

## CLOUD NINE, A LOVER'S GUIDE

Don Kunze

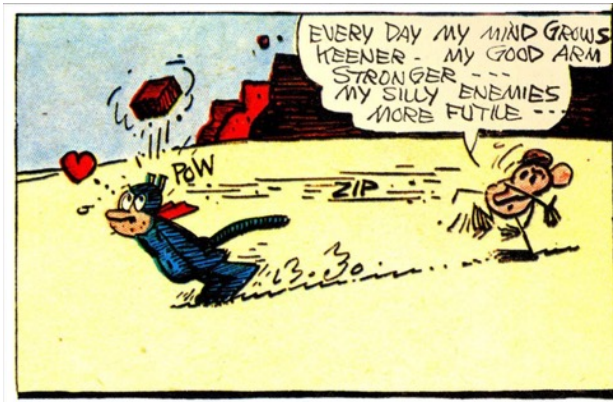


Figure 1. The brick thrown in hate is received as a love message. The pleasurepain (*jouissance*) of the hysteric Kat re-members the palindromic reversal of the normal signifying chain, dog>cat>mouse as mouse>Kat>dog. Redrawn by the author.

It would be hard to imagine two “texts” further apart than the story of Simonides’ invention of artificial memory and the comic strip, *Krazy Kat*, conceived and drawn by George Herriman for Hearst newspapers, 1913–1944. My essay uses the two stories to develop the idea of a second kind of memory, linked to a second kind of seeing/ inspecting. This is an “orthographic” option, related to the orthographic drawing used in architectural sections, plans, elevations, and (especially) reflected ceiling diagrams. It turns out that orthographics is also “ortho-*psychics*” — a mentality concealed within normal thought, devoted to finding the truth about the basic mysteries of life, love and death.<sup>1</sup> Each story fills in the blanks of the other. And, because orthographics requires a special kind of point-of-view (POV),

intimate and portable rather than infinitely distant, it sits just above the clouds we count one to nine.

### Simonides

The 6c. BCE Greek poet of Ceos realized his most famous invention by accident — literally! — when the ceiling of the banquet hall where he had been performing collapsed just as he stepped outside to heed the call of two mysterious strangers all the more mysterious because they vanished before he could see who they were. Their call outside was a lucky one; Simonides was the sole survivor of the banquet party. When the distressed relatives of the other guests came to claim the crushed bodies for proper burial, he suddenly realized that his technique for remembering the names of guests, based on their positions inside the hall, could be reverse-engineered. He was able to walk to the spot of each crushed victim and recall his name.

This was not, as is usually claimed, just an exercise of his pre-existing technique.<sup>2</sup> Simonides realized suddenly the signs of a classic “doubles story,” in both spatial and narrative terms. His employer, Scopas, a wealthy nobleman, pitched his own *sîtēsis* to celebrate his victory in a wrestling match. To counter backlash from the evil eye for this boasting, Simonides devoted half of his encomium to Castor and Pollux, the twin gods. After all, the Dioscuri circled the cosmos taking turns in the realms of death and life just like two wrestlers.

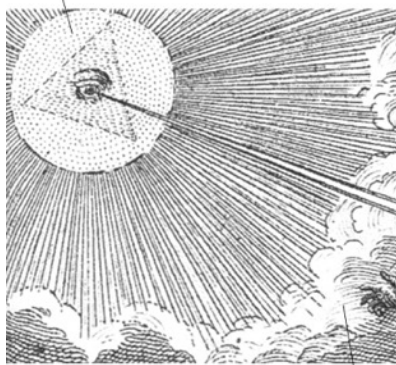
Simonides’ reference was artful and witty, but Scopas refused to pay for this half of the poem and advised Simonides to “go to the gods” — “go to hell” — for the rest. So, when Simonides got word that “two men” were waiting outside to speak with him, it seemed possible that the Dioscuri themselves had

come to compensate him. In a way, he was right. He didn't see anyone waiting outside, but just as he turned to go back inside, the banquet hall collapsed. This dance of two's (half-poem, half-fee, two gods, two strangers) suggested that there was another "program running in the background."

