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CASE Arsène Lupin meets Sam Spade and Phil Marlowe: Citations from the Tradition of the Detective Novel in the Works of Umberto Eco

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In this essay, I analyze the form and function of the references to the detective genre in the novels of Umberto Eco. Firstly, I compare Eco's major fictional works with a number of famous crime stories written by Edgar Allan Poe, Arthur Conan Doyle, Gaston Leroux, Maurice Leblanc, Agatha Christie, John Dickson Carr, Jorge Luis Borges, Raymond Chandler, Dashiell Hammett and Ellis Peters. Secondly, I show the analogy between the reasoning of the detective and the research methods of semiotics, and in addition to this I demonstrate how Eco's conception of literary postmodernism motivates his use of citations.

In 1980 when Umberto Eco published his first novel *Il nome della rosa*,[1] the enthralling 'whodunit'[2] plot and the name of the medieval sleuth – William of Baskerville – made most readers think of Arthur Conan Doyle's Sherlock Holmes, and of *The Hound of the Baskervilles* in particular. Eco's protagonist does indeed share a number of peculiarities with the fictitious character from Victorian London, for example the following description of Holmes in *A Study in Scarlet* has been transferred by Eco almost word for word into the prologue of his own novel (*The Name of the Rose* 16), where the narrator observes that William strangely vacillates between moments of energy and total inertia:

> Nothing could exceed his energy when the working fit was upon him; but now and again a reaction would seize him, and for days on end he would lie upon the sofa in the sitting-room, hardly uttering a word or moving a muscle from morning to night. On these occasions I have noticed such a dreamy, vacant expression in his eyes, that I might have suspected him of being addicted to the use of some narcotic, had not the temperance and cleanliness of his whole life forbidden such a notion. (*A Study in Scarlet* 20) [***end of page 27***]

Similarly, the character Adso, William's faithful companion in Eco's novel, does remind the reader of Sherlock Holmes' assistant Watson; not only because of the consonance of their names, but also because of their analogous function: the medieval novice, just like the British physician, plays the role of the sometimes slightly dumb interlocutor to whom the detective can expose his brilliant reasoning. We can find many unequal couples of this type in the tradition of the detective novel, for example Nero Wolfe and Archie Goodwin in the novels of Rex Stout or Pepe Carvalho and Biscuter in the novels of the recently deceased Vázquez Montalbán.

Umberto Eco's novel was not the first detective story with a monk as the protagonist who investigates a crime case in a medieval monastery. Back in 1977 – three years before the publication of *The Name of the Rose* – the British Brother Cadfael, created by Ellis Peters, solved his first case in the novel *A Morbid Taste for Bones*. In a later volume containing three short stories featuring the same protagonist (*A Rare Benedictine*), Peters explained the character of her hero as follows:

> Brother Cadfael sprang to life suddenly and unexpectedly when he was already approaching sixty, mature, experienced, fully armed and seventeen years tonsured. He emerged as the necessary protagonist when I had the idea of deriving a plot for a murder mystery from the true history of Shrewsbury Abbey in the twelfth century, and needed the high medieval equivalent of a detective, an observer and an agent of justice in the centre of the action. […] My monk had to be a man of wide worldly experience and an inexhaustible fund of resigned tolerance for the human condition. (*A Rare Benedictine* 3-4)

Eco's *The Name of the Rose* is also set in a Benedictine abbey, and just like Brother Cadfael, Brother William is himself a man of a certain age, which makes him wise and tolerant: once an inquisitor who had to judge heretics,[3] he gave up this post because of his growing skepticism of the possibility of really finding out the truth.[4]

The fact that the author of the series of mysterious murders committed in Eco's first novel needs to be a member of a clearly defined group of persons – in this case the inhabitants of a monastery – who find themselves enclosed in an isolated space, must likewise be considered as a citation from the tradition of the detective genre. Among the numerous crime novelists who made use of this setting, one could mention Agatha Christie: in *Ten Little Indians*[5] ten people who had met on an island end up getting killed one after the other, clearly indicating that the unknown murderer must be one of this very same group. [*end of page 28*]

Another popular feature of the detective novel is the emergence of a pattern in the dynamics of the crimes; this is the case in the above-mentioned *Ten Little Indians*,[6] but it is a strategy that Agatha Christie deploys also in *A Pocket Full of Rye*, where the succession of the murders seems to adhere to the prediction of an apparently innocent text:

> Miss Marple concludes that in those murders there is the sequence of an old nursery rhyme like 'the king in the counting-house, the queen in the parlour and the maid hanging out the clothes'. […] All the rhyme seems to fit together: the blackbirds in the pie, rye in the dead man's pocket, bread and honey in Adele Fortescue's tea. (Morselt 63)

In *The Name of the Rose*, William and Adso remain convinced for large part of their investigation that the circumstances of the crimes committed in the abbey follow the prophecy of the biblical *Apocalypse of St. John*:

> "Troppi morti," disse, "troppi morti… Ma era scritto nel libro dell'apostolo. Con la prima tromba venne la grandine, con la seconda la terza parte del mare divenne sangue, e uno lo avete trovato nella grandine, l'altro nel sangue… La terza tromba avverte che una stella ardente cadrà nella terza parte dei fiumi e delle fonti. Così vi dico, è scomparso il nostro terzo fratello." […] "Ma," gli feci osservare, "questo presupporrebbe che una sola mente diabolica, usando l'Apocalisse come guida, avesse predisposto le tre scomparse." (*Il nome della rosa* 257-258)
>
> ["Too many dead," he said, "too many dead… But it was written in the book of the apostle. With the first trumpet came the hail, with the second a third part of the sea became blood; and you found one body in the hail, the other in blood… The third trumpet warns that a burning star will fall in the third part of rivers and fountains of waters. So I tell you, our third brother has disappeared." […] "But," I pointed out to him, "this would mean assuming that a single diabolical mind, using the Apocalypse as guide, had arranged the three disappearances." (*The Name of the Rose* 255)]

But this seeming conformity reveals itself at the end of Eco's novel as a deliberate mystification prepared by the murderer, who takes advantage of the detective's fallacy to lure him into a trap.[7] This type of plot structure resembles the sequence of events in Jorge Luis Borges' detective story *La muerte y la brujula* (1942); there the criminal Red Scharlach persuades the detective Lönnrot that the series of murders corresponds to the predictions [*end of page 29*]

of the Jewish *Tetragrammaton* (the four letters of the name of God in Hebrew).[8]

Eco has on several occasions declared his admiration for the great Argentinean writer, who was alive still when *The Name of the Rose* was first published. In a lecture given in Spain in 1997,[9] Eco reports how he first read Borges' *Ficciones* (a volume of stories which contains *La muerte y la brujula*) in the second half of the 1950s, shortly after the book had been published in Italian translation. In *The Name of the Rose*, the character of the blind librarian Jorge da Burgos quite obviously reminds us of Borges, who was the director of the Argentinean National Library between 1955 and 1973. Borges' famous story *Pierre Menard, autor del Quijote*, written in 1939, underlies Eco's conception of postmodernism (through the intermediary of John Barth, who in 1967 in "The literature of exhaustion" already referred to Borges).[10]

