

# The artist and the book in twentieth-century Italy

Ralph Jentsch, with contributions by Mirella Bentivoglio ... [et al.]

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Jentsch, Ralph

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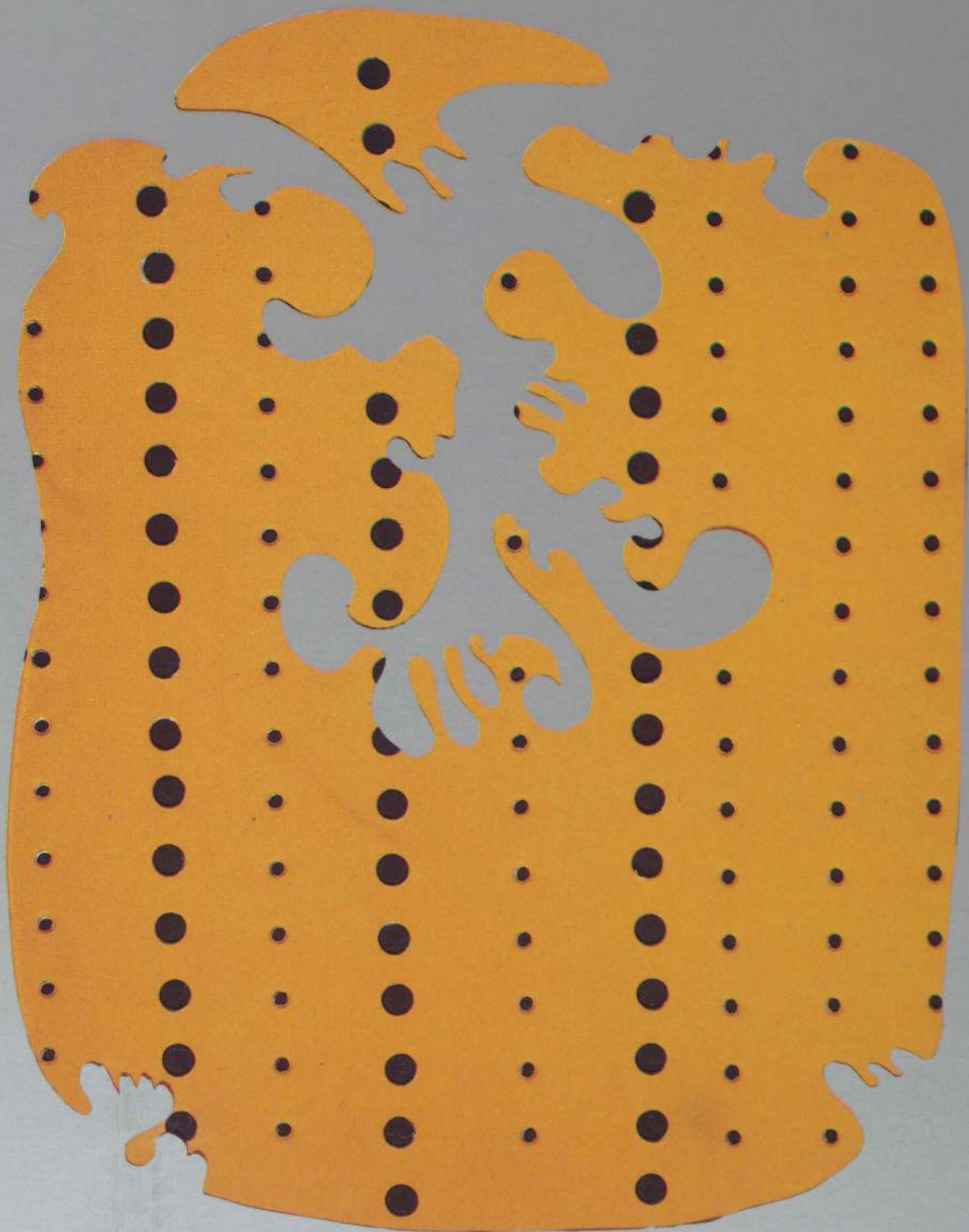
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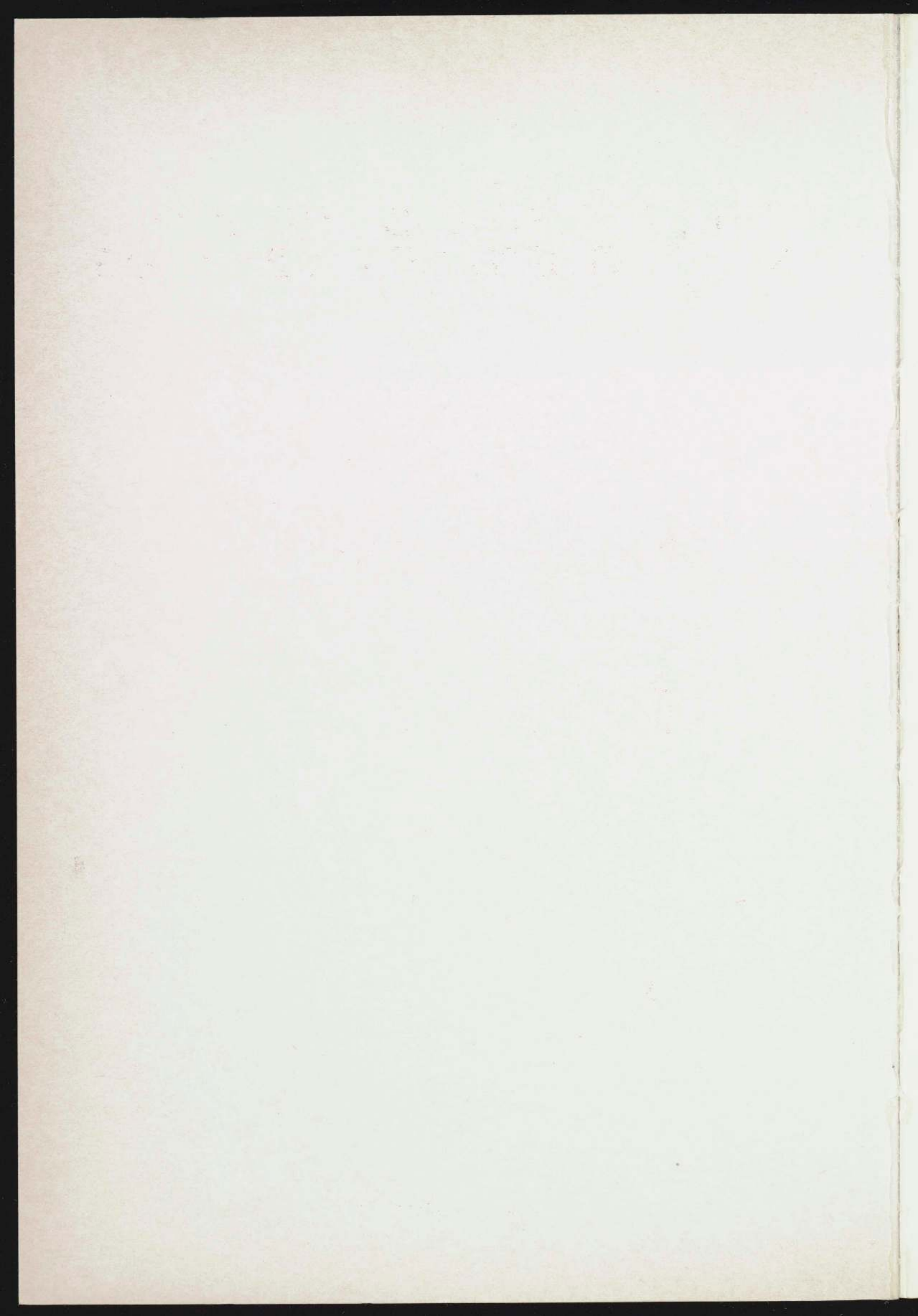
The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.

RALPH JENTSCH

THE ARTIST AND THE BOOK  
IN TWENTIETH-CENTURY ITALY



UMBERTO ALLEMANDI & C.



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WITH CONTRIBUTIONS BY  
MIRELLA BENTIVOGLIO, LUCIANO CARUSO  
LUCIA CHIMIRRI, GABRIELLA DI CAGNO  
VINCENZO FILACAVAI, STEFANIA GORI  
LUCIA TONINI

UMBERTO ALLEMANDI & C.

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*Conception of the exhibition and the catalog*  
Ralph Jentsch, Florence

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IN TWENTIETH-CENTURY ITALY  
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Marzio Mangini, Florence

*Editors of the English text*  
Elizabeth Coffin Allerhand, New York  
Joan L. Giurdanella, New York

*Translation from Italian into English*  
Ros Schwartz Translation, London

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RALPH JENTSCH  
Florence

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several columns and appears to be a formal document or report.

## INTRODUCTION

THIS CATALOG PRESENTS 549 artists' books with original prints as well as some book objects by more than 400 artists from the turn of the century up to today, all illustrated and fully described. In addition to those fully described there are more than 200 books listed with short bibliographies under the corresponding artist's name.

Altogether, this publication, including a chapter on futurism, represents the most complete bibliography of artists and illustrated books in twentieth-century Italy to date.

With few exceptions all important Italian artists of this century made illustrated books and as they are presented in this catalog with their most important and best work, this documentation becomes not only a bibliography of "livres d'artiste" in Italy but also a general history of art in twentieth century Italy with its various movements.

In order to work efficiently with this catalog there is the format adopted explained and some information given that may prove helpful to the reader.

### ARTISTS AND AUTHORS

Each entry starts with the artist's name, followed by a short biography. The author's name is set in roman, the title of the book in italic. In cases where the artist is also the author of the book, his or her name appears again in the author's place.

Artists who are not represented by an individual book but who have contributed illustrations to a book with others are listed by their name with a short biography and corresponding cross-reference.

### BIBLIOGRAPHY

All the information given in the bibliographic section comes from the book itself, that is, from the colophon and other printing in the book. Additional material that could be obtained from the artist, printer and publisher has been incorporated into the basic data.

The number of pages given in the bibliographic section corresponds to the actual number of pages in the book. In cases where the book shows a printed pagination, the actual number of pages appears in parentheses and both figures are furnished. In some books, these figures differ considerably.

The measurement given is the size of the pages or the single sheets.

#### PRINTERS

The classical printing methods are letterpress, intaglio and planography. Letterpress is used for woodcuts and linocuts, intaglio for etchings, drypoints and aquatints and planography for lithographs.

Usually all prints are printed by hand on a handpress, either by the artist himself or by a special printer in his workshop, often under the supervision of the artist.

Following the colophon the printing process is described either by "printed on a handpress" or "printed on the press". However, it can be assumed that all original prints have been printed on a handpress by an individual. Only in the case of offset printing or sometimes when high editions are produced, mechanical printing methods are used.

Most of the time it was possible to locate the cities where the printers and binders are working, though the colophon in the individual books would not always give the information. In cases where the printers and the binder are located in the same city, the name of the city appears in parentheses and is only mentioned once at the end of the text.

#### PAPER MANUFACTURERS

Information on the paper manufacturers and the paper used from their mills is taken from the colophon. In cases where this information was not available, the paper used is distinguished between wove and laid. Laid paper shows against the light watermarks of wire crossing, wove paper does not.

#### CAPTIONS

The measurement given in the caption applies always to the illustration shown. For prints only composition or plate size is given. In cases of drawings or watercolors the full size of the page or sheet has been measured. In some captions, the illustration is date. This is only the case when the date of publication and the date of the illustration differ.

RALPH JENTSCH

## ARTISTS AND BOOKS IN TWENTIETH-CENTURY ITALY

VINCENZO FILACAVAI

The term "livre d'artiste" usually describes a book with illustrations and/or decorations conceived by an artist for the text and executed in one of the print mediums. For nearly a century such books have been produced in limited editions, each copy numbered and signed by the artist. Yet, during this period there have been "artists' books" that have not followed this pattern. For example, the early Italian futurists – Balla, Boccioni, Severini, Carrà and Russolo – wrote statements of artistic faith and frequently designed covers for futurist books but never "illustrated" their books.

At the time of the 1960s, many conceptual and minimal artists experimenting with visual or concrete poetry, sound and other media, produced books with little if any text, compiling books consisting solely of photographs, captions, symbols, isolated colors or just blank pages. Like other works they produced using mass-media means (photocopier, computer, audio-recordings, film, videotape, etc.), their books were created by themselves alone and are aptly described as "livres d'artiste". They might, like the futurist manifestoes, be more conveniently called "works of art in book form".

Such works, and other book-objects, as they are sometimes called, can hardly be classified as illustrated books. They are almost always produced in a single copy, or very few exemplars, using a great diversity of materials: wood, metal, terracotta, bark, even ice and fire.

Italian artists have made a vital contribution to the development of the book over the last hundred years, and this form of artistic expression is now an inseparable part of our twentieth-century art heritage. The illustrators are artists who have figured prominently in all the Italian and non-Italian art movements of this century. Yet it is not possible to trace the history of twentieth-century art by studying "livres d'artiste" in isolation, it is, however, equally unthinkable to omit such books from any serious appraisal of the art of our time.

In Italy, since the invention of printing, the painters and sculptors who engaged in book illustration have not only facilitated the comprehension and interpretation of thought (as expressed in words) but have also made manifest the artistic taste and style of their period.

Along with religious texts, poetry and works of classical literature, artists have illustrated writings on science and technology, medicine, botany, fashion, dance, cookery, landscape, festivals, tournaments, archaeology, the theater, hunting and even the pomp and circumstance of funerals. In studying the books of earlier centuries and their illustrations, the styles of the Renaissance, mannerist, baroque, rococo, neo-classical or romantic, and even the various schools within each: Venetian or Tuscan, Lombard or Roman, are clearly recognizable. Similarly, twentieth-

century artists using many of the same illustrative techniques for their books contribute to the stylistic movements of their time.

The involvement of large numbers of European and American artists in the production of books is a development typical of the twentieth century. In our century painters and sculptors engaged in book illustration have concentrated their efforts on poetry and fictional writing rather than on scientific and technological texts, which are now the province of different illustrative techniques.

Of course, books with contributions by visual artists existed before the invention of printing. In Italy, illuminated manuscripts, such as Books of Hours, bibles, psalters and antiphonaries, decorated with miniatures, were as splendid as the panel paintings with gold backgrounds by pre-Renaissance Siennese and Florentine masters. Woodcut books in which both text and illustrations were carved from a single block of wood were made for religious, secular or scholastic purposes by the end of the fourteenth century.

The invention of the printing press in the fifteenth century spurred book production. The first Italian book combining movable type and illustrations was *Meditations* by Cardinal di Turrecremata. Illustrated by an anonymous artist with wood-engravings depicting scenes from the Old and New Testaments, it was published in Rome in 1467. From then until nearly the end of the eighteenth century, religious, scientific, literary and philosophical works were illustrated by painters, sculptors and their assistants in workshops.

From 1800 until 1870-1880, the illustration of books by artists was largely neglected. The nineteenth century was a time both of innovations and contradictions. The invention of lithography in Munich towards the end of the eighteenth century by the Czech Aloys Senefelder (Prague 1771 - Munich 1834) increased the number of techniques available to illustrators, making the process of illustrating and printing their work simpler, faster and cheaper, and opened up the field of illustration to painters unskilled in engraving, etching or woodcutting. Instead, however, of increasing artists' involvement in book illustration, the new technique gave rise to workshops of specialist lithographers, who interpreted or translated the designs of painters and sculptors, often with their own additions.

The introduction of woodengraving by the Englishman Thomas Bewick (1753-1828) at the beginning of the nineteenth century made it possible to print illustrations at the same time as type. This led to setting up more workshops of specialist woodengravers whose task was to produce blocks for publishers. They too became translators of artists' drawings, often modifying or recasting the artists' originals to fit in with the publisher's requirements.

As the production of printed matter increased in the nineteenth century, so did the demand for all kinds of illustrated publications – souvenir albums, books, newspapers, broadsheets and periodicals – devoted to political satire though quality was often sacrificed to quantity. Many of the contemporary inventions – stereotypy, the horizontal-pressure press, the steam press, the mechanical casting machine, the substitution of wood pulp for rags in the manufacture of paper – perfected and facilitated the printing process, but did nothing to increase the artistic merit of the actual illustrations.

The invention of photography sparked off a revolution which appeared to make the artist-illustrator redundant. For some artists the photograph was the equivalent of their preliminary drawings, and was much used as a way of educating the

eye. Photography marked the end of one-by-one reproductive techniques. Now an image could be reproduced with maximum fidelity, enlarged or reduced in size, in black-and-white, or later, in color. Using photographic processes, it became possible to cut blocks for wood engraving and metal plates for other printing techniques by mechanical means.

