Memories of Class (Routledge Revivals) This Routledge Revival, first published in 1985, gives detailed attention to the bearing of literary theory on questions of truth, meaning and reference.
On the one hand, deconstruction brings a vigilant awareness of the figural and narrative tropes that make up the discourse of philosophic reason. On the other it insists that argumentative rigour cannot be divorced from the kind of close reading that has come to characterize literary theory in its more advanced or speculative forms. This present-day ‘contest of faculties’ has large implications for philosophers and critics, many of whom will welcome the reissue of such a clear-headed statement of the impact of deconstruction.

Exploring Social Geography (Routledge Revivals) First published in English in 1921, this work was originally written by renowned Marxist historian Max Beer to commemorate the centenary of Marx’s birth. It is a definitive biography, full of interesting personal details and a clear and comprehensive account of Marx’s economic and historical doctrines. A special feature of this unique work is the new light thrown on Marx’s attitude to the “Dictatorship of the Proletariat” and Bolshevikist methods generally.

The Philosophy of Jean-Paul Sartre First published in 1988, this book argues with received accounts to reclaim Brecht’s emphasis on his self-described ‘dialectical theatre’, re-examining firstly the concepts of Gestus and Verfremdung and their realisation in Brecht’s poetry in terms of his attempt to consciously apply the methods of dialectical materialism to art and cultural practice. The author also takes issue with the customary view of Brecht’s career and politics which sees him as compromising either with Communist party dogma or bourgeois aesthetics, to find developing parallels between Brecht’s political and artistic though and the critical dialectics of Marx, Lenin and Mao. This development is examined in later chapters in relation to the early and late plays, The Measures Taken and Days of the Commune as well as in relation to Brecht’s changed circumstances in the years of war-time exile and in post-war East Germany.

The Sociology of Art (Routledge Revivals) First published in 1981, this book brings together different types of work by numerous fragmented groups in the field of Marxist history and puts them in dialogue with each other. It takes stock of then recent work, explores the main new lines, and looks at the political and ideological circumstances shaping the direction of historical work,
past and present. The scope of the book is international with contributions on African history, fascism and anti-fascism, French labour history, and the transition from feudalism to capitalism. It also incorporates feminist history and gives attention to some of the leading questions raised for social history by the women’s movement.

Routledge Library Editions: Aesthetics First published in 1990, this is the first book-length study of Susan Sontag: essayist and analyst of culture, author of ‘Notes on Camp’ and Illness as Metaphor, novelist, reviewer, and filmmaker. It was modernism, and the excitement it created in her, that "rescued" Sontag from childhood in Southern California and sent her abroad in the 1950s. Sohnya Sayres looks into the foundations and directions of Sontag’s imposing work and in doing so discovers a unity of design and subject that Sontag has only recently acknowledged to have been an ambition all along. Sayres’s Sontag is the "elegiac modernist", committed to a modernism whose high noon has long since passed. And yet Sayres finds in Sontag’s lifelong indebtedness to modernism’s aesthetic an inherent conservatism. While guiding us through the work of a brilliant critic, Sayres questions whether Sontag is not herself caught in the paradoxes of the modernism she herself so much admires. A comprehensive analysis of the work of a remarkable intellectual, this title will be of value to any student of American modernism and literary life.

Marx and the End of Orientalism (Routledge Revivals) First published in 1977, this book was the first to map extensively the ideological typography of the Anglo-American tradition of literary theory. It interrogates, comprehensively and in detail, the assumptions and categorical development within critical ideas from I. A. Richards and T. S. Eliot, through John Crowe Ransom and the New Criticism, to Northrop Frye and Marshall McLuhan. This analysis reveals the Anglo-American tradition of literary-cultural theory is most properly intelligible within the overall field of social consciousness as an ideology of progressive cultural rationalization. Against a background of ideological development since nineteenth-century Romanticism, John Fekete illuminates the boundaries of literary ideology in relation to the shapes and changes of modern culture and society.
Post-Marxist Marxism Modern plays are strikingly diverse and, as a result, any attempt to locate an underlying unity between them encounters difficulties: to focus on what they have in common is often to overlook what is of primary importance in particular plays; to focus on their differences is to note the novelty of the plays without increasing their accessibility. In this study, first published in 1985, Austin E. Quigley takes as his paradigm case the relationship between the world of the stage and the world of the audience, and explores various modes of communication between domains. He asks how changes in the structure of the drama relate to changes in the structure of the theatre, and changes in the role of the audience. Detailed interpretations of plays by Pinero, Ibsen, Strindberg, Brecht, Ionesco, Beckett and Pinter question principles about the modern theatre and establish links between drama structure and theatre structure, theme, and performance space.