In Eco's second novel *Il pendolo di Foucault* (1988),[11] the narrator Casaubon, after completing his studies at the university, decides to "set up a cultural investigation agency, be a kind of private eye of learning" (*Foucault's Pendulum* 189). Unlike the typical private detective, Casaubon does not have to follow husbands suspected of cheating nor bring to light criminal machinations; what he does instead is to provide all forms of cultural information to publishers or writers. Nevertheless, his methods are similar to those of the traditional sleuth, for example his use of unofficial informants:

> Invece di ficcare il naso nei bar notturni e nei bordelli, dovevo andare per librerie, biblioteche, corridoi di istituti universitari. E poi, stare nel mio ufficio, i piedi sul tavolo e un bicchiere di carta con whisky portato su in un sacchetto dal droghiere sull'angolo. Uno ti telefona e di dice: "Sto traducendo un libro e m'imbatto in un certo – o certi – Motocallemin. Non riesco a venirne a capo." Tu non lo sai ma non importa, chiedi due giorni di tempo. Vai a sfogliare qualche schedario in biblioteca, offri una sigaretta al tizio dell'ufficio consulenza, cogli una traccia. La sera inviti un assistente di islamistica al bar, gli paghi una birra, due, quello allenta il controllo, ti dà l'informazione che cerchi, per niente. Poi chiami il cliente: "Dunque, i Motocallemin erano teologi radicali musulmani dei tempi di Avicenna […]. Basta? Ci ho lavorato tre giorni, faccia lei." (*Pendolo* 179)
>
> [Instead of sticking my nose into all-night dives and cathouses, I would skulk around bookshops, libraries, corridors of university departments. Then I'd sit in my office, my feet propped on the desk, drinking, from a Dixie cup, the whiskey I'd brought up from the corner store in a paper bag. The phone rings and a man says: [*end of page 30*]

> "Listen, I'm translating this book and came across something or someone called Motakallimûn. What the hell is it?" Give me two days, I tell him. Then I go to the library, flip through some card catalogues, give the man in the reference office a cigarette, and pick up a clue. That evening I invite an instructor in Islamic studies out for a drink. I buy him a couple of beers and he drops his guard, gives me the lowdown for nothing. I call the client back. "All right, the Motakallimûn were radical Moslem theologians at the time of Avicenna. […] That enough for you? The job took me three days. Pay what you think is fair." (*Foucault's Pendulum* 189-190)]

This unconventional and somewhat cynical way of procuring information resembles the behavior of certain private detectives from the American 'hard-boiled novel' of the 1930s; as a matter of fact, Casaubon explicitly compares his office with that of the famous sleuth in Raymond Chandler's novel *The Big Sleep* (1939):

> Sembrava di essere in un grattacielo americano degli anni trenta, mi sarebbe bastato avere la porta a vetri e mi sarei sentito Marlowe. (*Pendolo* 179)
>
> [It was like being in an American skyscraper of the thirties; if I'd had a glass door, I'd have felt like Marlowe." (*Foucault's Pendulum* 190)]

The fictitious protagonist's intertextual reference to the North American 'tough guys' is emphasized by his continuous sipping of whiskey, a habit not exactly Italian; in doing so, Casaubon compares himself to another famous literary character, this time one invented by Dashiell Hammett:

> Andai in cucina a versarmi l'ultimo goccio di whisky nell'unico bicchiere pulito che trovai, tornai alla consolle, la schiena contro la spalliera, le gambe sul tavolo, bevendo a piccoli sorsi (non faceva così Sam Spade […]?) (*Pendolo* 31).
>
> [I went to the kitchen for a clean glass, found only one, poured myself the last of the whiskey, sat down at the keyboard again, leaned back in the chair, and propped my feet on the table. I sipped my drink (wasn't that how Sam Spade did it? […]) and looked around. (*Foucault's Pendulum* 26)]

Sam Spade is a private detective just like Phil Marlowe, but much more important as a model for the hero of *Foucault's Pendulum* than the latter; for this reason, he is also mentioned more often in Eco's novel than his colleague. [*end of page 31*]

Casaubon compares himself several times[12] to the hero of *The Maltese Falcon* (1929) by Dashiell Hammett: "eri il Sam Spade dell'editoria, come avrebbe detto Jacopo Belbo, trova il falcone." (*Pendolo* 30) ["you were the Sam Spade of publishing. As Jacopo Belbo would have said: Find the falcon." (*Foucault's Pendulum* 24)]

In this novel, known to a larger audience above all through the film directed in 1941 by John Huston and starring Humphrey Bogart,[13] Sam Spade gets involved in the murderous search for a mysterious statue in the shape of a falcon. It is said to have been manufactured in the 16th century, commissioned by the Knights of the Order of St. John of Jerusalem for King Charles V of Spain, to thank him for letting them use the island of Malta as a refuge. In Hammett's novel it is the sordid Gutman who explains the origin of the statue to the detective:

> "Have you any conception of the extreme, the immeasurable, wealth of the Order at that time?" "If I remember," Spade said, "they were pretty well fixed." Gutman smiled indulgently. […] "They were rolling in wealth, sir. You've no idea. […] For years they had preyed on the Saracens, had taken nobody knows what spoils of gems, precious metals, silks, ivories – the cream of the cream of the East. That is history, sir. We all know that the Holy Wars to them, as to the Templars, were largely a matter of loot. […] What could be more natural than for these immeasurably wealthy Knights to look around for some way of expressing their gratitude? Well, sir, that's exactly what they did, and they hit on the happy thought of sending Charles for the first year's tribute, not an insignificant live bird, but a glorious golden falcon encrusted from head to foot with the finest jewels in their coffers." (*The Maltese Falcon* 141)

In *Foucault's Pendulum*, the three protagonists Belbo, Casaubon und Diotallevi are searching for a treasure of similar value, whose origin can be traced back to the Knights of the Temple, the Christian order founded in Jerusalem in the 12th century by the crusaders. After some decades during which this order became rich and influential – in a way comparable to that of the Knights of St. John mentioned by Hammett – it was brutally suppressed in 1307 by Pope Clemens V under the allegation of false accusations. But it is said that before being burned at the stake as heretics the leaders of this order were able to transmit to their followers a terrible secret, allegedly a source of enormous power. As the heroes of Eco's novel finally find out after laborious investigations, the secret of the Templars consists in the knowledge of the exact geographic point where the centre of the earth is situated and from [*end of page 32*]

where it is possible to control its magnetic fields and thus the forces of nature on the whole planet:

> "Ma insomma, qual è il segreto scoperto dai Templari?" "Calma, ci arriviamo." […] La terra è un grande magnete e la forza e la direzione delle sue correnti sono determinate anche dall'influenza delle sfere celesti, dai cicli stagionali, dalla precessione degli equinozi, dai cicli cosmici. […] I Templari avevano capito che il segreto non consisteva soltanto nell'avere la mappa globale, ma nel conoscere il punto critico, l'Omphalos, l'Umbilicus Telluris, il Centro del Mondo, l'Origine del Comando. […] "Non cogliete il senso della scoperta? Fissate nell'Ombelico Tellurico lo spinotto più potente… Possedere quella stazione vi dà modo di prevedere piogge e siccità, di scatenare uragani, maremoti, terremoti, di spaccare i continenti, di inabissare le isole […], di far lievitare le foreste e le montagne… Vi rendete conto? Altro che la bomba atomica, che fa male anche a chi la tira." (*Pendolo* 355-356)
>
> ["So, in a word, what's the secret discovered by the Templars?" "Don't rush me. We're getting there." […] The earth is a great magnet, and the force and direction of the currents are influenced by the celestial spheres, the cycle of the seasons, the precession of the equinoxes, the cosmic cycles. […] The Templars realized that the secret lay not only in possessing the global map of the currents, but also in knowing the critical point, the Omphalos, the Umbilicus Telluris, the Navel of the World, the Source of the Command. […] "Haven't you grasped the significance of this discovery? In the Telluric Navel you place the most powerful valve, which enables you to foresee rain and drought, to release hurricanes, tidal waves, earthquakes, to split continents, sink islands […], raise mountain chains… You realize the atomic bomb is nothing in comparison?" (*Foucault's Pendulum* 373-375)]

In both Hammett's and Eco's novels, the object the heroes are looking for has not only been handed down over centuries but has also crossed the borders of different countries and is now in danger of getting lost forever.

In *The Maltese Falcon* (142-145) the precious statue is on its way to Charles V of Spain when pirates plunder the galley and gain possession of it; after about one hundred years in Algeria, the next owner of the legendary bird is an English adventurer called Francis Verney, who died in Sicily in 1615. From there the falcon is supposed to have passed into the hands of [*end of page 33*]

King Victor Amadeus II, until it was carried off by the Spaniards during the conquest of Naples, in 1734. The statue remains in Spain until the period of the Carlist Wars in the 19th century, subsequently travelling to Paris, by this time a dark coating concealing the original gold. In 1911, a Greek art dealer discovers the falcon in Paris and is even able to discover something about its value and origin. But this knowledge proves to be dangerous; the Greek is murdered and the statue continues its journey into the hands of a former Russian general living at Constantinople, where the greedy Gutman ends up finding it after searching for it over seventeen years.

In *Foucault's Pendulum*, after the dissolution of their order in the 14th century, the Knights of the Temple decide to pass on their precious secret at meetings which in the future are to take place every 120 years in different countries: Portugal in 1344 would be followed by England in 1464; then by France in 1584, Germany in 1704, Bulgaria in 1824 and Jerusalem in 1944. But long before this hypothetical final encounter, the chain of communication is interrupted in the 16th century by the Gregorian reform of the calendar, which leads to a misunderstanding between the English and the French delegations.[14] Ever since then, several secret societies all over Europe (amongst them the Freemasons as well as numerous minor esoteric associations) have been searching for the hidden plan of the Templars:

> "Pensate," disse Diotallevi, "se l'incontro non è avvenuto, l'Europa è oggi teatro di un balletto segreto, tra gruppi che si cercano e non si trovano, e ciascuno sa che basterebbe un nulla per diventare padrone del mondo." (*Pendolo* 311)
>
> ["Just think," Diotallevi said. "If the Bulgarian meeting didn't take place, Europe today is the theater of a secret ballet, with groups seeking and not finding one another, while each group knows that one small piece of information might be enough to make it master of the world." (*Foucault's Pendulum* 326)]

But the analogy between the detective novel written by Hammett and its successor composed by Eco does not limit itself to the hunt for an object which promises wealth or power or to the unscrupulousness of the pursuers (who stop at nothing, not even murder). What both novels have in common is also the surprising solution at the end of the adventure: when the desired objects are finally found, they prove to be entirely worthless.

In *The Maltese Falcon*, the statue Sam Spade delivers to Gutman turns out to be a forgery, and understandably the treasure hunter is greatly disappointed:

> Gutman's fat fingers made short work of cord and paper and [*end of page 34*]

> excelsior, and he had the black bird in his hands. "Ah," he said huskily, "now, after seventeen years!" His eyes were moist. […] "It's it," he said, "but we'll make sure." Sweat glistened on his round cheeks. His fingers twitched as he took out a gold pocket-knife and opened it. […] Gutman turned the bird upside-down and scraped an edge of its base with his knife. Black enamel came off in tiny curls, exposing blackened metal beneath. Gutman's knife-blade bit into the metal, turning back a thin curved shaving. The inside of the shaving, and the narrow plane his removal had left, had the soft grey sheen of lead. Gutman's breath hissed beneath his teeth. […] "It's a fake," he said hoarsely. (*The Maltese Falcon* 237-238)

In *Foucault's Pendulum*, it is Casaubon's female companion Lia, who – thanks to her common sense – puts an end to his esoteric speculation and persuades him that the text which was supposed to contain a secret message from the Templars is in reality nothing else but a simple trade register from the Middle Ages:

> "Ti dimostro che le spiegazioni più semplici sono sempre le più vere. Quel vostro colonnello vi ha detto che Ingolf ha trovato un massaggio a Provins, e io non lo metto in dubbio. […] Ma santa pazienza, […] la Grange-aux-Dîmes dove è stato trovato il messaggio era un luogo dove si riunivano i mercanti, perché Provins era il centro delle fiere della Champagne. […] L'autore di questo testo è un pacifico mercante che ha preso qualche appunto sugli affari fatti alla Grange, e cioè alla rue St. Jean, non nella notte di San Giovanni." […] "Gesù," dissi, "mi sa che hai ragione." "Ho ragione sì. È una nota della lavandaia, ti ripeto." (*Pendolo* 419-421)
>
> ["I'm going to demonstrate to you that the simplest explanation is always the best. Colonel Ardenti told you that Ingolf found a message in Provins. I don't doubt it at all. […] For God's sake, didn't it ever occur to you to consult a tourist guide, a brief history of Provins? You discover immediately that the Grange-aux-Dîmes, where the message was found, was a gathering place for merchants. […] The author of this text is an ordinary merchant who made some notes on business transacted at the Grange, or, rather, on the rue St. Jean – not on the night of Saint Jean." […] "My God," I said. "I think you're right." "Of course I'm right. It's a laundry list, I tell you." (*Foucault's Pendulum* 437-440)] [*end of page 35*]

The citations from and references to the tradition of the detective novel in *Foucault's Pendulum* of course pertain not only to the American 'hard-boiled school'; another important model can be found in *L'Aiguille creuse* by Maurice Leblanc. In this French novel published in 1909, the 'gentleman thief' Arsène Lupin and his antagonist Isidore Beautrelet are compelled to find and decipher a secret message as well, which just like the Maltese falcon and the plan of the Templars dates from many centuries before and has equally been transmitted to the present in a very complicated way.

