

### Forbidden City

The self-contained, enclosed estate of the Chinese Emperor and court attendants.





## Corsets

Laced or wire clasped torso attire for ladies. These tight items can provide self-confidence and support but in extreme cases can also cause difficulty breathing.

## Venice

A city in Italy, in one story Casanova meets a fantastic young woman who is searching for an actual husband; Casanova bows out since he is a seducer, not a faithful husband but has taken such a liking to her that he will not deceive her with pretenses of being the right man and even advertises another fellow who might even make the kind of match that she really wants.

## Argyll Rooms

A place in London that had excellent liquor and libertine women designed to serve gentlemen clientele.



# Themes

## The role of types in seduction

Seduction works in some discernable ways. Part of what makes it work, involves what Robert Greene describes as types. This is the case both on the side of the seducer and also on the side of the seduced. Some types work well together and others do not. The author advises people against even trying with someone else of the same type because they will tend to want to give and receive "too much in the same ways." There is one exception to this, however, and that is with a type that the author defines as "gender floaters." In the case that both people want to play around with gender role behaviors, then the author recommends that two of that type do in fact work together.

It is valuable to learn about what type you are, according to Greene. Of course you might find that you can become much more seductive by finding out about what other assets you can cultivate. The descriptions of many distinctive forms of seductresses can help you put together an unbeatable combination. For example, if you have a flair for the dramatic and are quite charming then you could blend the powers of the theatrical siren together with the ways of the charmer to hone in on your target.

Likewise, there are some who will respond a great deal to purely intellectual or emotional stimuli as the book explains about some poets, whereas if you are or are faced with a strongly sensual type then the poetry will not get you half as far as a good kiss will.

## Theory of Seduction

The author presents a complete theory of seduction. One of the greatest assets of the theory is that he shows readers quite clearly how well it works in all types of relationships and not only in romantic ones. Of course, since all adults know that sex sells, the book is often focused on romantic and sexual relationships. Nevertheless it does not focus on these exclusively and Greene often reminds readers to notice the ways that politicians and business partners as well as friends are able to seduce one another regularly. Of course, most readers will also recognize this in the advertising industry, one of the best known methods of seduction.

The book is arranged to show readers relational ways of understanding the theory. The first portion of the book shows the types of people and then, once readers have some idea of who everyone involved is, he then explains the theory in terms of its operations. Mainly, case studies are used to illustrate the theory.

There are a few ways that military strategy and seduction are similar. Two factors found in both cases are that an indirect approach is often more effective than a direct one, and another is that multiple objectives can add to the power of the seduction process and the ability to pursue alternative objectives within a military strategy is quite powerful.



The author explains the seductive process then adds appendices on sales at the end of the book. The author makes the theory clear enough that readers will be able to apply seductive techniques to their own lives. They will no longer be wholly controlled by their unconscious desires.

## **Seduction in Nonsexual Relationships**

Another theme of the book is to show readers how much relationships that have no direct connection to sex and those that do all involve use of the same principles of seduction. In the preceding theme this was briefly referred to.

Love, power, control and attention are a major part of the seductive process and often serve as pivoting endpoints in themselves.

Lou Salome, though not as politically powerful as Cleopatra, made the majority of her conquests without sexual involvement with the men whom she seduced.

Napoleon seduced his military compatriots. Any time anyone is able to gather followers or attract attention successfully seduction is involved. Getting people to cooperate with you or serve your needs are also forms of seduction according to Robert Greene's theory.

This is one reason why without any manner of perversion involved, children can and often do seduce adults, into playing together with them, or buying for them, or being there for them. In the case of children, their seductions are often rooted in real need and dependency, but when the drama between a mother and her child is about whether or not to purchase a video game then the dynamic has shifted out of the realm of genuine need into the art of seduction. Politics repeatedly come up in the book as one of the areas where seduction is crucial.



# Style

## Perspective

The intended audience of the book is anyone and everyone interested in seduction. The work is written for an audience of adults and presumes either a university education or at least a respectable vocabulary.