At first, Simonides wasn't aware of this second program. To recall the names of the guests, he used a method already well-known to performers and politicians. He converted the banquet hall into a memory space, where the places could be filled with mnemonic images to evoke the names of the guests reclining in those places. When he faced the debris of the fallen ceiling covering the bodies, he realized that his memory places were now pressed flat; he could walk from place to place and recall the name of each fallen guest, otherwise unidentifiable. The missing half of Scopas's fee was compensated by the generous relatives of the deceased, grateful to Simonides' for giving the names necessary for the required funerals.

Like the building itself, the pre-collapse part of the story *fell straight* onto the post-collapse part, making for an "intelligent debris." This fall allowed a retroactive, chiastic/palindromic reversal of the first

divine eye, which is everywhere  
(versus Monge's perspectival  
eye, which is "nowhere")



cloud nine (last in the  
series of nine clouds)

Figure 2. Cloud 9 is the last cloud in the series connecting earth with heaven. The orthopsychic eye takes up its position just beyond this 9th cloud, as Vico shows in the *dipintura* of his major work, *The New Science* (1744). Those familiar with the history of this image will know how its last-minute insertion into the printed text constitutes a philosophical "lipogram": a blank space creating a circulating economy of palindromic meanings. Redrawn by author from the *dipintura* in Giambattista Vico, *The New Science* (1744).

part's appearances, with successive disappointments transformed into benefits. Before the plot-point collapse, who could imagine that Simonides would recover his lost fee, or that Scopas's curse would convert a lucky blessing? And, how improbable that two men who saved Simonides' life would do it by not showing up! The disappointments of the first part accumulated to a tipping point, the call outside — a "nothing" able to rotate the point of view. Each element played two roles. Each — like Simonides' own exit and re-entry — retreated in one form and revived in another, as palindromes of their predecessors. If you know the story of the Dioscuri, you will know that they were forbidden by the gods to be together, but since they were effective by *not* showing up, they were at the same time together and not together, unstructured while structuring everything else.

### Portable intimacy and reflected ceiling diagrams

This exchange can be drawn in a way familiar to architects. This is the "reflected ceiling diagram," a view of the ceiling turned transparent and viewed from above, as if it were a sentient cloud positioning a God's-eye "ortho" view. According to Paul Emmons, there has always been a theoretical scuffle about the nature of orthographic drawings.<sup>3</sup> Unlike perspective views, where lines of sight converge on vanishing points and points of view, orthography allows direct measure of scaled relations by projecting the object to the viewer with parallel lines. Plans, sections, elevations, and reflected ceiling diagrams transport the eye to any point, where it may measure accurately whatever coincides 1:1 with the picture plane. To explain parallel projection, Enlightenment geometers followed the French mathematician Gaspard Monge in positing an infinitely remote viewing point. The casualty of this theory is the viewer, who, as Merleau-Ponty quipped, "sees from nowhere."<sup>4</sup>

Trying to understand orthography as a special case of perspective drawing is, clearly, idiotic.

The divine position — Cloud 9 because 9 is the ultimate of a numbered series — sees things from *just beyond the clouds*, through an opening traditionally portrayed by a divine eye within triangle inscribed in a circle (Fig. 2). This is not Monge’s infinitely remote point but, rather, a point that is *infinitely intimate* and truth-revealing to boot. Simonides adopts this divine viewpoint when he walks across the rubble, to the position of each crushed body, discovering that he magically knows its name. Cloud 9’s view is orthogonal in its intimacy and truth. Unlike the “nowhere eye” of perspective theory, it sees from within. By giving each corpse a name, Simonides is able to allow the souls (*psychæ*) to find their eternal places. The orthographic’s orth-*psychism* comes with important funerary functions.