Fragments of Modernity (Routledge Revivals) When Sociological Impressionism was first published in 1981, it was the first comprehensive study on Simmel’s social theory to appear in English since 1925. A pioneering work, it did much to bring about the rediscovery of Georg Simmel as one of the key sociologists of the twentieth century. David Frisby provides a provocative introduction to aspects of Simmel’s social theory, seriously challenging many interpretations of his work, most notably the view that Simmel produced a formal sociology. By drawing on many little-known essays and pieces by Simmel and his contemporaries, the book locates him within the social and intellectual milieu in which he was working. This is a reissue of the second edition, published in 1992, which includes a new afterword confronting critical responses to the first edition. This is an important work, which will be of interest to students of sociology and social philosophy in Germany in the late nineteenth and early twentieth century.

People's History and Socialist Theory (Routledge Revivals) First published in 1990, this title explores the nature of the interaction between Shakespeare and American culture. Shakespeare stands at the center of an elaborate institutional reality, closely tied to both cultural and ideological production. His plays, Michael Bristol asserts, help to constitute a primary affirmative theme of much American culture criticism, specifically the celebration of individuality and the
values of expressive autonomy. This reissue will be of particular value to Literature students and researchers with an interest in Shakespeare, as well as those interested in American cultural history more generally.

The Modern Stage and Other Worlds (Routledge Revivals) This book provides the first detailed account of Gramsci's work in the context of current critical and socio-cultural debates. Renate Holub argues that Gramsci was ahead of his time in offering a theory of art, politics and cultural production. Gramsci's achievement is discussed particularly in relation to the Frankfurt School (Adorno, Horkheimer, Benjamin, Bloch, Habermas), to Brecht's theoretical writings and to thinkers in the phenomenological tradition especially Merleau-Ponty. She argues for Gramsci's continuing relevance at a time of retreat from Marxist positions on the postmodern left. Antonio Gramsci is distinguished by its range of philosophical grasp, its depth of specialized historical scholarship, and its keen sense of Gramsci's position as a crucial figure in the politics of contemporary cultural theory.

Critical Criminology (Routledge Revivals) First published in 1975, this book explores the concept of socialism. The contributors to the book, all both socialists and academics, explore the philosophical ideas behind the concept, as well as offering thoughtful analyses of topics such as 'Division of Labour' and 'Women’s Liberation’. Editor Parekh shows with this book that socialism is not merely an economic theory but a comprehensive view of life characterised by, among other things, a distinctive conception of man, rationality, and knowledge. Between them the contributors cover the essential aspects of socialist thought and provide a stimulating survey of the dilemmas facing contemporary socialist thinkers.

Marxist Aesthetics New perspectives on Anglo-Jewish history via the poetry and song of Yiddish-speaking immigrants in London from 1884 to 1914.

A Companion to Contemporary Drawing Originally published in 1984, this study deals with a number of influential figures in the European tradition of Marxist theories of aesthetics, ranging
from Lukacs to Benjamin, through the Frankfurt School, to Brecht and the Althusserians. Pauline Johnson shows that, despite the great diversity in these theories about art, they all formulate a common problem, and she argues that an adequate response to this problem must be based on account of the practical foundations within the recipient's own experience for a changed consciousness.

Elitism (Routledge Revivals) Originally published in 1979, Ideology and Cultural Production examines the contribution to the debate surrounding ‘culture’, ‘ideology’, and ‘representation’, in this collection of essays. Originally presented as papers at the 1978 British Sociological Conference on the theme of culture, the collection is tied together under the argument for a definition, which emphasizes the material and ideological conditions of cultural production. The volume discusses key issues, such as the break with ‘super-structural theory’, the question of economism, and the argument between culturalism and structuralism, as well as the central debates of determinism and autonomy.