Nevertheless, the new applications and techniques did not stop the direct involvement of painters and sculptors in the production of original illustrated books. Though there are no systematic studies of the extent to which nineteenth-century Italian artists participated directly in the production of illustrated books, it is possible to trace an uninterrupted line of development. Books illustrated by painters and sculptors incorporated the prevailing artistic tastes of their time: Neo-classical and romantic, naturalist and symbolist, and art nouveau. To name but a few of the artists concerned: Francesco Hayez, a painter-friend of Canova, illustrated a number of books, among them an 1828 edition of Sir Walter Scott's historical novel *Ivanhoe*, for which he produced twenty-two lithographs. There exist many books with engravings by Bartolomeo Pinelli, others illustrated by the Bolognese landscape painter Antonio Basoli, works by the painter, writer and statesman Massimo d'Azeglio, engravings, lithographs and woodcuts by the painters Roberto Focosi, Gallo Gallina and Gonin, and a multitude of works illustrated by other artists living in the various states, grand duchies, kingdoms, republics and regions that made up the Italian peninsula. (The unification of Italy into a nation-state came about in the mid-nineteenth century and Rome only became the official capital in 1870).

Even so, there is no doubt that the nineteenth century saw a decline in the involvement of artists working under the direct inspiration of literature. This was true not only in Italy, but throughout Europe. An interest in book illustration on the part of artists, reviving classical copper-engraving techniques and making spontaneous and individual experiments with lithography, did not occur until the final years of the century. Then all of Europe, especially England and France, as well as the United States was affected.

Expanded industrial development and its accompanying prosperity, and the spread of culture among the educated were significant factors in this renaissance. The number of amateur collectors increased and a new institution, the book club, took form. They favored the publication of craftsman-produced books in limited editions, using special papers and inks, with illustrations by artists selected by enthusiastic private publishers to match a particular text.

In Italy, albeit rather slowly and quietly, books of this kind began to appear: *Primi Passi* by Diego Martelli (patron of the arts, theoretician and supporter of the Tuscan Macchiaioli painters), illustrated with etchings by Telemaco Signorini, Florence, 1871.

*Fornificazioni di Fra Mazzapicchio*, with engravings by Signorini, Pisa, 1875.

*Storielline* by Carlo Volterra, with etchings by Signorini, Pisa, 1876.

*99 discussioni artistiche* by Enrico Gasi Molteni (Signorini), Florence, 1877.

*Nelle vie* by Angelo Gatt, with nineteen etchings by the author, Bologna, 1895.

And finally we come to the threshold of the twentieth century.



## CHRONOLOGY

### 1900-1920

The prevailing style is art nouveau (De Carolis, De Witt, Sartorio). The trend towards illustrating books with original wood-engravings continues.

The futurist movement produces a multiplicity of writings and images in the years 1909-1919 (Depero, Prampolini and Soffici).

From 1914 to 1918 World War I curtails the development of avant-garde art movements: Expressionism, cubism and futurism.

### 1920-1940

Many of the books of this period reflect the "return to order", to use Soffici's felicitous expression. But there are also many works of great interest: the metaphysical-surreal productions of de Chirico and Savinio, Annigoni's traditionalist productions, Maccari's "Strapaese", Severini's cubo-futurist experiment, the expressionist work by Lorenzo Viani, the "Litolatta" of D'Albisola and Munari, Depero's bolt book (possibly the first book-object), and works by Di Bosso and Primo Conti (*A capofitto sul cilestre*).

These last also belong to the period, although, as so often happens with books, they were actually published at a later date. The production of an illustrated book is in fact far more complex than one might imagine. It involves several people working together, and if one of these suffers a setback, the birth of the collective baby may be considerably delayed. Financial problems, political disturbances, or the death or bankruptcy of the publisher to whom the artist is under contract may be, and have been, the occasion of well-laid plans going awry. For instance, Sartorio's wood-engravings for his *Sibilla* were prepared in 1912-1913 but, due to World War I, the book was not published until 1922.

### 1940-1960

During this period, despite World War II (1939-1945), the death of many artists, the problems of postwar reconstruction, and the collapse of the art market, artistic sensitivity and creativity reached the very highest levels, and innovations introduced at this time bore fruit in the following decades.

Not surprisingly, it was the painters and sculptors who had achieved prominence in the pre-war years who illustrated some of the finest Italian books of the twentieth century (see the painters Luigi Bartolini, Campigli, Carrà, Casorati, De Pisis, Guttuso, Magnelli, Morandi, Rosai, Sironi, and Viviani, and the sculptors Consagra, Manzù, Marino Marini and Arturo Martini). The first Italian abstract artists to be involved in book illustration were Reggiani, Soldati and Vedova, while the first postwar avant-garde books, reflecting an Italian renewal in the arts, were by Burri, De Luigi, Manzoni, Fontana and Novelli.

These years also saw the first fruits of the "Scuola del Libro" in Urbino, which had been founded in 1924 and whose early pupils, such as Fiume, Gulino and Panni, were now acknowledged masters, as were Bruno Da Osimo and Castellani, followed by Battistoni, Bompadre, Brindisi, Brusaglia, Ciarocchi, Diamantini, Morena, Piacesi, Spallacci and Valentini.

#### 1960-1980

Production of illustrated books in Italy during these years almost equalled that of France, the traditional homeland of the "livre d'artiste".

Conceptual and minimal artists and the creators of visual and concrete poetry include Agnetti, Antibo, Baruchello, Mirella Bentivoglio, Irma Blank, Borrini, L. Caruso, Del Donno, Isgrò, Lombardi, Martinucci, Miccini, Nannucci, Ori, Pignotti and Staccioli.

The ideological polemics dividing the proponents of abstraction, informal art, neo-realism, hyper-realism, anachronism, citationism, free figurativism and so on, had died down, leaving only the two major categories of figurative and non-figurative art.

Of the many successful Italian artists of this period, we will mention just a few, stressing that the selection is based on a concern to cover the spectrum of contemporary taste: Adami, Baj, Bertini, Birolli, Bodini, Brindisi, Capogrossi, Carmassi, Carmi, Cassinari, Cazzaniga, Ceroli, Clerici, Crippa, Della Torre, Del Pezzo, De Vita, Dorazio, Dova, Fazzini, Fontana, Funi, Gentilini, Greco, Guidi, Korompay, Ligabue, Lionni, Mafai, Mannucci, Marini, Mastroianni, Mattioli, Melotti, Messina, Migneco, Minguzzi, Morlotti, Music, Parmiggiani, Perilli, Pomodoro, Radice, Romiti, Rotella, Saetti, Santomaso, Sassu, Scanavino, Semeghini, Tancredi, Tavernari, Treccani, Trubbiani, Turcato, Valentini, Alberto Viani and Zigaina.

#### 1980-1992

Artists belonging to the arte povera movement (Anselmo, Boetti, Kounellis, Merz, Paolini, Pistoletto and Zorio) make their mark.

Artists adhering to the transavanguardia (Chia, Clemente, Cucchi, Paladino and Del Re), as well as adherents of other national and international movements (see Accardi, Barni, Buscioni, Bianchi, Bonalumi, Ceccobelli, Franco, Lattanzi, Longoni, Mattiacci, Paulucci, Pizzicannella, Rapp, Ruffi, Rognoni, Schifano, Salvo, Tadini) also adopted book illustration in their work.



## CATALOG



## ABACUC

*Pseudonym of Silvano Gilardi. Turin, 3.x.1933. Member of the Surfanta group. He has exhibited in Italy and abroad. His painting, full of fantasy and imagination, is characterized by a range of multicolored symbols.*

### 1 *Dodici artisti uno zodiaco*

PUBLISHER: Edizioni d'Arte del Torchio d'Amore, Verona, 1973-1976.

60 pp., folded, 45.3 × 32.5 cm. With an introduction by Renzo Margonari and twelve full-page etchings by the following artists: Abacuc, Antonio Atza, Luca Crippa, Silvano Girardello, Renzo Margonari, Lodovico Mosconi, Massimo Radicioni, Renzo Sommaruga, Eugenio Tomiolo, Ernesto Treccani, Markus Vallazza, Ada Zanon.

PRINTER: Renzo Sommaruga, Verona.

EDITION: 128 copies of which 115 are numbered 1-115 and 13 marked with letters from the alphabet dedicated ad personam. The text and the etchings printed on handmade paper by Cartiere Magnani di Pescia. Each etching signed and numbered by the artist, some dated 1972, 1973, 1974. The colophon numbered.

ILLUSTRATION: One of the 115 copies.

*The Zodiac is said to have its origins in Babylonian civilization. There are references dating back to the fourteenth century B.C. The Greeks were aware of it in the sixth century B.C., when the study of astrology became widespread.*



1. ABACUC, "Capricorno", etching, 1972, for *Dodici artisti uno zodiaco*, 31.7 × 22 cm.

## VINCENZO ACCAME

*Locarno, 1932. Visual artist and art critic. See No. 541. XERRA. Segnoepoesia*

## CARLA ACCARDI

*Trapani, 1924. In 1946 she moved to Rome where she formed a group with Consagra, Turcato, Sanfilippo and Attardi. In Paris in 1947 with Perilli, Guerrini and Dorazio, she was one of the signers of the Forma I manifesto. In 1965 the focus of her work began to move from representational painting to the plastic arts. She now lives and works in Rome.*

### 2 *Carla Accardi. Pieno giorno* *Andrea Zanzotto. Docile, riluttante*

PUBLISHER: Illustrazione, Adine in Chianti, 1985.

20 pp., folded, 24.5 × 17.5 cm. With poems by Andrea Zanzotto and one color etching by Carla Accardi, folded nine times (23.2 × 165.4 cm). Volume 5 from the series "Illustrazione".

PRINTER: The text and the etching printed on the presses by Marco Noire, Adine in Chianti.

EDITION: 110 copies of which 100 are numbered 1-100 and 10 numbered 1-X outside the trade. The text and the etching printed on different wove papers. The etching signed and numbered by the artist, the colophon numbered and signed as well by the artist.



2. CARLA ACCARDI, "Pieno giorno", color etching, 23.2 × 165.4 cm (complete size of the accordion).

ILLUSTRATION: One of the 100 copies.

*Andrea Zanzotto. Pieve di Soligo (Treviso), 1921. His poetry recreates the landscape of his native country and has a strong autobiographical content.*

BY THE SAME ARTIST:

*Origini. No. 6, December, 1988*  
Reggio Emilia, 1988  
One color woodcut

## VALERIO ADAMI

Bologna, 1935. He studied at the Accademia di Brera and later in London and Paris. His early work is characterized by an intense interest in everyday themes, but in the 1970s he turned to historical and mythological subjects. His subsequent work was much influenced by classical painting.

3

### Wystan Hugh Auden. *La recita.* *Quinta parte dall'età dell'ansia*

PUBLISHER: Privately published, Verona, 1969.

34(40) pp., 28.2 × 20.2 cm. The fifth part of *Age of Anxiety* by Wystan Hugh Auden, translated into Italian by Lina Dessì and Antonio Rinaldi, and three full-page color lithographs and one color lithograph serving as cover by Valerio Adami.

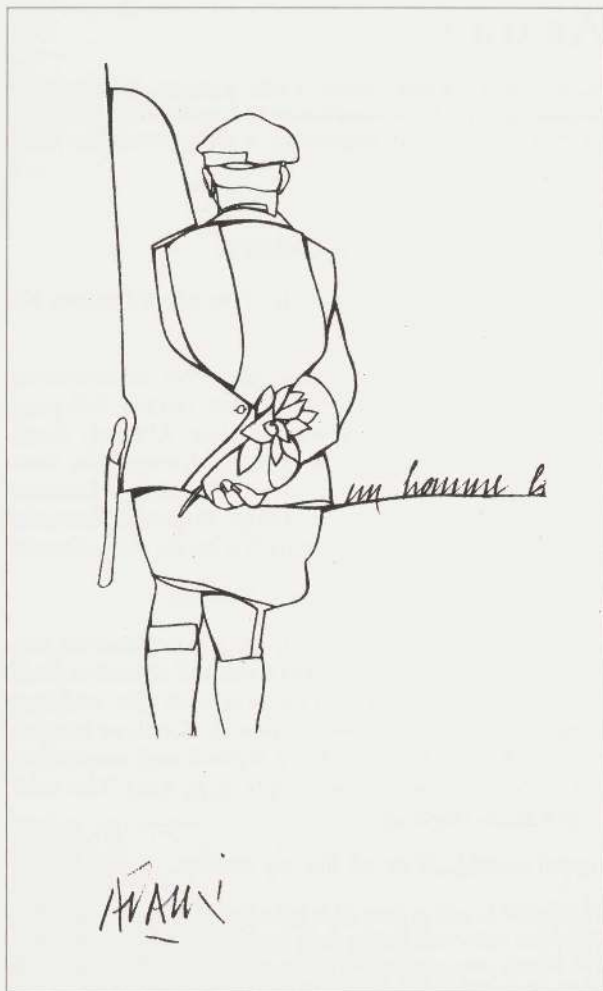
PRINTER: The text printed on the press by Alessandro Corubolo and Gino Castiglioni, Verona. The lithographs printed by Giorgio Upiglio, Milan.

EDITION: 70 numbered copies of which the first 20 copies are with an extra suite of the lithographs. The text and the lithographs printed on wove paper. The full-page lithographs with the artist's monogram. The colophon numbered.

Wystan Hugh Auden. York (Great Britain), 21.11.1907 - Vienna, 29.1X.1973. English poet. His early poetry, written before the outbreak of World War II, was marked by a strong socio-ideological commitment to Marx and Freud. In 1939 he moved to the United States, adopting U.S. citizenship. Having witnessed the shattering of the illusions of the 1930s, in his *La recita*. Auden describes mankind as rootless and overshadowed by an awareness of failure and fear.



3. VALERIO ADAMI, color lithograph for Wystan Hugh Auden, *La recita*, 25.8 × 18.2 cm.



4. VALERIO ADAMI, etching for Jean Frémon, *L'Exhibitionnisme et sa pudeur*, 14.6 × 10.9 cm.

4

### Jean Frémon. *L'Exhibitionnisme et sa pudeur*

PUBLISHER: Fata Morgana, Montpellier, 1980.

70(80) pp., folded, 22 × 14 cm. With the text by Jean Frémon in French and six full-page etchings by Valerio Adami.

PRINTER: The text printed by Imprimerie de la Charité, Montpellier. The etchings printed by Atelier Morsang, Paris.

EDITION: 500 copies and 75 numbered copies with the etchings of which the first 30 copies are with an extra signed suite of the etchings printed on handmade Vergé paper. The text and the etchings printed on Arches paper. Each etching signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 30 copies.

Jean Frémon. Asnières (France), 1944. He has published a number of books, one of which, *La Double jeu du tu*, was written in collaboration with Bernard Noël.

## AFRO

Basadella Afro. Udine, 1912 - Zürich, 1976. Painter and printmaker. He studied in Florence and Venice. In the 1930s he was in Paris where he discovered cubism. In 1952 he took part in the Venice Biennale and was a member of the Gruppo degli Otto.

5

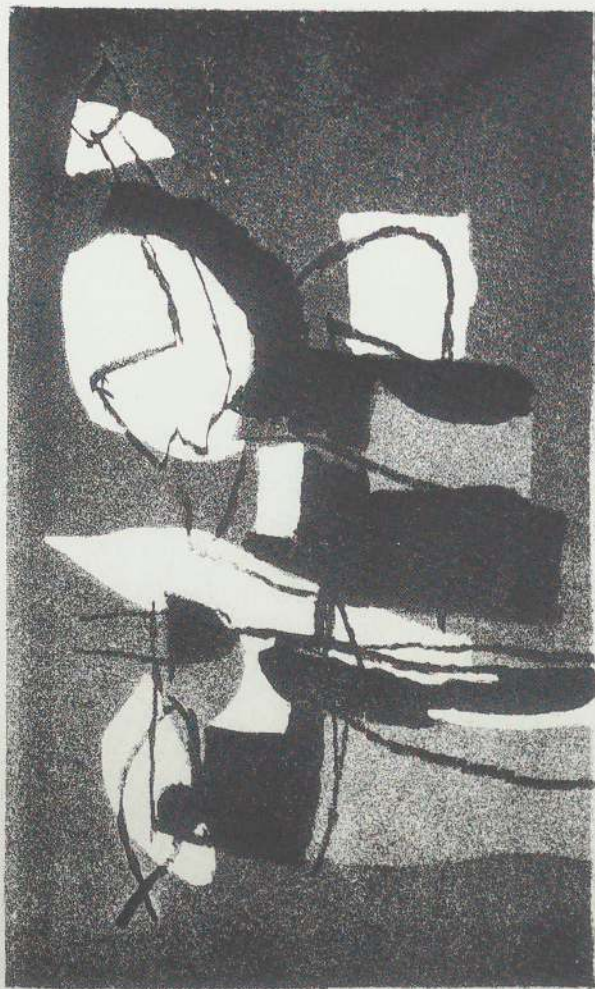
### Antologia del Campiello 1970

PUBLISHER: Privately published, Campiello, 1970.

