

Selected bibliography on Umberto Eco in Italian and English

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Literal translations into English of the original Italian titles are provided within brackets whenever they may be useful or whenever the available English translations are incomplete or misleading.

1956

Il problema estetico in San Tommaso [The aesthetic problem in Saint Thomas]. Turin: Edizioni di filosofia. 2nd revised edn. *Il problema estetico in Tommaso d'Aquino* [The aesthetic problem in Thomas of Aquinas]. Milan: Bompiani, 1970. Translation: *The aesthetics of Thomas Aquinas*, Hugh Bredin (trans.). Cambridge: Harvard University Press, 1988.

1958

Filosofi in libertà [Philosophers in freedom]. Turin: Taylor. Now included in *Il secondo diario minimo* (see 1992).

1959

“Sviluppo dell'estetica medievale” [“The development of medieval aesthetics”]. In *Momenti e problemi di storia dell'estetica*, vol. 1. Milan: Marzorati. Enlarged Italian edition *Arte e bellezza nell'estetica medievale*. Milan: Bompiani, 1987. Partial English translation: *Art and beauty in the middle ages*, Hugh Bredin (trans.). New Haven: Yale University Press, 1986.

1962

Opera aperta: forma e indeterminazione nelle poetiche contemporanee [Open work: Form and indeterminacy in contemporary poetics]. Milan: Mondadori.

2nd revised edn. 1967. 3rd edn. 1971. 4th edn. 1976. Translation (with omissions and revisions) into two separate books in English:

- (a) *The open work*, Anna Cancogni (trans.). Cambridge: Harvard University Press, 1989.
- (b) *The aesthetics of Chaosmos: The middle ages of James Joyce*, Ellen Esrock (trans.). Cambridge: Harvard University Press, 1989.

1963

Diario minimo [Minimal diary]. Milan: Mondadori. Partial translation: *Misreadings*, William Weaver (trans.). New York: Harcourt Brace, 1993.

1964

Apocalittici e integrati: comunicazioni di massa e teorie della cultura di massa [Apocalyptic and integrated intellectuals: Mass communications and theories of mass culture]. Milan: Bompiani. Partial translation: *Apocalypse postponed*, Robert Lumley (ed.). Bloomington: Indiana University Press, 1994; one section translated as “A reading of Steve Canyon,” Bruce Merry (trans.), in Shenna Wagstaff (ed.), *Comic iconoclasm*, 20–25. London: Institute of Contemporary Arts, 1988; one essay translated in *The open work* (see 1962a).

1965

- (a) *Le poetiche di Joyce: dalla “Summa” al “Finnegans Wake”* [The poetics of Joyce: From the “Summa” to “Finnegans Wake”]. Milan: Bompiani. [Translation: see 1962b]
- (b) Modelli e strutture [Models and structures]. *Il Verri* 20. 11–28.

1967

Appunti per una semiologia delle comunicazioni visive [Notes on a semiology of visual communications]. Milan: Bompiani. [non-commercial book intended for Eco’s students expanded to become *La struttura assente* in 1968].

1968

- (a) *La struttura assente* [The absent structure]. Milan: Bompiani. Partial translation of one essay in *The Open Work* (see 1962a).
- (b) *La definizione dell'arte* [The definition of art]. Milan: Mursia.

1970

Il segno iconico [The iconic sign], in Aa.Vv., *Annuario 1970. Atti del convegno "Stati e tendenze attuali della ricerca sulle comunicazioni di massa, con particolare riferimento al linguaggio iconico" (9–10 ottobre 1970)*, Istituto "Agostino Gemelli" per lo studio sperimentale di problemi sociali dell'informazione visiva, Milano.

1971

Le forme del contenuto [The forms of content]. Milan: Bompiani.

1972

Introduction to a semiotics of iconic signs. *Versus* 2. 1–15.

