

***The Name of the Rose*, a discussion in three parts (Warning, contains spoilers.)**

Umberto Eco's novel, *The Name of the Rose*,¹ has encouraged many discussions and even debates as to the nature of library portrayed in the book and the underlying theme of the labyrinth.² In this essay I will present a brief overview of Eco's library, address some of the comments made concerning Eco's creative license, and compare Eco's novel to what was going on historically in book production during the time period set in the novel.

Eco begins his novel by building up the expectations of the reader; he starts with a description of the library as being the largest in Christendom. He has his main character William introduce the library to the reader as such, "I already had a great desire...to visit your library, which is spoken of with admiration in all the abbeys of Christendom."³ However, Eco quickly throws a wrench into William's excitement when he is informed by the Abbot, Ado, that he is not actually going to be allowed to enter the library. Ado says to William, "I would have explained to you before, but I thought you knew. You see, our library is not like others..."⁴ In his defense, William explains at great length what he does know about the library, in brief he says, "I know it has more books than any other Christian Library...the only light that Christianity can oppose to the thirty-six libraries of Baghdad."⁵ But Ado will not budge and explains that although the library contains the great works of antiquity and then some that William has mentioned, it is because of these works that the library must be safe guarded to protect not only the minds of the righteous from becoming tainted by 'false' knowledge, but also to preserve the books themselves.⁶

As the novel progresses, the reader learns that the library is more than just a collection of books on shelves that they have been denied access to; they learn that it is in fact a maze or labyrinth and it is protected against those who seek to breach its boundaries. The eldest monk in the abbey, Alinardo, explains to William, "The library is a great labyrinth, sign of the labyrinth of the world. You enter and you do not know whether you will come out."⁷ Eco even allows the reader into the library where he or she encounters, through William and Adso, confusion, hallucination, and disorientation.⁸

The physical nature of the library is that it lies on the topmost floor of a larger building, the *aedificium*, which itself houses the kitchens, and the refectory on the ground floor and the scriptorium on the second. Beyond the normal findings of each of these areas the only items of extraordinary note are the light well in the scriptorium⁹, the strange mirror in the library¹⁰, and the secret room behind the mirror.¹¹

Physical description aside, the presentation of the library in *The Name of the Rose*, is not one of a brick and mortar center of learning. Instead it is presented as a living entity holding sacred its privileged knowledge for a select few. Adso points this out during his observations of the library; concerning the monks who worked there he says, "They were dominated by the library, by its promises and by its prohibitions. They lived with it, for it, and perhaps against it, sinfully hoping one day to violate all of its secrets." And Adso goes on to reflect on the nature of the work of book production, its 'draw' if you will, "Those two brothers, I said to myself, are living their hours of paradise on earth. They were producing new books, just like those that time would inexorably destroy...Therefore, the library could

not be threatened by any earthy force, it was a living thing...But if it was living, why should it not be opened to the risk of knowledge?"¹²

In the end the library is presented as weak and fragile, all of its contents destroyed because of one book; the use of knowledge is discussed and I am left asking why didn't they just put the 'book' in the director's office and be done with it?

The organization of the library was based on the map of the world as it was known at the time; books were placed according to region and recorded in a catalogue list as they were acquired.¹³ This list was not more than a list of the title, sometimes the author and several numeric characters to denote placement in the stacks. Since no one besides the librarian was currently allowed into the library and had not been allowed into the library for quite some time, the librarian was the only person who knew how to read the catalogue and find the books. Ado informed William of this practice and made it seem like it had been the tradition for some time:

"The library was laid out on a plan which has remained obscure to all over the centuries, and which none of the monks is called upon to know. Only the librarian has received the secret, from the librarian who preceded him, and he communicates it, while still alive, to the assistant librarian, so that death will not take him by surprise and rob the community of that knowledge. And the secret seals the lips of both men. Only the librarian has, in addition to that knowledge, the right to move through the labyrinth of the books, he alone knows where to find them and where to replace them, he alone is responsible for their safekeeping. The other monks work in the scriptorium and may know the list of the volumes that the library houses. But a list of titles often tells very little; only the librarian knows, from the collocation of the volume, from its degree of inaccessibility, what secrets, what truths or falsehoods, the volumes contains. Only he decides how, when, and whether to give it to the monk who requests it; sometimes he first consults me."¹⁴