140(144) pp., 34.5 × 25.5 cm. With prefaces by Mario Valeri Manera and Michele Prisco, text contributions by Ennio Flaiano, Carlo Emilio Gadda, Goffredo Parise, Neri Pozza and Mario Soldati, and five full-page lithographs by Afro.

PRINTER: The text printed by Scuola Grafica del Centro Arti e Mestieri della Fondazione Giorgio Cini, Venice. The lithographs printed by Stamperia 2RC.

EDITION: 1000 numbered copies of which 800 are numbered 1-800 and 200 numbered 1-cc outside the trade. The text and the lithographs printed on paper especially manufactured for this edition by Cartiere Favini Spa. The colophon numbered.



5. AFRO, lithograph for *Antologia del Campiello 1970*, 25 × 15.3 cm.

ILLUSTRATION: One of the 800 copies.

The Premio Campiello was inaugurated in 1963 by the Associazione degli Industriali del Veneto (Veneto Association of Industrialists) and is awarded annually to an Italian narrative work published for the first time in the preceding year.

## VINCENZO AGNETTI

Milan, 1926-1981. Painter, essayist, author and theorist. Educated at the Istituto d'Arte in Brera, he lived abroad for some years. On his return to Italy in 1967, he collaborated with Manzoni and Castellani on the magazine *Azimut* and resumed his activities as an artist.

6

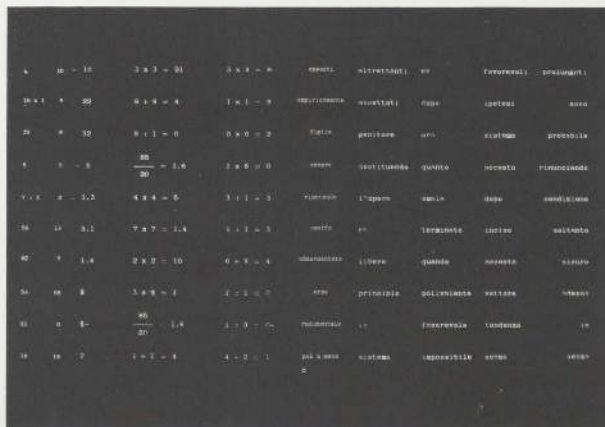
### Vincenzo Agnetti. *Tesi*

PUBLISHER: Giampaolo Prearo Editore, Milan, 1972.

88 pp., 23 × 16.5 cm. With a text contribution by Tommaso Trini and text and a separate plastic multiple (30 × 43.5 cm) by Vincenzo Agnetti. The multiple executed in the manner of a mathematic scale with white lettering, slides and gauges.

EDITION: 2000 numbered copies of which 150 are with the multiple.

"A thesis", Agnetti wrote, "can be divided into two parts. The first is an attempt to create a world without objects, the second is to analyze this world without objects by collecting and using these objects. One is the opposite of the other. Ultimately words become numbers".



6. VINCENZO AGNETTI, tabular for *Tesi*, multiple with two sliding tabulars, 30.3 × 44.3 cm.

## GIUSEPPE AJMONE

Novara, 17.XI.1923. He works within the framework of pre and post-informal neo-naturalism. His works show a desire to bridge the gap between the abstract and the representational.

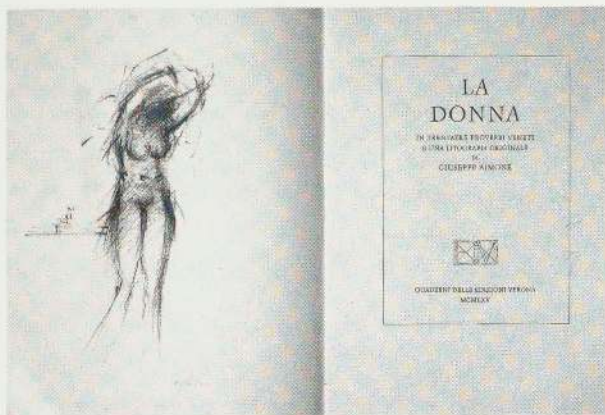
7

### La donna

PUBLISHER: Quaderni delle Edizioni, Verona, 1965.

16 pp., 38 × 28 cm. With thirty-three proverbs from





7. GIUSEPPE AJMONE, lithograph for *La donna*, 26.3 x 16.3 cm.

the Veneto taken from the volume *Proverbi del Veneto* and one full-page lithograph by Giuseppe Ajmone.

PRINTER: Printed on a handpress by Renzo Sommaruga, Verona.

EDITION: 115 numbered copies. The text and the lithograph printed on paper by Cartiere Miliani di Fabriano. The colophon numbered.

BY THE SAME ARTIST:

Giuseppe Ajmone. *Sei nudi*  
Aux deux Amis. Edizioni d'Arte, Verona, 1977  
Six lithographs

## LORENZO ALESSANDRI

Turin, 1927. Painter.

See No. 267. KODRA. *Vizi e virtù*

## ALESSANDRO ALGARDI

Milan, 24.v.1945. He says of his art: "The sign, signal or gesture from which one can make deductions or gain more or less clear information, or which communicates in some way, becomes writing when it is ordered, that is to say when it conforms to a set of rules. At this point it acquires two important values: The one is static and is linked to the semantic content, the other is the visual image that is dynamic and variable. My work hinges on these dual values and by superimposing words on the pictorial composition and by ignoring the rules, I stress the graphic and pictorial content of the sign, which is the main component of writing itself".

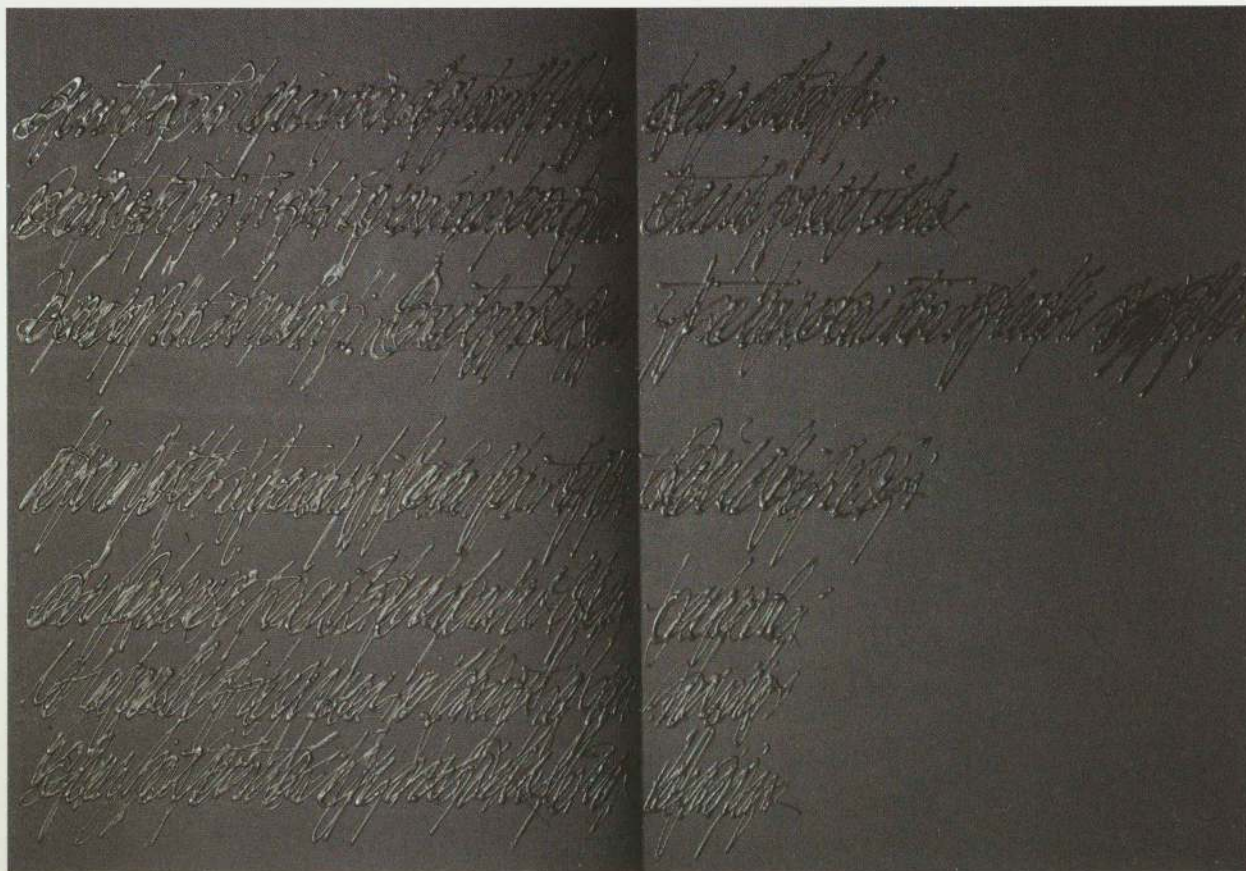
8

### *Segni contrapposti*

24 pp., bound as folding accordion, 50 x 34 cm.  
Unique book, 1983. Calligraphy with graphite, melted black plastic and intaglio scratches on heavy black cardboard leaves. Signed, titled and annotated "Opera unica" by the artist.

BY THE SAME ARTIST:

Alessandro Algardi. *Codia trasparente*  
Da Costa, Amsterdam, 1981  
Plexiglas book object



8. ALESSANDRO ALGARDI, double-page for *Segni contrapposti*, 50 x 68 cm.

## LUCA ALINARI

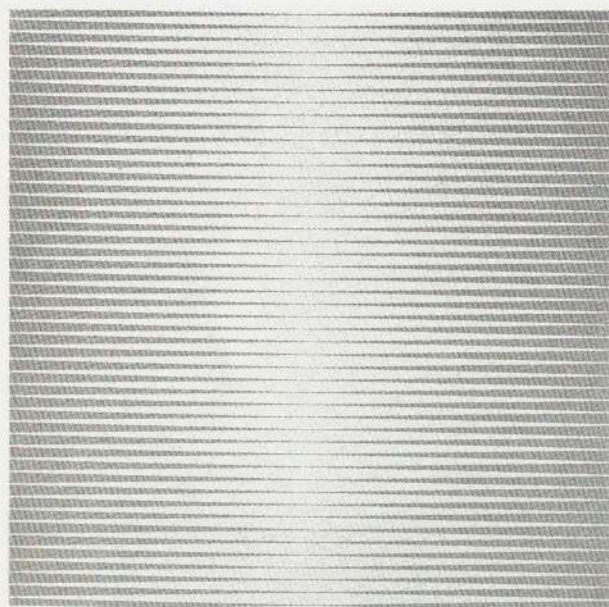
Florence, 1943. Painter.  
See No. 79. BUSCIONI. *Per inciso...*

## GIUSEPPE ALLOSIA

Volterra, 1910. Painter.  
See No. 488. SOLDATI. *Mac 1958*

## GETULIO ALVIANI

Udine, 1939. Since 1959 he has been concerned with the problems of the plasticity of structures and visual information and has collaborated with industry. He is a member of the international movement *Nouvelles Recherches Continuelles*.



9. GETULIO ALVIANI, silver silkscreen for Carl Laszlo, *Aufruf zum Luxus und andere Manifeste*, 17,8 × 17,8 cm.

9

### Carl Laszlo. *Aufruf zum Luxus und andere Manifeste*

PUBLISHER: Collispress. Paul Eckhardt Verlag, Stuttgart, 1967.

68 pp., bound as folding accordion, 19 × 19 cm. With manifestoes by Carl Laszlo from the years 1958, 1959, 1960, 1962 and 1966 and two silkscreens, one by Getulio Alviani and one by Marina Apollonio.

EDITION: 500 copies of which the first 200 numbered copies are with the silkscreens. The text printed on wove paper, the silkscreens on different wove paper. Both silkscreens signed and numbered by the artist and loosely inserted. The colophon numbered.

## FABIO AMAYA

Bogotá, 1950. He studied art and architecture at the National University of Colombia and took an arts degree at the University of Bologna. His work has been exhibited at major European and South American galleries and at the XXXIV Venice Biennale. A lecturer in Spanish-American literature at the University of Bergamo, he has won several international art awards in Colombia, Yugoslavia and Havana (Cuba).

10

### Fabio Amaya. *El silencio el grito* Giuliana Traverso. *Il grido il silenzio*

PUBLISHER: Giorgio Upiglio Grafica Uno, Milan, 1990.

43(88) pp., bound as folding accordion, 32.5 × 24.5 cm. With poetic prose in Spanish and Italian, translated by Gabriella Bonetta, and seven full-page photo-etchings by Fabio Amaya, printed in black and green from copper plates and seven full-page photo-etchings by Giuliana Traverso as counterparts, printed in black from plates of brass.

PRINTER: The text composed and printed by Ruggero Olivieri. The photo-etchings printed on the presses by Giorgio Upiglio. Bound by Giovanni De Stefanis. (Milan).



10. FABIO AMAYA, photo-etching in green and black for *El silencio el grito*, 20.4 × 14.6 cm.

EDITION: 159 copies of which 125 are numbered 1-125, 25 numbered 1-XXV and nine artist's proofs. The text and the etchings printed on Arches vellum. Each photo-etching signed, numbered and dated "90" by the artist. The colophon numbered and signed and dated as well by both artists.

ILLUSTRATION: One of the 125 copies.

*Giuliana Traverso. Born in Genoa where she lives and works. Traverso has been a photographer for more than thirty years, devising a course in photography exclusively for women. Her photographs have been exhibited in major galleries in Italy and elsewhere. She has published a number of books on photography. Fabio Amaya and Giuliana Traverso employ different techniques to celebrate the nude. Amaya utilizes brushes and pencils while Traverso uses a camera and wide-angle lens to produce the erotic and sensual sensations described by Fabio in brief, accompanying texts.*

## ANTONIO AMORE

Catania, 1918. Painter.

See No. 267. KODRA. *Vizi e virtù*

## LUCIO ANDRICH

*Agordo (Belluno), 16.VIII.1927. He lives in Venice where he teaches at the Istituto d'Arte. Painter, sculptor and graphic artist, he is, above all, an imaginative printmaker. His work has been exhibited in Italy and abroad, winning many prizes.*

11  
Ernst Theodor Amadeus Hoffmann.  
*La principessa Brambilla*

PUBLISHER: Fògola Editore, Turin, 1969.

271(276) pp., 31 × 21 cm. With the story by E. Th. A. Hoffmann, translated into Italian by Alberto Spaini, the reproduction of twenty-four copper



11. LUCIO ANDRICH, color etching for the fourth chapter of *La principessa Brambilla* by E. Th. A. Hoffmann, 15.3 × 15.5 cm.

plates by Jacques Callot which had inspired Hoffmann to write this tale and eleven full-page color etchings by Lucio Andrich.

PRINTER: The text printed by Fògola Editore, Turin. The etchings printed on the press by Giorgio Upi-glio, Milan.

EDITION: 300 copies of which 125 are printed on handmade paper without the etchings dedicated ad personam for subscribers, 75 numbered I-LXXV on handmade paper with the etchings dedicated ad personam for subscribers and 21 marked with the letters A-Z for the collaborators. Each etching signed, numbered and dated "1969" by the artist, the colophon numbered.

ILLUSTRATION: One of the 75 copies.

*Ernst Theodor Amadeus Hoffmann. Königsberg, 24.VI.1776 - Berlin, 25.VI.1822. German writer and composer. The story Princess Brambilla, one of the Fantasy Pieces, embodies the poetic blend of reality, imagination and myth that typifies his best work. Set in Italy, Princess Brambilla is the story of the seamstress Giacinta and her lover Giglio, a foppish and conceited actor. A ball gown and the illusion of an impossible love allow the characters to experience, or imagine they experience, a series of fantastic adventures before the story reaches a happy end.*

## PIETRO ANNIGONI

*Milan, 7.VI.1910-29.X.1988. He studied at the Accademia delle Belle Arti in Florence. In 1947 he signed the manifesto Pittori della realtà. From 1949 he worked in London.*

12  
Nicola Gogol. *Il cappotto*

PUBLISHER: Privately published, Verona, 1975.

115(124) pp., 29.5 × 19.5 cm. With the text of the story by Nikolai Gogol in Russian and Italian, translated by Nerina Martini Bernardi Carrescia and six full-page etchings by Pietro Annigoni.

PRINTER: Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 160 numbered copies and a set of the etchings separate from the book printed in an edition of 12 copies numbered I-XII. The text and the etchings printed on handmade paper by Cartiere Magnani di Pescia. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 160 copies.