1973

- (a) *Il segno* [The sign]. Milan: Istituto Editoriale Internazionale.
- (b) *Il beato di Liebana* [The blessed Liebana]. Milan: Ricci. Partial translation of Eco's introductory essay published as "Waiting for the millennium" in *FMR* 2 (July 1984), 63–92.
- (c) *Il costume di casa: evidenze e misteri dell'ideologia italiana* [Home customs: Evidences and mysteries of Italian ideology]. Milan: Bompiani. Partial translation of several essays in *Apocalypse Postponed* (see 1964) and *Travels in Hyperreality* (see 1977).
- (d) Il linguaggio politico [Political language]. In G. L. Beccaria (ed.), *I linguaggi settoriali in Italia*, 91–105. Milan: Bompiani.

1975

- (a) *Trattato di semiotica generale*. Milan: Bompiani. Translation: *A theory of semiotics*. Bloomington: Indiana University Press, 1976.
- (b) Chi ha paura del cannocchiale? [Who's afraid of the telescope?]. *Op. cit.* 32. 5–32.

1976

- (a) *A theory of semiotic* (see 1975)
- (b) *Il superuomo di massa: retorica e ideologia nel romanzo popolare* [The superman of the masses: Rhetoric and ideology in the popular novel]. Milan: Cooperativa Scrittori. 2nd revised edn. Milan: Bompiani, 1978. Partial translation of two essays in *The role of the reader* (see 1979).

1977

- (a) *Come si fa una tesi di laurea* [How to write a doctoral thesis]. Milan: Bompiani.
- (b) *Dalla periferia dell'impero: cronache da un nuovo Medioevo* [From the periphery of the empire: Chronicles from a new middle ages]. Milan: Bompiani. Partial translation of several essays in *Travels in hyperreality*, William Weaver (trans.). New York: Harcourt, Brace, Jovanovich, 1986. Partial translation (one essay): *Apocalypse postponed* (see 1964).

1978

Semiotics: A discipline or an interdisciplinary method? In Thomas A. Sebeok (ed.), *Sight, sound and sense*, 73–83. Bloomington: Indiana University Press.

1979

- (a) *Lector in fabula: la cooperazione interpretativa nei testi narrativi* [Lector in fabula: Interpretative cooperation in narrative texts]. Milan: Bompiani.

- (b) *The role of the reader: Explorations in the semiotics of texts*. Bloomington: Indiana University Press and London: Hutchinson. Selected essays written between 1959 and 1979 from *Opera aperta* (1962), *Apocalittici e integrati* (1964), *Le forme del contenuto* (1971), *Il superuomo di massa* (1976), and *Lector in fabula* (1979).
- (c) Prospettive di una semiotica delle arti visive [Perspective of a semiotics of visual arts]. In E. Mucci & P. L. Tazzi (eds.), *Teoria e pratiche della critica d'arte*, 69–87. Milan: Feltrinelli.

1980

- (a) *Il nome della rosa*. Milan: Bompiani. Translation: *The name of the rose*, William Weaver (trans.). New York: Harcourt Brace Jovanovich, 1983. *The name of the rose including the author's postscript*, William Weaver (trans.). New York: Harvest Books, 1994.
- (b) Function and sign: The semiotics of architecture; A componential analysis of the architectural sign /column/. In G. Broadbent, Richard Bunt & Charles Jencks (eds.), *Signs, symbols, and architecture*, 11–69. New York: Wiley.

1981

Guessing: From Aristotle to Sherlock Holmes. *Versus* 30. 3–19.

1983

- (a) A correspondence with Umberto Eco. *Boundary 2* 12(1). 1–13.
- (b) A guide to the neo-television of the 1980s. In Zygmunt G. Baranski & Robert Lumley (eds.), *Culture and conflict in postwar Italy: Essays on mass and popular culture*, 245–255. New York: St. Martin's Press, 1990. English translation of an article in *L'Espresso* (January 30, 1983).
- (c) *Postille al "Nome della rosa."* Milan: Bompiani. Translation: *Postscript to "The name of the rose,"* William Weaver (trans.). San Diego: Harcourt Brace Jovanovich, 1984. Reprinting with the novel: *The name of the rose including the author's postscript*. New York: Harvest, 1994.

