

A first attempt of a journey
into a book of voyages and journeys
in geography and knowledge
— Umberto Eco's novel *L'isola del giorno prima*
(1994, *The Island of the Day Before*, 1995) —

Engelbert Jorissen

About the complicated/complex structure and content of the novel

The following modest preliminary study will concentrate on Umberto Eco's third novel *The Island of the Day before* (engl. transl. 1995), in the original Italian title *L'isola del giorno prima* which appeared first in 1994^{*1}. Before beginning an interpretation of the novel it should be helpful to say first something about the complex structure of the novel and give an outline of its contents. However, considering the character of my study I will do so in a sequel to this one and give only some essential data to help to 'enter' the novel.

In the colophon, where the narrator explains the possible origins of the book, he writes: "If the papers (fragmentary, in any case, from which I have devised *a story, or a series of intersecting or skewed stories*) have come down to us . . ." (p. 505, p. 466, italics added by E. J.). In his study of Umberto Eco's oeuvre Michael Caesar writes:

This is a novel which appears to plunge into an intertextual vortex . . . the novel as genre breaks down before our eyes into its subgenres and progenitors . . . so indistinct has become the line between fiction and reality in Roberto's mind, and so helpless is his narrator to distinguish

any 'truth', that we cannot be sure that we are not swept up in that delirium too.*²

To understand this much abridged citation from M. Caesar it should be explained that the complexity of the novel is due not only to the fact that one of the figures, the main figure, begins to write his own novel in the novel, making both novels intertwine, but as well because the first-level-novel itself is split into several more stories about various figures and subjects, as there could be named, of course, Roberto's story, the story of Father Caspar Wandervogel (behind whom, to a considerable degree, stands the historical Jesuit Athanasius Kircher), the story of the search of the 180th meridian with several national powers and historical personalities involved. And one could go further and speak of substories as of the two relations, by Roberto and Wanderdrossel, about their adventurous voyages which brought them in front of the island.

In addition to this complexity come all the factors of uncertainty, brought up by the very narrator in the "Colophon", about the manuscript and its author itself, its fate, the limits between fiction and history. However in the novel itself there is one excursion made by the narrator in which he makes a kind of 'agreement' with the reader. This concerns the question whether Wanderdrossel and Robert are indeed at that place Father Caspar holds for given, but what is not sure at all. His experiment to prove that they are indeed exactly on the line of the 180th meridian is "based on a vicious circle", as the narrator puts it. Beginning the experiment, which indeed would require two clocks (one with the local time and one with that of the first meridian), he thinks it "enough to *know* that the difference was exactly twelve hours", what exactly is he wants to verify (p. 289, p. 268, italics by E. J.).

In the long "Chapter 21 Telluris Theoria Sacra" Father Caspar

the more liberal — you must suspend disbelief.” (p. 260, p. 242, italics by E. J.) And he decides thus for *belief*, because, as he has explained before, the story to be told “has to take place on the one-hundred-eightieth meridian, otherwise it loses all its flavor”, and so it would be no pleasure to tell it with the *knowledge* that in fact the Daphne lay somewhere “God only knows how many degrees away” (p. 259, p. 241) *⁵.

What I want to do in this study is, after making, nevertheless, some minimal remarks of the novel's contents and structure, to put it before the background of the age described in the story/ies and show with only a few examples how far it is involved in facts of historico-political and cultural history.

Sure, there are several important figures in the novel but the main figure of the whole story/ies, definitively, is Roberto della Griva whom the reader meets at the very beginning of the novel, shipwrecked, and as it seems, as the only surviving person. He could save himself from his own lost ship, the Amaryllis (in Italian Amarilli), and ‘arrives’ onto another, not shipwrecked but abandoned ship, the Daphne

If the story/ies narrated, that is the narrated time, comprise(s) the period from 1628 to 1643, the events of what may perhaps be called the main string of the centre-story happen in some months of mid 1643. This does not coincide with the quantity of things narrated. However looking from this point of view one could divide the novel into three parts, that is the time after the arrival onto the Daphne spent by Roberto della Griva, as he first supposes alone and then only suspecting that there must be another person on the ship. After this follows the ‘discovery’ of Father Caspar Wanderdrossel and the time spent with him, and finally there is the time after Father Wanderdrossel has vanished and left Roberto della Griva one time more alone on the ship. All three of these periods are full

Wanderdrossel explains the contemporary various theories, methods and attempts to find out the position of the 180th meridian to Roberto who has already a certain amount of knowledge about this and therefore is an ideal partner for Wanderdrossel (and as well for the narrator to bring forth this materia in a not all too tiring monologue). The discussions and descriptions of these problems form, of course, one of the main arguments of the whole novel but have to be cut out entirely here*³.

The narrator comes to the conclusion that Caspar Wanderdrossel could not have been able to find out the 180th meridian, which in Wanderdrossel's time was calculated from the "Prime Meridian" located on the "Isla de Hierro" (p. 259, p. 240), one of the Canary Islands*⁴. The narrator considers even the possibility that, by sheer chance, the Jesuit Wanderdrossel and Roberto had arrived at the 180th meridian of our time, that is being calculated from Greenwich, and he does so with irony "because it [i.e. Greenwich] lay in the country of schismatic antipapists". He takes this consideration into account because of the description of the island by Roberto which could fit to "the island of Taveuni" belonging to the Fiji archipelago (p. 259, p. 241). Based on Wanderdrossel's explanations he takes, with still more irony, further into account that the Daphne lay in a position with "the meridian . . . pass[ing] behind anyone looking at the Island of our story", in that case the island "(. . . would be Qamea)" (p.260, p.241). Finally, given the fact that it is not anymore possible to identify the geographical position of the Daphne wheresoever, he decides once and for all that the Daphne lay indeed on the 180th meridian and that is near "his [i.e. Father Wanderdrossel's] Island of Solomon", and concludes authoritatively, if only as the narrator of a story: ". . . this will be *the story of two men who believe they are there*, not of two who are there; and if you would listen to stories — this is dogma among

of flashbacks in time and place and of cornucopias of events and figures.

It must be stressed that Roberto is during the whole narration of this main story, or better to write, along the whole string of narration which holds the novel together, on the Daphne, with exception of the hours during which he tries to learn to swim and at the very end of the story when he leaves the ship. Nevertheless, taken time, place, events and figures into account, they offer the following possibility to structure the novel, following Roberto della Griva's memories in time and according to the places where he has lived. For reasons of space I put a list of these facts into a footnote, where I mention as well some key-events of the story*⁶.

Umberto Eco's *The Island of the Day Before* and Alessandro Manzoni's *I Promessi Sposi* (1827, *The Betrothed*)

When I read Eco's novel for the first time I got the impression that there were some allusions to Alessandro Manzoni's novel *The Betrothed* (*I Promessi Sposi*)*⁷. Repeated readings of Eco's novel revealed how deep this novel is tinged by Manzoni's novel, that is in good manner of postmodern citation, inter- and metatext schemes of writing. My attention was drawn as well to several details to compare in both novels by Umberto Eco's own research essay of *The Betrothed*, "Semiosi naturale e parola nei "Promessi Sposi"", of which I have used here the German translation and which appears now as an appendix to the German edition of Manzoni's novel*⁸.

It goes without saying that as the explanation about the origin of the novel in Eco's "Colophon", that is his assertion of having run into Roberto's writing which he then arranged and prepared into bookform in an updated language, corresponds to what Manzoni does in his "Foreword"*⁹. However, this is a

procedure frequently used by various authors and for this Manzoni's novel needs not to be named as a model for Eco's. Nevertheless I want to cite still an important passage from Eco's novel concerning this narratological technique:

Finally, if from this story I wanted to produce a novel, I would demonstrate once again that it is impossible to write except by making a palimpsest of a rediscovered manuscript — without ever succeeding in eluding the Anxiety of Influence. (p. 512, p. 473).

One gets still nearer to parallels in the novels by the very first words of the narrator in Eco's novel (after some four lines from Roberto's diary):

Thus, with unabashed conceits, wrote Roberto della Griva presumably in July or August of 1643. (p. 1, p. 5)

Thus accuracy of giving the time to be told corresponds to me to the famous, even more accurate, statement, as well at the beginning, in the first chapter of *The Betrothed*:

... on the evening of the 7 November 1628, came Don Abbondio ... (p. 27, p. 13)

The first important direct reference to Manzoni's novel appears, too, at the very beginning of *The Island of the Day Before* with the historical siege of Casale in Monferrato, in north-western Italy. Being this a historical event one can, of course, argue as well here that there existed no necessity for the narrator to go back to Manzoni and his novel, but that he could have got his material from various authentic documents — as, by the way, Manzoni's narrator, indeed, has. But it deserves to be pointed at that Eco's narrator, when he explains the historical background for the siege, mentions between hyphens, in the English translation brackets, "To be brief (and this is a story that others have already told, though in a fashion even more fragmentary than mine): in December of 1627 ..." (p. 25,

p. 27) *¹⁰, and among those “others” has to be seen Manzoni with a special position and attention to be paid to.

It turns out that the description of the events in Monferrato and Casale are not told only briefly at all. In even seven of the thirty-nine chapters of the novel Monferrato, Casale, is the stage of the events, admitted that the events at the side of the siege and Roberto's encounters with several figures are the real important matter for the narrator to tell. Still, there is one important difference as for *The Betrothed*. In *The Betrothed* the siege of Casale is seen from relatively distant Milano and its surroundings, and that means, it is seen from outside. In *The Island of the Day Before* the siege is lived through by Roberto and others in Casale itself, that is, it is seen from inside. The importance of this difference lies in the fact, that in Manzoni's novel the siege becomes an historical episode from the Thirty Years' War which the narrator tries to render objectively. In Eco's novel it appears that this episode could and can be seen and interpreted from most different angles, as shown through the here fictionalized historical participants. And this corresponds to the interpretation of history following principles of postmodern *historical* thinking. In both novels the hereditary succession at the court of Mantua, which had been the origin of the siege, becomes illustrated and commented. In the case of *The Island of the Day Before* this is done, again in post-modern fashion, in a much more ironical way.

A. Manzoni's novel is famous as well as an educational novel (Bildungsroman). In Eco's novel the narrator writes repeatedly and explicitly of Roberto's education and his process of learning, that is during his childhood in La Griva, then during the siege of Casale, and later in Aix-en-Provence and Paris, and finally at the side of Father Caspar Wanderdrossel (for the chapters concerned cf. here footnote number 6). Of interest is in this context that Umberto

Eco, in his study of the language in *The Betrothed* (cf. here footnote number 8), pays much attention to the 'semiological education' of Renzo Tramaglino, the masculine main figure of the novel. It may be mentioned by the way that while Renzo gets drunk and makes a big mistake only once, and then learns that it is no good to behave in such a way (*The Betrothed*, pp. 264ss, pp. 235ss, and pp. 299ss, pp. 267ss), Roberto repeatedly tries to overcome his fear and get courage by drinking from a "keg contain[ing] aqua vitae". As for his slower learning than Renzo's, the narrator explains at one point: "Only later was he convinced that Someone had placed, afterwards, that insidious gift where he would grab it at once. Someone who wanted him in a state of intoxication, to have him in his power. But if this was the plan, Roberto followed it with excessive enthusiasm. I do not believe he drank much, but for a catechumen of his kind, a few glasses were already too many" (p. 148, p. 139). The latter comment by the narrator may be seen as corresponding directly to the night of *San Martino* when Renzo gets drunk, where Manzoni's narrator makes a similar, but more sympathetic, comment to Renzo's not being used to drinking (pp. 277-278, pp. 245-246), which becomes postmodern irony, again, in the *citation* by Eco's narrator.