*Nikolai Vasilievich Gogol. Sorochintsky (Poltava), 19.III.1809-21.II.1852. Russian writer whose work is characterized by biting humor and great power of expression. The Overcoat is a story typical of Gogol, narrated with rare psychological insight, whose realism is injected with a sense of the fantastic and the grotesque.*

13  
Francesco Redi.  
*Bacco in Toscana e Arianna inferma*

PUBLISHER: Privately published, Verona, 1940.

78(84) pp., 35 × 25 cm. With nine etchings by



12. PIETRO ANNIGONI, etching for Nicola Gogol, *Il cappotto*, 17.6 x 12.2 cm.



DELL'INDICO ORIENTE  
 Domator glorioso il Dio del vino  
 Fermato avea l'allegro suo soggiorno  
 Ai colli etruschi intorno;  
 E colà dove imperial palagio  
 L'angusta fronte in vèr le nubi inalza,  
 Su verdeggiante prato  
 Con la vaga Arianna un dì sedea,  
 E bevendo e cantando  
 Al bell'idolo suo così dicea:  
 Se dell'uve il sangue amabile  
 Non rinfranca ognor le vene,

7

13. PIETRO ANNIGONI, initial etching for Francesco Redi, *Bacco in Toscana*, 7.8 x 14.2 cm.

Pietro Annigoni of which four are full-page, one for the title page and four used as vignettes. From the series "Cento Amici del Libro".

PRINTER: Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 120 copies. The text and the etchings printed on handmade paper by Fratelli Magnani di Pescia.

*Francesco Redi. Arezzo, 18.II.1626 - Pisa, 1.III.1698. Poet, author and naturalist. He graduated in philosophy and medicine at Pisa in 1647 and lived for a number of years in Rome. In 1654 he settled in Florence where he was one of the driving forces behind the Accademia del Cimento. He was also a researcher and collector of the books that now make up the Redi Collection at the Biblioteca Mediceo-Laurenziana in Florence. Bacco in Toscana, published in 1685, is a dithyramb of 980 lines in varying meters. Written in honor of the wine of Tuscany, it includes the famous statement "Montepulciano di ogni vino è re" (Montepulciano is the king of all the wines).*

## GIOVANNI ANSELMO

*Borgofranco (Turin), 5.VIII.1934. He was cofounder, with Pistoletto, Piacentino, Fabro and Zorio of the arte povera movement in the 1960s.*

### 14 Giovanni Anselmo. *Leggere*

PUBLISHER: Editarte, Turin, 1972. © by Sperone Editore, Turin, 1971.

56 pp., 17 x 11.5 cm. With the word "Leggere" starting off as title in a normal typeset size, gradually getting smaller from page to page, disappearing, reappearing and growing in size until only single letters from the word fit on a page, finally filling the entire page with black ink.

EDITION: Unnumbered and unsigned.

*Anselmo juxtaposes very simple materials and objects in order to achieve maximum tension. The effect is the result of contrasts and dialectical interaction between divergent objects.*



14. GIOVANNI ANSELMO, double-page for *Leggere*, typeset printing, 17 x 23 cm.



15. ATTILIO ANTIBO, "Codice. Libro di terracotta", terracotta and heavy metal, 20.5 x 32 cm (opened).

## ATTILIO ANTIBO

Savona, 1930. He is a conceptual sculptor who creates books from terracotta.

### 15 *Codice. Libro di terracotta*

20.5 x 15.5 cm. Unique item consisting of two hinged metal boxes that open to book form, with an interior of graduated layers of terracotta ranging from light pink to dark Siennese red, executed in 1980.

This book-object consists of two terracotta panels covered with iron and hinged together so that they can be articulated as two thick pages. The two terracotta plates show horizontal bands of different colors, each band being obtained by a different quality of natural earth without the addition of oxides. So the viewer is presented with a series of strata of the earth's crust, representing different geological ages. The title *Codice* alludes to ancient manuscripts but also to the law, invoking both natural law and primary dogma. The cracks produced by the baking of the clays give the impression of writing, running on the colored strata as on the lines of an exercise book.

## MARINA APOLLONIO

Trieste, 1940. Painter.  
See No. 9. ALVIANI. *Aufruf zum Luxus*

## RODOLFO ARICÒ

Milan, 1930. He studied painting at the Accademia di Brera and architecture at the Politecnico in Milan. He has staged solo exhibitions in the major cities of Italy and a room at the XXXIV Venice Biennale was devoted to his work. He began as a non-representational artist but has become increasingly engaged in the search for the roots of art.

### 16 Alessandro Mozzambani. *Controcanto con la neve e un viaggio*



16. RODOLFO ARICÒ, frontispiece etching and title page for Alessandro Mozzambani, *Controcanto con la neve e un viaggio*, 20.4 x 15.2 cm.

PUBLISHER: Privately published, Verona, 1967.

8(12) pp., 34.7 × 26 cm. With an etching by Rodolfo Aricò, partly stencil-cut and a color etching by Concetto Pozzati.

PRINTER: Printed on the press by Renzo Sommaruga, Verona.

EDITION: 100 copies. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. Both etchings signed and numbered by the artist, the etching by Pozzati dated "66". The colophon signed by the author.

Alessandro Mozzambani. Verona, 15.III.1934. Poet. He lives in Verona where he works at the city library. *Contracanto con la neve e un viaggio is a poem published in 1967. His poems have been illustrated by Bernardo Cohen and Pietro Consagra.*

## UGO ATTARDI

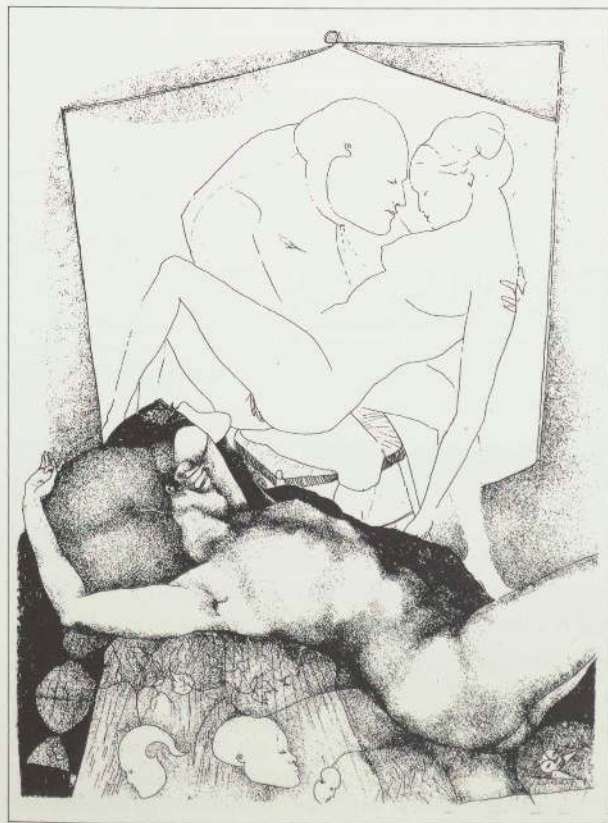
Sori (Genoa), 1923. He took part in the XXVI and XXVII Venice Biennali. In 1952 he won the first prize in the black-and-white F. P. Michetti competition.

17

### Johann Wolfgang Goethe. *Poesie*

PUBLISHER: Verba Edizioni, Milan, 1976.

109(114) pp., 35 × 25.5 cm. With an introduction by Alessandro Pellegrini, poems by Johann Wolfgang



17. UGO ATTARDI, etching for Johann Wolfgang Goethe, *Poesie*, 25.2 × 18.4 cm.

von Goethe from Canzonette, Ballate, Elegie Romane, Epigrammi Veneziani and others in German and Italian, translated by Diego Valeri, and reproductions after drawings and one etching by Ugo Attardi.

PRINTER: Stamperia Valdonega, Verona.

EDITION: 150 numbered copies of which 120 are numbered 1-120 and 30 numbered 1-xxx outside the trade. The text printed on paper by Cartiere Magnani di Pescia, the etching on beige chine appliqué on the same paper. The etching signed, numbered and dated "76" by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 120 copies.

Johann Wolfgang von Goethe. Frankfurt, 28.VIII.1749 - Weimar, 12.III.1832. Goethe always had a special affection for Italy and its classical tradition, as is shown in these poems illustrated by Attardi and translated by Diego Valeri.

Diego Valeri. Pieve di Sacco (Padua), 1887 - Rome, 1976. Poet, essayist, art critic and translator. From 1939 he taught French literature at the University of Padua. Apart from Goethe, he translated Mistral, La Fontaine and Flaubert. Among his most famous translations are *Lirici tedeschi* (1959) and *Lirici francesi* (1960).

## ANTONIO ATZA

Bauladu (Oristano), 1928. Painter.

See No. 1. ABACUC. *Dodici artisti uno zodiaco*

## ARNALDO BADODI

Milan, 1913. He was a member of the Corrente movement and a contributor to the magazine of the same name. As an army officer he was sent to Russia in 1941 and was reported missing in action at the end of 1942.

18

### Raffaele De Grada.

### Arnaldo Badodi. *Opera grafica*



18. ARNALDO BADODI, "L'ospedale bombardato", etching for Raffaele De Grada, *Arnaldo Badodi. Opera grafica*, 22.5 × 29.7 cm.

PUBLISHER: Franco Sciardelli, Milan, 1968.

38(40) pp., folded, 49 × 35 cm. With the listing and reproduction of six etchings and twelve bookplates by Arnaldo Badodi, text contributions by Aldo Carpi, Renato Guttuso, Giuseppe Migneco, Ennio Morlotti, Aligi Sassu, Ernesto Treccani and Italo Valentini and three etchings by the artist.

PRINTER: The text composed and printed by Officine Grafiche Esperia. The etchings printed on a handpress by Franco Sciardelli. (Milan).

EDITION: 125 numbered copies of which 110 are numbered 1-110 and 15 numbered 1-xv outside the trade. The text and the etchings printed on paper especially manufactured for this edition by Cartiere Ventura di Milano. The etchings numbered and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 110 copies.

*This book contains writings by painters belonging to the Corrente movement, paying tribute to the memory of their late colleague and celebrating the ideals of the period.*

## ENRICO BAJ

Milan, 31.X.1924. After graduating in law from the Accademia di Brera, he traveled to Paris and Brussels to extend his knowledge of avant-garde artistic movements. Baj, who founded the nuclear movement, is an exponent of pataphysics, the science of imaginary solutions. His works, often composed of metallic elements and scraps of cloth, are predominantly savage, satirical portraits of the human species at its most pompous and self-satisfied.



19. ENRICO BAJ, "La canicule", color etching for *Dames et généraux*, plate 2, 24.5 × 19.5 cm.

19

## Benjamin Péret. *Dames et généraux*

PUBLISHER: Bergguyen (Paris) - Schwarz (Milan), 1964.

68 pp., 32.8 × 25 cm. With ten poems by Benjamin Péret, a text by André Breton from the year 1963, a "faux titre" by Marcel Duchamp and ten full-page color etchings by Enrico Baj of which four of them are with collage.

PRINTER: The text printed by L'Imprimerie Union, Paris. The etchings printed under the direction of the artist by Giorgio Upiglio, Milan.

EDITION: 125 numbered copies of which the copy No. 1 is with the manuscripts by André Breton and Marcel Duchamp, an original collage by the artist, one proof of one of the etchings on Japon nacré, one etching and the cancelled plate of an image not used for this edition and one suite of the etchings on Japon Impérial paper, 10 numbered 2-11 with one proof of one of the etchings not used for this edition on Japon nacré, one cancelled plate and one suite of the etchings on Japon Impérial paper, 89 numbered 12-100 and 25 numbered 1-xxv for the artist and authors, the publisher and the collaborators. Each etching signed and numbered by the artist, the colophon numbered and signed by André Breton and the artist.

ILLUSTRATION: One of the 89 copies.

*Benjamin Péret. Rézé (Nantes), 4.VII.1889 - Paris, 7.IX.1959. An associate of Breton, Aragon, Eluard, Soupault and Tzara, he contributed to every edition of Révolution Surréaliste. He worked for the newspaper Humanité and was a member of the Communist Party. Between 1929 and 1931 he lived in Brazil. In 1936 he fought on the republican side in the Spanish Civil War. He lived in Mexico from 1941 until 1948. He returned to France but his latter years were fraught with difficulty. Apart from his theoretical works, he produced short stories, prose writings and a number of collections of poetry. This book presents ten poems from the 1934 collection De derrière les fagots, selected by Arturo Schwarz, poet and writer on surrealism and a personal friend of Breton, Duchamp and Péret.*

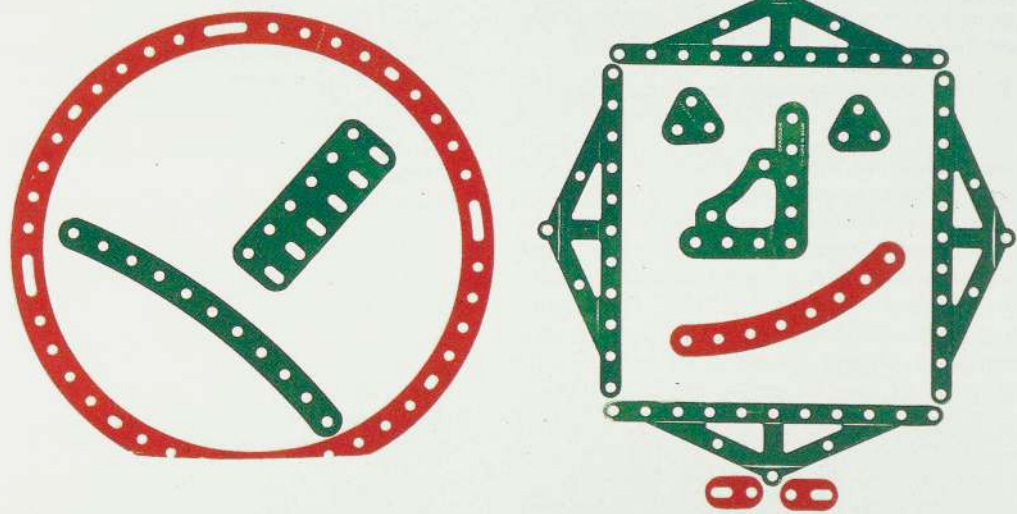
20

## Raymond Queneau. *Meccano ou l'analyse matricielle du langage*

PUBLISHER: Sergio Tosi e Paolo Bellasich Stampatori, Milan, 1966.

42 pp. 19.5 × 54 cm. With an analytical text by Raymond Queneau and seventeen mechanical etchings by Enrico Baj printed in the colors red, green, black and yellow. With two sheets of red and green plastic, preceding the title page and the colophon and one silkscreen printed in black and red (19.6 × 52.5 cm, sheet).

EDITION: 194 numbered copies of which the copy No. 1 is with one page of the manuscript by the author, one original design by the artist and a suite of five signed etchings (35 × 49.5 cm, sheet) printed on Rosaspina paper, 5 numbered 2-6 with one original design by the artist and the suite, 19 numbered 7-25 with the suite, 49 numbered 26-74, 100 numbered 75-174 without the silkscreen and 20 numbered 1-xx for the collaborators with one artist's



17/25 Baj.

20. ENRICO BAJ, color relief printing in red and green for Raymond Queneau, *Meccano*, 21 x 39.7 cm.

proof. The silkscreen printed in black and red on Japon Impérial paper. The silkscreen signed and numbered by the artist and loosely inserted. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 19 copies.

Raymond Queneau. *Le Havre*, 21.11.1903 - Paris, 25.X.1976. After graduating in philosophy from the Sorbonne, he first became involved with the surrealists in 1924. In 1936, he became director of the *Bibliothèque de la Pléiade* and cofounded the magazine *Volonté* with Henry Miller. He achieved wide popularity in 1959 with *Zazie dans le métro*.

21  
 André Pieyre De Mandiargues.  
*Chapeaugaga ovvero academic micmac*

PUBLISHER: Edizioni d'Arte Grafica Uno, Milan, 1970.

31(36) pp., folded, 16.9 x 14 cm. With the text by De Mandiargues in French and thirteen full-page etchings by Enrico Baj of which eleven are in color and two of them with collage.

PRINTER: Printed on the presses by Giorgio Upiglio, Milan.

EDITION: 100 numbered copies of which the copy No. 1 is with the manuscript by the author and one original design by the artist, 35 numbered 2-36 with a suite of the etchings and 64 numbered

37-100. The text and the etchings printed on paper by Cartiere Ventura di Milano. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 64 copies.