The purpose of a library that no one can enter goes against most notions of contemporary libraries but in actuality was quite common in early libraries of ruling families, what makes this library stand out is that it was meant to be an open library at one time and was later perverted. In William's first meeting with Abo, the abbot mentions at length and with vigor some of the library's history and what he feels is its current purpose, "And our order, growing up under the double command of work and prayer, was light to the whole known world, depository of knowledge, salvation of an ancient learning that threatened to disappear in fires, sacks, earthquakes, forge of new writing and increase of the ancient...we live now in very dark times...If God has now given our order a mission, it is to oppose this race to the abyss, by preserving, repeating, and defending the treasure of wisdom our fathers entrusted to us...it is up to us to defend the treasure of the Christian world, and the very word of God...And as long as these walls stand, we shall be the custodians of the divine Word."¹⁵

There are those in the abbey who remember the earlier days when knowledge was more freely shared, but even then there still seems to be a lot of access to the books in the library by the monks who have a need to access them via the librarian; and these monks have been 'drawn' to this abbey by the resources that are provided them as such. In a discussion with the herbalist, Severinus, concerning how

the monks tend to talk a lot in relation to the vow of silence, William is told, "But the abbey is first and foremost a community of scholars, and often it is useful for monks to exchange the accumulated treasures of their learning. All conversation regarding our studies is considered legitimate and profitable, provided it does not take place in the refectory or during the hours of the holy office."¹⁶ Throughout the course of Eco's novel such conversations of 'studies' occur twice over the nature of laughter and at least once more concerning religious doctrine.

The notion of a book, in *The Name of the Rose*, is perceived as a mixture of both physical and spiritual ideals in the search for truth and knowledge. Spiritually, the book is used as a metaphor for Word of God and reference is made to the 'Great Book,' Adso says "just as the whole universe is surely like a book written by the finger of God ...the girl...was nevertheless a chapter in the great book of creation, a verse of the great psalm chanted by the cosmos."¹⁷

The book as a tool to disseminate knowledge is shown in William's comments to Adso as they approach the abbey, "My good Adso...during our whole journey I have been teaching you to recognize the evidence through which the world speaks to us like a great book..."¹⁸ And later on William explains how a book is nothing but symbols that are then interpreted; yet if one is not able to 'read' then the book has nothing to say, "The good of a book lies in its being read. A book made up of signs that speak of other signs, which in their turn speak of things. Without an eye to read them, a book contains signs that produce no concepts; therefore it is dumb. This library was perhaps born to save the books it houses, but now it lives to bury them."¹⁹

The book is also mentioned as both a physical object and a living entity that needs to be cared for and protected as presented in Abo's first discussion with William, he says "a book is a fragile creature, it suffers the wear of time, it fears rodents, the elements, clumsy hands. If for a hundred and a hundred years everyone had been able freely to handle our codices, the majority of them would no longer exist. So the librarian protects them not only against mankind but also against nature, and devotes his life to this war with the forces of oblivion, the enemy of truth."²⁰ And lastly 'the book' is referred to as an actual volume, that of Aristotle's sequel to the *Poetics*. It is this book and what knowledge it is feared to have contained that set the events of Eco's novel in motion.

Knowledge in *The Name of the Rose* is seen as two sides of a coin. On one side there is knowledge that is of a divine nature and thus must be protected, shared and not questioned; and on the other side there is knowledge that questions all nature divine or not. Jorge explains the divine nature of knowledge in his dinner sermon, "But our work, the work of our order and in particular the work of this monastery, a part—indeed, the substance—is study, and the preservation of knowledge. Preservation of, I say, not search for, because the property of knowledge, as a divine thing, is that it is complete and has been defined since the beginning, in the perfection of the Word which expresses itself to itself. Preservation, I say, and not search, because it is a property of knowledge, as a human thing, that it has been defined and completed over the course of centuries, from the preaching of the prophets to the interpretation of the fathers of the church. There is no progress, no revolution of ages, in the history of knowledge, but at most a continuous and sublime recapitulation."²¹

