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*Arts & Letters***REVISIONS: Changing Perspectives in Moral Philosophy**

edited by Alasdair MacIntyre and Stanley Hauerwas  
 Notre Dame, 1983  
 320 pp. \$19.50 cloth,  
 \$9.95 paper

All 13 contributors to this excellent collection address the philosophical gap introduced by Immanuel Kant in the 18th century: "the *unbridgeable* separation," as Stuart Hampshire describes it, "between moral judgements and factual judgements." Believing that the Kantian "separation" has turned moral reasoning into a subjectivist muddle, Hampshire, Iris Murdoch, Peter Berger, Simone Weil, and others variously attempt to restore those arguments that undergirded earlier moral traditions (such as those of classical antiquity and medieval Christendom). Many arguments are frankly theological: Murdoch, for example, defining God as a "single perfect transcendent nonrepresentational and necessarily real object of attention," proceeds to attack those delusional forms of ethics (e.g., existentialism) that rely on the self as the determining judge. All such ethics, she argues, result in a "tissue of self-aggrandizing and consoling wishes and dreams which prevents one from seeing what is there outside one." Though many of these essays have long been in print, they still provide a tonic in a field dominated by dry analytical arguments.

**LITERARY THEORY: An Introduction**

by Terry Eagleton  
 Minnesota, 1983  
 244 pp. \$29.50 cloth,  
 \$9.95 paper

Literary studies in America have recently fallen in thrall to a host of esoteric European critical theories. Bearing such names as semiotics, structuralism, and deconstruction, these approaches have progressively stripped literary works of their connections with history, society, and even with the authors themselves. How did the study of literature come to this? Eagleton, an Oxford professor of English, traces its development from the 19th-century British workingmen's colleges, where English (the "poor man's Classics") was considered to be an ideal form of moral uplift. But Matthew Arnold's notion of the "civilizing" role of literature gave way during the 1940s and '50s to the New Criticism. Deeming the author's intentions irrelevant, American New Critics (e.g., Cleanth Brooks, Robert