Routledge Revivals: The Concept of Socialism (1975) Exploring Social Geography, first published in 1984, offers a challenging yet comprehensive introduction to the wealth of empirical research and theoretical debate that has developed in response to the advent of a social approach to the subject. The argument emphasises the essentially spatial structure of social interaction, and includes a succinct discussion of geographical research on segregation and interaction, which has combined numerical analyses and qualitative ethnographic field research. A distinctive view of social geography is adopted, inspired by the Chicago school of North American pragmatism, but also incorporating the formal sociological theories of Simmel and Weber. Exploring Social Geography will be of value to students of urban geography in particular. However, it will also indicate a wide-ranging and distinctive perspective for all students of the social sciences with a special interest in debates concerning urban, ethnic, racial, anthropological and theoretical issues.

Shakespeare's America, America's Shakespeare (Routledge Revivals) Paul de Man - literary critic, literary philosopher, "American deconstructionist" - changed the landscape of criticism through
his rigorous theories and writings. Upon its original publication in 1988, Christopher Norris' book was the first full-length introduction to de Man, a reading that offers a much-needed corrective to the pattern of extreme antithetical response which marked the initial reception to de Man's writings. Norris addresses de Man's relationship to philosophical thinking in the post-Kantian tradition, his concern with "aesthetic ideology" as a potent force of mystification within and beyond that tradition, and the vexed issue of de Man's politics. Norris brings out the marked shift of allegiance in de Man's thinking, from the thinly veiled conservative implications of the early essays to the engagement with Marx and Foucault on matters of language and politics in the late, posthumous writing. At each stage, Norris raises these questions through a detailed close reading of individual texts which will be welcomed by those who lack any specialised knowledge of de Man's work.

Contest of Faculties (Routledge Revivals) This set reissues 6 books on aesthetics originally published between 1933 and 1991. The volumes provide a clear introduction to classic philosophical accounts of art and beauty, as well as exploring the significance of aesthetics in more recent developments in philosophy.

Sociological Impressionism (Routledge Revivals) Fragments of Modernity, first published in 1985, provides a critical introduction to the work of three of the most original German thinkers of the early twentieth century. In their different ways, all three illuminated the experience of the modern urban life, whether in mid nineteenth-century Paris, Berlin at the turn of the twentieth century or later as the vanguard city of the Weimar Republic. They related the new modes of experiencing the world to the maturation of the money economy (Simmel), the process of rationalization of capital (Kracauer) and the fantasy world of commodity fetishism (Benjamin). In each case they focus on those fragments of social experience that could best capture the sense of modernity.

The Life and Teaching of Karl Marx (Routledge Revivals) First published in 1982, Professor Bauman's discussion of the mechanism of class formation and institutionalisation of class conflict argues that our understanding of changes in social and political structure has been hindered by
the freezing of concepts of class in the ice-age of industrial society. He investigates the impact of historical memory on the early transformation of rank into a class society, and on the current confusion in the analysis of the ‘crisis of late-industrial society’. The book traces the formation of a class society back to the patterns of ‘surveillance power’ and control, and shows how these patterns preceded and made possible the industrial system. Subsequently ‘economised’ into the industrial system, these same patterns of control have now proved to be inadequate under social conditions brought about by this economisation of the power conflict.

Whitechapel Noise First published in 1982, The Sociology of Art considers all forms of the arts, whether visual arts, literature, film, theatre or music from Bach to the Beatles. The last book to be completed by Arnold Hauser before his death in 1978, it is a total analysis of the spiritual forces of social expression, based upon comprehensive historical experience and documentation. Hauser explores art through the earliest times to the modern era, with fascinating analyses of the mass media and current manifestations of human creativity. An extension and completion of his earlier work, The Social History of Art, this volume represents a summing up of his thought and forms a fitting climax to his life’s work. Translated by Kenneth J. Northcote.