Allegedly it was the famous 'man with the iron mask' – the mysterious brother of the French King Louis XIV –, who, shortly before his imprisonment in 1679, discovered and wrote down the secret of the so-called 'Hollow Needle', 'l'Aiguille creuse', a peculiarly shaped rock on the Norman coast: "This secret referred to the existence of a formidable treasure-vault, which belonged to the kings of France, and which had grown in volume over the centuries." (*L'Aiguille creuse* 195, my translation)

The rock of the 'Aiguille creuse' blocks off the entrance to a vast cave which is difficult to reach because it is surrounded by water and is therefore a well-protected natural fortress. In spite of the desperate attempts of Louis XIV to prevent the propagation of this secret, it passed down to the 20th century, falling into the hands of the notorious thief Arsène Lupin.

At the end of Leblanc's novel, Beautrelet finds out that most of this immense treasure had already been squandered by the French kings themselves before the Revolution of 1789, so that very little was left in this cave when Lupin first set his foot in it. The disillusionment he experiences is comparable to the discovery, in the other two novels, that both the Maltese falcon and the plan of the Templars are worthless:

> Il découvrit une sorte de cuve, toute ronde, creusée à même le roc. Elle était vide. Un peu plus loin, il exécuta la même manœuvre. Une autre cuve apparut. Vide également. Trois fois encore, il recommença. Les trois autres cuves étaient vides. "Hein, ricana Lupin, quelle déception ! […] Tu vois, plus rien…" (*L'Aiguille creuse* 292)
>
> [He discovered a sort of circular trough, excavated from the rock. It was empty. At a small distance from there, he tried again. Another trough appeared, equally empty. Three additional attempts resulted in three more setbacks. "What a deception," sneered Lupin. "[…] You see, nothing at all is left…" (My translation)]

In *Foucault's Pendulum*, Eco refers explicitly to *L'Aiguille creuse*; when Casaubon and Lia try to decode the supposed message of the Knights of the Temple, they discover in it a hidden citation from Leblanc's novel: [*end of page 36*]

> "Ora ascolta che viene fuori sostituendo secondo la seconda rotula le terze lettere: *Chambre des demoiselles, l'aiguille creuse*." "Ma lo conosco, è…" "*En aval d'Etretat – La Chambre des Demoiselles – Sous le Fort du Fréfossé – Aiguille Creuse*. È il messaggio decrittato da Arsène Lupin quando scopre il segreto della Guglia Cava! Te lo ricorderai: a Etretat si erge al bordo della spiaggia l'Aiguille Creuse, un castello naturale, abitabile all'interno, arma segreta di Giulio Cesare quando invadeva le Gallie, e poi dei re di Francia. La sorgente dell'immensa potenza di Lupin." (*Pendolo* 424)
>
> ["Now listen to what comes out if you substitute the third letters, using the second wheel: chambre des demoiselles, l'aiguille creuse." "But I know that, it's –" "'En aval d'Etretat – La Chambre des Demoiselles – Sous le Fort du Fréfossé – Aiguille Creuse,' the message deciphered by Arsène Lupin when he discovers the secret of the Hollow Peak! You remember: at Etretat, at the edge of the beach, stands the Aiguille Creuse, a natural castle, habitable inside, the secret weapon of Julius Caesar when he invaded Gaul, and later used by the kings of France. The source of Lupin's immense power." (*Foucault's Pendulum* 443)]

With the last phrase Eco alludes to the fact that in Leblanc's novel the master thief Lupin uses the cave in the rock as a sort of robber's den, where he can store his loot and to which he can always retreat. But Eco further complicates the intertextual relationship by making Lia comment that Ingolf, the former dragoon who in chapter 18 of the *Pendulum* found the message of the Templars,[15] certainly must have been an enthusiastic reader of the adventures of Arsène Lupin, and therefore inserted the quotation from Leblanc into the original text dating from the Middle Ages:

> E tu sai che i lupinologi vanno pazzi per questa storia, vanno in pellegrinaggio a Etretat, cercano altri passaggi segreti, anagrammano ogni parola di Leblanc… Ingolf era anche un lupinologo così come era un rosacrociologo, e quindi cifra che ti cifro. (*Pendolo* 424)
>
> [And you know how Lupinologists are crazy about this story; they make pilgrimages to Etretat, they look for secret passages, they make anagrams of every word of Leblanc… Ingolf was no less a Lupinologist than he was a Rosicrucianologist, and so code after code… (*Foucault's Pendulum* 443)] [*end of page 37*]

This somewhat ironic interpretation of the mysterious message is typical of Lia, because, unlike Casaubon, she never believed in the existence of the secret of the Templars. The type of manipulation described by her diminishes the possible importance of this text even more.

In Eco's third novel *L'isola del giorno prima*,[16] published in 1994, the detective genre is less important than in his two preceding ones. Since a shipwreck near the Fiji Islands during the 17th century is at the centre of its plot, most intertextual references concern adventure tales featuring sailing-vessels in the South Sea. The sources which Eco made use of during the composition of this novel include *Robinson Crusoe* by Daniel Defoe (1719),[17] *Treasure Island* by Robert Louis Stevenson (1883), *South Sea Tales* by Jack London (1911) and *Vendredi ou Les limbes du pacifique* by Michel Tournier (1967). As the international date-line situated on the 180th meridian plays an important role in *The Island of the Day Before*, mention has to be made also of Jules Verne's *Le tour du monde en quatre-vingts jours* (1873).[18] Since the protagonist spends some time in the Paris of Richelieu and Mazarin before weighing anchor, another obvious reference was the historical novels of Alexandre Dumas (Père), especially *Les trois mousquetaires* (1844).