### Krazy palindromes

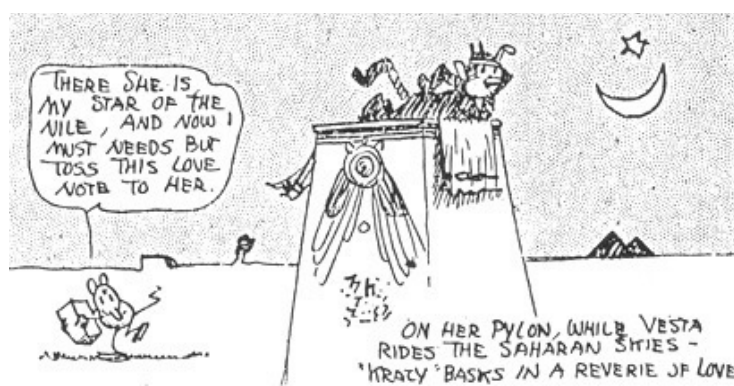


Figure 3. George Herriman’s account of the origins of Krazy/Ignatz is a love story beginning in ancient Egypt, where proto-Ignatz attempted to send a message inscribed brick by throwing it to the top of her pedestal. His aim was off, but the error resulted in a time-proof memory<sub>2</sub> of this initial act of love. Redrawn by the author.

The comic strip *Krazy Kat* provides us a clearer model of orthography’s portable intimacy. The “signature moment” appearing in nearly every daily strip shows the mouse, Ignatz, in the act of throwing a brick at Krazy Kat’s head. The brick bounces off the Kat’s head; its trajectory divides into two vectors (Fig. 1). The material “Pow!” traces the physical hit. At a right angle to this appears a heart-cipher of love. Like Simonides’ chiastic, retroactive memory–inside–memory, the heart had “been there all along,” running in an orthogonal background. This past haunts the strip’s forward–chaining events and is signaled by the divining-rod split of

heart and brick. The brick’s “Pow!,” like the collapse of the banquet hall, continually springs loose this shadow program from its folded position inside the main order, like the knife of a switchblade. What was been accumulated and preserved within the one program is now revealed to serve a hidden palindromic function, there all along.

What was the palindromic function? In the May 4, 1919 strip, Herriman revealed the origins of Krazy Kat (Fig. 3). In ancient Egypt, where cats were worshiped, a humble proto-Ignatz slave-mouse fell in love with proto-Krazy. Kats were held in highest respect: “no menial shall transgress this honor.” But, the Kat fell for the mouse, too. A fortune-teller dog advises the illiterate mouse to engage a scribe dog to chisel a love letter on a brick. The Kat was reclining on a high pedestal, however, and the mouse’s aim was thrown off. The brick hit the Kat’s head, forever fusing the message of love with cranial impact. The angle of this orthogonal association linking brick and love as independent functionalities becomes the strip’s famous “contronym,” lovebrick.

From this point on, the “hysterical” Kat reads the lovebrick’s message correctly, but the mouse reads it perversely. The mouse justifies his transgression as a species-specific redress of cats’ instinctual predation of mice. The dog, Officer Pupp, addresses the legality of the mouse’s transgressions, but Ignatz maintains his program of revenge. The heart–glyph, visible only to the Kat, returns the reader to the first instance of mouse/Kat love. The proto-mouse’s original targeting error had nonetheless produced the desired effect, so now the brick’s trajectory is permanently self-correcting — orthographic — producing right-angled vectors simultaneously fused and parsed. Love liberated from its matrix of hate reveals, through pleasurepain, the contronymic logic of all orthopsychic couples. The forward trajectory dynamically *includes* its antithesis without externalizing it as an obstacle: the antithesis is present *as soon as* the forward motion begins. In fact, it lubricates the traces. This is the “portable intimacy” of Cloud 9, able like Simonides to visit each place angelically, “in the name of truth.”

### Hysteria, contronyms, palindromes

Orthographics materializes the placement and talk of the hysteric, as modalities *presiding over* conversion economies of pleasure and pain. These can be explained by understanding the difference between objects of desire and object-*causes* of desire. For the object of desire, desire ends when the object is possessed, but so does the fantasy that energized desire. The object-cause of desire never dies, because it is the sense of losing something we never actually possessed.<sup>5</sup> Recovery is impossible, so desire and its fantasies continue forever. The object-cause can change forms, move around, be traded like any commodity. One such exchange system involves words with opposite senses (contronyms) that, in self-negation, open up dimensions within desire and what desire says it wants.