The audience is offered a selection of experiences to glean from, not unlike one giant gossip column that spans history. The book makes it somehow respectable to read tabloid news by the way the author selects famous people to be used as 'case studies' to show readers what seduction is and how it works. Readers can learn how to recognize seduction, with the insinuation that there may be some possible way to protect themselves from it. Readers can also learn how to improve their own ability to seduce. The readers can select from amongst these main options to entertain themselves by reading the book, and along with entertainment, gain some education.

## Tone

The tone of the book is upbeat. It is written in the third person, and finds the happy balance between being objective and personal. The author succeeds very well—the reader feels like a cheerful participant in the book's unfolding. Robert Greene succeeds in leading readers through the seduction of consuming the book's contents. The effect on the reader is rather pleasing. Part of the time it makes readers suffer from a slightly voyeuristic jealousy: this is upscale gossip, other people's seductions and affairs. There is an air of unreality to it—some samples have come from fiction novels and movie screen stories but Greene also used real life people, normally long deceased historical figures giving it all an additional layer of fantasy, rather like a well made up woman's face.

## Structure

The book is divided into major sections. The first part defines seduction for the readers. The next part describes how to look at people in terms of how to best seduce them and how they are most readily seduced. The entire process of seduction is outlined across hundreds of pages and in an understated way suggests to readers that they will be better able to apply the knowledge they discover within the pages. Not until after the rest of it is over does the writer explain to readers a little of how the book made it into their hands by referring to the power of sales and marketing. The writer explains these matters in appendices, providing the reader with the equivalent of a voluntary encore if they want more.

The format is quite good. It makes the readers at least feel as though they are receiving some kind of education while really indulging in a good time. The structure helps to

ensure that the subject matter is being presented in a topical manner. This is important since otherwise the whole book would be simply a sequence of stories. There are no particular disadvantages to the format used, although if it were to try to serve as an official textbook it would likely run into problems.



## Quotes

"the chance to possess a fantasy figure," Part One: The Seductive Character: Preface.

"It will then be child's play to mislead and seduce them," Part One: The Seductive Character, Preface, p. 3.

"Finally, the...Anti-Seducer will make you aware of the opposite...the power of repulsion...At all cost you must root out any anti-seductive tendencies that you may have...you can begin to cultivate the seductive character that will bring you limitless power," Part One: The Seductive Character, Preface, p. 4.

"She represents a powerful male fantasy of a highly sexual, supremely confident, alluring female offering endless pleasure and a bit of danger," Book 1, Chapter 1: The Siren, p. 11.

"Cleopatra was hated in Rome as the Egyptian whore," Book 1, Chapter 1: The Siren, p.16.

"So while the chaperone knitted away, the duke initiated her into the rituals of libertinage," Book 1, Chapter 2: The Rake, p. 20.

"D'Annunzio would craft slogans for the audience to repeat, or would ask emotionally loaded questions for them to answer. He flattered the crowd, made them feel they were part of some drama. Everything was vague and suggestive," Book 1, Chapter 2: The Rake, p. 23.

"Seduction is a psychological process that transcends gender," Book 1, Chapter 2: The Rake, p. 23.

"Of the hundreds of women Pablo Picasso seduced...most of them had the feeling that they were the only he truly loved," Book 1, Chapter 2: The Rake, p. 24.

"Yet nothing is more seductive than patient attentiveness," Book 1, Chapter 3: The Ideal Lover, p. 38.

"They only need the symbol...The good feelings they stir up are enough to ensure a positive response," Book 1, Chapter 3: The Ideal Lover, p. 39.

"On the other hand she had a reputation as a loose woman and the shy Napoleon believed in marriage," Book 1, Chapter 6: The Coquette, p. 69.

"Napoleon would turn angry and jealous, but when he finally caught up with Josephine the slightest of her favors would melt his heart," Book 1, Chapter 6: The Coquette, p. 70.

"These insecurities are devastating...Hot and cold, hot and cold," Book 1, Chapter 6: The Coquette, p. 71.