In *Baudolino* (2000),[19] Eco succeeds in constructing a playful detective story in conformity with the conventions of the 'locked room mystery' by making use of the historical facts known about the death of Emperor Frederick I, called Barbarossa. Frederick I had set out from Ratisbone on May 11, 1189 for the third crusade to the Holy Land; he died on his way to Palestine on the 10th of June 1190 in the Armenian river Saleph just as he was about to cross it with his soldiers. Historians are divided on the question as to whether the 67 years-old Emperor really drowned or rather died from a cardiac arrest caused by the cold water.[20]

In Eco's novel *Baudolino*, Barbarossa, after inhaling the smoke from a faulty chimney,[21] is found unconscious in his room and thought dead. His followers propose to carry him to the river in order to simulate death by drowning and thus conceal the supposed murder (for which the attendants feel responsible, since one of their duties had been to guard the door to the room of the Emperor):

> Federico Barbarossa era morto in una stanza chiusa ermeticamente dall'interno, e protetta dall'esterno dai suoi figli più devoti. […] "Dio mio, Dio mio," vaneggiava Baudolino, "il padre mio è morto! Avvertite le guardie, chiamate suo figlio. Cerchiamo i suoi assasini!" […] "E allora," disse il Poeta, "l'unica soluzione è far credere che Federico sia morto fuori di qui, dove noi non eravamo tenuti a proteggerlo." "Ma come?" "Non ha detto che voleva andare al fiume? Lo rivestiamo alla buona e gli mettiamo [*end of page 38*]

> addosso il suo mantello. […] Lo leghiamo sulla sella, andiamo al fiume, e là le acque lo trascineranno via. Morte gloriosa, per questo imperatore che, benché vecchio, affronta le forze della natura." (*Baudolino* 317-319)
>
> [Frederick Barbarossa had died in a room hermetically sealed from inside, and protected on the outside by his most devoted son. […] "My God, my God," Baudolino was beside himself, "my father is dead! Tell the guards, call his son. We must look for his murderers!" […] "So," the Poet said, "the only solution is to make everyone believe Frederick died somewhere away from here, where it wasn't our job to protect him." "How?" "Didn't he say he wanted to go to the river? We'll put some clothes on him and wrap him in his cloak. […] We'll tie him to his saddle, go to the river, and there the waters will carry him away. A glorious death for this emperor who, old as he is, confronts the forces of Nature." (*Baudolino* 310-311)]

They execute this plan without any unexpected complications; however, at the end of the novel they find out that Frederick must still have been alive when he was being carried to the river, or he would not have shown the symptoms of death by drowning:

> "Tu," disse allora Baudolino, [...] "tu vuoi forse dirmi che noi abbiamo creduto morto l'imperatore, ed era vivo?" "Quasi sicuramente sì, mio povero amico. È morto quando è stato buttato nel fiume. L'acqua gelata in qualche modo ha iniziato a rianimarlo, […] ha iniziato a respirare, ha ingollato l'acqua ed è annegato. Quando l'avete tratto a riva avreste dovuto vedere se presentava l'aspetto di un annegato…" "Era gonfio. […]" "Un morto non si gonfia stando sott'acqua. Accade solo a un vivo che sott'acqua muore." (*Baudolino* 515)
>
> ["You –" Baudolino said, […] "you are telling me that we believed the emperor dead, and he was alive?" "Almost certainly yes, my poor friend. He died when he was thrown into the river. The icy water somehow began to revive him, […] still unconscious, he started breathing, swallowed the water, and drowned. When you pulled him to the shore, you should have seen if he had the look of a drowned man…" "He was bloated. […]" "A dead man doesn't become bloated remaining under water. It happens only to a living man who dies under water." (*Baudolino* 510-511)]

The character Baudolino, who in the novel had been adopted by Barbarossa, unwittingly becomes the murderer of his adoptive father. [*end of page 39*]

When one now compares the different cases of 'crimes committed in a hermetically sealed room' which in 1935 were exposed by Gideon Fell in John Dickson Carr's classical detective novel *The Hollow Man*, the death of the Emperor as narrated by Eco corresponds best to the following type: "It is not murder, but a series of coincidences ending in an accident which looks like murder." (155)

As an example of such a story, Fell cites the death of Mademoiselle Stangerson in Gaston Leroux's novel *Le Mystère de la chambre jaune* (1907). Here the young lady is the victim of an attempted murder; her aggressor escapes. Afterwards, the memory of the attack gives her a nightmare: Mlle Stangerson's cries for help cause her relatives to assemble outside her room and keep guard. When her dead body is found on the floor beside her bed, her head hit by a massive object, the observers cannot figure out how anybody could have entered her room undetected. At the end of Leroux's novel, the young amateur detective Rouletabille solves this enigma with the help of his observation skills and through an examination of the circumstantial evidence; he comes to the conclusion that Mlle Stangerson has fallen out of her bed causing her fatal injuries by hitting the bedside table.[22]

The death of Emperor Frederick I in Eco's novel *Baudolino* can likewise be classified as an accident inside a closed room, erroneously interpreted as murder; the difference in this case is that the accident does not lead to death immediately (as in the case of Mlle Stangerson) and the victim continues to live for a certain period (until he is thrown into the river by his followers). In doing so, Eco did not simply follow the model of Gaston Leroux or John Dickson Carr, but created his own, rather complicated type of 'crime committed in a hermetically sealed room'. The elegant mixture of the historical circumstances of Barbarossa's death with the citation from the tradition of the detective novel must be considered as Eco's own and very special achievement.

Moreover, Eco's fourth novel also contains an explicit homage to Edgar Allan Poe, one of the acknowledged founders of the detective genre. In *The Purloined Letter* (1844), Poe describes how Auguste Dupin solves the mystery surrounding a theft in the royal household; the clue to the whole affair consists in the thief's audacious idea to hide the letter by not hiding it at all:

> The Prefect [...] never once thought it probable, or possible, that the Minister had deposited the letter immediately beneath the nose of the whole world, by way of best preventing any portion of that world from perceiving it. […] The Minister had resorted to the comprehensive and sagacious expedient of not attempting to conceal it at all. (457-458) [*end of page 40*]

The episode within the plot of *Baudolino* which most closely resembles Poe's narrative is the protagonist's search for the Holy Grail; in Eco's novel this legendary object is a simple wooden bowl, which can easily be overlooked:

> Il Gradale doveva essere una scodella come questa. Semplice, povera come il Signore. Per questo magari è lì, alla portata di tutti, e nessuno lo ha mai riconosciuto perché per tutta la vita hanno cercato una cosa che luccica. (*Baudolino* 281)
>
> [The Grasal should be a cup like this one. Simple, poor as the Lord himself was. And for this reason perhaps it is there, within everyone's grasp, and no one has ever recognized it because they have been searching all their lives for something gleaming. (*Baudolino* 274)]

That explains why Baudolino failed to comprehend the value of this inconspicuous Grail: "Dunque io, per quasi quindici anni, avevo portato il Gradale con me senza saperlo." (*Baudolino* 501) ["So, for almost fifteen years, I had carried the Grasal with me, not knowing it." (*Baudolino* 497)]

When the Grail is finally placed on top of the statue of Gagliaudo at the front of the cathedral of Alessandria,[23] again nobody pays attention to it, though it can be discerned by everyone who passes by – a situation comparable to that in Poe's *Purloined Letter*.[24]

There would appear to be two fundamental reasons why Eco inserted so many citations from the tradition of the detective novel in his works.[25] On the one hand, there is the affinity between the reasoning of the detective and the research methods of semiotics; on the other hand, there is Eco's conception of literary postmodernism.