- (d) *Sette anni di desiderio* [Seven years of desire]. Milan: Bompiani. Partial translation of several essays in *Apocalypse postponed* (see 1964) and *Travels in hyperreality* (see 1977).
- (e) with T. Sebeok, *Il segno dei tre*. Milan: Bompiani. Translation: *The sign of three: Dupin, Holmes, Peirce*. Bloomington: Indiana University Press.

1984

- (a) *Semiotica e filosofia del linguaggio*. Turin: Einaudi. Translation: *Semiotics and the philosophy of language*. Bloomington: Indiana University Press.
- (b) The frames of comic “freedom.” In Thomas A. Sebeok (ed.), *Carnival!*, 1–9. Berlin: Mouton.
- (c) The semantics of metaphor. In Robert E. Innis (ed.), *Semiotics: An introductory anthology*, 247–271. Bloomington: Indiana University Press.

1985

- (a) Innovation and repetition: Between modern and post-modern aesthetics. *Daedalus* 1(14). 161–184.
- (b) Reflections on *The name of the rose*. *Encounter* 64(4). 7–19.
- (c) *Sugli specchi e altri saggi* [On mirrors and other essays]. Milan: Bompiani. Partial translation of a section in *Travels in hyperreality* (see 1977).

1986

- (a) *Art and beauty in the middle ages* (see 1959)
- (b) *Travels in hyperreality* (see 1977)

1987

Tempo, identità e rappresentazione [Time, identity and representation]. In L. Corrain (ed.), *Le figure del tempo*, 7–17. Milan: Arnoldo Mondadori.

1988

- (a) *The aesthetics of Thomas Aquinas* (see 1956)
- (b) *Il pendolo di Foucault*. Milan: Bompiani. Translation: *Foucault's Pendulum*, William Weaver (trans.). New York: Harcourt Brace Jovanovich.
- (c) An *Ars Oblivionalis*? Forget it! *PMLA* 103(3). 154–161.
- (d) *Intentio lectoris: The state of the art*. In Giovanna Borradori (ed.), *Recoding metaphysics: The new Italian philosophy*, 27–44. Evanston: Northwestern University Press. Revised version in *The limits of interpretation* (1990).
- (e) *Meaning and mental representations*, Umberto Eco, Marco Santambrogio & Patrizia Violi (eds.). Bloomington: Indiana University Press.
- (f) Il mio piano [My plan], Ferdinando Adornato (ed.). *L'Espresso* (October, 9, 1988). 92–111.

1989

- (a) *The aesthetics of Chaosmos: The middle ages of James Joyce* (see 1962).
- (b) *The open work* (see 1962a).
- (c) *La bomba e il generale*, Eugenio Carmi (illustrations). Milan: Bompiani. Translation: *The bomb and the general*, William Weaver (trans.). San Diego: Harcourt Brace Jovanovich.
- (d) *On the medieval theory of signs*, Umberto Eco & Costantino Marmo (eds.). Amsterdam: John Benjamins.
- (e) La semiosi ermetica e il “paradigma del velame” [Hermetic semiosis and the “paradigm of the veil”]. Introduction to Maria Pia Pozzato (ed.), *L'idea deforme: interpretazioni esoteriche di Dante*, 9–37. Milan: Bompiani.
- (f) *Tre Cosmonauti*, Eugenio Carmi (illustrations). Milan: Bompiani. Translation: *The three astronauts*, William Weaver (trans.). San Diego: Harcourt Brace Jovanovich.

1990

I limiti dell'interpretazione. Milan: Bompiani. Partial translation: *The limits of interpretation*. Bloomington: Indiana University Press.