Another aspect which could be compared are various conversations in both novels. There is e.g. in *The Betrothed* the famous conversation between Don Rodrigo's and Attilio' uncle, "the old count" and "the Provincial", about which the narrator writes "Then two powers faced each other, two grey heads, two memories full of long experience. The noble lord offered a chair to the most reverend father, sat down himself, and began to speak: . . ." (p. 352, p. 315). This conversation may be compared to the conversation and the strategies of talking between Ferrante and Mazarin in Roberto's novel (sic, pp. 399ss, pp. 370). Again, this latter conversation might as well be compared with that between Don

Rodrigo and Griso in *The Betrothed* (pp. 605ss, pp. 543ss).

Even for a, if important, detail like the episode of Roberto's idol Lilia being let "into the catacombs of Paris" (p. 417, p. 386, in Chapter 33) may be found a parallel in Manzoni's novel, as the story of "a certain citizen of Milan" who, in the time of the pestilence, was driven in a mysterious coach to a place "of beauty and terror, desolate wastes and lovely gardens, ugly *caves* and splendid halls, in which ghosts sat at council", and where he is offered a great amount of money, "on condition that he would also take a jar of unguent and go through the city anointing the walls" (p. 599, p. 535, italics by E. J.). Different from Lilia who, post-modernly-romantically, pays for the help of the "King of the Beggars" army with "a ruby ring" (pp. 417-418, pp. 386-387), the citizen in Manzoni's novel, romantically-realistically, "refused" (p. 599, p. 535).

References to Manzoni's novel do not cease after the narration moves away from the siege of Casale. Both novels have to be, of course, narrations of the age of baroque, what is due to the historical time narrated. However, attention deserves how the narrators in both novels refer themselves explicitly and repeatedly to the character of that age.

But it is not possible to give an exhaustive catalogue of parallels between the two novels, or citations of *The Betrothed* in *The Island of the Day Before*. Instead of this I shall concentrate on one episode, that is the case of Don Ferrante and his library in *The Betrothed*. This *may* appear as a minor event in the novels, however, it is apt to show how the technique of citation in Eco's novel is put to work and effect.

The library of Don Ferrante in Manzoni's and in Eco's novel

As for me the case of Don Ferrante belongs to the major episodes in *The*

Betrothed, and that is not only his personality, but perhaps even more his library. The importance of Don Ferrantes' library becomes underlined e.g. in the recent complex study of imaginary libraries by Dietmar Rieger where the author contraposes the real Biblioteca Ambrosiana, created by the historical cardinal-archbishop Carlo Borromeo, canonised in 1610, and which enters the fictional text by Manzoni together with the library of Don Ferrante which becomes only *real* through its fictionalization in the novel^{*11}. It is tempting to go into details of these two libraries. However this is not the place to do so. Just to show, how and with what technic/s Eco's novel is *haunted* by *The Betrothed*^{*12}, I mention the following 'citation' of *The Betrothed* in Eco's novel

Before closing his main story of Renzo and Lucia the narrator of Manzoni's novel considers it necessary to provide the reader with information of what has become of at least three episodes which had occurred in the meantime and had then been left out of the narration. These concern the fate of the Signora, nun at Monza, the death of Father Cristoforo and the deaths of Donna Prassede and her husband Don Ferrante. Only in the case of Don Ferrante he assumes it necessary to go into some details. He does so, as one easily can guess, because this concerns precepts and superstitions about the pestilence which the narrator had been so eager to eradicate before. As the reader could have guessed too, Don Ferrante fell prey to his superstitious astronomy: "*His fretus* — or, in other words, basing himself on these fine suppositions — he took no precautions whatever against the plague. He caught it in due course, took to his bed, and died, like a hero of Metastasio, quarrelling with the stars." To this the narrator cannot help but question: "And that famous library of his? It may well be still lying around on the secondhand bookstalls." (p. 700, "E quella famosa sua libreria? È forse ancora dispersa su per i muriccioli." p. 623). That this is not the

case is fictitiously verified by Father Caspar Wanderdrossel who, when speaking about his erratic voyage which has finally made him meet with Roberto, obviously explains what has become of that book-collection.

When the Daphne had arrived at the island Father Caspar had installed on it his Specula Melitensis which plays such an eminent role in the novel. While working with it he had been stung by an insect, with the result that he had developed fever and a certain swelling on his body. This latter one at once made the crew to believe that Father Caspar was infected with pestilence:

. . . A pustule, such as wasps can cause, or even mosquitoes of great dimensions. But immediately that swelling became in the officer's eyes a carbunculus, an anthrax, a nigricant pimple — in short, a bubo, a most evident symptom of the *pestis, quae dicitur bubonica*, as was immediately noted in the log. (p. 246, p. 229, italics as in the translation and in the original).

The description may have been taken from any text, but if indirectly, can have been 'cited,' too, again from Manzoni's novel (cf. there pp. 564ss; pp. 507ss, the description of the pest). And that is even most probable because, when Father Caspar tries to explain that he could not have been infected by the plague he refers to that "great pestilence that struck Milan and Northern Italy a dozen year before" (p. 246, p. 229), and that is the pest from 1630 described so detailedly and painfully in *The Betrothed*. (Father Caspar then mixes up the life of Athanasius Kircher with that of the members of the Capuchin and Franciscan order, like Fra Cristoforo, who, in Manzoni's novel, are sent to the "lazaretto", in Eco's novel "lazzarettoes".)

In vain Father Caspar tries to convince the captain and the crew that he cannot have been infected by the pest, and he fails so because the captain

“remembered the story of the books” (p. 247, p. 230), and it is exactly that incident that gives evidence that the narrator here is ‘citing’ from Manzoni’s novel. The books which are mentioned here in particular with title and author do not appear in Don Ferrante’s library, but that does not matter here, decisive is the place where Father Caspar has bought those books:

Father Caspar had brought with him some good books on navigation, such as *l’Arte de navegar* of Medina, the *Typhis Batavus* of Snellius, and the *De rebus oceanicis et orbe novo decades tres* of Peter Matyr, and one day he told the captain he had acquired them for a trifle, and in Milan: after the plague, on the walls along the canals, the entire library of a gentleman prematurely deceased had been put out for sale. (p. 247, p. 230)

It will not be said too much that “in Milan: . . . on the walls along the canals, the entire library of a gentleman prematurely deceased . . .” cannot but correspond to the citation from above “. . . It [i.e. the library] may well be still lying around on the secondhand bookstalls”. And there is further evidence to suppose that, indeed, Don Ferrante’s library is cited here, as the text continues:

And this was the Jesuit’s little private collection, which he carried with him even at sea.

For the captain it was obvious that the books, having belonged to a plague victim, were agents of infection. The plague is transmitted, as everyone knows, through venenific unguents, and he had read of people who died by wetting a finger with saliva as they leafed through works whose pages had in fact been smeared with a poison. (pp. 247–248, p. 230)

The “venenific unguents” and the “pages . . . smeared with a poison” must lead

again to Manzoni's novel and to those:

Poisonous arts, diabolical operations, conspiracies of people bent on spreading the plague by contagious venoms or by black magic . . . (p. 578, p. 518, dots as in the English translation) *¹³

and related phenomenons which play such an important role in Manzoni's novel, that is for the story told there itself and for the didactic intentions of the author/narrator.

Attention should be given then to the explanations about the origins of the pestilence attributed to Father Caspar in Eco's novel. He starts with the fact that he himself has experienced "the great pestilence that struck Milan and Northern Italy a dozen years before" and that "he had been sent, with some of his brothers to lend a hand in the lazarettoes, and to study the phenomenon closely. And therefore he knew a great deal about that contagious lues" (pp. 246-247, p. 229). He continues on the one side with arguments like: "Now, the plague is announced by sun spots, eclipses, comets, the appearance of subterranean animals emerging from their lairs, plants that wither because of mephitis: and none of these signs had appeared on board or land, or in the sky or on the sea." (p. 247, p. 229).

However, on the other side he, interestingly, explains as well that "in Milan he had studied the blood of the diseased with a very new invention, a technasma that was called an *occhialino* or microscope" (italics as in the English translation) and that he had seen certain living creatures ("*vermiculi*") (italics as in the Italian text and the English translation) which could not have "survive[d] twelve or more years amid the dead fibers of paper" (p. 248, p. 230).

Such a contradictory attitude of argumentation, that is superstitious and at the same time scientific, can be observed as well in the studies of Athanasius

Kircher who was bound to believes and imaginations typical for his age and who was eager to research scientifically, what he did, however in the framework of a strangely shaped and limited methodology. Recently Paula Findlen, in an essay which underlines the importance of Kirchnerian studies today, has pointed at the ambiguous position of Kircher, especially in his old age, among scientists of his time, that is how he became more and more criticized and at the same time continued to inspire other scientists with his work^{*14}. There P. Findlen points as well at Kircher's "significant role in spurring the imagination, both in his own lifetime and ever since", and she mentions authors like Edgar Allan Poe, Italo Calvino and "Umberto Eco's recurrent use of the ghost of Kircher". She continues:

Think of Father Caspar Wanderdrossel in *Island of the Day Before*, a demented, polyglottish polymath who transformed a ship going nowhere into a floating cabinet of curiosities."^{*15}

In the novel this contradictory attitude is explained with the fact that Caspar Wanderdrossel:

A true man of the Church, he intended to prove that the Bible had not lied; but, also a man of science, he wanted to make the Sacred Text agree with the results of the research of his own time. (p. 261, p. 242)

Looking at Kircher and his studies from such an angle, it has to be said that he was not the only one who struggled with such contradiction, as there was the fascination of the extraordinary and religious supernatural and the development of natural science with modern methods and devices like the microscope^{*16} (cf. here later Kircher and spontaneous generation).

Father Caspar Wanderdrossel of the novel and Athanasius Kircher (1602–1680)

The figure of Father Caspar Wanderdrossel appears directly in very few of the novel's chapters, however he is much more present than in this sequence of the novel, and his figure makes as well that of Athanasius Kircher massively present. Of course, it is true that in those chapters before the encounter with Father Caspar in which Roberto suspects that there is somebody else on board of the *Daphne* and is looking for this person, this figure is not yet really present because Roberto, and the reader, does not know who hides behind this mysterious figure. The 'identity' of Father Caspar with Athanasius Kircher becomes, then, foreshadowed in Chapter 20 at the very end of which Father Caspar appears. On one day Roberto dreamt about his stay in Holland and how he had heard in a church in Amsterdam a piece of music entitled "Daphne" played by a blind man on a flute. When he opens his eyes he realizes that he is actually listening to that same piece of music from somewhere inside the *Daphne*:

He told himself at once that it was a most ingenious emblem: to be on a *fluyt* named *Daphne* and to hear music for flute entitled "Daphne". It was pointless to persist in the illusion that this was a dream. It was a new message from the Intruder. (p. 233, p. 217, italics as in the English translation and the Italian original)

After descending into the ship he detects still one other room unknown to him and this room is occupied by one large organ. In the novel this organ becomes then described most detailedly, too detailedly for citing the entire text (pp. 233–236, pp. 218–220). This description corresponds exactly to a pipe-organ which appears in Athanasius Kircher's *Musurgia Universalis* (cf. here figure 2, cited from P. Gouk, "Making Music, Making Knowledge", s. footnote 17

here)^{*17}. Two details in the description of the organ in the novel let no doubt that it cannot be but this pipe-organ:

... On the upper level, the pipes were in the center, but at either side of them little automata moved. To the left, on a kind of circular base, stood an anvil certainly hollow inside, like a bell; around the base were four figures that moved their arms rhythmically, striking the anvil with little metal hammers. The hammers, of varying weight, produced silvery sounds in harmony with the tune sung by the pipes, commenting on it through a series of chords. Roberto recalled conversations with a Minim friar, who spoke to him of research into the *Universal Harmony*. Thanks more to their musical functions than to their features, he now recognized Vulcan and the three Cyclopes to whom, as legend had it, Pythagoras referred when he affirmed that the difference in musical intervals depended on number, weight, and measure. (p. 234, p. 218, italics by E. J.)

