CONTENTS

Preface, xi
Acknowledgments, xvii
Introduction to the Student, xxi

CHAPTER 1. THE LAWYER AS WRITER

A. Learning the Language of the Law, 1
   Twain, Life on the Mississippi, 8; Dickens, American Notes, 11;
   Parkman, La Salle and the Discovery of the Great West, 13;
   Lévi-Strauss, Tristes Tropiques, 15; Mailer, Of a Fire on the
   Moon, 17; Twain, Huckleberry Finn, 19; Labov, The Logic of
   Nonstandard English, 25
   Writing Assignment 1: A Variety of Languages, 32
   Writing Assignment 1 (Alternative): What Do Different
   Speakers Want to Know? 34

B. Success for the Lawyer and Writer: Establishing the Right Relation-
   ship with His Language, 39
   1. Defining the Relationship Between Self and Language: Troilus
      and Cressida, 41
   2. Traditional Ways of Controlling a Language, 46
      a. Metaphor, 47
         Blake, The Sick Rose, 48; Conrad, The Mirror of the Sea, 50
      b. Irony, 54
         Thoreau, Walden, 55
      c. Ambiguity, 57
         Frost, The Road Not Taken, 59; Melville, Billy Budd, 60
      d. The Power of the Language Maker, 66
         Writing Assignment 2: Controlling a Language System, 67
         Writing Assignment 2 (Alternative): Good Writing, 68

CHAPTER 2. THE LIMITS AND RESOURCES OF
LEGAL LANGUAGE: AN INTRODUCTION TO
YOUR LITERARY CIRCUMSTANCES

Introduction, 71
A. Your Language in a Universe of Languages — A Comparative An-
   thology on Death, 73
CONTENTS

1. What the Law Leaves Out: The Law Among Other Possibilities for Expression, 74
   a. The Georgetown Hospital Case: A Paradigm of Legal Speech? 74
      Application of the President and Directors of Georgetown College, Inc., 74
   b. A Primary Distinction in Talk About Death: Humanity and Inhumanity in Speech, 80
      Cromwell, Letter to Colonel Walton, 80; Bovertown Burial Casket Company, Shareholders Report, 83; Manual Outlines “Perfect Sniper,” 84; Hoess, Commandant of Auschwitz, 85; People v. Sherwood, 88
   c. Justifying a Language by Its Special Purposes, 92

2. Professional Attitudes: Uses and Effects of Professional Rhetoric, 93
   Joyce, A Portrait of the Artist as a Young Man, 94; Proust, Remembrance of Things Past, 96; Norton, The Treatment of a Dying Patient, 100
   Writing Assignment 3: Defining by Comparison the Literature of the Law, 107
   Writing Assignment 3, Alternative A: The Law Controls the Speaker, 108
   Writing Assignment 3, Alternative B: Drafting a Complaint, 108

CHAPTER 3. HOW THE LAW TALKS ABOUT PEOPLE—“WHO IS THIS MAN?”

Introduction, 109
A. Possibilities for the Definition and Expression of Character: The Law Among Others, 112
   1. Character and Caricature, 113
      a. Being True and False to Life, 113
      b. The Alects of Euripides—A Play About Character and Caricature, 140
      c. The Uses of Caricature, 144
         Forster, Aspects of the Novel, 145; Chaucer, The Pardoner’s Tale, 147; Theophrastus, The Characters, 150; Fiction and Reality in
2. Other Possibilities for the Rendition of Character: Complications, Inconsistency, and Detail, 153

Troyat, Tolstoy, 157; Lawrence, Women in Love, 160; Shakespeare, Antony and Cleopatra, 164

3. The Way Institutions Talk About People—A Fundamental Paradox for the Law, 163

Writing Assignment 4: Talking About Others, 170

B. Talking About People in a Language of Labels: The Insanity Defense, 170

1. Proposals and Practices, 172

American Law Institute, Model Penal Code, 172; The Problem of Defining the Criteria of Irresponsibility, 173; Glueck, Law and Psychiatry, 177

2. Talk About the Mind: The Fact of Difference, 181

Marais, The Soul of the White Ant, 182, 184; Marais, The Soul of the Ape, 185; Tinbergen, The Study of Instinct, 186; Ferrin v. People, 188; Dickinson, A Bird Came Down the Walk, 189

3. Mental Illness: A Medical Problem for Medical Experts? 189

Washington v. United States, 190

Writing Assignment 5: The Insanity Defense, 204

CHAPTER 4. THE IMAGINATION OF THE LAWYER

Introduction, 207

A. Is the Judge Really a Poet? 211


Boulton, The Language of Politics in the Age of Wilkes and Burke, 213

2. Reading the Poem: The Education of the Imagination? 216

Frost, The Constant Symbol, 216; Frost, The Figure a Poem Makes, 220; Frost, Design, 230; Frost, Directive, 230; Donne, The Sun Rising, 233; Marvell, To His Coy Mistress, 235

3. More on the Judicial Opinion and the Poem, 236

Writing Assignment 6: The Judicial Opinion as a Constant Symbol, 240

Writing Assignment 6 (Alternative): What Beyond Paraphrase? 241

B. The Narrative Imagination and the Claim of Meaning, 242

1. Telling a Story and Saying What It Means: Addressing an Incompatibility of Discourse, 245
CONTENTS

a. Narrative and Analysis: The Differences Elaborated, 246
b. The Force of Narrative: A Pressure Towards the Inexpressible, 247
c. How the Story Begins: The Complicating Choices of Shape and Direction, 250
   Dickens, Little Dorrit, 254
d. The Ending as Cliché: Controlling Narrative Conclusion, 256
e. The Force of Narrative: A Pressure Towards Falsehood? 259
   Tolstoy, War and Peace, 259

2. Reconciling the Demands of Imagination and Reality: The Historian as Model for the Lawyer? 262

3. Placing the Private Self in a Narrative of the Public World: Clarendon's History of the Rebellion, 273
   a. The Narrative, 275
   b. Putting the Question: How to Live in Such a World? 289
      Writing Assignment 7: Reconciling the Demands of Reality and Imagination, 295
      Writing Assignment 7, Alternative A: Telling a Story and Saying What It Means, 295
      Writing Assignment 7, Alternative B: Placing the Private Self in the Public World, 296
      Writing Assignment 7, Alternative C: Rewriting an Old Assignment, 296
      Writing Assignment 7, Alternative D: The Historian and the Lawyer, 296

Index, 297