In contrast to Jorge's definition of knowledge, William presents his view which distinguishes between lust for knowledge and use of knowledge for the betterment of all. He explains to Adso, "Benno is the victim of a great lust...Like many scholars, he has a lust for knowledge. Knowledge for its own sake. Barred from a part of this knowledge, he wanted to seize it. Now he has it...You will ask me what is the good of controlling such a hoard of learning if one has agreed not to put it at the disposal of everyone else. But this is exactly why I must speak of lust. Roger Bacon's thirst for knowledge was not lust: he wanted to employ his learning to make God's people happier, and so he did not seek knowledge for its own sake."²²

Knowledge that questions the Word of God, that would change the status quo of the very foundations of Christendom, was the risk that Jorge fought against until his death. His obsession, that the power of knowledge that might lie within the pages of a book, the ideas of one man, was so great that he took upon himself the office of judge and jury and censored not only its contents but all who read them. In Eco's ending this knowledge was never revealed, good or bad. It is left to be assumed by William's deduction that the knowledge concerned laughter of the people (not the 'powerful' men) and in particular "the tendency to laughter as a force of good, which can also have an instructive value: through witty riddles and unexpected metaphors, though it tells us things differently from the way they are, as if it were lying, it actually obliges us to examine them more closely, and it makes us say: Ah, this is just how things are, and I didn't know it."²³

Eco's book, the library within, and his notions of knowledge all become larger than themselves and draw the reader into a 'novel' labyrinth, a tale that is at once about real things and greater things, about truth and fiction and in the end about nothing. As if a well played game has ended, he leaves off with William explaining to Adso why Jorge acted so against his faith in the destruction of the knowledge of laughter, "Perhaps the mission of those who love mankind is to make people laugh at the truth, to make truth laugh, because the only truth lies in learning to free ourselves from insane passion for the truth."²⁴

In the book *The Library at Alexandria*, by Ray MacLoud, J.O. Ward offers an interpretation of the library in *The Name of the Rose* in his essay, "Alexandria and its Medieval Legacy: The Book, The Monk, and the Rose."²⁵ He attempts to explain how Eco's fictional library connects to what has been assumed concerning the Library at Alexandria. In the first part of his essay, Ward does the math and figures out the approximate number of books that Eco's library is purported to have and compares this figure with numbers from the Library of Alexandria. He states:

"The celebrated library of Alexandria, founded by Ptolemy I in c300BC and the subject of the present book, contained, according to varying estimates, between 70,000 and 700,000 scrolls, perhaps, to accept the figure accepted by Reynolds and Wilson, #12 between 200,000 and 490,000 in the third century BC. "... "Let's assume that Eco's library contained about 100,000-200,000 scroll-equivalent volumes (roughly 85,000 books). This makes it rather on the small size when compared with what we think we know of the great library at Alexandria."²⁶

This connection is loose and is the only connection to the 'mythic' Library of Alexandria found within his essay; beyond that I feel Ward's attempt is a bit of a reach for inclusion into the book, *The Library of Alexandria*. The main thesis of Ward's essay "Alexandria and its Medieval Legacy: The Book, the Monk and the Rose" is to discredit the 'truth' in a work of fiction. To prove that Eco's library never existed. I guess if it did exist, the book the *Name of the Rose* might well be shelved under 'non-fiction', instead of being the fictional, literary masterpiece that it is.

Eco presents good advice concerning any book through the words of William to Adso concerning belief in the written word, "Books are not made to be believed, but to be subjected to inquiry. When we consider a book, we mustn't ask ourselves what it says but what it means, a precept that the commentators of the holy books had very clearly in mind. The unicorn, as these books speak of him, embodies a moral truth, or allegorical, or analogical, but one that remains true, as the idea that chastity is a noble virtue remains true. But as for the literal truth that sustains the other three truths, we have yet to see what original experience gave birth to the letter."²⁷

Ward seems quite upset over Eco's use of artistic license in creating his novel and after pointing out the supposed size of the library in reference to a real library from the time period that was 30' x 40' and included a light well much like the one Eco described in his library he exclaims, "Not quite large enough to contain fifty-six rooms and 85,000 books!!"²⁸ Ward is missing the point of 'reference research' used in most creative writing endeavors and in that alone he may miss the larger point that Eco expresses as the outcome of his artistic endeavor:

"But when a writer plans something new, and conceives a different kind of reader, he wants to be, not a market analyst cataloguing expressed demands, but, rather, a philosopher, who senses the patterns of the Zeitgeist. He wants to reveal to his public what it should want, even if it does not know it. He wants to reveal the reader to himself."²⁹

Strangely enough after going on and on about the 'wrongness' of Eco's library, Ward actually hits on the truth, "...it is not a library at all. It is a metaphor for the world."³⁰ He explains :

"At a certain point 'old Alinardo of Grottaferrata' hints that the library was, in fact, a labyrinth. When questioned by William as to whether the library was, in fact, a labyrinth, he replies in the affirmative and quotes a piece of Latin which, translated, means: 'the labyrinth denotes allegorically this world, large at its entrance, but narrow at the exit'."³¹

The Latin translation, Ward notes, is but a part of a larger quote that is found engraved in the floor of the Church of San Savino, Piacenza that is itself part of a labyrinth. The quote continues 'so he who is ensnared by the joys of the world and weighed down by its vices, can regain the doctrines of life only with difficulty'.³²

What I find interesting about this passage is that I agree with him. He has made a good conclusion concerning the overlying purpose of Eco's library and may have brought to light another piece of Eco's 'reference research'. In addition, Eco backs up what he says in the postscript when he introduces Aristotle's premise concerning the use of metaphor, he has Venantius remind Jorge of the earlier

conversation where “The question, in fact, was whether metaphors and puns and riddles, which also seem conceived by poets for sheer pleasure, do not lead us to speculate on things in a new and surprising way.”³³

However, Ward goes on to introduce his theory concerning the connection between a Gothic Rose Window and the layout of the library based on the notion of the rose in religious doctrine which is often used in the center of many labyrinths. He states “If you compare any picture of a Gothic Rose window with the floor plan of Eco’s library, you will see that the latter resembles a Rose Window, more than it does any library that might be thought of as existing at the time.”³⁴ I strongly disagree with his rose window theory and suggest instead that the layout of Eco’s library does not resemble any Gothic Rose window in the world, but it does bare a remarkable likeness to the labyrinth purported to have existed at the Cathedral of Rheims.³⁵ In the postscript following the completion of his paper, Ward mentions that he ‘came across’ Helen T. Bennett and that ‘she claims that Eco modeled his *aedificium* on a pattern in the floor of Rheims cathedral, and, on rhizomatic aspects of labyrinths.’³⁶ I agree with Bennett and also point to a quick search on Google that resulted in the same findings by Adele J. Haft complete with illustrations on the similarity.³⁷

Ward ends his essay with his conclusion about the building which houses the library, he says “Perhaps the final spiritual meaning of the *aedificium* of Eco’s novel is the contingency of all meaning, the uselessness of all systematic knowledge. What a paradoxical conclusion for a novel about a library!”³⁸ The *aedificium* housed not only the library, but the scriptorium, the kitchen, and the dining area. And the novel was not about a library, it was about the quest for truth or knowledge and some even say about the apocalypse.³⁹ That ‘the contingency of all meaning and the uselessness of all systematic knowledge’ are applied incorrectly is not the point. More so is that this ‘uselessness of knowledge’ may indeed be Eco’s point, and sounds more like Voltaire’s *Candide*⁴⁰ echoed in William’s comments to Adso as they watched the library burn, “Where is all my wisdom, then? I behaved stubbornly, pursuing a semblance of order, when I should have known well that there is no order in the universe.”⁴¹

Comparing and contrasting the concept of the book as presented in Eco’s *The Name of the Rose*⁴² to the medieval book as it is explained in chapter seven of Kilgour’s *Evolution of the Book*⁴³ leads to more items in common than not. Kilgour covers more so the secular side of book development during this period whereas Eco covers the overlying implications of the same knowledge dissemination in relation to the impact it was having on religious modes of thinking and the authoritative power of church knowledge. What is meant by the later is basically the reemergence of Aristotelian thought that conflicted with religious dogma.