Freud argued that contronyms were “primal,” giving us access to thought’s archaic structure.<sup>6</sup> Ancient languages were not troubled by the co-presence of opposite senses in single words (*altus*, as high and low; *sacer*, as revered and reviled) because they had not yet given binaries the logical power negation developed in modern thought. The hysteric’s conversion of felt pleasure to reported pain qualified hysteria as the contronymic psychosis *par excellence*, so in effect the hysteric is the perfect time-traveller, an “archaic person in modern dress.” So, when Freud wished to give his audience at Clarke University an apt example, he suggested a Londoner sobbing before the Charing Cross monument to the long-dead Queen Eleanor, able to connect, unlike other passersby, to the long-ago sad occasion of her funeral procession.<sup>7</sup> Orthographics converts with hysteria to produce contronymics and time-travel.

Because the hysteric’s past never stays in the past, she (hysteria “owns” the feminine pronoun) doesn’t or can’t remember properly. She can and must return to the past as a participant, reliving it at the points where trauma has interrupted the forward flow of pleasure. Freud realized this when treating war veterans unable to shake off the traumas of war. Shell-shocked soldiers were, in effect, *unable to remember*. They were required to “return in person” to revisit their traumas directly, compulsively, repeatedly — orthopsychically. This suggested a new kind of drive to Freud: a death drive. This was not any obsession about one’s final end, but rather an ultimate exteriority, inserted *inside* the flow of “normal” drives seeking pleasure and avoiding pain. In the death drive, death comes from the past, reshaping the form of “present.” The death drive rewrites death as a future-*anterior* moment into a past-*interior* force of the “now.” Time and space relations shift. Future becomes past, outside becomes inside. As if to compensate for these flips, the death drive came with its own fused form of enjoyment, *jouissance*, “pleasurepain.”<sup>8</sup>

Never was an idea to be more misunderstood. The death drive required Freud's followers to grasp contronymics, the pleasurepain of the hysteric, and the compulsion to return to the Real of trauma. Most of them jumped ship. Others misrepresented the death drive as the polar opposite of the pleasure principle, missing entirely its interiority, intimacy, and spatio-temporal ortho-*graphy*. Architecture, however, is in the position to correct this. No orthopsychics without orthographics!

Those who interpreted Simonides' method simply as a system for recalling things missed his discovery of second form of "orthopsychic" memory inside the first. Chiasmus and palindromics reveal the key role of the intimate point of view, the "orthographic eye" — what in Krazy Kat terms is the "hysterical" relation of the letter of love to love itself. Like Freud's Londoner sobbing before the Charing Cross memorial, Simonides and Krazy are in the Cloud 9 position of finding love's *internality* to hate, death's *internality* to life. Both instruct us on how internality really works. The letter reaches its destination because its destination is where it arrives — inside. Why? Arrival reveals the truth of the original *mistaken* aim. Vague pronouns find their *proper* names, which have, as in ancient times, magic power over what they name.

### The "duals" of orthography

Some think of language as a screen separating us from the world, where words describe a reality with limitations akin to those imposed by visual perspective. In contrast, contronymic primal words move along parallel "rays," immune to perspective's vanishing points, horizons, and monocles. The fact of parallel rays — their "dual" — opens the orthographic eye to truth. Ignatz throws a contronymic brick that can't miss, thanks to the dual by which its mistaken aim, hate, is re-aligned by its unconscious goal, "I love you." Orthography's spooky parallels make objects intimate and intimacy objective. The brick tossed in hate but received as love is a *pharmakon*, both poison and antidote. The parallelism of the dual allows flows in two directions at the same time, in the same way Adam's "perfect speech" in Paradise brought into being the things it named.<sup>9</sup>

The frame of the perspective scene must, consequently, contain another frame, internal but dependent on a *turn* of thought: hinged on one edge to rotate the viewer metaphorically 90° into the *interior* past (the dead Queen Eleanor), which is also a *anterior* future — the time "by the time of which" something will be realized, retroactively, as a prophecy made in the past that has suddenly and unexpectedly come true. "The mouse will be known to have loved the Kat" at the same time we will have realized a new way to conceive of love itself, through the over-intimate words in the lexicon of letters that always arrive at their destinations. It is not for nothing, Lacan tells us, that we wait until the end of the sentence to find out what the first of the sentence really meant.

The Simonides story exposes the role of accumulation leading to a contronymic re-structuring of events and their meanings, while Krazy Kat reveals the contronym's ballistic aspect, which is also its ability to time-travel. In this orthography, forward motion carries with it its own inverse energy system, which, instead of slowing things down, speeds them on their way and corrects their flight. This is the challenging idea of the dual: not two things in linear opposition but a silent element *lying within* a conscious action, framed at a right angle to the first but fundamentally parallel and reversing. The forces hidden within this element rest, unknown, until the precise moment comes when the forward motion will

ripen into an opposite effect. Then the inside frame flips forward and contronymic meanings are revealed.