The language of his narrative and poetic works is a blend of puns, pseudo-phonetic transcriptions and bizarre expressions of his own invention. *Chapeaugaga* is a poetic text written by André Pieyre De Mandiargues mocking Jean Paulhan's election to the Académie Française and the cocked hats worn by academicians.



21. ENRICO BAJ, two color etchings, one with collage, for André Pieyre De Mandiargues, *Chapeaugaga ovvero academic micmac*, 21 x 39.7 cm (double-page).



*La cravate ne vaut pas une médaille*

PUBLISHER: Rousseau Editeur, Geneva, 1972.

80 pp., folded, 38 × 37 cm. With printing in color silkscreen of which eleven pages are with collages, one color plastic collage and additional collages and a multiple consisting of color Lego blocks in some of the special editions by Enrico Baj.

PRINTER: Printed on the presses by Coopi, Geneva and Multirevol, Milan.

EDITION: 200 copies of which 10 are numbered 1-10 with five collages, 30 numbered 11-40 with three collages, 35 numbered 41-75 with two collages, 85 numbered 76-160, 20 marked "H.C." outside the trade and 20 marked "E.A." artist's proofs. Printed and mounted on Arches vellum. The copies 1-160 housed in a multiple of color Lego blocks. The additional collages, the multiple and the colophon numbered and signed by the artist.

ILLUSTRATION: One of the 30 copies.

*La Cravate ne vaut pas une médaille*, created entirely by Baj, is a book-object in which the overall visual impact is produced by integrating images with the handwritten text. This format allows Baj great freedom of movement and inventiveness which is evident both in the layout of the page that is richly varied and over-stamped with visual designs, and in the choice of formal language.



22. ENRICO BAJ, "Cette cravate ne vaut pas une médaille...", tie made of color plastic, mounted on a double-page for *La cravate ne vaut pas une médaille*, 38 × 74.5 cm.

BY THE SAME ARTIST:

André Pieyre De Mandiargues.  
*Les incongruités monumentales*  
Michel Cassé, Paris, 1967  
Thirty-three color lithographs

Guido Ballo. *I ricatti*  
La Pergola Edizioni d'Arte, Pesaro-Milan, 1969  
Six color etchings

André Pieyre De Mandiargues.  
*Le Lièvre de la lune*  
M'Arte Edizioni, Milan, 1970  
Two color etchings

Günter Grass · Enrico Baj.  
*Dodici poesie e sette disegni*  
Edizioni 32, Milan, 1976  
One etching with color collage

Giovanni Pico Della Mirandola. *Sonetti*  
Libreria Bocca, Milan, 1981  
One etching

Osvaldo Patani.  
*Amore parola che zoppica bene*  
Privately published, Milan, 1983  
One etching

Lewis Carroll. *La caccia allo snark*  
Grafica Uno Giorgio Upiglio, Milan, 1986  
Five color etchings

Giovanni Giudici. *Salutz I*  
Giorgio Upiglio Edizioni d'Arte Grafica Uno,  
Milan, 1986  
Five color etchings

John Milton. *Il paradiso perduto*  
Mastrogiacomo Editore, Padua, 1987  
Forty etchings.

## MARCO BALZARRO

Milan, 1932. He lives in Perugia. Poet, producer and creator of book-objects since 1961, he has held solo exhibitions in Italy and abroad, as well as taking part in collective exhibitions.

23

### *Libro a losanga*

PUBLISHER: Edikon, Rome, 1968-1991.

29 sheets, 14 × 14 cm. With twenty-seven white and two color square sheets of cardboard of which ten are with handwritten text in pencil, six with color designs in mixed media and collage. The sheets contained in a metal box with handled lid, all strung on a key ring.

EDITION: One prototype executed in 1965 and an edition of ten copies executed in the years 1968-1991. The first sheet signed by the artist with the title handwritten and with the publisher's name.

ILLUSTRATION: One of the 10 copies.

*The cover of this book is of heavy iron, like a strongbox of the word. It has a handle, which is symbolically barred at the sides*



23. MARCO BALZARRO, "Libro a losanga", metal case and hinged sheets of white board, 14.5 × 14.5 × 4 cm (metal case closed).

as if to prevent any access to those words. In turn, the square shape of the object creates sharp points. When the book is open, the paper pages can be seen in all their material vulnerability and graphic simplicity. They contain poems that begin and end with short lines, repeating the geometrical structure of the support.

## GIUSEPPE BANCHIERI

Milan, 9.XI.1927. He attended the Accademia di Brera. In 1955 Banchieri was awarded a grant by the Spanish government and took part in the Premio Internacional Ciudad de Segovia exhibition.

24

Margherita Guidacci.

Giuseppe Banchieri.

*Quindici poesie e sette disegni*

PUBLISHER: Edizioni 32, Milan, 1973.

43(48) pp., 20.8 × 13.3 cm. With fifteen poems by Margherita Guidacci and fifteen reproductions after drawings and one etching by Giuseppe Banchieri. Volume 3 from the series "Il Bricordo/Quaderni di Poesia", edited by Sandro Boccardi.

PRINTER: Galli-Tierry, Milan.

EDITION: 560 copies of which 60 are numbered containing the etching. The text and the etching printed on different wove papers. The etching signed, numbered and dated "74" by the artist and loosely inserted, the colophon numbered.

Margherita Guidacci. Florence, 1921. A pupil of De Robertis, her graduation thesis was on the poet Ungaretti. She studied English and American literature and translated poets such as Blake, Eliot, Dickinson and Pound. Her first poems were published in 1964. Her work is strongly influenced by her interest in Anglo-Saxon culture.



24. GIUSEPPE BANCHIERI, "Tetta senza orologi", etching for Margherita Guidacci, *Quindici poesie e sette disegni*, 11.7 × 10.5 cm.

## SIRIO BANDINI

Piombino, 1929. Painter.

See No. 79. BUSCIONI. *Per inciso...*

## BRUNO BARATTI

25

Enzio Cetrangolo.

*Trilogia di Eros (1978-1979)*

PUBLISHER: Edizioni della Pergola, Pesaro, 1981.

12 pp., folded, 54.5 × 39 cm. With three poems by Enzio Cetrangolo and four etchings by Bruno Baratti.



25. BRUNO BARATTI, "Preghiera", etching for Enzio Cetrangolo, *Trilogia di Eros (1978-1979)*, 38.7 × 30.2 cm.

PRINTER: The text printed by Tipografia Melchiorri, Pesaro.

EDITION: 75 copies of which 10 are marked with the letters A-L with a series of the first ten proofs of the etchings and one original design by the artist, 15 numbered I-XV for the collaborators and 50 numbered 1-50. The text printed on paper by Cartiere Miliani di Fabriano, the etchings on Rosaspina paper by Cartiere Miliani di Fabriano. The etchings signed by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 50 copies.

Enzio Cetrangolo. *Rutino* (Salerno), 1919. Poet, scholar and respected translator of the Latin classics. He teaches Italian literature at the Conservatorio Musicale in Naples and contributes to journals and magazines. He has published his own poetry and translations of Virgil, Horace, Lucretius and Euripides. This Trilogia di Eros comprises three poems, *Il Tempio*, *Kundry* and *Preghiere* on the classic theme of woman as goddess.

## ROBERTO BARNI

Pistoia, 30.IX.1939. Between 1960 and 1972 he was actively engaged in the artistic experimentation typical of the period. In 1972 he was one of the first artists to reaffirm the need for a revival in painting in Italy. He has taken part in exhibitions of Italian art in Washington D.C., and Los Angeles.

### 26 *Kronos e Kairos*

PUBLISHER: Calcografica Studio, San Giovanni Valdarno, 1980.

66 loose sheets, 25 × 33.3 cm. With twenty-three quotations by philosophers and poets from our century presented in three parts on 53 sheets and twelve handcolored lithographs and one hand-

colored etching by Roberto Barni. Published on the occasion of the Biennale in Venice as special project 1980 for the exhibition "Cronografie".

PRINTER: Calcografica Studio, San Giovanni Valdarno.

EDITION: 50 numbered copies of which 40 are numbered 1-40 and 10 numbered 1-x. The text printed on yellow wove paper, the lithographs on wove paper and the etching on paper by Cartiere Miliani di Fabriano. The lithographs and the etching signed and numbered by the artist.

ILLUSTRATION: One of the 40 copies.

### 27 Roberto Barni. *Io e altro*

PUBLISHER: Edizioni della Pergola, Pesaro, 1991.

20(28) pp., folded, 32.5 × 23 cm. With texts, one full-page lithograph printed over bronze color, eleven ornamental blind relief prints of which five are on the cover, ten etchings of which three are full-page, three on one page, two on the title page and one on the wrapper and one color etching by Roberto Barni. The concept of this book developed and edited by Piergiorgio Spallacci.



26. ROBERTO BARNI, handcolored lithograph for *Kronos e Kairos*, 18 × 23 cm.



27. ROBERTO BARNI, color lithograph with blind relief printing for *Io e altro*, 25 x 23 cm.

PRINTER: Stamperia della Pergola, Pesaro.

EDITION: 150 copies of which 99 are numbered 1-99, 30 numbered 1-XXX with a suite of the etchings printed on paper with large margins by Cartiere Miliani di Fabriano and 21 marked with the letters A-Z reserved for the artist. The first seven copies numbered 1-7 and the first seven copies with the letters of the alphabet are with an original preparatory drawing by the artist. The text and the prints printed on Rosaspina paper by Cartiere Miliani di Fabriano. The three full-page etchings, the page with the three etchings, the color etching and the suite and the drawings of the special edition signed by the artist. The color etching folded three times and loosely inserted. The colophon numbered.

ILLUSTRATION: An unnumbered dedication copy.

*Io e altro* consists of writings by the author interspersed with decorative etchings and drawings composed of words, on the lines of Apollinaire's collection *Calligrammes*. Strongly critical of contemporary morality and twentieth-century life, they also show confidence in the potential for continuity and regeneration in art.

BY THE SAME ARTIST:

Roberto Barni. *I pensieri della notte*  
Editore Grafica dei Greci, Rome, 1991  
Two etchings and four lithographs

## PAOLA BARONCINI

Faenza, 1958. She studied painting at the Accademia di Belle Arti in Bologna. Her work has been widely exhibited in Italy.

28

Francesco Ballo. *Traccia comica*

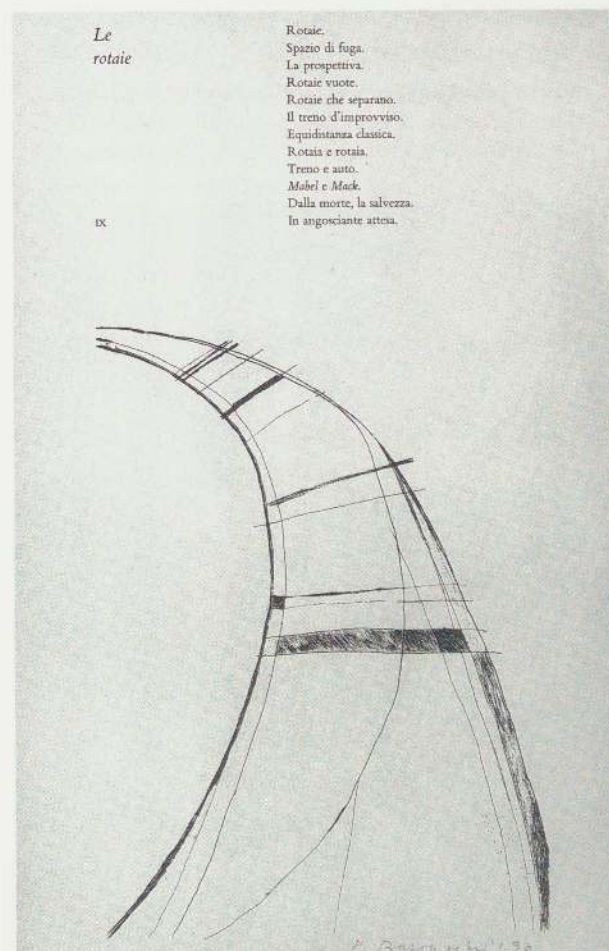
PUBLISHER: Grafica Uno Giorgio Upiglio, Milan, 1991.

24 pp., 43.1 x 24.8 cm. With eight notes by Francesco Ballo and eight full-page etchings and one etching in blind relief printing on the title by Paola Baroncini.

PRINTER: Giorgio Upiglio, Milan.

EDITION: 75 numbered copies. The text and the etchings printed on Rives paper. Each etching signed and dated "90" by the artist, the colophon numbered and signed by the author and the artist.

In the book, moments from the history of cinema, especially silent films, are celebrated in brief notes written by Francesco Ballo. It includes scenes from the films of Buster Keaton, Harold Lloyd, Larry Semon, Max Linder, Charlie Chaplin and others.



28. PAOLA BARONCINI, "Le rotaie", etching for Francesco Ballo, *Traccia comica*, 24.6 x 18 cm.

## ANNA MARIA BARTOLINI

29

Mario Luzi. *Non sono sazi della loro vita*

PUBLISHER: Edizioni Festina Lente, Impruneta (Florence), 1992.

24 pp., 32.5 x 23.8 cm, bound as folding accordi-

on. With a poem by Mario Luzi in facsimile handwriting and typeset and fifteen full-page etchings by Anna Maria Bartolini.

PRINTER: The text printed by Tipografia Kappaesse, Florence. The etchings printed on a handpress.

EDITION: 50 numbered copies of which 40 are numbered 1-40 and 10 numbered 1-x. The text and the etchings printed on paper by Cartiere Magnani di Pescia. Each etching except one signed and numbered by the artist, the colophon numbered and signed by the author.

ILLUSTRATION: One of the 40 copies.

Mario Luzi. Florence, 20.X.1914. Poet and essayist. His first collection of poems, *La barca*, was published in 1935. He teaches French literature at the University of Florence. Luzi has also published many poems and prose works, some essays and two plays. He is one of the leading figures in contemporary Italian poetry.

BY THE SAME ARTIST:

Anna Maria Bartolini. *Effleurage*  
The Gehenna Press, 1989  
Twenty-one etchings and eight woodcuts

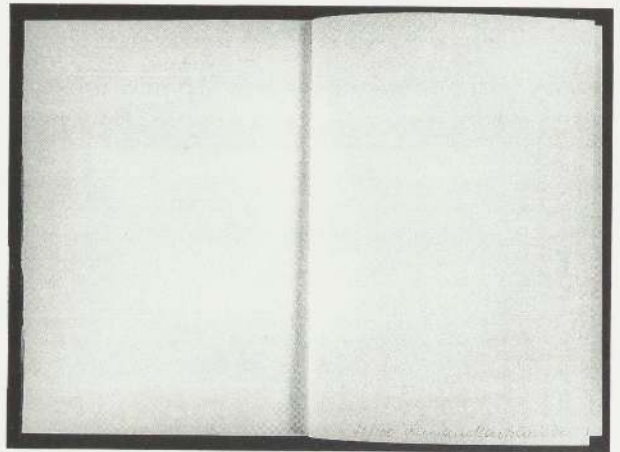


29. ANNA MARIA BARTOLINI, etching for Mario Luzi, *Non sono sazi della loro vita*, 15,9 x 12,1 cm.

## LUCIANO BARTOLINI

Fiesole (Florence), 1948. He lives and works in Florence and Milan and is a member of the large group of conceptual artists. Since 1975 his work has been exhibited in major Italian and European galleries.

30  
*Come feticcio*



30. LUCIANO BARTOLINI, blank-white double-page with handwritten colophon for *Come feticcio*, 27,5 x 40 cm.

PUBLISHER: Schema Informazione Press, Florence, 1978.

48 pp., 20 x 14 cm. Blank pages of white offset paper, the fore-edge painted with gold color.

EDITION: 100 numbered copies. The last page signed, numbered and dated "1978" by the artist.

*Come feticcio* is a book created specially for a Bartolini exhibition at the Lambert gallery in Milan in 1977. Long, narrow strips of paper were hung on the walls, in the style of the prayer flags seen in Nepalese temples. In the corners, Nepalese fetishes were piled on the floor to complement the book made of rice paper painted with golden brushstrokes.

## LUIGI BARTOLINI

Cupramontana (Ancona), 8.II.1892 - Rome, 16.V.1963. He trained as an artist in Tuscany, in Siena and Florence. In 1939 he was awarded the first prize for printmaking at the Rome Quadriennale.

31  
Luigi Bartolini. *Addio ai sogni*

PUBLISHER: All'Insegna del Pesce d'Oro, Milan, 1953.

12 pp., folded, 11,5 x 8,5 cm. With six poems and six etchings by Luigi Bartolini. From the series "Serie Incisioni Originale", edited by Vanni Scheiwiller.

PRINTER: The text printed by Stamperia Valdonega, Verona. The etchings printed by Michele Gnocchi and Baldassarre Barrovecchio at the Calcografia Nazionale, Rome.

