



Umberto Eco, Szałeństwo katalogowania (Vertiges della lista/ The infinity of lists), Poznań: Rebis, 2009, 408 p.

At the end of 2009 Luwr Museum organized a series of exhibitions, seminars, conferences, and concerts. As a host of all these events was invited Umberto Eco, professor of the University of Bologna, famous Italian semiotician, essayist, philosopher, and novelist. As a result the readers got a book *Vertiges de la liste*, published in a number of languages (Italian, French, English, Polish among others) which presents a fascinated list of collections.

Among the collections listed by Umberto Eco we can find not only physical collections of the museums or private collectors but fictional ones derived from literature, paintings, mirabilia lists, mass media lists, including the WWW found by the Author as the most mystic, virtual catalogue with endless, and still growing list of information real and false.

The book opens description of Achilles's shield made by Hephaestus as presented in the *Iliad* by Homer. On the shield one can find not only collection of planets, towns, people, animals, but also Gods, feelings, and ideas. The collections from the shield are not only static but also moving and changing over time. Eco gives also examples of the other lists we can find in literature and presented by such authors as Virgil, Dante, Rabelais, Shakespeare, Dickens, Poe, Hugo, Twain, Szymborska and many others. Each of the presented lists is more or less real, often mixed with imagination.

Eco also gives examples of paintings and sculptures where we can see a collection of Gods, warriors, horses, saints, ships. Some of them are illustrations of books like Gustave's Dore angels described by Dante. Among the artists listed by Eco there are Correggio, Leonardo da Vinci, Cranach, Arcimboldo, Lippi, Rubens, Warhol and many others. The examples include oil paintings, frescos, book's miniatures etc.

Such collections of things gave the beginning of the physical collections that started to be popular in 16th century as the cabinets of curiosities (Wundercameras) and have been converted into specialized museums open to the public and taking care about the constantly growing collections according to the museum specialization as we can see in nowadays.

The book with rich illustrations doesn't give an exhaustive description of all lists and collections mentioned, and looks a bit chaotic, but it indicates areas an inspired reader can study endlessly.

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