"narcissim", Book 1, Chapter 6: The Coquette, p. 74.

"At the same time, the Coquette send contrary signals...plunging the victim into confusion," Book 1, Chapter 6: The Coquette, p. 75.

"By indulging the queen, by making himself a source of pleasure, Disraeli was able to soften a woman who had grown hard and cantankerous," Book 1, Chapter 7: The Charmer, p. 85.

"As a child, Catherine was intelligent and spirited," Book 1, Chapter 7: The Charmer, p. 91.

"Magnetism...If any attribute is crucial in seduction, it is the eyes," Book 1, Chapter 8: The Charismatic, p. 102.

"Miracles and saintliness aside, Joan of Arc had certain basic qualities that made her exceptional," Book 1, Chapter 8: The Charismatic, p. 103.

"Being an armed prophet may not literally involve arms, but it demands a forceful side to your character, which you can back up with action," Book 1, Chapter 8: The Charismatic, p. 118.

"Von Sternberg forgot about the actor he had come to see," Book 1, Chapter 9: The Star, p. 121.

"The close-up seems to reveal something not so much about the character they are playing but about themselves," Book 1, Chapter 9: The Star, p. 127.

"There is nothing to be gained from trying to seduce the person who is closed to you, or who cannot provide the pleasure and the chase that you need," Book 2, Chapter 1: Choose the Right Victim, p. 175.

"As a child we wanted to monopolize the attention of a parent...This sense of rivalry,...repeating...Make people compete for your attention...The aura of desirability will envelop you," Book 2, Chapter 4: Appear to be an Object of Desire—Create Triangles, p. 200.

"An object that is rare and hard to obtain is generally more prized," Book 2, Chapter 4: Appear to be an Object of Desire—Create Triangles, p. 202.

"But the most intoxicating thing about him was his conversation," Book 2, Chapter 6: Master the Art of Insinuation, p. 216.

"The difference between the sexes is what makes love and seduction possible, but it also involves an element of fear and distrust," Book 2, Chapter 7: Enter Their Spirit, p. 224.



"You are establishing a barrier, some kind of tension," Book 2, Chapter 8: Create Temptation, p. 232.

"It takes courage and effort to mount a seduction," Book 2, Chapter 9: Keep Them in Suspense—What Comes Next?, p. 248.

"Genji showered her with attention, helping her sort through all the love letters she was receiving and advising her on the right match....He fell in love with her," Book 2, Chapter 11: Pay Attention to Detail, p. 269.

"Never tell someone what you are feeling," Book 2, Chapter 11: Pay Attention to Detail, p. 275.

"She may feel insecure that he is only after sex, and nothing else," Book 2, Chapter 13: Disarm Through Strategic Weakness and Vulnerability, p. 291.

"Symbol: the Pied Piper...Enchanted, they do not notice how far they are walking, how they are leaving their families behind. They do not even notice the cave that he eventually leads them into, and which closes upon them forever," Book 2, Chapter 15: Isolate Your Victim, p. 318.

"She had a lover, a diplomat, and the thought that one man had won her physical favors drove them all mad. Her male visitors began to compete for her attention, writing poems in her honor, vying to become her favorite. None of them succeeded, but they kept on trying," Book 2, Chapter 16: Prove Yourself, p. 331.





## Topics for Discussion

How might you summarize what seduction is in only 500 to 1000 words?

What set Genji apart from the others at court?

Why did the fictional story Dangerous Liaisons serve Robert Greene so well in this book?

What is your favorite part of the seductive process and why?

Robert Greene has provided several types of seducers and has explained the process. If you have ever been seduced, please describe pivotal events strictly in terms of Greene's theory.

Name the 3 types of regression Greene refers to in Chapter 17 and explain each one.

What are great ways for you to build your value with admirers?

Having read this entire book, is true love simply effective and permanent seduction or is it inherently different? Explain your answer.

How much can you fake and still be happy? How does this influence your ability to seduce others?