Routledge Revivals: Ideology and Cultural Production (1979) Paul de Man - literary critic, literary philosopher, "American deconstructionist" - changed the landscape of criticism through his rigorous theories and writings. Upon its original publication in 1988, Christopher Norris' book was the first full-length introduction to de Man, a reading that offers a much-needed corrective to the pattern of extreme antithetical response which marked the initial reception to de Man's writings. Norris addresses de Man's relationship to philosophical thinking in the post-Kantian tradition, his concern with "aesthetic ideology" as a potent force of mystification within and beyond that tradition, and the vexed issue of de Man's politics. Norris brings out the marked shift of allegiance in de Man's thinking, from the thinly veiled conservative implications of the early essays to the engagement with Marx and Foucault on matters of language and politics in the late, posthumous writing. At each stage, Norris raises these questions through a detailed close reading of individual texts which will be welcomed by those who lack any specialised knowledge of de Man's work.
Border Dialogues (Routledge Revivals) First published in 1980, this book presents a study of knowledge and the patterns of social and scientific thought. Keith Dixon argues that traditional and contemporary formulations of the sociology of knowledge involve a series of fallacies, and the claim to reduce knowledge to ideology devalues the role of reasoned inquiry. Chapters discuss such areas as the theories of Marx and Mannheim, the sociology of science and of religious belief. With a detailed conclusion analysing the foundations and limits of the sociology of knowledge, this reissue will provide an interesting and useful analysis for students of Sociology.

Wordsworth's Historical Imagination (Routledge Revivals) This work, first published in 1990, reissues the first thorough examination of the essentially masculine nature of Max Weber's social and political thinking. Through a detailed examination of his central texts, the author demonstrates Weber's masculine reading of 'social life' and shows how his work advocates a masculine form of life that poses a challenge to contemporary women and to feminism. In particular, she addresses the patriarchal implications of Weber's belief in the need to relegate the ethic of brotherly love to a private sphere in order to make possible rational action and the achievement of greatness in the public sphere.

Antonio Gramsci First published in 1988, the aim of this book can be stated in Nietzsche’s words: ‘To look at science from the perspective of the artist, but at art from that of life’. The title contests the notions that science alone can provide us with the most objective truth about the world, and that artistic endeavour can produce nothing more valuable than entertainment. O’Hear argues that art and the study of art are not indispensable aspects of human life, and that this is equally as important as the investigation of the natural world.

Routledge Revivals: Bertolt Brecht: Dialectics, Poetry, Politics (1988) This book, first published in 1983, with a second edition in 1992, investigates the emergence of the sociology of knowledge in Germany in the critical period from 1918 to 1933. These years witnessed the development of distinctive paradigms centred on the works of Max Scheler, Georg Lukács and Karl Mannheim. Each theorist sought to confront the base-superstructure models of the relationship between
knowledge and society, which originated in Orthodox Marxism. David Frisby illustrates how these and other themes in the sociology of knowledge were contested through a detailed account of the central sociological debates in Weimar Germany. This reissue of The Alienated Mind will be of particular interest to students and academics concerned with the development of an important tradition in the sociology of knowledge and culture, social theory and German history.

Love or greatness (Routledge Revivals) First published in 1980, this book presents an important critique of prevailing political doctrine in Western societies at a time of major change in circumstances of Western civilization. G. Lowell Field and John Higley stress the importance of a more realistic appraisal of elite and mass roles in politics, arguing that political stability and any real degree of representative democracy depend fundamentally on the existence of specific kinds of elites.

The Element of Fire (Routledge Revivals) First published in 1985, this title explores theories of leisure in a capitalist society. Basing his argument on a refutation of the conventional association of leisure with freedom and free time, Chris Rojek examines the four main structural characteristics of modern leisure practice: privatisation, individuation, commercialisation and pacification. The writings of Marx, Durkheim, Weber, and Freud are used to locate the question of leisure in more mainstream social theory. This interesting reissue will be of particular value to students of sociology and leisure studies, and those with an interest in the relationship between leisure and power.

Fragments of Modernity (Routledge Revivals) First published in 1975, this collection of essays expands upon the themes and ideas developed in the editors’ previous work, the visionary and groundbreaking text: The New Criminology. Directed at orthodox criminology, this is a partisan work written by a group of criminologists committed to a social transformation: a transformation to a society that does not criminalize deviance. Included are American contributions, particularly from the School of Criminology at Berkeley, represented by Hermann and Julia Schwendinger and Tony Platt, together with essays by Richard Quinney and William Chambliss. From Britain, Geoff
Pearson considers deviancy theory as ‘misfit sociology’ and Paul Hirst attacks deviancy theory from an Althusserian Marxist position. The editors contribute a detailed introductory essay extending the position developed in The New Criminology, and two other pieces which attempt to continue the task of translating criminology from its traditional correctionalist stance to a commitment to socialist diversity and a crime-free set of social arrangements.