Eco is not only known as a novelist, but also as a scholar and an eminent academic. In 1975 he obtained the first chair of semiotics world-wide at the University of Bologna and ever since he has been considered one of the leading scholars in this special field, which is situated between philosophy, linguistics and general cultural studies.[26] In November 1978, two years before the publication of his first novel, Eco delivered a speech at Columbia University in the United States titled "Il cane e il cavallo". On this occasion he analyzed Voltaire's tale *Zadig ou la Destinée* from 1747: with the help of semiotic criteria he classified[27] the methods used by Zadig in his interpretation of signs, paying particular attention to the so-called 'abduction'[28] according to Charles Sanders Peirce.[29]

In the episode at the beginning of *The Name of the Rose*, in which William demonstrates his perspicacity as a detective by attributing the traces found in front of the monastery to Brunellus (the abbot's favourite horse) Eco clearly [*end of page 41*]

imitates Voltaire's *Zadig* and presents his semiotic viewpoint in a narrative form.

In the chapter entitled 'Fourth Day, Vespers', from *The Name of the Rose*, William explains to his young companion the difference between induction, deduction and abduction, without explicitly using these modern terms:

> "Adso," disse Guglielmo, "risolvere un mistero non è la stessa cosa che dedurre da principi primi. E non equivale neppure a raccogliere tanti dati particolari per poi inferirne una legge generale. Significa piuttosto trovarsi di fronte a una, o due, o tre dati particolari che apparentemente non hanno nulla in comune, e cercare di immaginare se possano essere tanti casi di una legge generale che non conosci ancora, e che forse non è mai stata enunciata." (*Il nome della rosa* 307)
>
> ["Adso," William said, "solving a mystery is not the same as deducing from first principles. Nor does it amount simply to collecting a number of particular data from which to infer a general law. It means, rather, facing one or two or three particular data apparently with nothing in common, and trying to imagine whether they could represent so many instances of a general law you don't yet know, and which perhaps has never been pronounced." (*The Name of the Rose* 304)]

Subsequently, William refers at great length to the thoughts about the classification of animals which Aristotle presented in his works *Posterior Analytics* and *Parts of Animals*. Exactly the same considerations cited in the novel were analyzed by Eco from a semiotic scholar's perspective in his essay "Guessing: from Aristotle to Sherlock Holmes" (published in 1981 in the review *Versus*), where he established a connection between the ancient philosopher and the Victorian detective. Under another title,[30] the same article also appears in the volume *The Sign of Three: Dupin, Holmes, Peirce* edited in 1983 by Umberto Eco and Thomas A. Sebeok, in which several authors discuss the relationship between the logic of the detectives and the methods of semiotics.[31] In his own article, Eco dissects the mentality of Arthur Conan Doyle's famous sleuth:

> Holmes can try his meta-abduction only because he thinks that his creative abductions are justified by a strong link between mind and external world. Probably it is his rationalistic background which explains why he insists so much on calling 'deduction' his kind of reasoning. […] In 'real' life detectives commit more frequent (or more frequently visible) errors than scientists. Detectives [*end of page 42*]

> are rewarded by society for their impudence in betting by meta-abduction, whereas scientists are socially rewarded for their patience in testing their abductions. ("Hornes, Hooves, Insteps" 218-220)

But the remarkable interest displayed by Eco for the detective genre is only partly founded on its relevance for a theory of the interpretation of signs; the 'whodunit' elements in his novels also play an important role within the frame of Eco's idea of postmodernism.

Already in the *Almanacco Bompiani 1972*, entitled *Cent'anni dopo: Il ritorno dell'intreccio* [*Hundred Years Later: The Comeback of the Plot*], of which Eco was then co-editor with Cesare Sughi, he noted in his preface the growing popularity of traditional narratives in the style of the 19th century which, until then, had been discredited by the modern avant-garde movements. However, as Eco points out, the renaissance of former techniques of story-telling does not mean a simple return to the past, but rather, an intelligent way of recycling this past by conferring new functions on it:

> This is no 'revival' of the traditional plot structure; a critical attitude towards tradition can be expressed not only by its negation, but also by its 're-manipulation'. (*Almanacco Bompiani* 3-4, my translation)

In his *Postscript to "The Name of the Rose"*, which first appeared in 1983 in the Italian review *Alfabeta*, Eco further developed these considerations by basing his arguments upon the theory of postmodernism formulated in 1967 by the American John Barth:[32]

> Arriva il momento che l'avanguardia (il moderno) non può più andare oltre […]. La risposta post-moderna al moderno consiste nel riconoscere che il passato, visto che non può essere distrutto, perché la sua distruzione porta al silenzio, deve essere rivisitato con ironia, in modo non innocente. […] Ironia, gioco metalinguistico, enunciazione al quadrato. (*Postille* 22)
>
> [There comes a moment when the avant-garde (i.e., modern literature) cannot progress any further […]. The post-modern answer to the modern consists in the acceptation of the fact that the past cannot be destroyed (since this would lead to silence) and that it must be revisited with irony, without innocence. (My translation)]

The detective novel as a popular genre proved to be particularly suited for this type of postmodern play with the reader, since it is easily recognisable [*end of page 43*]

and already makes use of prefabricated elements. The latter had been observed by Eco in an article in 1969 which he dedicated to the James Bond novels of Ian Fleming:

> In realtà [...] tipico del romanzo giallo, sia di inchiesta che di azione, non è la variazione dei fatti, quanto piuttosto il ritorno di uno schema abituale nel quale il lettore possa riconoscere qualcosa già visto cui si era affezionato. […] Il piacere del lettore consiste nel trovarsi immerso in un gioco di cui conosce i pezzi e le regole – e persino l'esito – traendo piacere semplicemente dal seguire le variazioni minime attraverso le quali il vincitore realizzerà il suo scopo. ("Le strutture narrative in Fleming" 146)
>
> [What really […] is typical of the detective novel, both the investigative type and the thriller genre, is not the variation, but rather the repetition of a given pattern, where the reader will recognize something already familiar to him. […] The reading pleasure results from knowing the rules of the game – even its probable outcome – and in observing all the tiny variations within this structure. (My translation)]

While, in the case of trivial literature, the familiarity of the plot elements does satisfy the ingenuous reader, postmodern literature employs different techniques of repetition and variation, which, in this case, are meant to stimulate the intelligent and educated reader, who is able to recognize the models of certain elements of the text. This was emphasized by Eco in an address delivered for the first time in 1983:

> È tipico della letteratura e dell'arte detta postmoderna […] il citare *tra virgolette*, in modo che il lettore non faccia attenzione al contenuto della citazione bensì al modo in cui la citazione viene introdotta nel tessuto di un testo diverso, e per dar luogo a un testo diverso. ("L'innovazione nel seriale" 137)
>
> [Postmodern art and literature usually […] mark their citations by some form of [symbolic] quotation marks, so that the reader will not look at the content of this citation, but rather at the way how it is introduced into the tissue of a new text, acting as a catalyst of its transformation.[33] (My translation)]

In this artistic attitude we can identify one of the main reasons for the importance of the detective genre in the novels of Umberto Eco. [*end of page 44*]

CASE NOTES

[1] For an introduction to Eco's biography see Stauder 2002; more detailed information about Eco's life and works is provided by Stauder 2004. A research report of international criticism concerning Eco's novels until 1994 is given by Stauder 1995a. General interpretations of this novel are found in: Giovannoli, Pischedda, Stauder 1988a, Stauder 1988b, Stauder 2003, Stauder 2004. For interpretations which are concerned especially with the relationship between *The Name of the Rose* and the detective genre, see Haferland, Hausmann, Hentschel and Miethke.

[2] For the history of the detective novel in general: Nusser; for this genre in Italy: Vickermann; for English-speaking detective writers: De Andrea and Murphy.

[3] "In Inghilterra e in Italia il mio maestro era stato inquisitore in alcuni processi, dove si era distinto per la sua perspicacia, non disgiunta da grande umanità." (*Il nome della rosa* 37) [In England and in Italy my master had acted as inquisitor in some trials, where he had distinguished himself by his perspicacity, along with a great humility. (*The Name of the Rose* 29)]

[4] "Altre volte lo avevo udito parlare con molto scetticismo [...]. "Ragionare sulle cause e sugli effetti è cosa assai difficile, di cui credo che l'unico giudice possa essere Dio." (*Il nome della rosa* 36-38) [On other occasions I had heard him speak with great scepticism […]. "Reasoning about causes and effects is a very difficult thing, and I believe the only judge of that can be God." (*The Name of the Rose* 28-30)]

[5] First published in 1939 under the title *Ten Little Niggers*; for obvious reasons of "political correctness" this title was later changed to its present form.

[6] "Ten little Indian boys going out to dine; / One went and choked himself and then were nine. // Nine little Indian boys sat up very late; / One overslept himself and then there were eight." (and so on; *Ten Little Indians* 74)

[7] "I conceived a false pattern to interpret the moves of the guilty man, and the guilty man fell in with it." (*The Name of the Rose* 470)

[8] "Esa escritura divulgó que la serie de crímenes era *triple*. Así lo entendió el público; yo, sin embargo, intercalé repetidos indicios para que usted, el razonador Erik Lönnrot, comprendiera que es *cuádruple*. Un prodigio en el Norte, otros en el Este y en el Oeste, reclaman un cuarto prodigio en el Sur; el Tetragrámaton – el Nombre de Dios, JHVH – consta de *cuatro* letras; los arlequines y la muestra del pinturero sugieren *cuatro* terminos. […] Todo lo he premeditado, Erik Lönnrot, para atraerlo a usted a las soledades de Triste-le-Roy." (Borges 161-162) [This writing spread the idea that the crime series consisted of three parts. In that way it was understood by the public; however, I had hidden some indications in the text that should give you, the perspicacious Erik Lönnrot, the possibility of recognising its fourfold nature. A miracle in the North and other two miracles in the East and in the West ask for a fourth miracle in the South; the Tetragrammaton – the Name of God, JHVH – consists of four letters; the harlequins and the dandy's pattern book both suggest four terms. […] I have thought of all this beforehand, in order to attract you, Erik Lönnrot, to the isolated place called Triste-le-Roy. (My translation.)]

[9] The lecture bears the title "Sul concetto di influenza: Borges e Eco" and was delivered during the conference on "Relaciones literarias entre Jorge Luis Borges y Umberto Eco" organised by María J. Calvo Montoro and Rocco Capozzi.

[10] Cf. Eco's *Postscript to "The Name of the Rose"* and Stauder 1999 ("El 'postmoderno' en Eco y Borges").

[11] General interpretations of this novel: Stauder 1989 and Stauder 1991. [*end of page 45*]

[12] For example also in the following conversation between Belbo and Casaubon: "Gli dissi del mio lavoro e ne parve interessato. 'In fondo è quel che mi piacerebbe fare, il Sam Spade della cultura, venti dollari al giorno più le spese.' 'Ma non mi arrivano donne misteriose e affascinanti, e nessuno viene a parlarmi del falcone maltese,' dissi." (*Pendolo* 182) [I told him about my work, and he seemed interested. "Just the kind of thing I'd like to do; the Sam Spade of culture. Twenty bucks a day and expenses." "Except that no fascinating, mysterious women have dropped in on me, and nobody ever comes to talk about the Maltese falcon," I said. (*Foucault's Pendulum* 192)]

[13] Bogart also played the role of Phil Marlowe in Howard Hawks' film *The Big Sleep* from 1946 (based on the eponymous novel by Chandler); this sort of 'fusion' of two literary characters into one popular actor makes it difficult for Casaubon to distinguish them: "Sam Spade – o forse no, era Marlowe" (*Pendolo* 31). [Sam Spade […]? Or was it Philip Marlowe? (*Foucault's Pendulum* 26)]

[14] "Ma quando in Francia è il 23 giugno del 1584 in Inghilterra è ancora il 13 giugno […]. A quel punto i due gran maestri si sono perduti." (*Pendolo* 317) [When it was June 23, 1584, in France, in England it was still June 13. […] The two great masters have missed each other. (*Foucault's Pendulum* 332)]

[15] This happened according to Eco's novel (*Pendolo* 105) back in 1894 and thus before the publication of Leblanc's novel in 1909; however, since Ingolf continued to decipher the message of the Templars until 1935 (*Pendolo* 107), he indeed might have read *L'Aiguille creuse* during this period.

[16] General interpretations of this novel: Stauder 1995, Stauder 1997 and Stauder 2000.

[17] Cf. for example the following phrase from chapter 19 of Eco's novel: "Per cercare rifornimenti la nave aveva risalito a ovest le coste del Chily, e aveva attraccato a un'isola deserta che le carte di bordo nominavano Más Afuera." (*L'isola del giorno prima* 192) [In search of supplies, the ship sailed up the coast of Chile to the west and anchored at a desert island which the nautical charts called Más Afuera. (*The Island of the Day Before* 205)] This refers to the island which is situated in the Pacific at about 600 km distance off the coast of Chile and is today known under the name of Juan Fernández; it was there that the historic character of Alexander Selkirk (who then became Robinson Crusoe in Defoe's novel) suffered shipwreck in the 18th century.

[18] Verne's protagonist Phileas Fogg passes over the date-line during his journey around the world, which makes him arrive one day earlier than originally expected.