1992

- (a) *Interpretation and overinterpretation*, with Richard Rorty, Jonathan Culler & Christine Brooke-Rose, Stefan Collini (ed.). Cambridge: Cambridge University Press. Enlarged Italian translation: *Interpretazione e sovrainterpretazione: un dibattito con Richard Rorty, Jonathan Culler e Christine Brooke-Rose*, Stefan Collini (ed.). Milan: Bompiani, 1995.
- (b) Foreword to Omar Calabrese, *Neo-baroque: A sign of the times*, Charles Lambert (trans.). Princeton: Princeton University Press.
- (c) The quest for a perfect language (Blackwell Lectures, Oxford, January 1991). *Versus* 61–63. 9–45. *La quête d'une langue parfaite dans l'histoire de la culture européenne*. Inaugural lecture (October 2, 1992) at the Collège de France for the European Chair. Paris: Collège de France. Italian translation of French lecture: *La ricerca della lingua perfetta nella cultura europea*. Milan: Gruppo Editoriale Fabbri, Bompiani, 1993 [Note: this Italian text of the lecture was distributed as an insert in *La rivista dei libri*, a literary magazine associated with *The New York Review of Books*, and was never sold separately as a book. It should not be confused with the subsequent book of the same Italian title that appeared in 1993 listed below.]
- (d) Reading my readers. *MLN* 107. 819–827.
- (e) *Il secondo diario minimo* [The second minimal diary]. Milan: Bompiani. Partial Translation: *How to travel with a salmon & other essays*, William Weaver (trans.). New York: Harcourt Brace, 1994.

1993

- (a) *Misreadings* (see 1963).
- (b) *La ricerca della lingua perfetta nella cultura europea*. Rome: Laterza. Translation: *The search for the perfect language*, James Fentress (trans.). Oxford: Blackwell, 1995.

1994

- (a) *Apocalypse postponed* (see 1964).
- (b) *The name of the rose including the author's postscript* (see 1980).
- (c) *How to travel with a salmon & other essays* (see 1992).

- (d) *L'isola del giorno prima*. Milan: Bompiani. Translation: *The island of the day before*, William Weaver (trans.). New York: Harcourt Brace Jovanovich, 1995.
- (e) *Six walks in the fictional woods*. Cambridge, MA: Harvard University Press. Italian translation: *Sei passeggiate nei boschi narrativi: Harvard University, Norton Lectures 1992–1993*. Milan: Bompiani, 1994.

1995

- (a) *The search for the perfect language* (see 1993).
- (b) *Interpretazione e sovrainterpretazione* (see 1992).
- (c) La maledizione del faraone [The curse of the pharaoh]. *Sette: Corriere della sera* (supplement to the Milanese daily), 32–36. Written with Giuseppe Pontiggia, Gianni Riotta & Antonio Tabucchi.
- (d) *Il Seicento: Guida multimediale alla storia della civiltà europea diretta da Umberto Eco* [The seventeenth century: Multimedia guide to the history of European civilization directed by Umberto Eco]. Milan: Opera Multimedia [CD-ROM].
- (e) Ur-fascism. *New York Review of Books* 42(11). 12–15.

1997

- (a) *Cinque scritti morali*. Milan: Bompiani. Translation: *Five moral pieces*, Alastair McEwen (trans.). Orlando: Harcourt Brace, 2001.
- (b) *Kant e l'ornitorinco*. Milan: Bompiani. Translation: *Kant and the platypus: Essays on language and cognition*, Alastair McEwen (trans.). London: Secker & Warburg. 1999.
- (c) "Semiotic approaches," U. Eco & S. Nergaard. In Mona Baker (ed.), *Routledge encyclopedia of translation studies*, 218–222. London & New York: Routledge.

1998

- (a) *Serendipities: Language and lunacy*, William Weaver (trans.). New York: Columbia University Press.
- (b) *Tra menzogna e ironia* [Between lie and irony]. Milan: Bompiani.

