

houseyards" or "founding" and "way-station" temples. "Impersonal role designations" enforce a "systematic genealogical amnesia" among both gentry and commoners (one such title, *anak jero*, literally "insider," refers to persons who dwell within palace walls). Most important of all is a social institution peculiar to Bali called the *dadia*. This untranslatable word can mean a group of people who serve a certain temple, or who are members of a particular irrigation society, or who share some other kind of togetherness important to the "delicate," "tremulous" Balinese culture.

THE FIRE AND THE SUN: Why Plato Banished the Artists. By Iris Murdoch. Oxford reprint, 1978. 89 pp. \$2.95

Artists are meddlers, independent and irresponsible critics, Plato thought. In his *Republic*, he writes that literary genres affect societies and new styles of architecture bring changes of heart. England's distinguished philosopher, Iris Murdoch, muses on these and other Platonic prejudices in her dense but remarkably readable little book, based upon the Romanes Lecture she gave at Oxford in 1976. Discussing Plato's distrust of artists, she takes up the case of a painter making a picture of a bed. "God" (according to Plato) "creates the original Form or Idea of bed. . . . The carpenter makes the bed we sleep upon. The painter copies this bed from one point of view. He is thus at three removes from reality. He does not understand the bed, he does not measure it, he could not make it. He evades the apparent and the real, which stirs the mind toward philosophy." But Plato, Murdoch goes on to note, was himself a great artist, master of such metaphors as that of the shadow world of the Cave, in which the artist-copyist's fire imitates the sun: "He wanted . . . immortality through art; he felt and indulged the artist's desire

to produce unified, separable, formal, durable objects." This paradox intrigues Murdoch, known for her own masterful use of metaphor in such novels as *The Sacred and Profane Love Machine* (1974), *Henry and Cato* (1976), and *The Sea, the Sea* (1978).

THE POLITICS OF UNREASON: Right-Wing Extremism in America, 1790-1977. By Seymour Lipset and Earl Raab. Univ. of Chicago, 2nd ed., 1978. 605 pp. \$7.95

In this updated edition of their noted text in political sociology, first published nearly a decade ago, authors Lipset and Raab conclude that the history of the 1970s "gives us good cause for satisfaction about the viability of the American polity, but no reason to feel that we can let down our vigilance." The ultimate test of democratic restraint and "prophylactic American political institutions" may await "more dire and comprehensive circumstances." Among its several virtues, this book serves as a sobering reminder of the scare tactics of Wallacites and Watergaters—and of the long line of extremists on the right who have gone before. The authors see a continuity down the years, from the first full-fledged conspiracy theory introduced in the 1790s, which had the Illuminati, a secret Masonic society in Bavaria who opposed the Jesuits, plotting with the Jesuits themselves against Protestants. (In the excitement, Yale's President Timothy Dwight delivered a Fourth of July speech in which he asked, "Shall our sons become the disciples of Voltaire, and the dragoons of Marat; or our daughters the concubines of the Illuminati?") As recently as 1957, efforts were made by the John Birch Society and other rightists to link Senator Joseph McCarthy's death to the Illuminati, who by then were said to control world Communism.