[19] General interpretations of this novel are found in: Stauder 2001 and Stauder 2004.

[20] Franco Cardini (349) has some doubts about the circumstances of the Emperor's death; according to his opinion, Frederick might have either intentionally taken a bath in the river Saleph or fallen into the water by accident. Ferdinand Opll (169) supposes that Frederick sought some refreshment by taking a bath in this river, but then suffered a shock caused by the surprisingly cold water. Ernst W. Wies (296) also refers to the difficulty of establishing the exact causes of the Emperor's death, with arguments similar to Cardini's.

[21] This detail has been invented by Eco; there is no historical evidence in this direction. Only at the end of Eco's novel the circumstances of Frederick's death, which made his followers think of a murder, are disclosed: "Il tuo imperatore ha acceso il camino. Poi si è sentito più male di prima […]. Ti senti invadere da un sonno profondo, cadi a terra e, agli occhi di chi dopo ti ritroverà, sembrerai morto, senza respiro, senza calore, senza battiti del cuore, con le membra irrigidite e la faccia di un pallore estremo… Anche il medico più esperto crederà di vedere un cadavere." (*Baudolino* 514-515) [Your emperor lighted the fire. The he felt still worse […]. You feel overcome by an immense drowsiness, you fall to the ground, and [*end of page 46*]

to the eyes of whoever finds you, you will seem dead, not breathing, without bodily warmth, no pulse, your limbs stiffened, and an extreme pallor on your face… Even the most expert doctor will think he is seeing a corpse." (*Baudolino* 510)]

[22] "Ceci, monsieur le président, est un cheveu, un cheveu blond maculé de sang, un cheveu de Mlle Stangerson… Je l'ai trouvé collé à l'un des coins de marbre de la table de nuit renversée… Ce coin de marbre était lui-même maculé de sang. […] Il m'apprenait, ce petit carré de sang, qu'en se levant affolée, de son lit, Mlle Stangerson était tombée de tout son haut et fort brutalement sur ce coin de marbre qui l'avait blessée à la tempe […]. Le coin d'une table de nuit en marbre est aussi un objet contondant auquel ni les médecins ni le juge d'instruction n'avaient songé." (*Le Mystère de la chambre jaune* 263) [This, mister president, is a hair, a blonde hair stained with blood, a hair of Miss Stangerson… I have found it sticking to one of the marble edges of the overturned bedside table… The marble edge itself was also soiled with blood. […] This blood mark allowed me to draw the conclusion that Miss Stangerson, when getting up over-hastily from her bed, had fallen down with a heavy shock on the marble, which had blessed her at her temple […]. The edge of a bedside table is the type of massive object neither the physicians nor the examining magistrate had thought of. (My translation)]

[23] "Io torno a casa, senza dire niente a nessuno vado nel fienile, ritrovo la statua, in qualche modo faccio un buco su quella cosa che tiene sulla testa, e ci ficco dentro il Gradale. Poi lo copro con della malta, ci rimetto sopra delle scaglie di pietra che non deve vedersi nemmeno una fessura, e porto la statua in cattedrale. […] Io morirò, moriranno i miei figli, e il Gradale sarà sempre là, a proteggere la città, senza che nessuno lo sappia." (*Baudolino* 508-509) [I'm going home; without saying anything to anyone, I'll go into the barn, find that statue, somehow I'll make a hole in that thing he has over his head, and I'll stick the Grasal into it. Then I'll cover it with mortar, put back the stone chips so nobody can see even a crack, and I'll carry the statue into the cathedral. […] I will die, my children will die, and the Grasal will always be there, to protect the city, and nobody will know. (*Baudolino* 503-504)]

[24] During a conversation with the author of this essay, Eco admitted that he was already thinking of Poe's tale while composing this part of *Baudolino* (cf. Stauder 2001 and Stauder 2004).

[25] Minor traces from the detective genre can also be found in Eco's latest novel, *La misteriosa fiamma della regina Loana*, published in 2004, although this novel's plot is based upon the theme of memory and an Italian childhood in the 1930s. In chapter 10 of the second part (which bears the title "La torre dell'alchimista"), the narrator and protagonist Yambo twice alludes explicitly to the astuteness of Sherlock Holmes while searching for a hidden door which is supposed to lead to a certain Chapel.

[26] As representative of Eco's publications in this field one might mention *Il segno* (Eco 1971) or also the more extensive *Trattato di semiotica generale* (Eco 1975).

[27] For example in the following passage: "Ma Zadig scopre altri modi di produzione segnica, e cioè *sintomi* e *indizi*. […] La differenza tra sintomi e indizi sta nel fatto che coi sintomi l'enciclopedia registra la contiguità, presente o passata, ma in ogni caso *attuale* tra l'effetto e la causa, mentre con gli indizi l'enciclopedia al massimo registra la *possibile* contiguità passata tra possessore e posseduto." ("Il cane e il cavallo" 34) [But Zadig discovered other ways of sign production, that is symptoms and indications. […] The difference between them is that in the case of the symptoms the semiotic encyclopaedia records the present or past contiguity between cause and effect (which really exists); in the case of the indications, however, the encyclopaedia can only record a possible contiguity between owner and owned object. (My translation)] [*end of page 47*]

[28] "La nozione di abduzione (che in questo scritto non distingueremo da quella di ipotesi, anche se qualcuno ha cercate di distinguere ulteriormente i due concetti) è stata proposta da Ch. S. Peirce: […] Una 'certa' regola è presupposta (tra tante altre spiegazioni possibili) e solo sulla base di questa supposizione la scommessa viene tentata. […] E così fa Zadig." ("Il cane e il cavallo" 36-37) [The notion of abduction (which here will not be distinguished from the simple hypothesis, even though this distinction has already been undertaken) has been proposed by Charles S. Peirce: […] One supposes the existence of 'some' rule (one of many possible explications) and on this foundation one makes a bet. […] This is what Zadig does. (My translation)]

[29] In 1979 Eco dedicated an entire course at the University of Bologna to this American philosopher (1839-1914), paying on this occasion special attention to the affinity between the thought of Peirce and the detective novel.

[30] "Horns, Hooves, Insteps: Some Hypotheses on Three Types of Abduction".

[31] For example, Thomas A. Sebeok and Jean Umiker-Sebeok in their essay "'You know my method': A Juxtaposition of Charles S. Peirce and Sherlock Holmes", or Nancy Harrowitz in "The Body of the Detective Novel: Charles S. Peirce and Edgar Allan Poe", as well as Jaakko Hintikka and Merrill B. Hintikka in "Sherlock Holmes Confronts Modern Logic" (all in Eco and Sebeok, *The Sign of Three*).

[32] Eco explicitly refers to Barth's essay "The Literature of Exhaustion", where the American cites Borges and his tale *Pierre Menard, autor del Quijote*. [*end of page 48*]

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