The vector concealed by its 90° position within conscious action performs one essential task — accumulation. Whereas projective action “targets” its trajectory according to the obstacles it encounters and to some extent generates, its internal, orthographic/orthopsychic *pôché* doesn’t recognize negation, or any other structure. The pocket contains discarded surpluses and lacks, come one come all. It is like the older versions of “Little Red Riding Hood,” where all the people the wolf has eaten are preserved, undigested, waiting for release by the woodsman’s axe. This is also the Christian idea that the dead are not fully dead but waiting for final judgment and resurrection, or many other religions’ ideas of reincarnation. A revisionary trumpet suddenly announces an anterior future revealing an interior past: the force-field of the orthopsychic memory<sub>2</sub>, a “time within time.”

Simonides and Krazy Kat show how memory<sub>2</sub> operates *within* the forward-chaining memory<sub>1</sub>, as a defect as incomprehensible to the first memory as death is to life. Memory<sub>1</sub> is projective, perspectival. Simonides’ trick to remember the names of guests is just a storage methodology — this is the usual take-away idea. Chiasmus collapses the “top” of the story in a dead drop to a “bottom,” where missing parts — the withheld fee, the substituted verses, the vanishing strangers — take revenge on Scopas’s boasting. The memory drop mimics the collapse of the ceiling. Pronouns in the first part find their true referents in the second. This *orthos* of Cloud 9 has concealed these elements and their polarized relationships with a hinge — the call outside by two “nobodies.” The lower level reverses the upper. The palindrome reveals truth.

### Modeling memory<sub>2</sub>

If memory<sub>2</sub> accumulates fragments, pronouns, and empty place-holders without regard to contradictions or incongruities, what is there to structure it *so well* that, at the time of its “release” of a surprising new order, seemingly random bibs and bobs are able to re-order everything else? Keep in mind the following:

- (1) Krazy’s contronymic bricklove vectors, which distinguish an orthographic impact from the orthopsychic love, are about two forms of time: (a) an *instant* of impact, equated with epiphany; and (b) a *retroactive realization* that, “all along,” the truth had been lying concealed. Each event in the normal forward-chaining causalities of Coconino County hid and preserved a secret element, simply by discarding it.
- (2) These two times involve two causalities and two kinds of memory. The hinge that pivots to the new perspective does away with perspectival ordering, making every detail equally vivid and knowable to a portable orthographic POV. The Simonides story literally flattens the scene into “smart debris” so that the mnemonicist, equipped with the orthographic eye of memory<sub>2</sub>, can equate position with identity. Krazy’s story suggests that the correlation of position and identity is also key to the paradox of falling in love: although lovers meet by accident (position), both feel that fate made it inevitable that they meet (identity).
- (3) The relation of the two memories is like a call-and-response. An indefinite “place-holder” made in the first part is identified, sometimes in a surprising and revisionary way, in the second part: position becomes identity.

- (4) The second, “response” sequence is a metaphorical or sometimes literal palindrome of the call sequence; the effect of the first converts into a cause in the second. Each element is a broken-off part (*tessera*) whose breaking at first goes unnoticed. When the broken parts are united, the precision of the broken edge both confirms and repairs.
- (5) The funerary theme in the Simonides’ story suggests that this “palindromic recovery system” may be quite ancient. Ethnography, using palindromic terms and relations, could fill in the blanks. Possibly, the mythic logic of cursing and blessing, or contagious and sympathetic magic, strives for similar “orthopsychic” effects.
- (6) Both stories contrast *gradual* extended accumulation of appearances (positions) with the *sudden* emergence of a reality (identity). The palindromic “before-and-after” sequences complete a perfect spatial whole within a “time outside of time.” All half-elements find their matching parts except for, as in Simonides, two that in changing never change.