It is exactly this scene brought to life in *The Island of the Day Before* which appears on the left side in the drawing of Kirchers organ (cf. here figure 3, detail of the figure cited from P. Gouk, "Making Music, Making Knowledge"^{*18}).

At the end of the description of the organ it is said that Roberto:

... had heard talk of other similar feats, the making of little skeletons or winged cherubs dance (p. 236, p. 220)

This does not correspond directly to any detail of Kircher's organ, however it reminds me of the feature of its right side where a skeleton towers over eight dancing little man-like figures (cf. here figure 4, detail of the figure cited from P. Gouk, "Making Music, Making Knowledge"^{*19}

As this is a preparatory study it is as well impossible to indicate all single in/direct 'citations' from Athanasius Kircher's oeuvre in Eco's novel. Here I want to mention only some of the themes and motifs which have entered directly and indirectly the novel. A major role is attributed to Kircher's studies and speculations about the biblical Flood which were published in his *Mundus subterraneus* (1665) and in his *Arca Noë* (1675). A very brief but useful summary of his ideas is given by Norman Cohn in his *Noah's s Flood*, a book which deserves as well interest because it makes Kircher's ideas appear in the context of the interest in the phenomenon of the flood shared by many contemporaneous researchers*²⁰ Using N. Cohn's summary I just mention that a central role in Kircher's speculation is attributed to a large "watery abyss" and to "*hydrophylacia*" (N. Cohn, pp. 45-46), created by God, which normally regulate the diverse water movements of the earth, and which were made loose by God to cause the Flood, which thus is seen not as a natural event but as a punishment by God (N. Cohn, pp. 45-46)*²¹.

Here again appears the already mentioned contradiction between science and the extraordinary. And this is of interest not only in the context of the historical Jesuit Athanasius Kircher and his un/scientific output but also when looking at the clerical and missionary activities of the Society of Jesus in Europe and overseas and the scientific activities by many of their members. One may think here of their compiling linguistic works, grammars and dictionaries, e.g. in Brazil and Japan, of translations of religious texts, e.g. in India, or of the activities on the field of geography and astronomy, e.g. in China, on the one hand, and of superstitious believings and intolerant attitudes on the mission field, because not understanding the conditions of other cultures, on the other hand.

At the end of her "Introduction" in the here cited *Athanasius Kircher* Paula

Findlen writes about “Father Athanasius Kircher’s Dream” (pp. 38–43) in which dreamt he had been elected pope. It is worth to cite in length P. Findlen’s imaginations about it.

What would it have been like? A pansophic utopia perhaps, in which perfectly polyglot citizens trained in the Jesuit colleges explored the possibilities of knowledge through a series of machines. . . . Perhaps the last image of Kircher’s papacy — the holy reign of Oedipus or perhaps Eustachius I — should be an image of Kircher in his tiara and papal robes, opening a copy of the *Polypaedia Biblica* that he promised his readers in 1646 but was unable to complete, speaking of God to all the nations of the world in all the tongues unleashed by Babel*²².

Findlen points at the fact that such a dream of such a world, and that is united in faith, was not only Kircher’s dream (*ibidem*). Later she speaks of such a dream as well in terms of “a global republic of letters enamored with a new vision of the past and the promise of a new science, a society shaped by the Jesuits and their missions . . .”²³. P. Findlen shows in her “Introduction”, of course, weaknesses and faults of and in Kircher’s studies. But what she wants to show is, that Kircher despite so many weaknesses in his œuvre, he did inspire his contemporaries and creative persons up to today. So finally she appeals to the reader to “kircherize”²⁴. In an age when, today, many dream of a globalized world this idea is of great interest — it should just be mentioned that P. Findlen herself is aware of the utopian character of Kircher’s dream. Then it is only my personal opinion that P. Findlen could have at least mentioned some of the historico-political involvements by the Jesuits of Kircher’s time and that the Jesuitical idea of creating one world through missionary activities and study was not always carried out in idealistic terms and means. And here Eco’s novel gains of importance

not only as an entertaining literary text. One may mention Father Caspar's dream of a system of observation stations around the world, run by the Jesuits. In this context the narrator shows his doubts at Father Caspar's result concerning the calculation of longitudes, but he adds, too, that "this is how the Jesuits, after collecting and collating the observations of their missionary brethren, established a *Horologium Catholicum* which — despite the name — was not a clock devoted to the Roman pope but *a universal clock*" (p. 283, p. 262, italics by E. J.).

In the novel the story of the Flood and some of Kircher's ideas just cited are combined in a phantastic way with contemporary speculations about the 180th meridian.

In primis, he [i.e. Father Caspar] read well the Bible, which says, ja, that God opened all the cataracts of Heaven, but also had erupt all the Quellen, the Fontes Abyssy Magnae, all the fountains of the gross abyss. Genesis sieben elf. After the Flood ended was, He has the fountains of the deep closed. Genesis acht zwei! (p. 262, p. 244)

In the long explanation of the Flood in the novel the narrator makes Father Caspar, that is indirectly Athanasius Kircher, say polemical attacks against diverging contemporary ideas, what fits to the actual atmosphere of the time, if one thinks e.g. of the polemics A. Kircher had to endure in his old age. In this explanation important details from Kircher's theories are not forgotten, as the idea of the strong fire at the centre of the earth by which the water is pushed forward to the surface of the earth where it appears in form of "rivers and springs"*²⁵.

All the zentrum of the earth, the heart of *Mundus Subterraneus*, is a gross mass of fire! (p. 263, p. 245).

It goes without saying that as well Noah's Ark is not forgotten which is explained by Father Caspar to Roberto:

He made a sketch to show Roberto the cross-section of the Ark, like an enormous square building of six (sic, E. J.) storeys, the birds at the top, to receive the sun's light, the mammals in pens that could house not only kittens but also elephants, and the reptiles in a kind of bilge, where the amphibians could also find living space in the water. No room for the Giants, and so that species became extinct. Finally, Noah did not have the problem of fish, the only creatures that had nothing to fear from the Flood. (p. 261, p. 243^{*26})

The relation of Eco's novel with the œuvre by Kircher is further underlined by the headline of Chapter 33 "Mondi Sotteranei" (already mentioned above regarding the relation of Eco's novel with that of Manzoni), what the translator of the English edition has made even more explicit by rendering it as "Mundus Subterraneus"^{*27}.

Only briefly mentioned may be here the appearance of another device from Kircher's world. At the end of the novel, in Chapter 36, Father Caspar reappears to Roberto in a delirious dream:

Caspar dragged him into a room he had never discovered, its walls white; there Roberto saw a closed catafalque with a circular eye on one side. Before the eye, on a grooved runner, was inserted a little wooden strip fitted with several eyes, all the same size, framing pieces of opaque glass. As the strip was move along the groove, the eyes could be aligned serially with the eye of the box. Roberto recalled having once seen in Provence a smaller version of this machine that, it was said, could bring light to life thanks to shadows. (p. 455, p. 421).

This corresponds directly to the drawing by Kircher of the very same type of a,

if forerunning, *laterna magica**²⁸ (cf. here figure 5). From I. D. Rowland's description of Kircher's magic lantern I learned that it shows (cf. the cited figure 5 here) "the image of a soul in Purgatory"*²⁹. In *The Island of the Day Before* the magic lantern projects a series of pictures from hell (pp. 455-461, pp. 421-427).

A. Kircher and other figures from the baroque age, Daniello Bartoli, Francesco Redi, Giuseppe Arcimboldo

The title of Chapter 36 is in English "The Rule and Exercises of Holy Dying", what is a correct translation of the meaning of the Italian version, and more, the contents of the chapter, but obscures the origin of the original Italian title "L'Uomo al Punto", what must be a citation from the Jesuit Daniello Bartoli's *L'uomo in punto di morte**³⁰. This may be mentioned as another citation from the baroque culture and world in Eco's novel.

Roberto wakes up from a delirious dream amidst dirt of the place where he has collapsed, and there is another allusion to Kircher's efforts of exploring the world:

No, God does not laugh, Roberto said to himself. He bows to the Law that He Himself willed, the Law that wills the the body to decay, as mine is surely decaying in this decadence. And Roberto saw *the worms* near his mouth, but they were not an effect of his delirium; amid the filth of the hens, they *had formed through spontaneous generation*, descendants of that excrement. (p. 463, p. 429, italics by E. J.)

Regarding the question of "spontaneous generation" I can here only mention and point at the attention paid to it by I. D. Rowland in the section of her cited publication *The Ecstatic Journey* that is its last part "The Debate of Spontaneous Generation"*³¹. There it is documented how Kircher's argumentation in his

Subterranean World (Mundi Subterranei), in which he states: "We have seen that there is no animal that does not of itself generate some other imperfect animal of a different species (just as we also said about plants)" *³², became debated more and more engagedly under the leadership of Francesco Redi who was a physician of the Medici court *³³.

While I. D. Rowland, now, underlines the "influence" (p. 107) by F. Redi on the critical attitude of others towards Kircher's idea of "spontaneous generation", M. Bigelow, formerly, argued, what seems to be in contrast to this, that F. Redi showed much "deference to the Jesuits" and that:

This constant friendship for the Jesuits must have had a maleficent effect on our Author's mind, as it exacted blind faith and put a limit to his logic *³⁴.

Unfortunately I could not compare the English translation cited here with the original Italian text. However, I do think that the translation itself still allows to say that Redi does criticize Kircher and the results of his studies about "spontaneous generation", even if he does so in a polite tone and with very mild irony. Denying spontaneous generation F. Redi writes for example: "... Hence I have shown, no dead animal can breed worms" and calls the belief in it "... one of those ancient falsehoods of fabulous origin, which are subsequently confirmed as truth by other writers and always with some addition" *³⁵. With regard to F. Redi's attitude towards A. Kircher one may quote from the same book just cited: "... Hence I might conjecture that Father Kircher, though a man worthy of esteem, was led into erroneous statements in the twelfth book of "The Subterranean World," where he describes the experiment of breeding flies in the dead bodies of the same" *³⁶. At another place he writes of "Father Athanasius Kircher's curious experiment", and that he himself "never had the honor of being

able to confirm it, owing possibly to some lack of attention on my part”^{*37}. Let me add that Redi has become known because he did work with a microscope on insects^{*38}, again unfortunately, up to now I could not verify how far A. Kircher has worked with a microscope.)

Another stone in the mosaic of citations of baroque age *texts* appears in Chapter 32, when, and where, Roberto is diving over a coral-reef. And this is as well one more proof of the omnipresence of Father Wandervogel (Athanasius Kircher) even after he has vanished into *the day before*. Moving over the coral-reef Roberto begins to imagine that there might be hidden the Father among the strange figurations of the reef:

Perhaps in a little while he would recognize the poor old man transformed into an alien creature down here: the globe of the head made from a hairy coconut, two withered apples for the cheeks, eyes and eyelids turned into two unripe apricots, the nose of sow thistle knotty like an animal's dung; below, in place of lips, dried figs, a beet with its apiculate stalk for the chin, and a wrinkled cardoon functioning as the throat: and at both temples, two chestnut burrs to act as side-curls, and for ears the halves of a split walnut; for fingers, carrots; a watermelon as belly; quinces, the knees. (p. 410, p. 381)

Who, with only the minimum knowledge of Giuseppe Arcimboldo would not recognize here the *Allegories* of this artist?! (At the moment I am not sure whether it is possible to compare the figure from Eco's novel with one special allegory by G. Arcimboldo)^{*39}.

