

Mikhail Lifshitz was many things. He was a ultra-left social commentator and a classicist (or reactionary, as his critics would have it) aesthetic philosopher. In this work, we see him as commentator, taking on the pundits and scholars who produced a spate of books on cultural criticism in the mid-20th century. Setting oneself up as the embodiment of reproach toward ones own era and coming up with frightening names for it, such as the era of disaggregation, the era of alienation and the era of fear is not an option for a serious thinker. It is a moralistic pose, and nothing more. Lifshitz turned the argument often made against Marxists back upon these cultural critics. They offered detailed criticism, but suggested only vague solutions. To Lifshitz, that was craven. His solution was sweeping, and certainly not cowardly. It was the patient wait for reason, operating through historical necessity, to produce a true Marxist state and world. It was bold of him to say that true Marxism lay in the distant future, living as he did in a Soviet Union which claimed to have already realized that goal, but he was known for his boldness and intellectual integrity. As a Jewish intellectual, he suffered under the later Stalinist years, and only revived his academic career after the turn away from Stalinism. This was one of his first publications after that rebirth.

Odd Knights of a Full Moon: A Modern Humans Manifesto to Life, Neocolonialism and Africa in the 1970s, Flowering Plants of Samoa (Bernice P. Bishop Museum Bulletin 128), Comprehending Columbine, Love: A Very Short Introduction (Very Short Introductions), The Nazi Menace in Argentina, 1931-1947, Labyrinths of Power: Political Recruitment in Twentieth-Century Mexico (Princeton Legacy Library), History of the Pacific States of North America, Haciendas y posesiones de la compania de Jesus en Venezuela / Estates and Possessions of Jesus Society in Venezuela: El Colegio De Caracas En El Siglo XVIII (Spanish Edition), English Poetry,

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