



Masthead/Biographies . . . . .



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## **ABOUT *CRITIQUE***

*Critique* is a monthly online magazine dedicated to publishing quality reviews of modern and classic fiction, nonfiction, and poetry, as well as insightful features on and interviews with publishing's icons. *Critique* is an English language publication that caters to a well-educated international audience between 25 and 65 years of age.

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worktable. That means to construct, like an architect plans a building. Yet we prefer to believe that a novelist invents because he has a genius whispering into his ear.”

When his novel appeared, Eco had already written some 12 works, from the poetics of Joyce to *How To Write A Dissertation*. After having participated in a group of young, left-wing writers known as Gruppo 63, Italy’s major post-war literary





“I mean to say here that the dream of the Middle Ages is acted out on that which can be adapted, not on that which can only be a museum.”



He seems to have views on everything that has happened since the Middle Ages. Umberto Eco's ideas about libraries have often been quoted. He likes to muse on what a library should and should not be. He has said that he especially likes the



language is always closely linked to power.

Eco's theory is that the criticism of power has degenerated because that criticism has become massive. Mass criticism of power spawned ingenuous notions that power—the system—had one center, symbolized by the evil man with a black mustache manipulating the working class. As an example of the misunderstanding Eco recalls the theorists of European terrorism who wanted to strike at the heart of the state.

The owl of Minerva is confusing power and force. Force is causality. and

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*Nonfiction*

# THE PITY OF WAR

*nonfiction by Niall Ferguson*











frustration of culture that animate *A Passage to India* are nowhere in *The Map of Love*

# THE PSYCHIC



assumption, first, that his audience is a group of believers. There is no room on his *Psychic Battlefield* for those who doubt, question, and demand more proof than the hints, evasions, and subterfuges which characterize the text. Then he states categorically that the book is meant only for those with extreme intelligence. Flattering your reader is, of course, clever marketing. But he ruins the effect in subsequent pages. ESP is not required to divine that Mr. Mandelbaum openly regards those who dissent as individuals with deficiencies in thought and logical reasoning. As a scientist, Mr. Mandelbaum makes that very mistake by forgetting that he changes what he touches. The situations and events are plausible, but what may turn otherwise credulous readers aside is the author's snobbery.

# **THE BEST AMERICAN SHORT STORIES, 2000**

*Anthologized Fiction*

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