The Specula Melitensis - just a remark by the way

At least there should be said a few words about the 'origin' of the *Specula*

Melitensis (which, despite its important role in the novel, can be mentioned here only). The major role of the Specula, again and again mentioned in the novel (it is one of the main instruments to verify, if absurdly, the location of “the one-hundred-eightieth meridian”), is *shown* explicitly in the detailed description of it in Chapter 24. Space does not allow it to cite the text in full, and I give here only some very few remarks which stand for the extraordinariness of that technical and scientific ‘wonder’.

In the novel it is said that Father Wanderdrossel himself has never seen the original Specula, but does know it quite well by hearsay and, so, seems to have rebuilt it following such informations. I tried to find out if, despite such statements on the fictional level of the novel, there might be any text, illustration or else about the Specula in what I could have at hand of texts about Kircher, but, as for me, without result. And then I ran, just by chance, into what I imagine might be one of the models for the Specula. This is a map by Antonino Saliba from 1582, which I found included in a catalogue of an exhibition of the Herzog August Bibliothek Wolfenbüttel, edited by Christian Heitzmann^{*40}. The title of the map given in the catalogue is cited as: “Antonino Saliba, Nuova Figura di Tutte le Cose che sono e del continuo se generano dentro la terra e sopra nell’aere composta per il Magnifico Antonino Saliba Maltese Dal Gozo . . .”, on the map itself it continues: “dottore in filosofia teologia et in legge canonica. e civile a beneficio universale di coloro. che desiderano sapere li occolti segreti della natura colla sua dichia”^{*41} (this could be rendered into English: Antonino Saliba, New figure of all things which exist and continuously are generating in the earth and above in the air, composed by the Magnificent Antonino Saliba Maltese Dal Gozo, doctor of philosophy, theology and canonical and civil law, for the universal benefit of those who desire to know the hidden secrets of nature with their

explanation). The chart and its text are of such great interest if seen together with the detailed description of the Specula that I prefer to discuss this in a second part of this study (cf. here figure 6).

Citations from baroque literature

— Anton Maria Narducci e Giambattista Marino

Literature and, what is more, literary theory becomes introduced to Roberto and, thus, to the reader of the novel, quite soon. This happens during the siege of Casale when Roberto, at the beginning of Chapter 9, meets Padre Emanuele, who stands for no one other than the historical Emanuele Tesauro (1591-1675) which is made unmistakable not only with what follows but as well by the headline of that chapter “The Aristotelian Telescope”, “Il Cannocchiale Aristotelico” (pp. 86-97, pp. 82-92).

As in the case of Padre Emanuele and his *Cannocchiale Aristotelico* as well many other references to literary and other texts and their authors are made directly by giving their proper names. In other cases citations are made not explicitly and it is left to the reader to recognize them as thus (by the way, similarly, historical figures are introduced directly, as Richelieu, Mazarin and Colbert etc., while Pascal appears, but has to be identified through details of the context⁴², pp. 431-433, pp. 399-401).

During the long siege of Casale Roberto experiences his own ‘education sentimentale’ and for the summer season, “[i]t was now the end of June” in time, but for the conditions of the siege out of time, “[a]s all his illusions collapsed, Roberto fell prey to an amorous obsession” (p. 114, p. 108). The woman to whom he is, one-sidedly, attracted is a robust “young peasant woman” (p. 115, p. 108), known to the citizens either as Anna Maria or Francesca Novarese. For

the context I am going to refer to in the following episode it is of interest how the woman is introduced. Working with other "Casalesi" despite the siege on the fields outside the walls of the town she shoots "at intervals" at some menacing Spaniards and becomes herself slightly wounded. When entering the town this "warrior Ceres" (as the narrator calls her) is greeted by Spanish soldiers as "'Put a de los franceses!'", to which she answers still undisturbed "'Yes, I'm the Frenchmen's whore, but I'm not yours!'". It are all these, traditionally unwomanly, characteristics that inspire Roberto's senses. The narrator summarizes this as: "That virginal figure, that quintessence of ripe beauty and martial fury, joined to the hint of shamelessness with which the insult had crowned her, kindled the boy's senses." (p. 115, p. 109). His feelings inflamed, Roberto begins but only shyly to look for the woman in the streets of Casale seeing her occasionally through a window (pp. 115–116, pp. 109–110). Without speaking about whom he has fallen in love with he confesses his feelings to his friend Saint-Savin (who cannot be but, the historical, Cyrano de Bergerac) who wittily enlightens Roberto about the character of love and desire. He then starts to dictate a love-letter for the inexperienced Roberto, a letter which, what goes without saying, becomes a model of a/the baroque love-letter full of exaggerated clichés (as "'My lady, in the wondrous architecture of the Universe, it has been written since the natal day of Creation that I would encounter you and love you. . . .'", p. 119, p. 112), and excentric concepts (as "'... Lady, I am fated moreover to die blind. Have you not made of my eyes two alembics, wherein my life must evaporate? And so it happens that the more my eyes are moistened, the more I burn. . . .'", p. 121, p. 114). The latter citation corresponds exactly to the baroque-mannerist technique of combining seemingly contradictional metaphors in a surprising way.

Of interest is how Saint-Savin comments such a style of his letter for Roberto to whom, only at first, it does appear exaggerated. He comments his idea to write a letter at all, ““When nature fails, we turn to art.”” He then declares that Roberto ““... would seem awkward”” if he would declare his love in terms of truth, and that he has to ““... feign ...””, because ““... [t]here is no perfection without the splendour of machination ...”” (p. 118, pp. 111–112; when the letter has been finished he ‘adorns’ it with a drop of water diluting the ink for the idea of a tear expressed there, p. 123, p. 116), before this he explains to a puzzled Roberto that with this letter he is ““... speaking of love, ... not loving ...”” (p. 120, p. 113). And after giving Roberto the advice to ““... [w]rite without thinking of her ...””, he adds still among other hints that ““[o]n grand occasions thought must also be grand”” (p. 121, p. 114). Saint-Savin’s reflections about the art of love-letter-writing become important in the context of the concluding sentence of the novel where the narrator suggests how a potential finder of Roberto’s manuscript might have commented when he would have given it to him: ““The writing is graceful, but as you see, it is dicolored, and the pages are covered with water-stains. As for the contents, from the little I have seen, they are mannered exercises. You know how they wrote in that century. ... People with no soul.”” (p. 513, p. 473). Saint-Savins considerations seem to confirm this opinion, however I shall come back to this later.

Finally, Roberto’s love ends as a failure because he hesitates to long to give the woman his letter when he actually meets her. But this failure contains many allusions to what is going to happen in Roberto’s life. While he had been told the necessity of handling “Time” with ability and not to “miss[] the Favorable Moment”, he did not catch it, and from that moment on, ideal love becomes for him a love for a “beloved object ... in the distance”, and he makes the “city” of

his failed love to “an island (presage even then) of his solitude” (p. 125, p. 118).

When at the beginning of his love Roberto comes one time more near to the house where he expects to see the woman, he observes how another woman is delousing whom he assumes to be this woman, going through her “leonine waves” of hair, catching the little beast and killing them “with a sharp click”. For Roberto this scene, or “amorous tableau” becomes a revelation of its own kind:

Roberto, no novice to the rites of delousing, discovered however its beauty for the first time, and he imagined being able to plunge his hands into those silken waves, to kiss those furrows, being himself the destroyer of those bands of infesting myrmidons.” (p. 116, p. 110).

Roberto’s discovery is no individual one. This scene too has to be seen in the context and tradition of baroque-mannerist literature. When I read the novel for the first time I thought at once of the sonetto by Anton Maria Narducci *Beautiful woman with lice* (*Bella Pidocchiosa*)*⁴³, a poem in which in grotesque baroque manner the motif of love and eroticism is combined in a surprising way with the ugly and disgusting. In her recent study *The Ugly Woman* Patrizia Bettela refers as well to this poem and writes about “Anton Maria Narducci’s infamous pair of sonnets, one on mites under the beloved’s skin (‘Cava un pedicello alla sua donna’) and another about lice in her hair (‘Bella pidichiosa’). These poems are unanimously deemed by critics the most disgusting expression of *Marinismo*” (p. 160, italics by Patrizia Bettela)*⁴⁴. In this section of her study P. Bettella traces the roots, of what she calls “a true subgenre of baroque lyric, where disgust prevails over gallantry and sensuality” (p. 160), to the Middle Ages and even to Antiquity, and she points out the popularity of the motif of “[v]ermin”, pp. 158 etc. and “filth[iness]”, pp. 163 etc. in poetry about

women^{*45}.

P. Bettella argues that Renaissance authors used the motif of the ugly and dirty woman as well “as the most effective antidote to male sexual arousal” (p. 162) what can then be read as a form of misogyny. In baroque poetry, she continues, the poets use this motif and “by freeing her from any class and elitist discourse, astonishingly attempt to turn her from symbol of disgust into a symbol of attraction, of tainted beauty” (p. 162). While, so P. Bettella, this puts this form of baroque poetry, near to “Romantic and Decadent poetry” (p. 162), this happens however, according to P. Bettella, “for the sake of conceit and wit” (p. 162), and she concludes this section of her book with the sharp remarks:”

Despite baroque authors’ interest in deformed, exotic, old, black women and even slave women as subjects for their poetry, the unconventional women honoured and praised continue to serve merely as objects. Disfigured, contaminated, dark femininity is a pretext for displaying wit and virtuosity, for achieving ‘meraviglia,’ and for pursuing a male agenda of narcissistic aggrandizement.” (pp. 163–164).

The elements which link the scene described in *The Island of the Day Before* to the motif and its tradition and momentarily fashion just mentioned are, of course, the discovery of beauty in the context of delousing, Roberto’s desire to go with his own hands, exaggeratedly “being himself the destroyer”, through the woman’s hair, “furrows”, and the hyperbole “those bands of infesting myrmidons” which, I think, corresponds directly to the first line in Narducci’s poem “They look like wild beasts of ivory in a wood of gold” (“Sembran fere d’avorio in bosco d’oro”). This scene becomes remembered by Roberto one time more in the context of his “Monologue on the Plurality of Worlds”^{*46}. This

remembrance itself becomes evoked by another of a polemical dialogue about the possibility of other worlds in the universe (this motif, connected to the contemporary discussion in the context of Giordano Bruno, Galileo Galilei and others, pervades the novel) between Saint-Savin and the abbé whom he has met during the siege of Casale. Then Saint-Savin had argued, in order to underline the logic of such a possibility, that human beings "... are whole worlds for the fleas and the lice that inhabit us" (p. 137, p. 129)*⁴⁷. When Roberto, now years later alone on his ship, in his monologic reflections remembers these words he "thought of the world inhabited by those happiest of insects, the lice of Anna Maria (or Francesca) Novarese!" (p. 424, p. 393) what illustrates unmistakably the parody of this whole motif*⁴⁸ in Eco's novel.

Another, perhaps even more striking example of 'unnamed' citation is from a text by Giambattista Marino, striking because of its excentric context and of its length. This text becomes cited at the beginning of the Ferrante-novel Roberto sets out to write to divert himself from loneliness, anxiety and jealousy. After Roberto has made Ferrante go to Spain, it is said:

In a moment of good humor, Roberto caused Ferrante to attempt, on a January night, the crossing of the Pyrenees astride a stolen mule, which must have taken the vows of some order of reformist tertiaries, considering the monkish qualities it evinced, being so wise, sober, abstinent, and of upright life, that to emphasize the mortification of the flesh, clearly visible in the boniness of its ribs, it knelt down at every step and kissed the earth.