Concerning the types of books that could have been found in actual monastic libraries, Kilgour says that “For the most part the books would have been religious in nature, but there certainly would have been some secular works in nearly all, if not all, monastic collections. Along with libraries in Byzantium and Islam, these Western monastic libraries also preserved and transmitted to the modern world the books of the Greco-Roman era.”⁴⁴ Eco’s library is true to Kilgour’s findings if somewhat from a religious point

of ignorance. Abbot Abo justifies having the secular works in the library by saying “Monsters exist because they are part of the divine plan, and in the horrible features of those same monsters the power of the Creator is revealed. And by divine plan, too, there exist also books by wizards, the cabalas of the Jews, the fables of pagan poets, the lies of the infidels. It was firm and holy conviction of those who founded the abbey and sustained it over the centuries that even in books of falsehood, to the eyes of the sage reader, a pale reflection of the divine wisdom can shine.”⁴⁵

In regards to how books were produced and added to the library, both authors are in agreement as to the functions of the scriptoria as a means to not only add to the monastic collection, but to at times turn a profit as well. Kilgour states

“The scriptoria constituted the principle location of European book production until 1200 and also acted in a primitive publishing and lending capacity. The primary function of a scriptorium was to copy books to be added to its monastery’s collection; secondarily it produced copies of its own books to go to other monasteries. A few monasteries made copies for sale.”⁴⁶

Eco takes the ‘copies for sale’ a bit further and denotes through a conversation between William and Berenger how greater benefits were amassed from the output of the scriptoria and the abilities of the scribes therein to translate Greek works:

“The abbey was asked to do it by the lord of Milan, and the abbey will gain from it a preferential right to the wine production of some farms to the east of here.” Berengar pointed with his hand toward the distance. But he promptly added, “Not that the abbey performs venal tasks for laymen. But the lord who had given us this commission went to great pains to have this precious Greek manuscript lent us by the Doge of Venice, who received it from the Emperor of Byzantium, and when Venantius had finished the work, we would have made two copies, one for the lord of Milan and one for our library.”⁴⁷

Organization using a catalogue is apparent in both books, as are the use of eyeglasses attributed to Islam and the illumination of manuscripts by monastic scribes. Kilgour mentions that there are monastic books lists and catalogs as early as the eighth century and that a union catalogue of 185 monastic libraries was produced in the fourteenth century and in the fifteenth century a bio-bibliographic union catalogue was created by Henry of Kirkensted.⁴⁸ Even though the latter catalogue appears after the time period in the *Name of the Rose*, it is interesting to compare its purpose with the catalogue presented by Eco. The purpose of the catalogue was to be “a list of authoritative and acceptable authors and their works...in which ideally the authors and their works would be clearly listed and identified by means of biographical sketches and incipits and explicit, and every work would be located in a library so that it could be found by a monk who desired to read or copy it.”⁴⁹

Eco describes a similar catalogue as “...a list of all books, carefully ordered by subjects and authors, and they must be classified on the shelves with numerical indications.”⁵⁰ In contrast, however, he goes on to show that the actual catalogue for the library in the *Name of the Rose* is far from what William was expecting. It is vague and understood only by Malachi, the librarian, who says in reply to questions by William concerning its vagueness:

“The library dates back to the earliest times ... and the books are registered in order of their acquisition, donation, or entrance within our walls.” “They are difficult to find, then,” William observed. “It is enough for the librarian to know them by heart and know when each book came here. As for the other monks, they can rely on his memory.”⁵¹

The next similarity in the two books is actually downplayed quite a bit in *The Name of the Rose*. Both authors discuss the rise in university and the resulting production of books; however, whereas Kilgour places this occurrence in a positive progressive light, Eco takes the authoritative religious stance and does not. Kilgour traces this rise through economic factors that end with more books being published by commercial publishers who are feeding the growing demand by a middle class in need of an education that includes owning books.⁵² In *The Name of the Rose*, Eco mentions this impact of universities on monastic scribal work⁵³ and later on in the novel has Adso sit in the library and reflect on the nature of what is going on through observation. Concerning the rise in universities, Adso laments:

““The abbey where I was staying was probably the last to boast of excellence in the production and reproduction of learning. But perhaps for this very reason, the monks were no longer content with the holy work of copying; they wanted also to produce new complements of nature, impelled by the lust for novelty. And they did not realize, as I sensed vaguely at that moment (and know clearly today, now aged in years and experience), that in doing so they sanctioned the destruction of their excellence. Because if this new learning they wanted to produce were to circulate freely outside those walls, then nothing would distinguish that sacred place any longer from a cathedral school or a city university.”⁵⁴