EDITION: 85 copies of which 80 are numbered 1-80 and 5 marked with the letters A, E, I, O, U. The text printed on Japan paper, the etchings printed on wove paper. All etchings signed and numbered by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 80 copies.



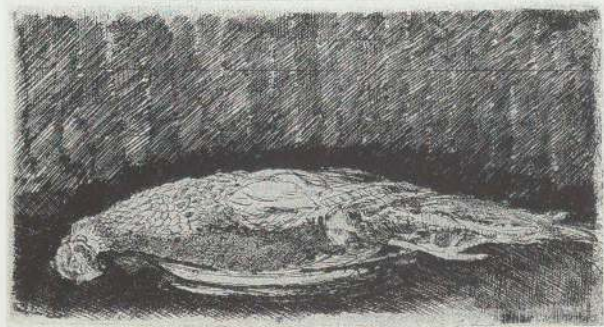
31. LUIGI BARTOLINI, "Fanciulla che si bagna", etching for *Addio ai sogni*, 9.8 x 6.5 cm.

32  
Luigi Bartolini. *La caccia al fagiano*

PUBLISHER: Vallecchi, Florence, 1954.

41(52) pp., folded, 34.5 x 24.6 cm. With text and seven etchings by Luigi Bartolini.

EDITION: 200 numbered copies. The text and the etching printed on different wove papers. All etchings signed by the artist and loosely inserted. The colophon numbered and signed by the artist.



32. LUIGI BARTOLINI, etching for *La caccia al fagiano*, 12.7 x 23.3 cm.

33  
Luigi Bartolini. *L'antro di capelvenere*

PUBLISHER: Istituto Statale d'Arte, Urbino, 1962.

78(84) pp., 25.8 x 18 cm. With seven tales and seven full-page etchings by Luigi Bartolini. Volume 1 from the series "Le Mete".

PRINTER: The entire book produced by the Istituto Statale d'Arte, Urbino.

EDITION: 150 numbered copies. The text and the etchings printed on Umbria paper by Cartiere Miliani di Fabriano. The colophon numbered and signed by the author.

BY THE SAME ARTIST:

Luigi Bartolini. *L'eremo dei frati bianchi*  
Bucciarelli, Ancona, 1963  
Four etchings

Luigi Bartolini. *Testamento per Luciana*  
Bucciarelli, Ancona, 1963  
One etching

Lorenzo De' Medici.  
*La Nencia da Barberino*  
Bucciarelli, Ancona, 1963  
One etching

Brenno Bucciarelli.  
*L'ombra bianca di Luigi Bartolini*  
Bucciarelli, Ancona, 1974  
Four etchings

Paolo Volponi. *Foglia mortale*  
Bucciarelli, Ancona, 1974  
One etching

Dino Garrone. *Giornata con Bartolini*  
Edizioni della Pergola, Pesaro, 1989  
Seven etchings



33. LUIGI BARTOLINI, etching for the tale "Montoro", from *L'antro di capelvenere*, 10.4 x 13.3 cm.

## PIERO BARTOLINI

Montelupo Fiorentino (Florence), 1958. Sculptor.  
See No. 133. CIONI. *Absinthium*

## SIGFRIDO BARTOLINI

Pistoia, 1932. He attended the school of art in Pistoia and, in 1955, graduated from the Istituto d'Arte in Florence. Since 1947 he has taken part in international exhibitions. Painter, printmaker and writer, he contributes to a number of newspapers and magazines.

34

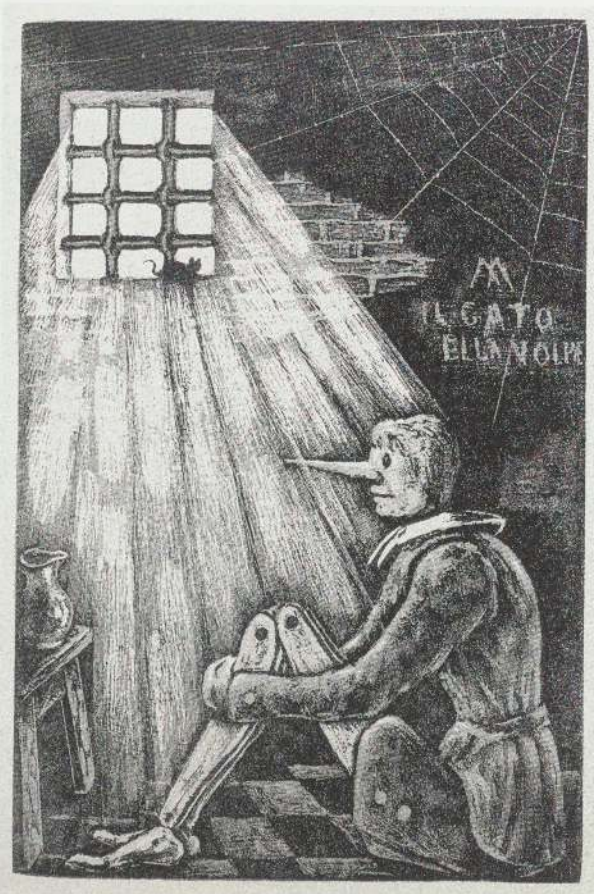
Carlo Collodi.

*Le avventure di Pinocchio*

PUBLISHER: Fondazione Nazionale "C. Collodi", Pescia, 1983.

371(376) pp., 34.8 × 25 cm. With 309 woodcuts by Sigfrido Bartolini cut in the years 1970-1983 of which 37(73 sic) are full-page printed in color with the addition of linocuts and one additional color woodcut loosely inserted. Published on the occasion of the centennial of the first publication of *Pinocchio* in 1883.

PRINTER: The text printed by Gianfranco Cuccuini and Carlo Gonnelli under the guidance of Illu-



34. SIGFRIDO BARTOLINI, color woodcut for chapter XIX (Pinocchio in prison) of *Le avventure di Pinocchio* by Carlo Collodi, 24 × 16 cm.

stratore delle Arti Grafiche "Il Torchio", Florence. The woodcuts and linocuts printed by the artist.

EDITION: 250 numbered copies of which 220 are numbered 1-220 and 30 numbered 1-XXX outside the trade. The text and the woodcuts printed on paper especially manufactured for this edition by Cartiere Magnani di Pescia. The loosely inserted color woodcut signed, numbered and annotated "Collodi" by the artist. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 220 copies.

Carlo Collodi. Pseudonym of Carlo Lorenzini. Florence, 1826-1890. Journalist and writer of children's books, he would have remained obscure had not Martini, editor of the *Giornale Per Bambini* commissioned him in 1890 to write a serial story. The theme of *Pinocchio* is universal. After a succession of adventures and misadventures, the puppet, aided by a good fairy, finds his lost father and finally becomes a real boy and a perfect man.

BY THE SAME ARTIST:

Orsola Nemi. *L'astrologo distratto*  
Volpe Editore, Rome, 1971  
Color woodcuts

Elisa Volpe Serpieri. *Memoria dell'ottocento*  
Volpe Editore, Rome, 1972  
Nine etchings

Bernardo di Clairvaux. *Ai cavalieri del tempio*  
Volpe Editore, Rome, 1977  
Color woodcuts

Beatrice di Pian degli Ontani. *20 ottave d'amore*  
Il Torchio Editore, Florence, 1985  
Six etchings

## GIANFRANCO BARUCHELLO

Leghorn, 1924. Writer, painter and prolific author of screenplays. Since 1963 his work has been shown in Europe and the United States in more than forty solo exhibitions. His work employs various techniques and uses different media, including painting, drawing, writing, cinema and television. He aims to show that anyone who wishes to can do the same and so overcome the fear and ridicule of society, school and family.

35

Edoardo Sanguineti. *T.A.T.*

PUBLISHER: Renzo Sommaruga, Verona, 1968.

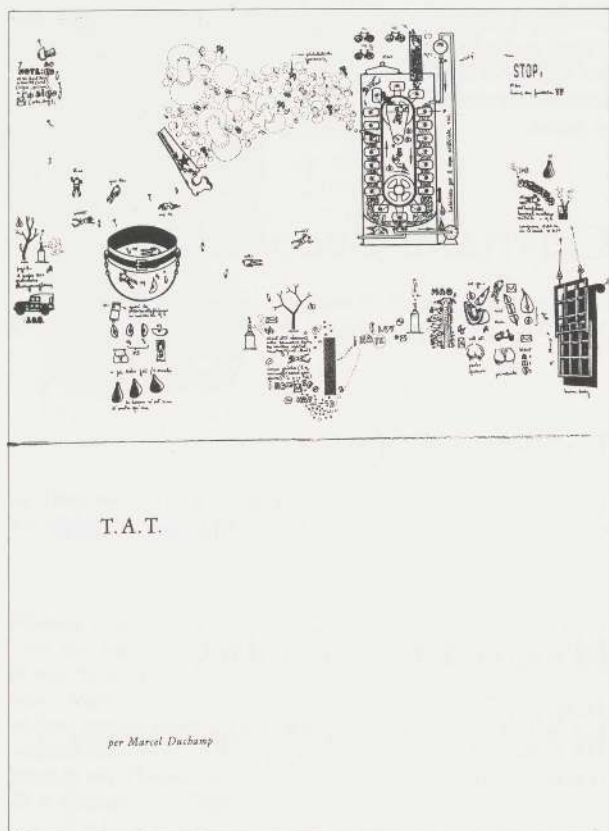
22(30) pp., 28 × 19 cm. With seven poems by Edoardo Sanguineti and two color lithographs and two etchings by Gianfranco Baruchello.

PRINTER: Printed on a handpress by Renzo Sommaruga, Verona.

EDITION: 105 copies of which 79 are numbered 1-79 and 26 marked with the letters A-Z dedicated ad personam. The text and the prints printed on paper by Cartiere Miliani di Fabriano. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 79 copies.

Edoardo Sanguineti. Genoa, 1930. Professor of Italian literature at the University of Genoa. He is an exponent of the neo-avant-garde



35. GIANFRANCO BARUCHELLO, etching for Edoardo Sanguineti, *T.A.T.*, 26 × 17.5 cm.

and a member of the Gruppo 63. Since 1979 he has been a deputy in the Italian Parliament. Author of a number of collections of poetry, he is a novelist, essayist and contributor to several major daily newspapers.

36  
*Barbados*

60 pp., 10 × 6 cm. Unique book with newspaper and magazine cutouts and pencil drawings and some text by Gianfranco Baruchello, dedicated to Giulia Niccolai. Signed and dated "28.3.72" on the cover by the artist.



36. GIANFRANCO BARUCHELLO, paper cutouts and drawing for *Barbados*, 12 × 20 cm (double-page).

Understanding and storytelling are two important and life-enhancing elements. This little book is a kind of letter in reply to certain lines dedicated to him by Giulia Niccolai in her book *Greenwich*, published in 1971.

Giulia Niccolai. Milan, 1934. Photographer and writer. Her interest in nonsense springs from her Anglo-Saxon education and extends, both critically and conceptually, from the purely verbal to photographic images. Her work has been seen in many exhibitions in Europe and the United States.

## FRANCO BASSIGNANI

Guidizzolo (Mantua), 1942. Figurative painter. In 1973 he took up print-making. His output totals about 200 titles, mostly landscapes and figures owing much to surrealism and expressionism.

37  
Raffaele La Capria.  
*Una visita alla centrale nucleare*

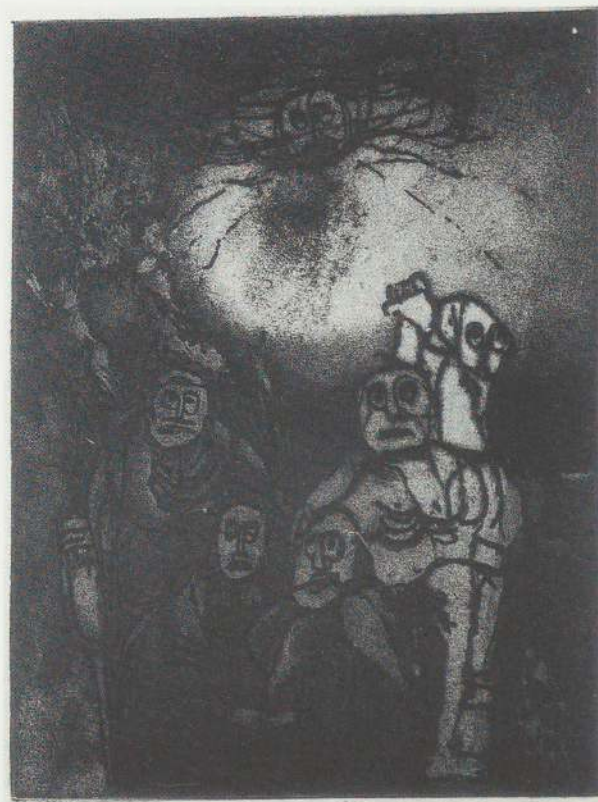
PUBLISHER: Edizioni l'Obliquo, Brescia, 1987.

27(32) pp., 23.3 × 16.9 cm. With one aquatint-etching by Franco Bassignani.

PRINTER: Tipografia Artigiana, Pescia. The etching printed on a handpress.

EDITION: 1000 copies of which 50 are with the etching. The text printed on laid paper, the etching on wove paper. The etching numbered and signed by the artist and loosely inserted.

Raffaele La Capria. Naples, 1922. Writer of some ten novels with a variety of themes, from love to social issues. *Una visita alla*



37. FRANCO BASSIGNANI, etching for Raffaele La Capria, *Una visita alla centrale nucleare*, 15.7 × 11.8 cm.



centrale nucleare tells of a visit in April 1979 to the Caorso nuclear power station on the right bank of the river Po, not far from Piacenza. The power station is equipped with an American-designed reactor with a capacity of 800 megawatts.

## ANTONIO BATTISTINI

Vergineto di Barchi, 1941. He trained as a teacher at the Istituto Statale d'Arte in Urbino, specializing in book illustration. In 1974 he took over the design and layout of the cultural magazine *Il Leopardi*. He has taken part in major graphics exhibitions.

38

Piero Bigongiari. *Filamenti americani*  
Alessandro Parronchi. *Intime*

PUBLISHER: Bidiellepi, Urbino, 1983.

71(76) pp., 35.5 × 24.9 cm. With previously unpublished texts by Piero Bigongiari and Alessandro Parronchi and five etchings by the following artists: Antonio Battistini (color aquatint-etching), Renzo Biasion (etching on chine appliqué), Walter Piacesi (color etching), Giacomo Soffiantino (etching in brown), Alberto Sughì (etching in brown on chine appliqué). Volume 1 from the series "Montesoffio", edited by Carlo Bo.

PRINTER: The text printed by Arti Grafiche Editoriali Srl. The etchings printed by Stamperia d'Arte G.F. (Urbino).

EDITION: 160 copies of which 100 are numbered 1-100, 50 numbered 1-1 and 10 marked "HC" for the artist and the authors. The text printed on Rusticus paper by Cartiere Ventura di Milano, the etchings on paper by Cartiere Magnani di Pescia. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 10 copies.

Piero Bigongiari. *Navacchio (Pisa)*, 15.x.1914. Poet and writer of critical and historical essays. He lives in Florence where he graduated in 1936 and now teaches Italian literature at the University. *Filamenti americani* is a collection of poems inspired by a trip to the United States.



38. ANTONIO BATTISTINI, color aquatint-etching for Piero Bigongiari, *Filamenti americani*, and Alessandro Parronchi, *Intime*, 20.7 × 29.5 cm.

Alessandro Parronchi. Florence, 1914. He graduated in 1938 with a thesis on the history of art. He is professor of Ancient and Modern Art History at the Faculty of Education at the University in Florence and an essayist, translator and poet. *Intime* is a collection of poems.

## CRISTIANO BECCALETTO

Lonigo (Vicenza), 1948. Printmaker.

See No. 475. SCHIALVINO. *ExLibris L. Bartolini*

## FAUSTA BEER

Ancona, 1906. Painter and printmaker.

See No. 239. GIAROLI. *Trenta artisti per la bibbia*

## MARIO BELLAGAMBA

Ancona, 1930. Printmaker.

See No. 475. SCHIALVINO. *ExLibris L. Bartolini*

## ENZO BELLINI

S. Sofia, 1932. Painter.

See No. 77. BUENO. *Storia arte e costume nell'industria tessile*

## CARLO BELLOLI

Milan, 1922. Visual artist.

See No. 304. MANZONI. *La lune en rodage I*

## DINA BELLOTTI

Alessandria, 2.x.1912. A graduate of the Accademia di Belle Arti in Turin, her prints have won a number of prizes. She now lives and works in Rome.