The steep mountainside seemed laden with clotted milk, or plastered over with whitewash. The few trees not completely buried under the

snow looked so white that they seemed to have stripped off their bark and were shaking more because of the cold than because of the wind. The sun was locked inside its palace and dared not even peer out on the balcony. And if it did show its face for an instant, it hid its nose in a cowl of clouds.

The few wayfarers encountered on that path seemed so many Monteoliveto friars in procession singing *Lavabis me e super nivem dealbor*. . . . And Ferrante, seeing himself so white, felt transformed into one dusted by the Divine Baker with the flour of virtue.

One night, tufts of cotton fell from Heaven, so thick and big that, as someone else once became a pillar of salt, Ferrante suspected he had become a pillar of snow. The owls, bats, grasshoppers, and moths made arabesques around him as if they wanted to catch him. In the end he struck his head against the feet of a hanged man who, swaying from a tree, made of himself a *grisaille grotesque*. (pp. 374–375, pp. 348–349)

[what is translated here as “transformed into one dusted by the Divine Baker with the flower of virtue” is in Italian “*trasformato in un infarinato della Crusca*”, literally, transformed into one powdered with flour of the Crusca [Academy], what corresponds to Marino’s original “*diventato l’Infarinato della Crusca*”, literally, having become the Powdered with flour of the Crusca [Academy].

This quotation from *The Island of the Day Before* which I cited here despite its length entirely has been taken into the novel from a letter by Giambattista Marino “Al Signor Arrigo Falconio a Roma” with the title “Burlesque narration of his voyage from Turin to Paris”⁴⁹. The original text is very much longer than in *The Island of the Day Before*, however what is cited follows in its essential parts

Marino's text word by word as I shall demonstrate in detail. The main alteration is that while Marino narrates in the first person, "I", in Eco's, or more exactly perhaps, Eco-Roberto's novel Ferrante has become subject in the third-person-form. And the route of the voyage has changed from "from Turin to Paris" to a "crossing of the Pyrenees". Next to this, and the mentioned cutting of long passages, there are minor modifications of some phrases, some of them only grammatical, some of them in style. In the following footnote I shall give the full Italian text from Eco's novel on the right side, preceded by the respective passages from Marino's text on the left side*⁵⁰.

To conclude

As I said before, this is only a preliminary study of U. Eco's *The Island of the Day Before* in the context of baroque culture. In a following study, I am planning to concentrate especially on the influence of Emanuele Tesauro and his theoretical book *Il Cannocchiale Aristotelico* on baroque metaphor in Eco's novel. A second aspect I shall concentrate on, and which has here been put apart at all, is the 'question of language' in *The Island of the Day Before*, and this not only as a problem of baroque literature but as well seen in the context of U. Eco's study of the European dream to find the original perfect language of man, *La ricerca della lingua perfetta nella cultura europea**⁵¹.

*1 Here I am using, Umberto Eco, *L'isola del giorno prima* (1994), Milano, Bompiani, I Grandi Tascabili, 1996, and the English translation, U.E., *The Island of the Day Before*, Translated from the Italian by William Weaver, A Helen and Kurt Wolff Book, New York, San Diego, London, Harcourt Brace & Company. Writing in English, when citing from the novel, I give, in brackets,

first the page/s from the English translation and then from the Italian text.

- *2 Michael Caesar, *Umberto Eco. Philosophy, Semiotics and the Work of Fiction*, Cambridge, UK, Polity Press in association with Blackwell Publishers Ltd., Malden, MA, USA, 1999, p. 144.
- *3 Here should be mentioned a book published only a year after U. Eco's *The Island of the Day Before*, that is: Dava Sobel, *Longitude. The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time* (Walker Publishing Company, Inc. 1995), Penguin Books, New York et al., 1995. This book shows the historical background of the "sympathetic powder" and "Dr. Byrd's canine method" (p. 507, p. 468), however it concentrates on the history of what is mentioned in the "Colophon" of *The Island of the Day Before* as "Harrison's invention of the marine chronometer" (p. 507, p. 468).
- *4 When the narrator makes Father Caspar Wanderdrossel relate the erratic voyage of the Daphne which might seem almost unbelievable to the modern reader, he uses as well this occasion to play with the boarder of history and fiction. He suggests that the reader "would think [he] was narrating a romance" if he would describe the authentic voyage made by Abel Tasman which he then compares to a "caroming like a billiard ball" (p. 244, p. 227); cf. here the article "Fiji", in: Max Quanchi, John Robson, *Historical Dictionary of the Discovery and Exploration of the Pacific Islands, Historical Dictionaries of Discovery and Exploration*, No. 2, Lanham, Maryland, Toronto, Oxford, The Scarecrow Press, Inc., 2005, pp. 64-65, cf. as well, ibidem, the very rich "Bibliography", pp., 183-293, see there, only for example: "Alvaro de Medaña . . .", p. 227, who becomes mentioned in *L'isola del giorno prima* by the historical Jean-Baptiste de Seignelay Colbert (pp. 190-191, pp. 177-178), by the fictional main figure Roberto della Griva (p. 260, p. 242) and by the narrator in the "Colophon" (p. 509, p. 469).
- *5 cf. here to M. Caesar's footnote number 28 to his chapter "6 Theory and Fiction", where he cites from a study by Roberto Cotroneo, *La diffidenza come sistema. Saggio sulla narrativa di Umberto Eco*, Milan[o], Anabasi, 1995, where R. Cotroneo argues that Roberto "cannot reach the island" because this is

excluded for reasons of “logic and artifice . . . imagination and story-telling”, here cited from: M. Caesar, Umberto Eco, op.cit., p. 181 (footnote 28 to p. 144, the bibliographical data for R. Cotroneo I took from ibid., p. 188).

*6 In this footnote I give first the main place/s of each chapter. The time indicated thereafter refers either to one of the major events of the respective chapter or to an approximative date of events.

1. Daphne, the shipwreck of the Amarilli (summer 1643)
2. Monferrato, La Griva, the siege of Casale (cf. Alessandro Manzoni, *The Betrothed*), Ferrante (1628 and before)
3. Daphne, the age of scientific curiosity and the Daphne as a *cabinet des curiosités* (summer 1643)
4. Monferrato, Casale, the siege continued (Ca. 1628–1631)
5. Monferrato, Casale, Roberto’s ‘education’, Richelieu, Mazzarini, Olivares, Urbano VIII (ca. 1628–1630; December 1629, cf. *The Island*, p. 57, p. 54)
6. Daphne e Monferrato, Casale, the Signora begins to take more shape (summer 1643)
7. Monferrato, Casale, death of Roberto’s father, “the old Pozzo” di San Patrizio (1630?, cf. footnote 5, here)
8. Monferrato, Casale, Saint-Savain, philosophies and modes of the time (1628–1630)
9. Monferrato, Casale, Emanuele Tesauro and the art of the metaphor (1628–1630)
10. Daphne, the antipodes, and again the signora (summer 1643)
11. Monferrato, Casale, Salazar and the art of living in that time (1628–1630)
12. Monferrato, Casale, the art of love in baroque terms (1628–1630)
13. Daphne, and still Casale, the pestilence (summer 1643, 1629?, cf. *The Island*, p. 128 and p. 133, p. 120 and p. 126)
14. Monferrato, Casale, death of Saint-Savin, and the end of the siege of Casale, Mazzarini, (1630, cf. *The Island*, pp. 142–144, pp. 134–137).
15. Daphne, the world of time and clocks (summer 1643)
16. Aix-en-Provence-Paris, Roberto’s education continued, salon Parisien,

the *Précieuses* (1630–1632, 1632–42)

17. Paris, longitudes and their political dimensions, Richelieu, and now Mazarin, Colbert (1641–1642)
18. Daphne, Roberto begins to think about his death (summer 1643)
19. the voyage of the *Amarilli*, Amsterdam-London, Dr. Byrd, South America, the islands (1642?–1643)
20. the voyage of the *Amarilli* and Amsterdam and meeting padre Caspar Wanderdrossel (1642?–1643)
21. Daphne and the voyage of the *Daphne*, Father Caspar Wanderdrossel's geography (1642?–1643)
22. Daphne, “*La Colomba Color Arancio*”, the dove, and corals metaphorical and real (summer 1643)
23. Daphne, “*Diverse e artificiose Macchine*”, Wanderdrossel's art of calculating longitudes (summer 1643)
24. Daphne, “*Dialoghi sui Massimi Sistemi*”, Giordano Bruno, and the *Specola Melitense* (summer 1643)
25. Daphne, and padre Caspar Wanderdrossel's vanishing (summer 1643)
26. Daphne, discourse about the dove as an emblem of the baroque age
27. Daphne, *l'isola, il flusso del mare*; the idea which will finish the story begins to take form (summer 1643)
28. Daphne, and the origin/s of the (Ferrante-)novel (summer 1643)
29. the Ferrante-novel, Paris-Madrid, Giambattista Marino (summer 1643)
30. Daphne, and Roberto's melancholy (summer 1643)
31. the Ferrante-novel, Paris, one time more the powder of sympathy (summer 1643)
32. Daphne, the coral-reef, Giuseppe Arcimboldo (summer 1643)
33. the Ferrante-novel, France, and the parody of the “*Mondi Sotterranei*”, still A. Kircher (summer 1643)
34. Daphne and Paris, the probable appearance of Pascal (1642, cf. footnote 42, here), science and religion (summer 1643)
35. the Ferrante-novel, the voyage of the *Twede Daphne* (1643)

36. Daphne, the Ferrante-novel, and considering death: "L'uomo al Punto", Daniello Bartoli (1643)
 37. Daphne, the thinking of stones, and the beginning climax of the Ferrante-novel (summer 1643)
 38. Daphne, the Ferrante-novel, Ferrante in hell, again, if indirectly, A. Kircher (summer 1643).
 39. Daphne, the Ferrante-novel melting 'absolutely' — for Roberto only? — with reality (summer 1643)
 40. Colophon, the story of the manuscript (about 1994)
- *7 Here I am using, Alessandro Manzoni, *I Promessi Sposi*, Introduzione, Note, Postille e Antologia della Critica a cura di Lanfranco Caretti, Roma, Bari, Editori Laterza (1970), 1974.3, and the English translation, A.M., *The Betrothed*, Translated with an introduction by Bruce Penman, London et. al., Penguin Books, 1972. As in the case of U. Eco's *The Island of the Day Before* in citations I give first the page/s of the English translation followed by the page/s of the Italian edition.
- *8 Umberto Eco, "Worte und Taten. *Natürliche Zeichensprache und Wort bei Manzoni*", Deutsch von Burkhard Kroeber, in: Alessandro Manzoni, *Die Verlobten*, Mit 440 Illustrationen, Mit einem Essay von Umberto Eco, Deutscher Taschenbuch Verlag (1977, Winkler, 1960), 1988.4, pp. 917-938.
- *9 A. Manzoni, "Foreword", in: *The Betrothed*, op.cit., pp. 19-23, pp. 3-7, U. Eco, "Colophon", in: *The Island of the Day Before*, op.cit., pp. 505-513, pp. 466-473. A decisive difference between these two texts lies in the fact that Manzoni, better his narrator, laments on the one side about the bad style of his manuscript, but on the other side he holds the story for so good to be retold (pp. 20-21, p. 5). U. Eco, here again, better his narrator, not only puts everything concerning the tradition of the manuscript in postmodern manner into doubt, but in addition asks questions as well about the value of the story to be told (for the latter aspect, cf. especially p. 512, p. 473).
- *10 The siege of Casale and its description in Manzoni's and Eco's novels will be discussed in detail in a second part of this study.