The shape of this process could be modeled as a lambda,  $\Lambda$ , with actions in the salient memory<sub>1</sub> mode moving up then down along the legs of the lambda, while an orthographic/orthopsychic restoration takes place through short-circuits happening across the field inside the fold of the  $\Lambda$ . This is the picture of the dual, the memory inside memory. It preserves by cancelling — the Hegelian idea of *Aufhebung*. Although it may be difficult to understand how negation can preserve something, this idea is natural to the process of “sorites,” the “pre-Boolean” logical conundrum explored by Lewis Carroll. A sorites is the “one grain more” of a pile of sand” (or “one hair less” of a bald head). Once the universal idea of the “pile” (or bald head) is recognized, one immediately and simultaneously realizes that the sand had already been accumulating, or hair falling out. But, walking the process backward, there is no one point where the pile idea can be distinguished from a non-pile, the bald from the non-bald.

Carroll (*Symbolic Logic* 7, 2) invented sorites puzzles that give us key insights into orthopsychics. In his puzzles, 12 elements are present in pairs, a “predicated” form and “predicating” form; each half-element is matched to another that is *not* its twin, as if twins are forbidden to appear together. This is an analogous to the paradox contronymic terms create for normal binary thinking, which forbids opposites

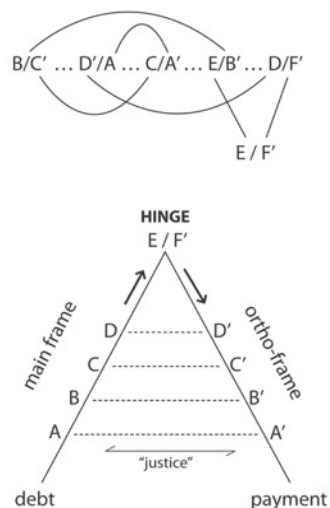


Figure 4. Lewis Carroll’s sorites puzzles scatter (“fracture”) twinned elements with the exception of two “orphans” that, when joined, constitute the puzzle’s answer. This logical model can be generalized into an operational schema for the “palindromic recovery system.” Two causalities and two memories are connected by a contronymic hinge, which organizes a circulation of chiralistic themes, characters, materials, and temporalities by opening up a second frame within the first. The two legs of the lambda figure shelter a lipogrammatical space of “delays” between paired elements. Overcoming these delays involves the discovery of an original fracture severing the elements, coupled with the recognition that repair is impossible. The positions are re-ordered by bridging the space of delays, where time and cause appear to be running in opposite directions at the same time.

to coincide. Two elements however lack a twin and are, when joined, “orphan twins” to each other, like Castor and Pollux in the Simonides story. Once identified, all the other elements fall in place (Fig. 4).

The role of the orphans is interesting. Because they don’t mix, everything else can mix. In mathematics this is the *eigenvalue* or *eigenvector*. Castor and Pollux reveal how eigenvectors work. Castor’s father was mortal, so was he. Pollux’s father, a god, immunized him from death. When Castor died, Pollux struck a deal with Hades, so that the brothers could take turns in the underworld. Ancient cultures were sensitive to the “crises” of identity, substitution, and rivalry that twins represented, as any fan of René Girard (*Violence and the Sacred*, 1972) will know. Twins in general are orphans because each desires to be with the other but because the other is identical, desire must be sustained by separation. Position and identity here form the logical kernel of a broad wealth of traditions, common to all cultures and periods of history.

There is a mathematical significance to the theme of twins. As “one and one,” twins are embodied by 11. Just as the Dioscuri were present, then absent, then “super-present” in the Simonides story, they are also related to 9, known in Vedic math for its ability to leave and return to a calculation without affecting results. 11 and 9 are central to the mathematics of the palindrome. “Subtracting the palindrome then adding the palindrome,” itself a palindromic operation, produces 99 for most two-digit numbers and 1089 for three-digit numbers.  $1089/11 = 99$  and  $1089/9 = 121$ , or  $11 \times 11$ .<sup>10</sup> Four-to-nine-digit numbers reduce to 110, 1110, 11100, 111100, 1111000, and 11111000, respectively.