The Sociology of Belief (Routledge Revivals) Fragments of Modernity, first published in 1985, provides a critical introduction to the work of three of the most original German thinkers of the early twentieth century. In their different ways, all three illuminated the experience of the modern urban life, whether in mid nineteenth-century Paris, Berlin at the turn of the twentieth century or later as the vanguard city of the Weimar Republic. They related the new modes of experiencing the world to the maturation of the money economy (Simmel), the process of rationalization of capital (Kracauer) and the fantasy world of commodity fetishism (Benjamin). In each case they focus on those fragments of social experience that could best capture the sense of modernity.

Susan Sontag (Routledge Revivals) The essays and letters of Ervin Szabó (1877-1918) present proof of his critical insight into Marxist theory and of his perceptive analysis of socialism around the turn of the century. His ideals of an engaged social science and an enlightened socialism, his preoccupation with the socialist future, are still relevant today. The writings selected in this work, first published in 1982, are primarily those which address themselves to general issues of the European working-class movement and socialist theory, but there are also a few pieces that characterize the intellectual and political climate of early twentieth-century Budapest. Szabó was one of the theoretical leaders of a whole generation of progressive thinkers from Oscar Jászi through Karl and Michael Polányi to Georg Lukács and many others. The almost insurmountable conflict between theory and practice that characterized Ervin Szabo’s life remains a problem that has to be solved by engaged intellectuals whatever the time and place. Background notes and an introduction by the editors help to place the writings in their historical and political context.

The Critical Twilight (Routledge Revivals) Originally published in 1996, Post-Marxist Marxism is a
discussion of realism in a Post-Marxist context. The book argues that this discussion must take two simultaneous routes: recognizing deconstruction as the tool of enquiry to disentangle the insufficiency of contemporary answers in political philosophy and aesthetics, and reclaiming realism to move beyond the Post-Modernist tradition. To answer the issues of realism, the book revisits Lukács' and Adorno's aesthetic questions, which in their different approaches prefigured the questions of the present. Central issues include totality; method; identarian and non-identarian dialects; the Enlightenment; and the end of Modernity.

Paul de Man First published in Great Britain in 1968, this is an authoritative introduction to the life of one of the greatest intellectual figures of the twentieth century. Prompted by the belief that none of the parts of Sartre's work is fully intelligible apart from the whole, this ambitious volume attempts to provide a synoptic view of Sartre's oeuvre in its entirety. The editor, Robert Denoon Cumming, has organised the work around certain concepts which are central to Sartrean thought, notably Consciousness in its relation to Being, to the Other, to Art, Literature, History and Society. The reader can see for himself how Sartre's aesthetic and highly individual existentialism of La Nausée is systematically transformed into the neo-Marxist sociological theory of his Critique de la Raison dialectique. By a skilful process of editing, Professor Cumming has provided an authoritative introduction to the life of one of the greatest intellectual figures of modern times.

Socialism and Social Science (Routledge Revivals) First published in 1988, this book argues with received accounts to reclaim Brecht's emphasis on his self-described dialectical theatre, re-examining firstly the concepts of Gestus and Verfremdung and their realisation in Brecht's poetry in terms of his attempt to consciously apply the methods of dialectical materialism to art and cultural practice. The author also takes issue with the customary view of Brecht's career and politics which sees him as compromising either with Communist party dogma or bourgeois aesthetics, to find developing parallels between Brecht's political and artistic thought and the critical dialectics of Marx, Lenin and Mao. This development is examined in later chapters in relation to the early and late plays, The Measures Taken and Days of the Commune as well as in
relation to Brecht's changed circumstances in the years of war-time exile and in post-war East Germany."

Marxist Aesthetics (Routledge Revivals) First published in 1978, this title analyses a range of problems that arise in the study of North Africa and the Middle East, bridging the gap between studies of Sociology, Islam, and Marxism. Both Sociology and the study of Islam draw on an Orientalist tradition founded on an idealist epistemology, ethnocentric values and an evolutionary view of historical development. Bryan Turner challenges the basic assumptions of Orientalism by considering such issues as the social structure of Islamic society, the impact of capitalism in the Middle East, the effect of Israel on territories, revolutions, social classes and nationalism. A detailed and fascinating study, Marx and the End of Orientalism will be of particular interest to students studying the sociology of colonialism and development, Marxist sociology and sociological theory.