This ‘new complement of nature’ brings me to the last comparison between the two books. In the two centuries prior to the time period in *The Name of the Rose*, the works of Aristotle were being translated from Arabic where they had been ‘saved’ following the downward spin of the Greco-Roman world and the ‘destruction’ of the Library of Alexandria. However they survived, it is only important that they did. With these translations, the traditions of Aristotelian thought began to challenge the authority of the church that had dominated for one thousand years prior. Kilgour points this out when he says:

“Scholasticism completely altered the progression of Western philosophy. Christianity dominated philosophy for a millennium prior to the twelfth century, when ‘schoolmen’ (university teachers) began to reconcile Christian doctrine with the explanation of nature in the newly retrieved works of Aristotle. Scholastic thinking and teaching used a question-and-answer technique that was an effective tool when used by men of superior intellect, the most outstanding of whom was Thomas Aquinas (1225-1274). In his *Summary of Doctrine* he proposed questions, listed objections to them, and then answered every objection, thereby constructing one of the greatest systems in the history of philosophy.”⁵⁵

Eco has built his character of William around this new school of thought, he even goes so far as to say that William studied Aquinas and Bacon, and could often be found ‘strolling in the flower garden without any apparent aim,’ observing nature.⁵⁶ William is the embodiment of a ‘man of superior intellect’ who goes about questioning the going-ons of the abbey and religious doctrine. In the finale of Eco’s book, William is confronting Jorge over ‘the book’ and Jorge explains why this Aristotelian work should be left to the ashes much to William’s dismay.

William to Jorge:

“I want to see the book you stole there after reading it, to keep others from reading it, and you hid it here, protecting it cleverly, and you did not destroy it because a man like you does not destroy a book, but simply guards it and makes sure no one touches it. I want to see the second book of the *Poetics* of Aristotle, that everyone has believed lost or never written, and of which you hold perhaps the only copy.”⁵⁷

Jorge to William:

“Because it was by the Philosopher. Every book by that man has destroyed a part of the learning that Christianity had accumulated over the centuries...Every word of the Philosopher, by whom now even saints and prophets swear, has overturned the image of God. If this book were to become...had become an object for open interpretation, we would have crossed the last boundary.”⁵⁸

Thus ends *The Name of the Rose*, a discussion in three parts.

Denise A. Wallace July 9, 2008

1. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994).
2. “Labirintos and Symbols,” *MONTFORT Associacao Cultural*, <http://translate.google.com/translate?hl=en&sl=pt&u=http://www.montfort.org.br/index.php%3Fsecao%3Dcadernos%26subsecao%3Dreligiao%26artigo%3Dlabirintos2%26lang%3Dbra&sa=X&oi=translate&resnum=7&ct=result&prev=/search%3Fq%3Dinranti%2Blargus,%2Bredeunti%2Bsed%2Bnimis%2Bartus%26hl%3Den> , accessed July 8, 2008.
3. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 34-35.
4. Ibid, 35.
5. Ibid, 35.
6. Ibid, 37-38.
7. Ibid, 157-158.
8. Ibid, 169-178.
9. Ibid, 71.
10. Ibid, 172.
11. Ibid, 265, 460.