1999

- (a) *Kant and the platypus: Essays on language and cognition* (see 1997).
- (b) Experiences in translation. *Versus* 82. 87–108.
- (c) *La bustina di Minerva* [Minerva's matchbook]. Milan: Bompiani.
- (d) Gérard de Nerval. *Sylvie*, Umberto Eco (trans.). Turin: Einaudi.

2000

- (a) *Baudolino*. Milan: Bompiani. Translation: *Baudolino*, William Weaver (trans.). Orlando: Harcourt Brace, 2002.
- (b) Traduzione e interpretazione [Translation and Interpretation]. *Versus* 85–87. 55–100.
- (c) “Su alcune delle funzioni della letteratura,” Festival della Letteratura di Mantova, partial publication “Letteratura come vita, passione che cambia la realtà” in *Corriere della Sera*, September 11.

2001

- (a) *Five moral pieces* (see 1997).
- (b) *Experiences in translation*, Alastair McEwen (trans.). Toronto: University of Toronto Press (see 2003).

2002

Sulla letteratura. Milan: Bompiani. Translation: *On Literature*, Martin McLaughlin (trans.). New York: Harcourt, 2004.

2003

- (a) *Dire quasi la stessa cosa: esperienze di traduzione* [Saying almost the same thing: Experiences in translation]. Milan: Bompiani. [Note: this volume has received only partial translation in English in both *Experiences in translation* (2001) and *Mouse or rat?* (2003).]

- (b) *Mouse or rat? Translation as negotiation*. London: Weidenfeld & Nicolson.

2004

- (a) *On literature* (see 2002).
- (b) *La misteriosa fiamma della regina Loana*. Milan: Bompiani. Translation: *The mysterious flame of queen Loana*, Geoffrey Brock (trans.). New York: Harcourt, 2005.
- (c) *Storia della bellezza*. Milan: Bompiani. Translation: *A history of beauty*, Alastair McEwen (trans.). New York: Rizzoli.

2006

- (a) *A passo di gambero: guerre calde e populismo mediatico*. Milan: Bompiani. Translation: *Turning back the clock: Hot wars and media populism*, Alastair McEwen (trans.). London: Harvill Secker; New York: Harcourt, 2007.
- (b) Will Eisner. *The plot: The secret story of the protocols of the elders of Zion*. New York: Norton, Umberto Eco (intro.).

2007

- (a) *Turning back the clock* (2006).
- (b) *La memoria vegetale e altri scritti di bibliofilia* [Vegetable memory and other writings on bibliophilia]. Milan: Rovello. Milan: Bompiani. 2011.
- (c) *Storia della bruttezza*, U. Eco (ed.). Milan: Bompiani. Translation: *On ugliness*, Alastair McEwen (trans.). New York: Rizzoli International.
- (d) *Dall'albero al labirinto: studi storici sul segno e l'interpretazione* [From the tree to the labyrinth: Historical studies on the sign and interpretation]. Milan: Bompiani.

2009

Vertigine della lista. Milan: Bompiani. Translation: *The infinity of lists: An illustrated essay*, Alastair McEwen (trans.). New York: Rizzoli International.

2010

Il cimitero di Praga. Milan: Bompiani. Translation: *The Prague cemetery*, Richard Dixon (trans.). London: Harvill Secker, 2011.

2011

- (a) *Confessions of a young novelist*. Cambridge: Harvard University Press.
- (b) *Costruire il nemico e altri saggi occasionali* Milan: Bompiani. Translation: *Inventing the Enemy and other occasional writings*. Richard Dixon (trans.). Boston: Houghton Mifflin Harcourt; London: Harvill Secker, 2012.

2012

Scritti sul pensiero medievale. Milan: Bompiani.

2013

Storia delle terre e dei luoghi leggendari. Milan: Bompiani. Translation: *The Book of legendary lands*. Alastair McEwen (trans.). London: MacLeose Press; New York: Rizzoli.

2014

- (a) *Riflessioni sul dolore*. Bologna: Asmepa.
- (b) *Numero zero*. Milan: Bompiani.