Routledge Revivals: Bertolt Brecht: Dialectics, Poetry, Politics (1988) Originally published in 1984, this study deals with a number of influential figures in the European tradition of Marxist theories of aesthetics, ranging from Lukacs to Benjamin, through the Frankfurt School, to Brecht and the Althusserians. Pauline Johnson shows that, despite the great diversity in these theories about art, they all formulate a common problem, and she argues that an adequate response to this problem must be based on account of the practical foundations within the recipient's own experience for a changed consciousness.

Capitalism and Leisure Theory (Routledge Revivals) First published in 1990, Border Dialogues explores some of the territories of contemporary culture, philosophy and criticism. It touches on arguments surrounding Nietzsche and Italian ‘weak thought’, the mysteries of being ‘British’, and with more immediate concerns such as computers, fashion, gender and ethnicity. The chapters explore how such different strands are joined together, and how this can lead to a reassessment of contemporary cultural criticism. This innovative and interesting reissue will be of particular interest to students of critical theory, cultural studies, radical philosophy and deconstruction.
The Language of Criticism (Routledge Revivals) The first university-level textbook on the power, condition, and expanse of contemporary fine art drawing A Companion to Contemporary Drawing explores how 20th and 21st century artists have used drawing to understand and comment on the world. Presenting contributions by both theorists and practitioners, this unique textbook considers the place, space, and history of drawing and explores shifts in attitudes towards its practice over the years. Twenty-seven essays discuss how drawing emerges from the mind of the artist to question and reflect upon what they see, feel, and experience. This book discusses key themes in contemporary drawing practice, addresses the working conditions and context of artists, and considers a wide range of personal, social, and political considerations that influence artistic choices. Topics include the politics of eroticism in South American drawing, anti-capitalist drawing from Eastern Europe, drawing and conceptual art, feminist drawing, and exhibitions that have put drawing practices at the centre of contemporary art. This textbook: Demonstrates ways contemporary issues and concerns are addressed through drawing Reveals how drawing is used to make powerful social and political statements Situates works by contemporary practitioners within the context of their historical moment Explores how contemporary art practices utilize drawing as both process and finished artifact Shows how concepts of observation, representation, and audience have changed dramatically in the digital era Establishes drawing as a mode of thought Part of the acclaimed Wiley Blackwell Companions to Art History series, A Companion to Contemporary Drawing is a valuable text for students of fine art, art history, and curating, and for practitioners working within contemporary fine art practice.

Paul de Man (Routledge Revivals) Traditionally, Wordsworth’s greatness is founded on his identity as the poet of nature and solitude. The Wordsworthian imagination is seen as an essentially private faculty, its very existence premised on the absence of other people. In this title, first published in 1987, David Simpson challenges this established view of Wordsworth, arguing that it fails to recognize and explain the importance of the context of the public sphere and the social environment to the authentic experience of the imagination. Wordsworth’s preoccupation with the metaphors of property and labour shows him to be acutely anxious about the value of his art in a world that he regarded as corrupted. Through close examination of a few important poems, both
well-known and relatively unknown, Simpson shows that there is no unitary, public Wordsworth, nor is there a conflict or tension between the private and the public. The absence of any clear kind of authority in the voice that speaks the poems makes Wordsworth’s poetry, in Simpson’s phrase, a ‘poetry of displacement’.

Fin de Siècle Socialism and Other Essays (Routledge Revivals) Fin de Siècle Socialism, originally published in 1988, demonstrates the lively potential for cultural criticism in intellectual history. Martin Jay discusses such controversies as the Habermas-Gadamer debate and the deconstructionist challenge to synoptic analysis. This book should be of interest to students and teachers of modern European history, political and social theory.

The Alienated Mind (Routledge Revivals) First published in 1966, the Language of Criticism was the first systematic attempt to understand literary criticism through the methods of linguistic philosophy and the later work of Wittgenstein. Literary critical and aesthetic judgements are rational, but are not to be explained by scientific methods. Criticism discovers reasons for a response, rather than causes, and is a rational procedure, rather than the expression of simply subjective taste, or of ideology, or of the power relations of society. The book aims at a philosophical justification of the tradition of practical criticism that runs from Matthew Arnold, through T.S.Eliot to I.A.Richards, William Empson, F.R.Leavis and the American New Critics. It argues that the close reading of texts moves justifiably from text to world, from aesthetic to ethical valuation. In this it differs radically from the schools of "theory" that have recently dominated the humanities.