12. Ibid, 184-186.
13. Ibid, 75.
14. Ibid, 37.
15. Ibid, 36-37.
16. Ibid, 68.
17. Ibid, 279.
18. Ibid, 23.
19. Ibid, 396.
20. Ibid, 38.
21. Ibid, 199.
22. Ibid, 395-396.
23. Ibid, 472.
24. Ibid, 491.
25. J.O. Ward, "Alexandria and its Medieval Legacy: The Book, the Monk and the Rose," *The Library of Alexandria*, ed. by Roy MacLoud, (London and New York: I.B. Tauris & Co Ltd, 2004), 163-179.
26. J.O. Ward, "Alexandria and its Medieval Legacy: The Book, the Monk and the Rose," *The Library of Alexandria*, ed. by Roy MacLoud, (London and New York: I.B. Tauris & Co Ltd, 2004), 165.
27. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 316.
28. J.O. Ward, "Alexandria and its Medieval Legacy: The Book, the Monk and the Rose," *The Library of Alexandria*, ed. by Roy MacLoud, (London and New York: I.B. Tauris & Co Ltd, 2004), 170.
29. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 523.
30. J.O. Ward, "Alexandria and its Medieval Legacy: The Book, the Monk and the Rose," *The Library of Alexandria*, ed. by Roy MacLoud, (London and New York: I.B. Tauris & Co Ltd, 2004), 171.
31. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 158, as cited in J.O. Ward, "Alexandria and its Medieval Legacy: The Book, the Monk and the Rose," *The Library of Alexandria*, ed. by Roy MacLoud, (London and New York: I.B. Tauris & Co Ltd, 2004), 171.

32. John James, "The Mystery of the Great Labyrinth, Chartres Cathedral," *Studies in Comparative Religion*, 11 (2), (1997), 92-92 as cited in J.O. Ward, "Alexandria and its Medieval Legacy: The Book, the Monk and the Rose," *The Library of Alexandria*, ed. by Roy MacLoud, (London and New York: I.B. Tauris & Co Ltd, 2004), 171.
33. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 82.
34. J.O. Ward, "Alexandria and its Medieval Legacy: The Book, the Monk and the Rose," *The Library of Alexandria*, ed. by Roy MacLoud, (London and New York: I.B. Tauris & Co Ltd, 2004), 172.
35. Adele J. Haft, "Maps, Mazes, and Monsters: The Iconography of the Library in Umberto Eco's *The Name of the Rose*," *The Modern World*, http://www.themodernword.com/eco/eco_papers_haft.html, accessed July 6, 2008.
36. J.O. Ward, "Alexandria and its Medieval Legacy: The Book, the Monk and the Rose," *The Library of Alexandria*, ed. by Roy MacLoud, (London and New York: I.B. Tauris & Co Ltd, 2004), 179.
37. Adele J. Haft, "Maps, Mazes, and Monsters: The Iconography of the Library in Umberto Eco's *The Name of the Rose*," *The Modern World*, http://www.themodernword.com/eco/eco_papers_haft.html, accessed July 6, 2008.
38. J.O. Ward, "Alexandria and its Medieval Legacy: The Book, the Monk and the Rose," *The Library of Alexandria*, ed. by Roy MacLoud, (London and New York: I.B. Tauris & Co Ltd, 2004), 173.
39. Allen B. Ruch, review of Adele J. Haft, Jane G. White, and Robert J. White, *The Key to "The Name of the Rose"*, (University of Michigan Press, 1999), *The Modern World*, http://www.themodernword.com/eco/review_key.html, accessed July 8, 2008.
40. Voltaire, *Candide*, (New York: Bantam Books, 1988), 119-120.
41. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 492.
42. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994).
43. Frederick G. Kilgour, *The Evolution of the Book* (New York: Oxford University Press, Inc, 1998).
44. Frederick G. Kilgour, *The Evolution of the Book* (New York: Oxford University Press, Inc, 1998), 69.
45. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 37-38.
46. Frederick G. Kilgour, *The Evolution of the Book* (New York: Oxford University Press, Inc, 1998), 70.

47. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 129.
48. Frederick G. Kilgour, *The Evolution of the Book* (New York: Oxford University Press, Inc, 1998), 69-70.
49. Richard H. Rouse, "Bostonus Buriensis and the Author of the *Catalogus Scriptorium Ecclesiae*," *Speculum* 66 (1966), 493 as cited in Frederick G. Kilgour, *The Evolution of the Book*, (New York: Oxford University Press, Inc, 1998), 70.
50. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 75.
51. Ibid, 75.
52. Frederick G. Kilgour, *The Evolution of the Book* (New York: Oxford University Press, Inc, 1998), 74.
53. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 35-36.
54. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 184.
55. Frederick G. Kilgour, *The Evolution of the Book* (New York: Oxford University Press, Inc, 1998), 75.
56. Umberto Eco, *The Name of the Rose*, (San Diego, New York: Harcourt Brace & Company, 1994), 16.
57. Ibid, 466.
58. Ibid, 473.