- *11 Dietmar Rieger, *Imaginäre Bibliotheken. Bücherwelten in der Literatur*, München, Wilhelm Fink Verlag, 2002, here I confer especially to D. Rieger's discussion in section V., pp. 249–257, of what must be chapter four, titled “Suvvia! Date fuoco agli scaffali delle biblioteche! Bibliothek und literarischer Kanon”, pp. 221–286.
- *12 Here, I borrow this phrase of being *haunted* from Ania Loomba's *Colonialism/Postcolonialism*, London, Routledge, 1998, p. 209, in which she speaks of Salman Rushdie's novel *The Moor's Last Sigh* as being “haunt[ed]” by Shakespear's *Othello*.
- *13 “arti venefiche, operazioni diaboliche, gente congiurata a sparger la peste, per mezzo di veleni contagiosi, di malie” (p. 518).
- *14 Paula Findlen, “Introduction. The Last Man Who Knew Everything . . . or Did He? Athanasius Kircher, S. J. (1602–80) and His World”, in: Paula Findlen, ed., *Athanasius Kircher. The Last Man Who Knew Everything*, New York, London, Routledge, 2004, pp. 1–48.
- *15 Paula Findlen, “Introduction. The Last Man Who Knew Everything”, op.cit., p. 42. To see and understand Athanasius Kircher in his time the whole collection of studies edited by P. Findlen deserves attention. Mentioned should here as well a study, not dedicated to the work of Kircher but of more general character, by Florian Nelle, *Künstliche Paradiese. Vom Barocktheater zum Filmpalast*, Würzburg, Verlag Königshausen & Neumann, 2005, I think here especially of the section 3 (3.1–3.4) “Schauspiele der Wissenschaft und Poetik des Experiments in der Royal Society”, pp. 85–100, of the first part of that study. Of interest is further the collection of studies edited by Helmar Schramm, Ludger Schwarte, Jan Lazardig, *Kunstammer, Laboratorium, Bühne. Schauplätze des Wissens im 17. Jahrhundert, Theatrum Scientiarum*, Band 1, Berlin, New York, Walter de Gruyter, with two studies dedicated to the work of Kircher who as well in other studies becomes cited repeatedly.
- *16 cf. as well here F. Nelle, *Künstliche Paradiese*, op.cit., and H. Schramm, L. Schwarte, J. Lazardig, *Kunstammer, Laboratorium, Bühne*, op.cit.
- *17 The organ described I have found in a study by Penelope Gouk, “Making

Music, Making Knowledge: The Harmonious Universe of Athanasius Kircher", in: Daniel Stolzenberg, ed., *The Great Art of Knowing. The Baroque Encyclopedia of Athanasius Kircher*, Published on the occasion of the exhibition at the Stanford University Libraries, Stanford University Libraries, 2001, pp. 71-83. As given as well in the caption of figure 2 I have taken the picture here as well from this study where it appears as "Fig. 74.", p. 80.

- *18 P. Gouk, "Making Music, Making Knowledge", op.cit., p. 80, "Fig. 74".
- *19 P. Gouk, "Making Music, Making Knowledge", op.cit., p. 80, "Fig. 74", cf. as well "Fig. 63", in: Michael John Gorman, "Between the Demonic and the Miraculous: Athanasius Kircher and the Baroque Culture of Machines", in the same catalogue edited by D. Stolzenberg, *The Great Art of Knowledge*, op.cit., p. 70, where this detail part of the organ appears as a figure of its own.
- *20 Norman Cohn, *Noah's Flood. The Genesis Story in Western Thought*, New Haven & London, Yale University Press (1996), paperback 1999, for Kircher cf. especially pp. 44-46.
- *21 N. Cohn, *Noah's Flood*, op.cit., pp. 44-46.
- *22 Paula Findlen, "Introduction", in: P.F., ed., *Athanasius Kircher*, op.cit., p. 39.
- *23 Paula Findlen, "Introduction", in: P.F., ed., *Athanasius Kircher*, op.cit., p. 41.
- *24 Paula Findlen, "Introduction", in: P.F., ed., *Athanasius Kircher*, op.cit., p. 43.
- *25 cf. here N. Cohn, *Noah's Flood*, op.cit., p. 45, whom I cite here.
- *26 The figure to which, apart from the number of storeys, corresponds the description in the novel I found, first, in the Japanese translation of Joscelyn Godwin, *Athanasius Kircher. A Renaissance Man and the Quest for Lost Knowledge*, London, Thames and Hudson Ltd, 1979, cf. pp. 28-29, there, figure 2 of the part dedicated to "Noah's Ark", pp. 25-33. The Japanese translation is: ジョスリン・ゴドウィシ著、川島昭夫訳、渋谷龍彦、中野美代子、荒俣宏解説、『キルヒャーの世界図鑑』工作舎、without year, fig.II.1, pp. 82-84; the three-storeyed ark, what corresponds to the prescription given by God to Noah, Genesis, 6.14-16, is figured as well in N. Cohn's study as figure 15, p. 40, cf. N. Cohn, *Noah's Flood*, op. cit., p. 40.
- *27 As for this work by A. Kircher, *Mundus subterraneus*, cf. e.g. Ingrid D.

Rowland, "The Subterranean World, 1665", in I. D. Rowland, *The Ecstatic Journey: Athanasius Kircher in Baroque Rome*, Chicago, University of Chicago Library, 2000, pp. 58-61 (this is a "catalogue . . . published in conjunction with an exhibition held in the Department of Special Collections. University of Chicago Library. February 1-April 7, 2000").

- *28 For figures of the *laterna magica* or magic lantern cf.: "Fig. 10. The magic lantern, one of Kircher's most famous mechanical marvels. From Giorgio de Sepibus, *Romani Collegii Musaeum Celeberrimum*", here cited from Paula Findlen, "Science, History, and Erudition: Athanasius Kircher's Museum at the Colleggio Romano", in: D. Stolzenberg, ed., *The Great Art of Knowing*, op.cit., pp. 17-26, here, p. 18. The same figure appears as catalogue figure "CAT. 12" in: I. D. Rowland, *The Ecstatic Journey*, op.cit., p. 41 with a caption on p. 40.
- *29 I. D. Rowland, *The Ecstatic Journey*, op.cit., p. 40.
- *30 The exact title of Daniello Bartoli's book is *L'uomo in punto di morte* (perhaps, Man on the Verge of Dying), here I use the edition: P. Daniello Bartoli della Compagnia di Gesù, Parte Prima/ Seconda, *L'uomo in punto di morte* (1657), Firenze, Presso Leonardo Ciardetti, 1836.
- *31 I. D. Rowland, *The Ecstatic Journey*, op.cit., pp. 105-109. In the catalogue prepared and edited by I. D. Rowland the numbers 118. and 120., pp. 108-109, refer to: "Francesco Redi (1626-1698), *Esperienze intorno alla generazione degli insetti*. Florence: All'insegna della stella, 1668". I myself have used here: Francesco Redi of Arezzo, *Experiments on the Generation of Insects*, Translated from the Italian Edition of 1688 by Mab Bigelow, Chicago, The Open Court Publishing Company, London Agents, Kegan Paul, Trench, Trübner & Co., L'T'D. , 1909; the Italian frontispiece (that is from the seventeenth century fifth edition, is shown with an illustration on p. 15: *Esperienze Intorno alla Generazione Degli'Insetti* Fatte da Francesco Redi/ Gentiluomo Aretino, e Accademico della Crusca / E da Lui scritte in una Lettera All'Illustrissimo Signor Carlo Dati. Quinta Impressione. In Firenze. MDCLXXXVIII. Nella Stamperia da Piero Matini, all Insegna del Lion d'Oro. Con Licenza de'

Superiori.

- *32 Here cited from I. D. Rowland, *The Ecstatic Journey*, p. 107.
- *33 cf. I. D. Rowland, *The Ecstatic Journey*, op.cit., p. 107.
- *34 M. Bigelow, "Introduction", in: F. Redi, *Experiments on the Generation of Insects*, op.cit., p. 7.
- *35 F. Redi, *Experiments on the Generation of Insects*, op.cit., p. 38.
- *36 F. Redi, *Experiments on the Generation of Insects*, op.cit., p. 34.
- *37 F. Redi, *Experiments on the Generation of Insects*, op.cit., pp. 78–79.
- *38 Regarding F. Redi's modern scientific approaches, cf. here I. D. Rowland, *The Ecstatic Journey*, op.cit., pp. 105–109, especially, p. 109, number 124.
- *39 cf. here especially: Thomas DaCosta Kaufmann, "The Allegories and Their Meaning", in: *The Arcimboldo Effect. Transformations of the Face from the Sixteenth to the Twentieth Century*, Published on the occasion of the exhibition *The Arcimboldo Effect* Palazzo Grassi, Venice, 1987, London, Thames and Hudson Ltd, 1987, pp. 89–110. In this just mentioned research especial attention is paid to "The Four Seasons, 1573" (figures, cf. pp. 109 etc.) to which it is referred to in Eco's novel. But to go further into analogies, 'citing' and 'representing' reciprocally it is worth to have a thorough look as well at any text from this catalogue, and these are not only the contributions related directly to G. Arcimboldo's œuvre alone.
- *40 Christian Heitzmann, *Europas Weltbild in alten Karten. Globalisierung im Zeitalter der Entdeckungen*, Wiesbaden, Harrassowitz Verlag, in Kommission, 2006, here, pp. 93–95 (this is a catalogue of: Ausstellung der Herzog August Bibliothek Wolfenbüttel, in der Augusteerhalle, in der Schatzkammer, im Kabinett und Malerbuchsaal vom 19. Februar bis 4. Juni 2006). The chart I am writing about appears there with four figures and explaining text as part of the catalogue under number "27. Der Kosmos in einem Bild: Himmel, Erde, Unterwelt" (27. The Cosmos in one picture: Heaven, Earth, Underworld). This catalogue has been published with ten separate charts, the sixth of which is a representation of the chart discussed here, cf. here Figure 6.
- *41 cf. the separate chart VI mentioned in footnote 40.

- *42 The figure which I suppose must 'be' Blaise Pascal (1623–1662), is introduced as "a nineteen-year-old youth", which would fit if Roberto 'has met' Pascal in 1642. Further it is said that this figure is "designing a machine capable of arithmetical calculations" (p. 431, p. 399). There follows an engaged philosophical discussion, at the end of which it is said, "the youth . . . seemed quite troubled by this talk". The episode ends with the observation, "'He will not recover from the blow," another of the Pyrrhonians said. "He will try to make peace with the world, and he will and end up among the Jesuits.'" (p. 433, p. 401), which, being an intricate remark, is still a very speaking hint as for Pascal's relations with the Jesuits.
- *43 Anton Maria Narducci, *Bella Pidocchiosa*, in the following cited from: *Poesia italiana del Seicento*, a cura di Lucio Felici, Milano, Aldo Garzanti Editore, 1978, p. 81.

Sembran fere d'avorio in bosco d'oro
le fere erranti onde sì ricca siete;
anzi, gemme son pur che voi scotete
da l'aureo del bel crin natio tesoro;
o pure, intenti a nobile lavoro,
così cangiati gli Amoretti avete,
perché tessano al cor la bella rete
con l'auree fila ond'io beato moro.

O fra bei rami d'or volanti Amori,
gemme nate d'un crin fra l'onde aurate,
fere pasciute di nettarei umori;
deh, s'avete desio d'eterni onori,
esser preda talor non isdegnate
di quella preda onde son preda i cori!

