The other person is relied on to complete the narcissism of the lover, but the problem in love is that the objective existence of the other is not how it appears to be in the lover's fantasy. As long as the fantasy holds up, as long as the person seems to have the unknowable property of the *objet petit a*, the love survives. But it battles against incipient paranoia. The loved person does not answer to my gaze: he or she looks at me also expecting to find his or her narcissism also completed. That division makes everything crack. The lover feels threatened by suddenly realizing that what they looked at was a fantasy. And that happened perhaps with Aimée and made her violent and caused her to crack mentally.

And what I look at is not what is wanted, because what I see is actually the "other" who is not an extension of the narcissism of the self, which overvalues—i.e., fantasizes—the loved object because it needs to. That may lead to some very short-term relationships.

It seems that being in love involves being on a knife-edge; it may be wonderful but has terrifying possibilities of turning into something else, such as hatred and violence. As soon as Othello thinks that Desdemona does not answer to his narcissistic sense of her, his jealousy turns to murder. He cannot bear a state that is not absolute. It seems that the onus is on anyone loved to flatter the narcissism of the one who loves them—who may love them out of narcissism. Perhaps we should settle for less, and remember other things we value in others, such as loyalty, the other person's unknowability, their ability to come up with new ideas, their comedy, their sudden shifts in character, the way they stick by us, and so on. All wonderful qualities, and in Mozart's opera *Don Giovanni*, they are the qualities that Don Ottavio represents for Donna Anna. And they are essential. But she has seen Don Giovanni. It is not clear at the end that she *will* marry Don Ottavio, even after Giovanni has gone to hell for his numerous seductions. But settling for compromises has never been what the pursuit of love has been about.

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and gain," namely the loss of a divine world order and the gain of a new order of autonomy. Love now became the highest duty to self, to "discover and obey one's own law" (152–53). According to May, Jean-Jacques Rousseau believed that humans are naturally good but are corrupted by organized society. But he was advocating not a return to a primitive state or abolishing society, but rather building a society "on the basis of a rediscovery of our natural goodness and its uncorrupted will" (156).

Rousseau held that sexual desire is healthy, but needs to be trained to "spiritual satisfaction," namely "ethical perfection which harnesses rather than excludes passion"; this will in turn intensify physical satisfaction, which makes love the "best guarantor of monogamy" (159–60). He believed that discovering "love's higher possibilities" required avoiding impulsiveness; this is illustrated in his popular novel *Julie, ou La Nouvelle Héloïse*, whose heroine makes "painful renunciation" of a passionate relationship "for the sake of dedication to children, husband and the higher moral and spiritual order" (160–61). Education is required to discover and develop powers of love: sex education should cover "both the physical and the moral aspects of love"; physical desire must be trained; capacity for pity is to be cultivated (161–62). The goal was to equip us to "explore our innermost impulses" and at the same time also to "uphold a wider natural order binding human beings"; May thinks the "contemporary obsession with sincerity and passion" is owing to Rousseau (163).

Love as Religion: Schlegel and Novalis

Noting the extraordinary changes that took place in cosmology, religion, and politics in the three centuries between 1500 and 1800, May says all of them served to make love ever more important, until it became a religion (165). Friedrich Schlegel saw love as a "great unifying and redeeming force": sex was a "sanctifying and purifying" agent, the "holiest miracle of nature" that could enlarge individual potentials and overcome gender limitations through "sexual role-playing" and experimentation; and "marriages might benefit by being open to other partners" (166–68). May thinks Schlegel gave

"unexpected, incomprehensible, uncontrollable, and unavoidable" (Perrow "The President's Commission" 176). Normal accident theory was born.

Interactive complexity refers to how technologies from nuclear power to recombinant DNA were becoming increasingly incomprehensible, volatile, and unpredictable. In a low-risk or linear system of, say, four parts, twelve interactions are possible: there are twelve possible paths between four parts (Perrow *Normal Accidents* 75–76). In a system of 40 parts, however, 1560 interactions may arise: ten times the parts create more than ten times the interactions. In a system of 400 parts, 159,600 complex interactions are possible: complexity leaps exponentially. Complexity is dangerous because the multitude of outcomes quickly cascades beyond the ken of human operators.