39

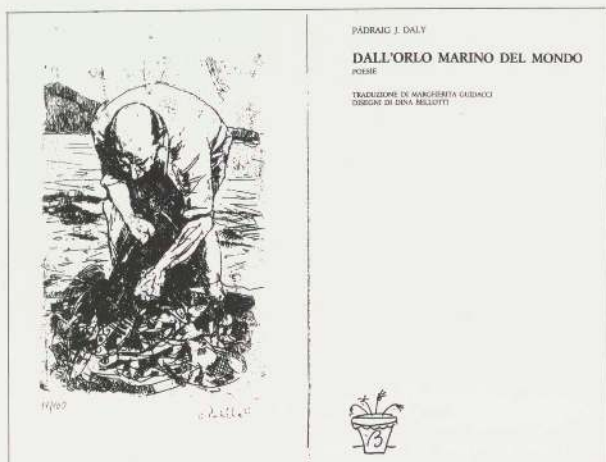
Pádraig J. Daly.

*Dall'orlo marino del mondo*

PUBLISHER: Bucciarelli, Ancona, 1981. © by Libreria Editrice Vaticana, Rome.

158(160) pp., 21.6 × 15 cm. With poems by Pádraig J. Daly translated into Italian by Margherita Guidacci and four illustrations after drawings and one etching by Dina Bellotti.

EDITION: 100 numbered copies. The text printed on laid paper, the etching on beige wove paper. The etching signed and numbered by the artist, the colophon numbered.



39. DINA BELLOTTI, frontispiece etching and title page for Pádraig J. Daly, *Dall'orlo marino del mondo*, 14.9 × 10.1 cm.

Pádraig J. Daly. *Dungarvan (Ireland)*, 1943. He became a novice with the Augustinian order in 1961 and subsequently became a priest. He is a graduate in philosophy and English and Irish literature. *Dall'orlo marino del mondo* is a book of poems collected from various publications, mainly from the 1978 volume of verse entitled *Nowhere but in Praise*. The poems have been translated by the Florentine poet and translator Margherita Guidacci, a specialist in English and American literature.

BY THE SAME ARTIST:

Fabio Tombari. *Dicembre*  
Bucciarelli, Ancona, 1975  
One handcolored lithograph

## ENRICO BENAGLIA

Rome, 1938. From early youth, he associated with many Italian and foreign artists who encouraged his passion for painting. In 1972 he won the Villa San Giovanni prize and in 1983 he was awarded the Avezzano prize. Exhibitions of his work were held in Osaka in 1973 and in Vienna in 1978. Apart from painting, he has also illustrated the works of the many poets and scholars he has encountered. He has designed catalogs for numerous exhibitions and cultural events, while his set designs for theater and television have won him universal recognition.

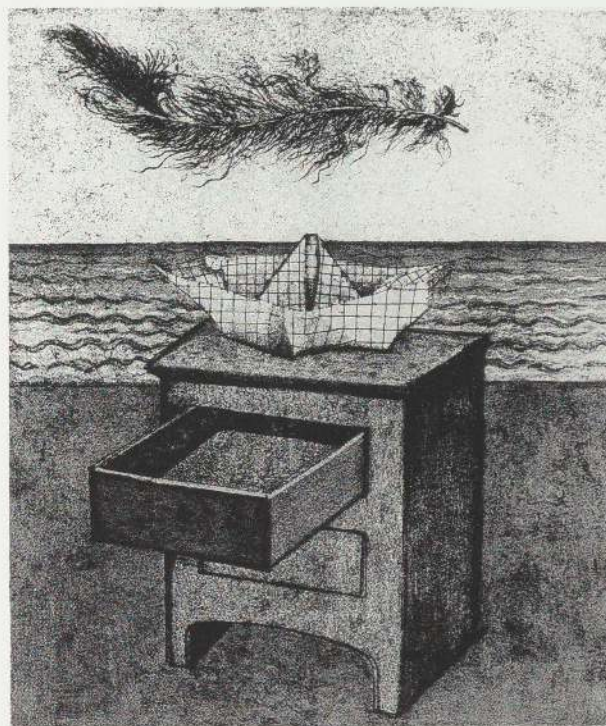
40  
Franco Simongini.  
*Le attese impossibili*

PUBLISHER: Le Ruelle Edizioni d'Arte, Rome, 1983.

10 pp., folded, 50 × 35.5 cm. With four poems by Franco Simongini and four etchings on yellow chine appliqué by Enrico Benaglia.

PRINTER: Laboratorio Calcografico di Mauro Salvi, Rome.

EDITION: 90 numbered copies of which 80 are numbered 1-80 and 10 numbered 1-x. The text printed on wove paper, the etchings on China paper by Cartiere Magnani di Pescia. All etchings numbered and signed by the artist and loosely inserted. The colophon numbered.



40. ENRICO BENAGLIA, etching on yellow chine appliqué for Franco Simongini, *Le attese impossibili*, 24.5 × 20.8 cm.

ILLUSTRATION: One of the 80 copies.

BY THE SAME ARTIST:

Enrico Benaglia. *Le acqueforti dello specchio*  
Edizioni La Quercia, Rome, 1975  
Five etchings

## MARIO BENEDETTI

Terni, 20.VI.1938. In 1964 he was awarded a scholarship to study in Brazil and spent several months there. In 1966 he was introduced to engraving techniques, particularly etching, which was to become an integral part of his work as a painter. He now lives and works in Bergamo.

41  
Vincenzo Guarracino. *Scrivi vere*

PUBLISHER: Grafica Uno, Milan, 1990.

48 pp., folded, 27 × 19.6 cm. With thirteen etchings by Mario Benedetti of which twelve are interspersed within the text and one used as cover.

PRINTER: The text printed by Rodolfo Campi. The etchings printed by Giorgio Upiglio. (Milan).

EDITION: 70 numbered copies and a suite of the etchings printed on larger paper in an edition of 15 copies. The text and the etchings printed on Hahnemühle paper. The suite of the etchings numbered and signed by the artist, the colophon of the book numbered and signed by the author and the artist.



41. MARIO BENEDETTI, etchings for Vincenzo Guarracino, *Scri vi vere*, 27 × 39.2 cm (double-page).

ILLUSTRATION: One of the 70 copies.

Vincenzo Guarracino. *Ceraso* (Salerno), 1948. He lives and works in Como where he teaches and is also involved in publishing. He has published collections of verse and translated the poems of Catullus and Rimbaud's Latin verses. *Scri vi vere* are poems printed in the spaces between Benedetti's abstract etchings that cover the pages. The aim is to achieve a balance between black and white.

## ARSENIO BENINI

Verona, 11.1.1928. A graduate of the Accademia di Belle Arti in Verona, he was the winner of the Suzzara Prize. His work includes portraits in oils, drawings and pastels.

42

### Umberto Saba. *Cinque poesie*

PUBLISHER: Renzo Sommaruga, Verona, 1966.

23(30) pp., 27.6 × 19.2 cm. With five poems by Umberto Saba and seven full-page etchings by Arsenio Benini.

PRINTER: Renzo Sommaruga, Verona.

EDITION: 75 copies of which 49 are numbered 1-49 and 26 marked with the letters A-Z dedicated ad personam. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. The colophon numbered and signed by the artist.



42. ARSENIO BENINI, frontispiece etching and title page for Umberto Saba, *Cinque poesie*, 17.4 × 12.7 cm.

ILLUSTRATION: One of the 26 copies.

Umberto Saba. Trieste, 9.III.1883 - Gorizia 25.VIII.1957. Son of a gentle father and a Jewish mother, he was given his father's surname, Poli, at birth. However, in 1910, when his book *Il mio primo libro di poesie* was published, he chose to use the name Saba. His work is characterized by the close interweaving of biography and poetry. The most frequently recurring themes, women, daughters and Trieste, merge with those of loneliness, human suffering and the search for happiness. In 1953 he received an honorary degree from the University of Rome.

## MIRELLA BENTIVOGLIO

Born in Klagenfurt (Austria) in 1922, she now lives in Rome. She is involved with object and visual poetry, and art criticism. Among the forty solo exhibitions she has staged in Europe and America have been those at the Italian Cultural Institute in New York in 1980, the book museum in Offenbach, Germany in 1974 and the Torre del Lebbroso in Aosta in 1982. She has also given a number of solo performances, including one at the Centre Pompidou in Paris in 1982. She has taken part in many Biennali in Venice, the 1971 and the 1973 São Paulo Biennale and the Documenta 7 in Kassel. She has written books, essays and poems, many of them experimental.

43

### *Segnal-etica*

16 sheets of zinc, 12.5 × 33.5 cm. With painted stenciled lettering and printed lettering on transparent foil, glued down on the zinc sheets, executed in 1971.

EDITION: 2 copies. The zinc sheets hinged by two steel rings. Signed on the back of the last sheet by the artist.

This is a book of aphorisms composed of notices usually displayed in public places. The addition of title, either a thought or a reference, to each of these gives the meaning of a critical expression of experience. It is the first tin book of the second half of the century and contrasts with the futurist metal books, because of the presence of pop and dadaist elements. It is also characterized by the semiological suitability of the material which belongs to an external reality and is closely related to the words it contains.

44

### *Il disgelo del libro*

Unique item of translucent white onyx, 16 × 20 × 2 cm, inscribed "Ceci n'est pas un hiver". Signed, dated "86" and titled on the back in pencil by the artist.

The onyx of which this book-sculpture is made is naturally blotchy like melting ice. The words, transferred in white letters directly on the ice confirm it: "Ceci n'est pas un hiver", a reference to the phrase "Ceci n'est pas une pipe" (This is not a pipe) inscribed by Magritte beside his representation of a pipe. This book, in fact, is not winter since it is not only the cold medium of a message, but is itself a message in its properties of a three-dimensional object.

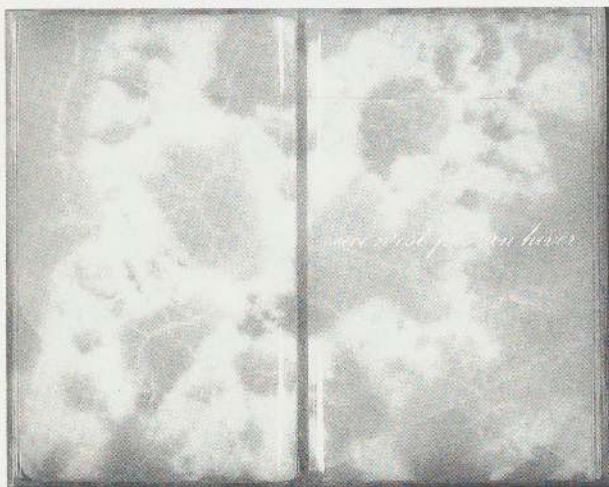
45

### *Libro tessile*

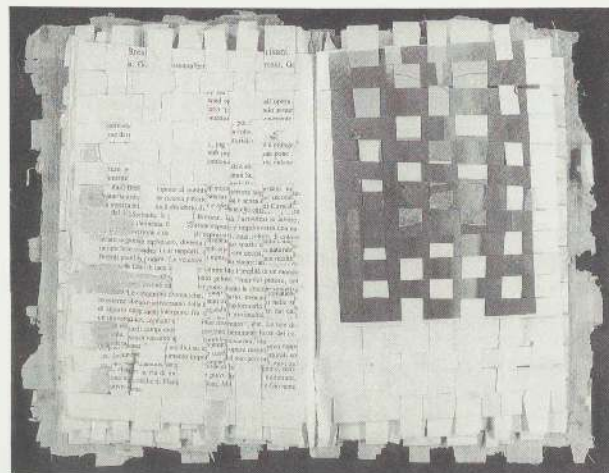
22 pp., 11.5 × 18.2 cm. Unique item of pages printed with text and photographs, cut into strips, woven into new pages and bound in Japanese rice paper cover. Signed and dated "88" by the artist.



43. MIRELLA BENTIVOGLIO, "È obbligatorio l'uso della maschera", painted sheet of zinc for *Segnal-etica*, 12.5 × 33.5 cm.



44. MIRELLA BENTIVOGLIO, "Il disgelo del libro", white onyx, 16 × 20 × 2 cm.



45. MIRELLA BENTIVOGLIO, double-page for *Libro tessile*, 11.5 × 36.5 cm.

In this book-object the title shows how the word "text" is the root of the word "textile" and, likewise, how the word "paper" originates from the word papyrus. This process of etymological revelation is completed by the use of a papyrus cover that, when held against the light, reveals its woven structure. The pages of an existing book were cut into strips and interwoven with one another and with leaves of papyrus, thus becoming illegible. This process refers back to the custom of weaving among women in the past and to the fact that they had no voice in society.

## ALDO BERGOLLI

Legnano, 1916. A graduate of the Accademia di Belle Arti in Brera in 1942, he took part in the 1962 Venice Biennale. In 1970 he staged a solo exhibition at Il Milione gallery in Milan. He now lives and works in Milan.

### 46 *Underground*

PUBLISHER: Giorgio Upiglio & C. Edizioni d'Arte Grafica Uno, Milan, 1964.

52 pp., folded, 35 × 25.7 cm. With texts in facsimile handwriting by Dino Buzzati and Osvaldo Patani and six full-page color lithographs by Aldo Bergolli.

PRINTER: The lithographs printed on a handpress by Giorgio Upiglio with the assistance of Dante Caldarà, Milan.

EDITION: 150 copies of which the copy No. 1 is with the original manuscripts, a set of proofs of the lithographs and six related color studies, 120 numbered 1-120, 10 marked with the letters A-L containing one original drawing by the artist and 20 numbered 1-xx dedicated ad personam. The text printed on handmade paper by Cartiere Miliani di Fabriano, the lithographs on paper by Filicarta di Brugherio. Each lithograph signed and numbered by the artist, the colophon numbered and signed by the authors and the artist.

ILLUSTRATION: One of the 10 copies.

Dino Buzzati. Belluno, 1906 - Milan, 1972. Novelist, journalist and art critic. He graduated in law from the University of Milan and 1928 became a columnist for *Corriere della Sera*. His first book *Barnabo delle montagne* was published in 1933. He achieved much success with his novel *Tartare Steppe* in 1940. He also wrote plays, dabbled in painting and published sophisticated comic strips.

Osvaldo Patani. Milan, 1923. Journalist and art critic. The organizer of a number of major twentieth-century Italian and international art exhibitions, he contributes to several daily newspapers and art magazines.



46. ALDO BERGOLLI, "Cavalcavia", color lithograph and title page for *Underground*, 24.2 × 18.2 cm.

## GIORGIO BERTELLI

Brescia, 1957. He studied at the Centro Internazionale di Grafica in Venice. Since 1981 he has taken part in exhibitions and had solo showings in Italy and abroad.

47

Federico Tiezzi.

*La bellezza della quiete amorosa*

PUBLISHER: Edizioni l'Obliquo, Brescia, 1987.

56(60) pp., 23.5 × 17.2 cm. With one etching printed in brown by Giorgio Bertelli.

PRINTER: Tipografia Artigiana, Brescia. The etching printed on a handpress.

EDITION: 1000 copies of which 50 are with the etching. The text printed on laid paper, the etching on paper by Cartiere Magnani di Pescia. The etching signed, numbered and dated "87" by the artist and loosely inserted.

*Federico Tiezzi. Born in Lucignano, he graduated in art history in Florence and immediately went into the theater as an actor and director. In 1987 he was awarded the Ubu Prize for best director with his stage adaptation of Samuel Beckett's novel How It Is. La bellezza della quiete amorosa is a collection of four of his most recent scripts.*

BY THE SAME ARTIST:

Aldo Busi. *Una pioggia angelica*  
Edizioni l'Obliquo, Brescia, 1987  
One color etching

Vittorio Sgarbi. *Chaim Soutine*  
Edizioni l'Obliquo, Brescia, 1988  
One etching



47. GIORGIO BERTELLI, etching in brown and title page for Federico Tiezzi, *La bellezza della quiete amorosa*, 11.7 × 8.9 cm.

## VINICIO BERTI

Florence, 1921. Painter.

See No. 240. GORI. *Le avventure di Pinocchio*



48. GIANNI BERTINI, cover in color silkscreen for Jean-Jacques Lévêque, *Stèle pour Adam de la Halle*, 25.5 × 26.4 cm.

## GIANNI BERTINI

Pisa 1922. A mathematics graduate, he was a figurative painter until 1947. He was awarded the Lissone prize in 1956 and 1957.

48

Jean-Jacques Lévêque.

*Stèle pour Adam de la Halle*

PUBLISHER: Edition du Castel Rose, Anduze, 1962.

68 pp., folded, 25.2 × 26.5 cm. The text composed of a variety of different typefaces with many full-page images and images interspersed within the text by Gianni Bertini, printed altogether in the technique of color silkscreen.