- *44 Patrizia Bettella, *The Ugly Woman. Transgressive Aesthetic Models in Italian Poetry from the Middle Ages to the Baroque*, Toronto, Buffalo, London, University of Toronto Press, 2005. I confer myself here to her sixth subchapter, "Lice and Fleas: Beauty and Vermin between Witticism and

Parody", pp. 158-164" of Chapter 4 "New Perspectives in Baroque Poetry: Unconventional Beauty", pp. 128-164. As was done before P. Bettella suggests as well that the poem "La bella pidocchiosa" by Giambattista Mamiani "published three years earlier . . . most likely served as the model for Narducci's [poem]", p. 160.

- *45 P. Bettella ascribes the fact that the later poem by Narducci became more known than its assumed model by Mamiani to its being included in "Croce's, Ferrero's, and Getto's anthologies" (p. 160). These anthologies are cited in her bibliography from which I myself cite, but adjust to the bibliographical conventions used for other titles here: Benedetto Croce, ed., *Lirici marinisti*, Bari, Laterza, 1910; Giuseppe Guido Ferrero, ed., *Marino e marinisti*, Milano, Napoli, Ricciardi, 1954; Giovanni Getto, ed., *I marinisti*, Torino, Unione tipografico-editrice torinese (UTET), 1962, P. Bettella Bibliography, p. 237 and p. 239. I myself became interested in this theme when working on the travelogue by Francesco Carletti, written in about 1606 to 1619 but first published only in 1701. I use here: F.C., *Ragionamenti del mio viaggio intorno al mondo*, in: *Viaggiatori del Seicento*, a cura di Marziano Guglielminetti, Torino, Unione tipografico-editrice torinese (1967), 1976.2, pp. 61-283. In Carletti's case it is less the eroticism plus disgusting but the eroticism and violence, what I think, makes his book nevertheless belong as well to the genre of baroque literature discussed here. At that time I used the anthology edited by Lucio Felici, *Poesia italiana. Il Seicento*, cited above in footnote 43, and my attention was awakened by several poems which as well can be inserted into the context, as for example Giuseppe Artale's "Pulce sulle poppe di bella donna", p. 140, cited as well by P. Bettella, *The Ugly Woman*, op. cit., p. 159. I think here as well of Bernardo Morando's "Bellissima donna cui manca una dente" (p. 98), and for the combination of eroticism and violence I think of Marcello Giovanetti's "Bella corteggiana frustata", p. 77.

- *46 Chapter 34, pp. 423-436, 34. "Monologo sulla Pluralità dei Mondi", pp. 392-404.

- *47 Saint-Savin continues: "They do not perceive us because of our bigness, as we

do not perceive larger worlds because of our smallness. Perhaps there is now a population of lice that takes your body for a world . . ." (pp. 137-138, pp. 129-130).

- *48 P. Bettella shows that there appeared already contemporary critique of baroque poetry by Salvator Rosa, which might have been inspired by Narducci's poem, cf. P. Bettella, *The Ugly Woman*, op. cit., pp. 160-161; — already L. Felici had made the same suggestion in a very brief note, L. Felici, *Poesia italiana del Seicento*, op.cit., p. 81 — and that there appeared as well parody as by Tommaso Stigliani, cf. P. Bettella, pp. 162-163.
- *49 Giambattista Marino, "CXXIII. Al Signor Arrigo Falconio a Roma. Narrazione burlesca del suo viaggio da Torino a Parigi", in: G.B. M. Marino, *Epistolario. Seguito da Lettere di Altri Scrittori del Seicento*, a cura di Angelo Borzelli e Fausto Nicolini, Volume Primo, Bari, Gius. Laterza & Figli, 1911, pp. 190-196, especially pp. 190-194.
- *50 Put next to one another the two texts, of which Marino's is very much longer, appear as follows. Italics I have added to show how close Eco uses Marino's text.

Giambattista Marino:

Io vi farò qui quasi una breve odissea del
mio lungo pellegrinaggio, pieno di strane
avventure . . .

Quando Iddio volse, venne pur via, ed ecco
che mi si presenta innanzi una mulissima, la
qual *per quanto mostrava il pelo fratesco si*
era votata all'ordine delle pinzochere riformate; e certo era molto savia, sobria, astinente e di buona vita, perché, oltre la macerazione della carne, che si conosceva benissimo all'ossatura e al carcame delle coste trasparente come un corpo diafano, ad ogni passo inginocchiamenti baciava la terra. . . .

(p. 190, the text continues over more than

Umberto Eco/ Roberto

In un momento di buonumore Roberto fece
avventurare Ferrante in una notte di gennaio
attraverso
i Pirenei

a cavallo di una mula rubata, che doveva essersi

votata all'ordine delle pinzochere riformate, per
quanto mostrava il pelo fratesco, ed era tanto
savia, sobria, astinente e di buona vita, che oltre
alla macerazione della carne,
che si conosceva benissimo
all'ossatura delle coste, a ogni
passa baciava la terra a ginocchioni.

a page, cut in *The Island of the Day Before*)

Le balze del monte erano sì canute che parevano cariche di latte rappreso . . . Que' pochi alberi che non erano del tutto sepolti sotto la neve si vedevano pur sì bianchi, che ciascuno avrebbe detto essersi spogliati in camicia e che perciò tremassero più del freddo che del vento. Il sole se ne stava appiattato dentro il suo palazzo e non ardiva, non dico di sbucar fuori, ma né anche di farsi al balcone; e se pur talora cavava un po' poco il mustaccio all'aperto, si poneva intorno al naso un pappafico di nuvoli per paura di non agghiacciare. I passeggeri parevano tanti monachetti di Monteoliveto che andassero cantando quel verso "Lavabis me et super nivem dealbabor". Ed io, nel vedermi così vestito di bianco, mi avisai d'essere da doverlo trasformato in cigno ovvero diventato l'Infarinato della Crusca. . . .*

(p. 192*, the line of the song cited is already in italics in Marino's text; here follows another long passage, more than one page, cut in *The Island of the Day Before*)

. . . e di cielo venivano intanto sì spessi e sì grossi i fiocchi della bambagia, che come altri diventò statua di sale io dubitai di non avere a diventare statua di neve. I barbagianni, i pipistrelli, i saltabecchi, i farfalloni e le civette mi facevano le moresche attorno, come se mi volessero uccellare. Né mi par cosa da tralasciare, fra le notabili che mi avvennero, l'urto ch'io diedi col naso ne' piedi d'un impiccato, che standosene ciondoloni in un arbore faceva di se stesso una grottesca in campo azzurro. (p. 194)

Le balze del monte parevano cariche di latte rappreso, tutte e quante ingessate di biacca. Quei pochi alberi che non erano del tutto sepolti sotto la neve si vedevano così bianchi che parevano essersi spogliati della camicia e tremassero più per il freddo che per il vento. Il sole se ne stava dentro il suo palazzo e non ardiva neanche farsi al balcone.*

E se pur mostrava un poco il volto, si poneva intorno al naso un pappafico di nuvoli.

*I radi passeggeri che s'incontravano su quel cammino parevano tanti monachetti di Monteoliveto che andassero cantando lavabis me et super nivem dealbabor . . .** E Ferrante stesso, vedendosi così bianco, si sentiva trasformato in un infarinato della Crusca.*

(*tutte . . . di biacca appears in Marino's text later but is not cited here; **the line of the song is as well in italics in Eco's text)

Una notte dal cielo venivano così spessi e grossi i fiocchi della bambagia che, come altri diventò statua di sale, lui dubitava di essere divenuto statua di neve. I barbagianni, i pipistrelli, i saltabecchi, i farfalloni e le civette gli facevan le moresche attorno come se lo volessero uccellare.

E finì con

l'urtar col naso nei piedi di un impiccato che, ciondoloni da un arbore, faceva di se stesso una grottesca in campo bigio. (pp. 348-349)

As one can realize at once, besides the cuts, Eco has modified the original where the grammar of modern Italian requires it, sometimes syntax and style are changed slightly, but sometimes there are, too, more conspicuous changes. This is, e.g., the case at the very ending of the citation, where the bright colour “azzurro” (azure) is changed to a more depressing “bigio” (grey, the “grisaille” of the English translation).

- *51 Umberto Eco, *La ricerca della lingua perfetta nella cultura europea*, Roma, Bari, Laterza, 1993.



Figure 1

Athanasius Kircher (1602–1680), here taken from: Daniel Stolzenberg, ed., *The Great Art of Knowing. The Baroque Encyclopedia of Athanasius Kircher*, Published on the occasion of the exhibition at the Stanford University Libraries, Stanford University Libraries, 2001. It appears there between the “Foreword” by Michael A. Keller and the “Preface” by Roberto G. Trujillo and Henry Lowood with the caption “Portrait of Athanasius Kircher at the age of 76. From Giorgio de Sepibus, *Romani Collegii Musaeum Celeberrimum*, p. 1.”

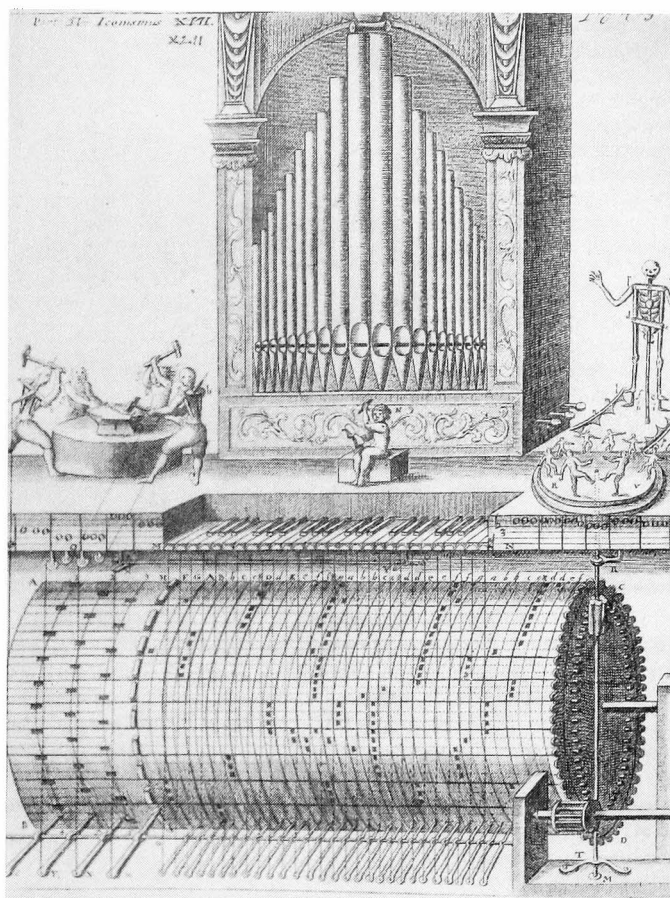


Figure 2

A. Kircher's model of a pipe-organ, which appears in Umberto Eco's *The Island of the Day Before* in "Chapter 20" (pp. 233-236, pp. 218-220, cf. pp. 45-46, especially p. 46 of this study), here taken from: Penelope Gouk, "Making Music, Making Knowledge: The Harmonious Universe of Athanasius Kircher", in: Daniel Stolzenberg, ed., *The Great Art of Knowing. The Baroque Encyclopedia of Athanasius Kircher*, Published on the occasion of the exhibition at the Stanford University Libraries, Stanford University Libraries, 2001, pp. 71-83, p. 80, as "Fig. 74." with the caption "A hydraulic organ with automata. From *Musurgia Universalis*, vol. 2., p. 347. Also see detail, fig. 63.)" (cf. this study, Figures 3, 4)