The second condition in error-prone, high-risk systems is tight coupling. "*Tight coupling*," says Perrow, "is a mechanical term meaning there is no slack or buffer or give between two items" (Perrow *Normal Accidents* 89–90). Tight coupling, in normal accident theory, refers to time-dependent processes: reactions in chemical plants, maritime navigation through narrow straits, air-to-air refueling, military operations, spaceflight, stock market busts, Formula One racing, and capping oil wells deep beneath the Gulf of Mexico. Coupling is dangerous because, when something goes awry, the only option left is the risky Hail Mary plan.

High-risk systems arise when the twin bogeys of complexity and coupling come together. High-risk systems leave the door open to chance: "accidents lie fallow in the system itself," says Perrow, "waiting for an unlikely concatenation of events to give them fierce birth" ("The President's Commission" 181). The higher the complexity and the tighter the coupling, the more susceptible the system is to bizarre, unexpected, and improbable interactions. What is more, neither training nor bureaucracy can help: outcomes in high-risk systems are—before they happen—unexpected, unknowable, and unforeseeable. Perrow's was a shocking conclusion, and one that no one wanted to hear. The commission declined to include the idea of the normal accident in its formal statement.

rather than at the loving couple. The complex pattern in the breast of her dress may, perhaps, suggest her complex feelings toward Iago, her neglectful husband. She looks at Iago, but *he* looks at Cassio. This fact perhaps implies that despite her constant attention and loyalty to Iago, he never returns that devotion. Rather, he is constantly consumed by his desire to destroy others in pursuit of his own "peculiar end" (i.I.160). Emilia's devotion to Iago is outlined beautifully in her somber gaze: she knows he will never see her the way that Othello sees Desdemona in this scene. The visual contrasts between Iago and Emilia are interesting here. She is blonde; his hair is dark. She is young; he looks much older. She is dressed in white; his outfit is mostly black. She seems a far more fitting partner for the young, handsome, well-dressed Cassio who stands right next to her. When seen from afar, Emilia may also be interpreted as looking at Othello. Of course, Iago believes Othello has slept with his wife. Therefore, he may interpret the fact that she seems to stare at Othello as evidence of her supposed infidelity. Emilia is also physically separated from her husband in this drawing, just as they are separate and distinct in so many other ways.

Even without color, viewers can see the differences in character, especially the difference between Desdemona's purity and Othello's complexity. The contrast in the characters' expressions also shows the stark difference between love and hate—specifically, the love between Desdemona Othello and Iago's hate for Cassio. Other depictions of this scene tend to focus on Iago's hate for Othello. Here, however, his hate seems especially directed toward the young, handsome, well-dressed, and successful man standing directly next to Iago's wife.

John Gilbert and the Dalziel Brothers, 1867

When discussing Act II, Scene 1 of Shakespeare's *Othello*, it is important to mention that Othello's thoughts of Desdemona have not yet been tainted at this point in the play. Therefore, their love for one another is still pure and true, and love *for* them seems plainly evident in the face of Emilia, the woman to their right, who stands next to her husband, Iago. Obviously, all eyes are on Othello and

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Jack's perspective. This complicates the effort to understand the others, because at times in the narration Jack is sarcastic, flippant, judgmental, or biased in his characterization of those he talks about. Of course, we also come to know Jack only through his narration, for there is no unbiased omniscient narrator who simply reports the factual truth to the reader; there is only Jack.

Willie Stark

In his introduction to the Modern Library edition of *All the King's Men*, Robert Penn Warren reflects on the origins of his novel when he first envisioned it as a verse play. Warren highlights two dimensions of his protagonist as he originally conceived of him. First, Willie would be "a man whose personal motivation had been, in one sense, idealistic, who in many ways was to serve the cause of social betterment, but who was corrupted by power, even by power exercised against corruption" (224). Secondly, "he was to be a man whose power was based on the fact that somehow he could vicariously fulfill some secret needs of the people about him." The second point was then slightly amended, however, because while the politician could indeed fulfill at least some needs of those around him, he came "to discover . . . his own emptiness and his own alienation" (225).

These quotations point to the complexity in tracing the idea of love in the social or political world. All humans have secret and not-so-secret needs, and in most cases, we need the active assistance or acquiescence of others to achieve our goals. Perhaps from a political, psychological or sociological or economic perspective, all human relations are symbiotic and involve the mutual satisfaction of needs, some higher and some lower. A question hovering in the background is whether politics can be based on anything other than what C. S. Lewis called "Need-Love."

It is important to realize that an author might not be the best critic of his own work. In Warren's case, he may be so wedded to his original conception of the story that he underestimates aspects of the work as finally published. An interview with Frank Gado in 1966, twenty years after the publication of the novel, illustrates