The numbers 11 and 9 have their own diverse histories, but the stability of the palindrome’s *self-interactions* have fascinated all who played with narrative themes using the lambda with its missed opportunities, orphans, and twins separated at birth. This idea is more important for poetry than mathematics. From Shakespeare’s *Love’s Labour’s Lost* and Mozart’s *Così fan Tutti* to Oscar Wilde’s *The Importance of Being Earnest*, modern palindromic themes of misrecognition and delayed correlations have afforded extensive artistic freedoms, thanks to the stability of internal structure. The *eigenvalue* is the critical key to the orthographic and orthopsychic at a fundamental level of human desiring.

What interests us immediately is the presence of mathematical patterns in Carroll’s sorites–puzzle design. The lambda shows graphically how “orthotics” results from the central positioning of two orphans (the 11 as “two 1’s”) with symmetrical halves, each “lacking” in a complementary way. This eigenvector/hinge allows infinite elaboration of objects, persons, and places “polarized” by predicated and predicating functions. The combinatorial possibilities seems to have amused at least some OULIPO authors (cf. Georges Perec, in 99-chaptered *Life, A User’s Manual*, 1978). Italo Calvino’s design for *Invisible Cities* (1972) used palindromes to form an arch-way of sliding themes hinged at the midpoint. Two 9-themed spring points support seven “bricks,” centering, at 55, on themes of “thin” and “dead.” Again, the funerary palindrome, ruled by 9 and 11!

Where 11 functions as a hinge, 9 governs entry and exit, allowing, for example, the Dioscuri to appear and disappear; or, in Krazy Kat, the brick to be tossed in two directions at the same time. Palindromics is equally evident in the final scene of *Le Nozze di Figaro*, where Count Almaviva thinks he is singing to the maid Susanna, but the servant has traded places with his wife, the countess. “The veiled woman” pronoun holds open a place so that the exiting 9 can be *re-placed* with the returning 9, the countess. The count’s refusal to forgive his servants is converted into his begging for forgiveness from his wife. The same trick is used to conclude *Alceste*, when Herakles promises Admetus a new bride but has rescued the self-



sacrificing Alcestis from Hades and disguised her with a veil. The lambda machine converts refusals to forgive into requests to be forgiven, arrogance into humility. This double negative is the key to love and the essential position of Cloud 9. This is dedicated to all who love, or have loved, or will love.

## Endnotes

<sup>1</sup> For background on this term, see Joan Copjec, “The Orthopsychic Subject: Film Theory and the Reception of Lacan,” *October* 49 (Summer 1989): 53–71.

<sup>2</sup> I first visited this idea in a lecture, “Four Things in the Nature of Architecture,” RISD, Fall 1989, published subsequently in *Intersight*, 1 (1990): 18–29, revised for “Skiagraphy and the *Ipsium* of Architecture,” *Via* 11 (1990): 62–75.

<sup>3</sup> Paul Emmons, “Phenomenology and the Architect’s Orthographic Eye,” in Roger Conah, ed., *A Carefully Folded Ham Sandwich* (Montreal: Fàd Design House, 2013).

<sup>4</sup> Sean Dorrance Kelly, “Seeing Things in Merleau-Ponty,” in Taylor Carman, Mark Hansen, eds., *The Cambridge Companion to Merleau-Ponty* (Cambridge, UK: Cambridge University, 2005), 91.

<sup>5</sup> Vladimir Nabokov, a notorious anti-Freudian, actually provided the best treatise on the object-cause of desire: *Lolita* (1955).

<sup>6</sup> Sigmund Freud, “The Antithetical Meaning of Primal Words,” trans. James Strachey, *Five Lectures on Psycho-analysis, Leonardo da Vinci, and Other Works* (London: Hogarth Press, 1957), 155–161.

<sup>7</sup> Sigmund Freud, “The Origin and Development of Psychoanalysis,” *American Journal of Psychology* 21 (1910): 181–218.

<sup>8</sup> Sigmund Freud, *Beyond the Pleasure Principle*, trans. James Strachey (London: Hogarth Press, 1957). The contronymic’s of *jouissance* was controversial. “Nirvana” was the other side of compulsion’s attraction to trauma. See Richard Boothby, *Death and Desire: Psychoanalytic Theory in Lacan’s Return to Freud* (New York: Routledge 1991).

<sup>9</sup> I am grateful to Prof. Berrin Terim for introducing me to this idea as developed in tango’s complex partner relations.

<sup>10</sup> This applies to numbers whose first digits are larger than the last, e. g. 493.