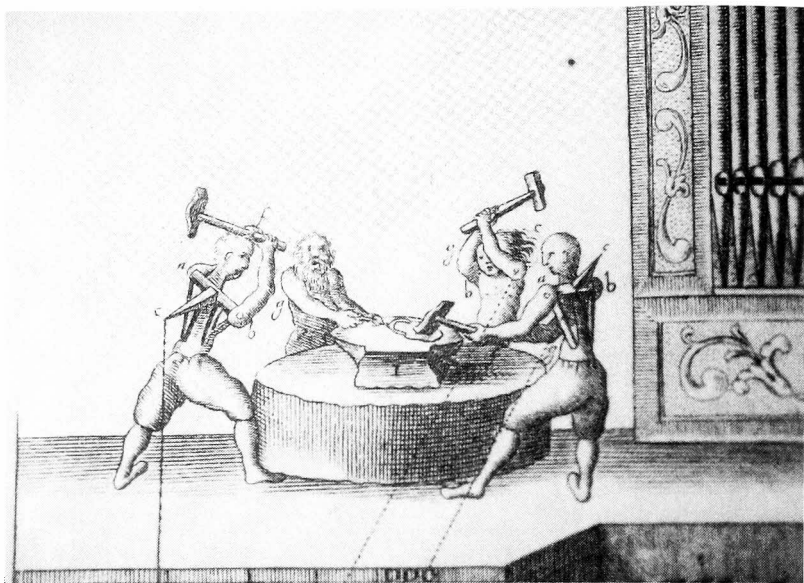


Figure 3

A detail from A. Kircher's model of a pipe-organ, described in U. Eco's *The Island of the Day Before* (p. 234, p. 218, cf. pp. 45–46, especially p. 46 of this study), here taken from: Penelope Gouk, "Making Music, Making Knowledge: The Harmonious Universe of Athanasius Kircher", in: Daniel Stolzenberg, ed., *The Great Art of Knowing. The Baroque Encyclopedia of Athanasius Kircher*, Published on the occasion of the exhibition at the Stanford University Libraries, Stanford University Libraries, 2001, pp. 71–83, p. 80, as "Fig. 74." with the caption "A hydraulic organ with automata. From *Musurgia Universalis*, vol. 2., p. 347 (Also see detail, fig. 63.)" (cf. this study, Figure 4)

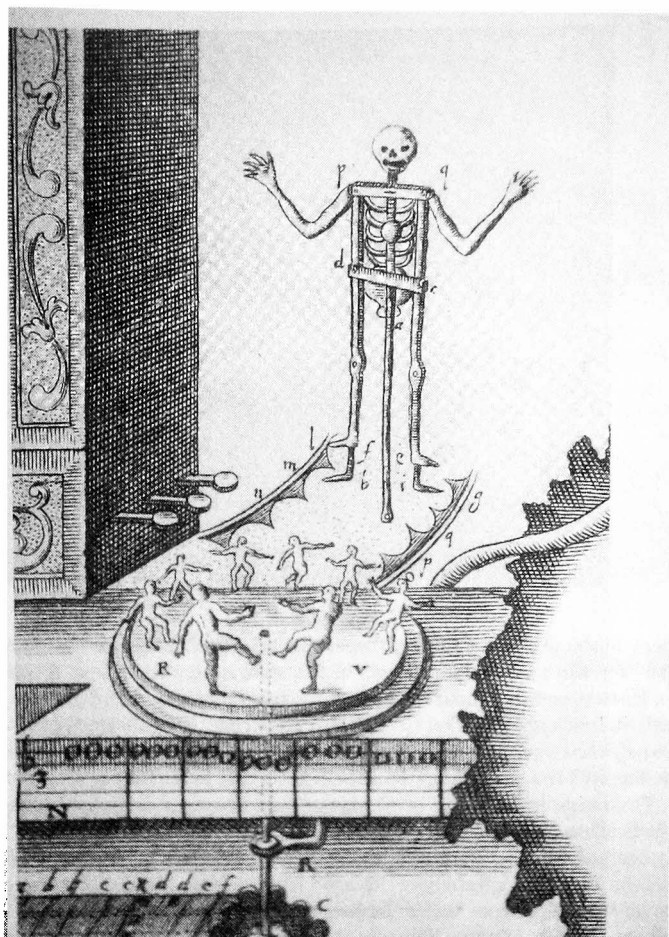


Figure 4

A Detail from A. Kicher's model of a pipe-organ, what I suppose has been the model for a further passage described in U. Eco's *The Island of the Day Before* in the context of this organ (p. 236, p. 220, cf. pp. 45–46, especially p. 46 of this study), here taken from: Michael John Gorman, "Between the Demonic and the Miraculous: Athanasius Kircher and the Baroque Culture of Machines", in: Daniel Stolzenberg, ed., *The Great Art of Knowing. The Baroque Encyclopedia of Athanasius Kircher*, Published on the occasion of the exhibition at the Stanford University Libraries, Stanford University Libraries, 2001, pp. 59–70, p. 70, as "Fig. 63." with the caption "Detail of hydraulic organ with automata. From Gaspar Schott, *Mechanica Hydraulico-Pneumatica*, p. 428. The entire plate is depicted in fig. 74.)" (cf. this study, Figures 2, 3)

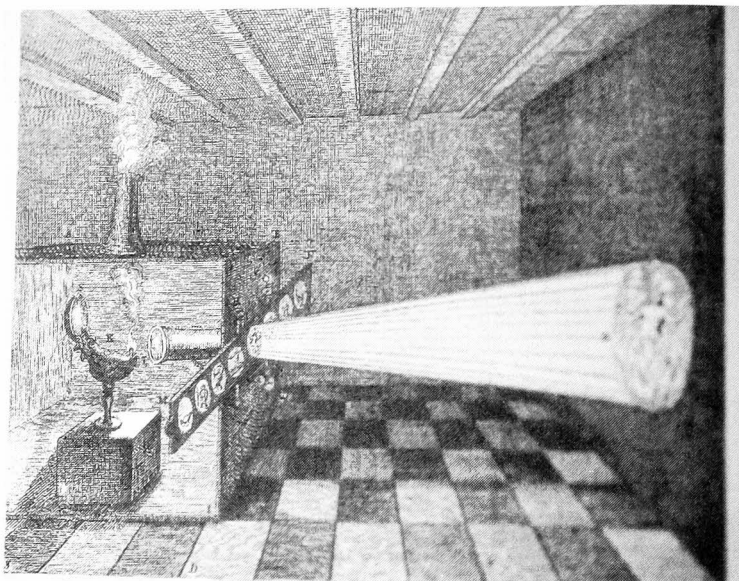


Figure 5

A. Kircher's model of a *laterna magica*, appearing in U. Eco's novel *The Island of the Day Before* (pp. 455–461, pp. 421–427, cf. p. xx of this study), here taken from: Paula Findlen, "Science, History, and Erudition: Athanasius Kircher's Museum at the Collegio Romano, in: Daniel Stolzenberg, ed., *The Great Art of Knowing. The Baroque Encyclopedia of Athanasius Kircher*, Published on the occasion of the exhibition at the Stanford University Libraries, Stanford University Libraries, 2001, pp. 17–26, p. 18, as "Fig. 10." with the caption "The magic lantern, one of Kircher's most famous mechanical marvels. From Giorgio de Sepibus, *Romani Collegii Musaeum Celeberrimum*, p. 39." A figure of this magic lantern appears as well in: Ingrid D. Roland, *The Ecstatic Journey: Athanasius Kircher in Baroque Rome*, Chicago, University of Chicago Library, 2000, (this is a "catalogue . . . published in conjunction with an exhibition held in the Department of Special Collections. University of Chicago Library. February 1–April 7, 2000"), here as catalogue figure "Cat. 12", p. 41 and a description, p. 40).



Figure 6

A chart of the cosmos by Antonino Saliba Maltese Dal Gozo from 1582, which, as I imagine only, might be one of the models for the *Specula Melitensis* appearing in U. Eco's *The Island of the Day Before* (for a detailed description of the repeatedly mentioned *Specula Melitensis* cf. pp. 306-309, pp. 282-287, cf. pp. 53-55 of this study), here taken from one of the ten separate charts, number VI, which were published together with: Christian Heitzmann, *Europas Weltbild in alten Karten. Globalisierung im Zeitalter der Entdeckungen*, Wiesbaden, Harrassowitz Verlag, in Kommission, 2006 (this is a catalogue of: Ausstellung der Herzog August Bibliothek Wolfenbüttel, in der Augusteerhalle, in der Schatzkammer, im Kabinett und Malerbuchsaal vom 19. Februar bis 4. Juni 2006). This chart appears there with four figures, pp. 93-95 as figure number "27. Der Kosmos in einem Bild: Himmel, Erde, Unterwelt" (27. The Cosmos in one picture: Heaven, Earth, Underworld).

Postscript:

Umberto Eco himself, repeatedly discusses the narratological economy of time, this as well as to his own novels (see e.g. U. Eco, *Six Walks in the Fictional Woods*, Cambridge, Massachusetts and London, England, Harvard University Press, 1994). While this creates crossings in the œuvre of the researcher of texts U. Eco and the creative writer U. Eco, one may ask, why Robert della Griva should have made his way to Paris by staying first for “two years” in Aix-en-Provence? In the novel it is said:

I do not know how he arrived at Aix-en-Provence, but certainly he was there, for he recalls gratefully two years spent with a local gentleman versed in every science, possessor of a library rich not only in books but in art objects, antiquities, and embalmed animals. While a guest in Aix, he must have met that master to whom he refers often, with devout respect, as the Canon of Digne and sometimes as le doux prêtre. (p. 153, p. 144)

The reasons became obvious, in my case only after having finished the first draft of this modest research, when I read especially chapter “Six. Peiresc and Gassendi” in the recently published study by John Lewis, *Galileo in France. French Reactions to the Theories and Trial of Galileo*, New York, Peter Lang Publishing, Inc., 2006, pp. 141–155 (cf. as well the rich footnotes, pp. 233–243). In the novel it is said then that Roberto came to Paris with the help of “the Canon[]” (pp. 153–154, p. 144), and further mentioned is “a cabinet of the brothers Dupuy” (sic, p. 154, p. 144). Reading J. Lewis’ book makes almost too clear (other, more attentive readers than I will surely have understood before such help for me) that Roberto is made to have stayed with “Nicolas-Claude Fabri de Peiresc (1580–1637) and Pierre Gassendi (1592–1655)” (J. Lewis, p. 141, this first sentence of John Lewis’ chapter “Six” continues “were two of Galileo’s staunchest supporters in France . . .”). J. Lewis, who, of course, does not make any reference to E. Eco’s novel, mentions Peiresc “as patron to a group of French thinkers gathered around him in Aix-en-Provence” (J. Lewis, p. 141) and as “a polymath” (J. Lewis, p. 141). Several pages later he relates about “Gassendi [being] appointed Provost of the Cathedral of Digne” (J. Lewis, p. 147). In the same context correspondence between Peiresc and Pierre Du Puy is mentioned (cf. J.

Lewis, footnote p. 236.502). These fascinating aspects which illuminate that and how Roberto, in that world around Aix-en-Provence, must have come — fictively/ historically — for the/ his first time into contact with various theories about the measuring of the meridians or of longitude, especially with “Peiresc’s method . . . to use the period of Jupiter’s satellites . . .” (J. Lewis, p.143, cf. *The Island of the Day Before*, here mentioned as Galileo’s method [as is historical], pp. 286–287, pp. 265–266), with the contemporary discussion of Galileo, and with Epicurism and Pyrrhonism etc., I must, for reasons of space, discuss and explain these subjects in the following part of this modest study.