

finds that the "interpretative problems" of both kinds of texts are "fundamentally different." But an understanding of this difference is in itself sufficient reason, Posner concludes, for giving the study of law and literature "a place in legal teaching and research."

NIETZSCHE'S ZARATHUSTRA: Notes of the Seminar Given in 1934-1939 by C. G. Jung. Princeton, 1988. 2 volumes. 1578 pages. \$130.00

The 19th century German philosopher Friedrich Nietzsche claimed (or raved) that he was the only real psychologist who had ever lived. Freud half believed Nietzsche's claim and refused to read him, fearing his influence. Carl Jung however paid Nietzsche a very different



kind of tribute: from 1934 to 1939, he conducted a seminar on his ideas. For 50 years the notes on this seminar were considered too controversial to be published. Certainly in these 1500 pages Jung speaks freely about almost every subject under the sun, but he concentrates upon a close reading of *Thus Spoke Zarathustra*. Nietzsche thought of it as his masterpiece but Jung recognized that "Nietzsche is as much the victim as the author." Jung sympa-

thizes with Nietzsche's determination in *Zarathustra* to judge morality psychologically—not by its logic or supposed truth—but by how it either enriched or impoverished an individual's life. But in *Zarathustra* Nietzsche passed from the realm of psychology and became an anti-religious messiah, pronouncing God dead and denying all morality in favor of the strong individual. Jung perceived how Nietzsche in denying religion was also denying certain basic instincts for a purely intellectual heroism which was dangerously unstable. Nietzsche's work has always seemed mocked by the actual life he lived; as Jung succinctly put it, "He talked of yea-saying and lived the nay." Freud believed that a person is more creative because of his neurosis; Nietzsche's case, Jung shows, was exactly the opposite. *Thus Spoke Zarathustra*, as discussed by Jung, the record of an artistic temperament warring against a neurosis which would soon leave Nietzsche an invalid incapable even of conversation.

MERLIN by Norma Lorre Goodrich. Harper & Row, 1988. 386 pp. \$10.95

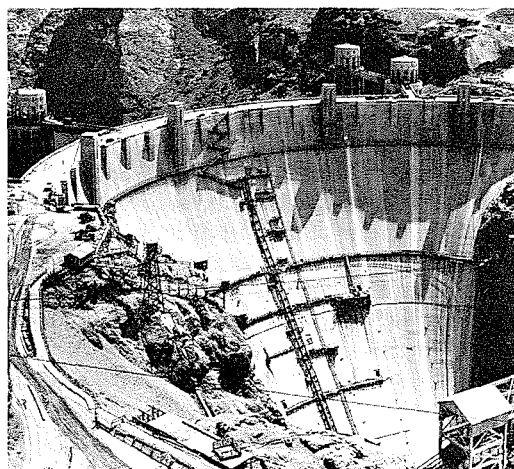
Although Camelot has spawned a goodly number of spin-off romances and scholarly works, this study of one of the Arthurian legend's central figures stands out. Goodrich, a professor emeritus of French at Scripps College, portrays the magician Merlin as a crucial, transitional figure in the Christianization of the British Isles. It is Merlin, she argues, who had the vision of a new civilization and who, around 500 A.D., dragged the peripheral Arthur onto the center stage of British political development. Her account abounds with new insights. Merlin emerges not only as the familiar necromancer and political tutor but also as a cunning military strategist and ferocious warrior-priest who led Arthur to victory in battle. No murder victim, he died, Goodrich believes, in a love tryst with the "Lady of the Lake." And his views are more accurately summed up in *The Consolation of Philosophy* by Boethius than in *Prophecy*, the book he supposedly penned. Goodrich's chief revelation comes, however, in her geographical findings. Using traditional sources and three previously untapped manuscripts (two of French and one of Scottish prove-

nance), she sites the Arthurian realm in present-day southwestern Scotland and northern Wales rather than in the southern England or Normandy of conventional lore. Throughout her investigation, Goodrich finds a reality behind the legend that is downright unsettling.

Science & Technology

HOOVER DAM: An American Adventure by Joseph E. Stevens. Univ. of Oklahoma. 1988. 326 pp. \$24.95

"In a sense, the Hoover Dam project is not only a construction job but also a sociological venture," wrote an American magazine writer in the early 1930s. Taking five years (1931-36) and involving up to five thousand laborers working around the clock, the construction of the huge concrete barrier on the Colorado



River between Arizona and Nevada provides grist for many another tale as well. It is a Depression story complete with quickly assembled shanty towns and desperately poor men willing to slave in temperatures up to 119 degrees in order to bring home a paycheck. It is a labor story featuring the Wobblies in one of their last great campaigns, a failed effort to unionize the dam workers. It is a political story involving Arizona's futile attempt to defeat a project its residents were sure would divert much-needed water to California. But above

all, it is a saga of remarkable individuals, including risk-taking contractors such as the Mormon brothers, W. H. and E. O. Wattis, construction chief Frank T. Crowe (a rugged, on-the-site engineer whose motto was "Never My Belly to a Desk"), and tunnel superintendent Red McCabe, who would "fire a man for even looking like he was going to slow down." Against all odds of meeting deadlines, the men dug diversion tunnels, threw up temporary barriers, built four intake towers, and slowly brought the great concrete dam up to its full height of 726.4 feet. "Like some forbidding futuristic metropolis, the asymmetrical concrete columns of the dam reared up from the canyon bottoms," writes Stevens. Lyrical yet precise, his narrative style is well suited to his subject: the poetry of making, the poetry at which Americans have often excelled.

THE WORLD THROUGH BLUNTED

SIGHT by Patrick Trevor-Roper. Viking Penguin. 1989. 207 pp. \$24.95

"Man is a visual animal," writes English ophthalmologist Trevor-Roper. And the various optical afflictions suffered by talented men and women have profoundly influenced the sum of artifacts that we call culture. Proceeding by large categories of visual disorder (unfocused image, color irregularities, encroachments on the field of vision, blindness itself), Trevor-Roper documents such phenomena as the effects of myopia on James Joyce's fiction and the influence of double cataracts on Monet's colors. His book is packed with incidental observations, ranging from the therapeutic use of color to the connection between personality and visual impairments to the question of eye dominance in different societies. In Western countries, where people are trained to read from left to right, "our right eye is the master." Thus in paintings, Trevor-Roper explains, "to convey a feeling of tension or movement, we place our principal subject to the left-hand side of the canvas; but if we place it to the right, the picture becomes calmer and more static." This is a revised and updated edition of the book that Trevor-Roper first published 18 years ago to wide acclaim.