EDITION: 221 numbered copies of which the copy No. 1 is printed on Japon nacré paper with a suite of fourteen handcolored silkscreens, 10 printed on Arches vellum with the suite, 10 printed on Arches vellum and 200 on Gris d'Emballage paper. The suite signed and numbered by the artist, as well as the colophon of the book.

ILLUSTRATION: One of the 10 copies with the suite.

*Jean-Jacques Lévêque. Born in Paris, where he now lives, he is a poet and essayist. His essays on ancient and modern art have been published in Mercure de France. Many of his collections of poetry have been illustrated by Lucien Coulaud, André Masson, Jacques Herold, Corneille, Alechinsky, Jean Messagier and others. This poem, illustrated by Gianni Bertini, Lévêque's favorite artist, tells of a thirteenth-century character who has fantastic dreams of the twentieth century.*

## GIANPAOLO BERTO

Adria, 1940. Printmaker.

See No. 239. GIAROLI. *Trenta artisti per la bibbia*

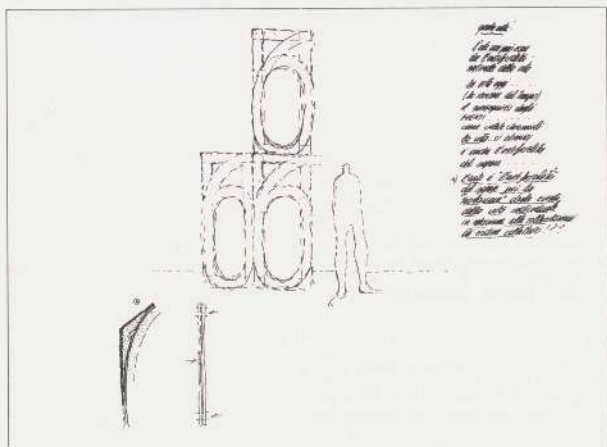
## MASSIMO BIAGI

Pistoia, 1949. Painter and graphic artist. He devised his *Primo manifesto grafico* in 1987. With Anna Brancolini Giachi, he founded the magazine *Foglio/Manifesto* whose contributors have included Nobel Prize-winner Samuel Beckett, Emilio Vedova and Raphael Alberti. In 1989 he organized an exhibition *Dal graficismo all'eccitoplastica* at the Villa Martini at Monsummano Terme (Montecatini).

49

### Massimo Biagi. *Rosso & nero*

52 pp., 34.5 × 49.3 cm. Unique book with texts, notes and designs for sculpture by Massimo Biagi, executed in red, black, yellow and blue pen. Drawn on different wove papers. Various pages signed and dated "91" by the artist.



49. MASSIMO BIAGI, "Questa arte", pencil drawing in black and red for *Rosso & nero*, 34.5 × 49.3 cm (full-page).

## DOMENICO BIANCHI

Rome, 9.II.1955. A graduate of the Accademia d'Arte in Rome, he began his association with Dessì, Gallo and Ceccobelli in the 1970s. At first he was involved with stage design, working with the *La Gaia Scienza* theater group. He is one of the generation of painters to succeed the Italian transavanguardia.

50

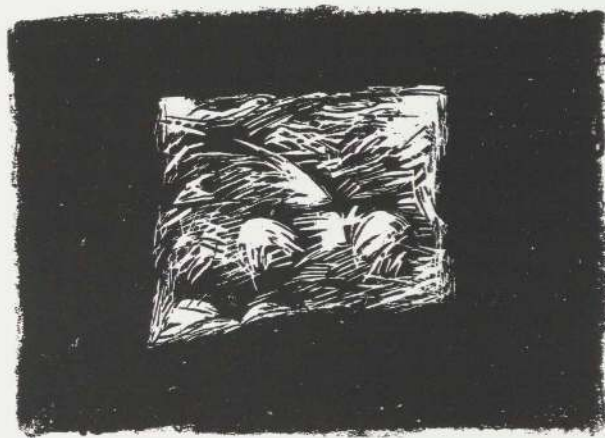
### Kakuan. *Una giornata folle*

PUBLISHER: Edizione R. Bulla, Rome, 1980.

52 pp., 34.1 × 24.6 cm. With poetry and prose by Kakuan (c. 1100-1200) and ten full-page lithographs by Domenico Bianchi.

PRINTER: The text printed by Giorgio Bolzonaro and Giuliano Colaboni at E. Zampini. The lithographs printed on a handpress by Rosalba and Romolo Bulla at the Studio Litografico R. Bulla (Rome).

EDITION: 36 copies of which 30 are numbered 1-30 and 6 marked with the letters A-F for the artist and the publisher. The text and the lithographs printed on wove paper. Each lithograph with the artist's monogram, the colophon numbered and signed by the artist.



50. DOMENICO BIANCHI, lithograph for Kakuan, *Una giornata folle*, 12.2 × 16.7 cm.

ILLUSTRATION: One of the 30 copies.

Kakuan. A Chinese poet who lived between the twelfth and thirteenth century. These poems and prose passages are drawn from the book *I dieci tori* (The Ten Towers) published by Adelphi. The illustrator tells how he read the book and was struck by the fact that Kakuan was inspired to write the ten poems about ten sculpted towers. Thinking that nobody knew what had become of the towers, Bianchi wanted to create imaginary reconstructions through his illustrations.

## GUIDO BIASI

Naples, 1933. Painter.

See No. 504. TANCREDI. *L'avanguardia internazionale*

## RENZO BIASION

Treviso, 1915. Painter, printmaker, writer and editor of the arts section of the weekly magazine *Oggi*. He has exhibited at the Venice Biennale and at leading international graphics exhibitions. He lives and works in Florence.

51

### Renzo Biasion. *Pasqualino Locoforte*



51. RENZO BIASION, Frontispiece etching and title page for *Pasqualino Locoforte*, 16.3 × 14.6 cm.

PUBLISHER: Bucciarelli, Ancona, 1965.

30(40) pp., 30 × 21 cm. With tales and two full-page etchings by Renzo Biasion.

PRINTER: Tipografia Giovagnoli, Ancona.

EDITION: 130 numbered copies. The text and the frontispiece etching printed on paper by Cartiere Miliani di Fabriano, the other etching on wove paper. Both etchings signed and numbered by the artist, the colophon numbered.

Pasqualino Locoforte is a collection of short stories by Biasion, published in 1965, based on his war experiences.

BY THE SAME ARTIST:

Mario Pomilio. *Emblemi*  
Francesca Edizioni, Milan, 1977  
Six etchings

## LAPO BINAZZI

Florence, 1943. Designer, architect and writer, he contributes to the architectural magazines *Domus* and *Modo*. In 1967 he founded the UFO group, inventing urban ephemera (large inflatable objects floating over the city). He has taken part in a number of international exhibitions, including the young artists' Paris Biennale in 1971, with other members of UFO.

52  
*A.N.A.S.* 1975

216 pp., 20.1 × 29.5 cm. With 108 different full-page reproductions in color offset of the same subject in various stages of the printing process. With a printed loose insert by the artist explaining the concept of this book. Signed, titled and dated "1988" by the artist on one of the blank pages.

"Case A.N.A.S." are small reddish-colored buildings all over Italy, used as depots by the Ministry of Transport. They inspired Binazzi to undertake conceptual research into different atmospheric and pictorial variations. This collection of images, viewed at different speeds, produces a series of unique encounters between painting and offset printing, in other words between the book-object and animated cartoons.



52. LAPO BINAZZI, offset print in four colors for *A.N.A.S.* 1975, 18 × 26.7 cm.

## RENATO BIROLLI

Verona, 10.XII.1905 - Milan, 3.V.1959. With Persico, Sassu, Manzù and Fontana, he was a member of the avant-garde movement in Milan and was one of the central figures in the *Corrente* movement. During the post war years he produced a series of 100 drawings depicting the tragedy of war. He was a member of the *Gruppo degli otto* introduced by Leonello Venturi at the 1948 Venice Biennale. He exhibited successfully in Germany, Holland, Belgium and New York.



53. RENATO BIROLLI, "Figura", color lithograph, 1946, for *Corrente*, 25.6 × 20 cm, with a page of text and illustration.

53  
*Corrente*

PUBLISHER: Teodorani Editore, Milan, 1967.

72 pp., folded, and 11 loose sheets, 47.6 × 35.2 cm. With a foreword by the publisher, an introduction by Raffaele de Grada and twelve color lithographs of which eleven are full-page and one double-page by the following artists: Arnaldo Badodi, Renato Birolli, Bruno Cassinari, Sandro Cherchi, Lucio Fontana, Renato Guttuso, Giuseppe Migneco, Ennio Morlotti, Aligi Sassu, Ernesto Treccani, Emilio Vedova (double-page). Published on the occasion of the thirtieth anniversary of the art magazine *Corrente*.

PRINTER: Printed on a handpress by Grafica ST.

EDITION: 164 copies of which 150 are numbered 1-150 and 14 dedicated ad personam reserved for the artists, the author and the publisher. The text printed on wove paper, the lithographs on paper by Cartiere Ventura di Milano. Each lithograph numbered and signed by the artist except the lithographs by Renato Birolli (signed by his wife) and Arnaldo Badodi (signed by his son). The lithographs loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 150 copies.

*Corrente* was a movement founded in Milan in 1938 composed of critics and painters. It took a firm political and moral stance, rejecting the formalism and rhetoric of the twentieth century and seeking to evolve a new expressionistic language. The group's mouthpiece was the newspaper *Vita giovanile* founded in 1938 by Treccani. The name was then changed to *Corrente di vita*

giovanile and later became simply *Corrente*. The newspaper was banned when Italy entered World War II in 1940. Among its most active contributors were critics and writers such as De Grada and Bò, and painters such as Manzù, Carrà and Guttuso.

## RENATO BITTONI

*Chiusi di Siena, 1933. Painter.*  
See No. 79. BUSCIONI. *Per inciso...*

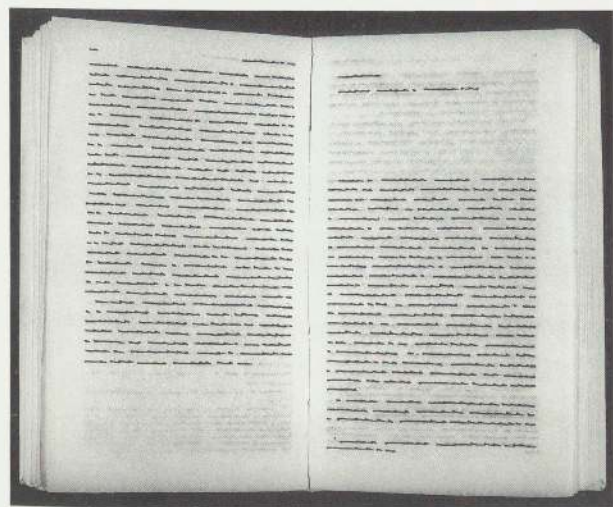
## IRMA BLANK

*Born at Celle (Germany) in 1937, she now lives in Milan. She has held several solo exhibitions in Germany, Italy and New York and has exhibited in conjunction with other artists in Italy and abroad.*

54  
*Scrittura 1976*

268 pp., 18.3 × 10.5 cm. Unique book without letters. The text, single words, chapters and index etc. anticipated with calligraphic lines in black ink on thin vellum-like paper. The last page signed and dated "1976" by the artist and annotated "proposito uno".

*The conventional appearance of this book conceals the fragility and secrecy of inner feelings revealed by the sensitive handwriting. The pagination resembles printing but the text has no words. The delicate opalescence of the parchment paper has a tactile quality that is a complete rejection of everything that is rigid, schematic and prefabricated.*



54. IRMA BLANK, double-page for *Scrittura 1976*, black ink, 18.3 × 21 cm.

## ANTONIO BOBÒ

*Leghorn, 1948. Painter and engraver. He lives in Orentano di Pisa. Since 1968 he has taken part in various exhibitions and held solo showings. In 1988 he published a monograph, edited by Nicola Miceli, describing his twenty years as a painter.*



55. ANTONIO BOBÒ, etching for *Nel nido di scopa*, 7.4 × 6.5 cm.

55  
Antonio Bobò. *Nel nido di scopa*

PUBLISHER: Privately published, 1990.

32 pp., folded, 14.6 × 11.5 cm. With the ballad and six etchings by Antonio Bobò.

PRINTER: The text printed by Bandecchi & Vivaldi Editore, Pontedera. The etchings printed by the artist. Bound by Edizioni della Mela.

EDITION: 99 numbered copies and an additional set of the six etchings printed separately in an edition of 20 copies numbered 1-xx. The text printed on laid and wove paper, the etchings on paper by Cartiere Magnani di Pescia. All etchings signed and numbered by the artist and loosely inserted, the colophon numbered.

*In this poem Antonio Bobò tells of a day of creative work during which he feels that even smells can be sculpted or painted.*

## UMBERTO BOCCIONI

*Reggio Calabria, 19.X.1871 - Verona, 17.VIII.1916. From 1901 he lived in Rome where he took up drawing and became friendly with Severini and Balla. In 1906 he won a competition and traveled to Paris. He settled in Milan in 1908 and met Marinetti. In 1910 he signed the Manifesto dei pittori futuristi and the Manifesto tecnico della pittura. One year later he painted The City Rises. In 1912 he was one of the signers of the Manifesto della scultura futurista and in 1913 he published Lacerba, the futurist political program. He enrolled as a volunteer in World War I. He died in Verona following a fall from his horse.*





56. UMBERTO BOCCIONI, etching for *Per gli animali un canto*, 9.9 × 13.5 cm.

56  
*Per gli animali un canto*

PUBLISHER: Privately published, Verona, 1964.

19(34) pp., 25.2 × 17.7 cm. With an introduction by Giorgio Ferrante, poems by Giovanni Pascoli, Antonio Anile, Umberto Saba, Lionello Fiumi, Giorgio Ferrante, Sandro Bevilacqua, Francis Jammes, Rainer Maria Rilke, Jules Supervielle and Joan Maragall and one full-page etching by Umberto Boccioni.

PRINTER: Printed on a handpress by Gino Castigliani and Sandro Corubolo, Verona.

EDITION: 97 numbered copies. The text and the etching printed on paper by Cartiere Miliani di Fabriano. The colophon numbered.

*Giorgio Ferrante. Poet. He selects the works of the great Italian and foreign poets, including one of his own, dealing with the love of animals and the beauty of creatures that should live with man and be useful to him "on this wretched, ravaged planet" where "man's blundering brain destroys everything". He has chosen Boccioni's beautiful etching as an illustration.*

## FLORIANO BODINI

*Gemonio (Varese), 8.1.1933. He studied at the Accademia di Brera and in 1957 began teaching life classes at the city's school of art. In the 1950s he was a member of the group of young Milanese artists grappling with the problems of neo-realism.*

57  
Viktòr Aleksandrovič Sosnòra.  
*Cronaca del Ládoga*

PUBLISHER: Cerastico Editore, Milan, 1973.

104(116) pp., folded, 41.5 × 43 cm. With the translation into Italian and notes by Curzia Ferrari, a commentary on the author by Diego Fabbri and six full-page color etchings by Floriano Bodini.

PRINTER: The text printed by Ferruccio Lucini. The etchings printed on a handpress by Giorgio U-piglio with the assistance of the artist. (Milan).

EDITION: 140 numbered copies of which 120 are numbered 1-120, the first 10 copies with an extra suite of the prints in different color versions and 20 numbered 1-xx for the collaborators and the publisher. The text and the etchings printed on handmade paper by Filicarta di Brugherio. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

*Viktòr Aleksandrovič Sosnòra. After the death of Stalin, he published poetry with the awareness that, in the words of the Italian translator Curzia Ferrari, the drabness of the characters, after the brief humane smile of Kruschev, is more a reflection of the terrors of the past than of any prospect hope of freedom. Writing of the people crowded around a beerstall he sadly observed: "... they clutch their glasses in their calloused hands / their faces reveal nothing / except, concealed in a wrinkle / an anguish that is ever so slightly ironic".*

BY THE SAME ARTIST:

Luis De Góngora y Argote. *Cinque sonetti*  
Edizioni d'Arte Cantini, Florence, 1984  
Four etchings



57. FLORIANO BODINI, color etching for Viktòr Aleksandrovič Sosnòra, *Cronaca del Ládoga*, 30.3 × 33.6 cm.

## ALIGHIERO BOETTI

*Turin, 1940. This self-taught artist was a founding member of the arte povera group (1967-1970). He later directed his attention to the development of concepts. He is famous for tapestries made to his design in Afghanistan and Pakistan. A room at the 1990 Venice Biennale was devoted to his work.*

58  
*Dall'oggi al domani*

PUBLISHER: Edizioni l'Obliquo, Brescia, 1988.

29(32) pp., 23.5 × 17 cm. With an introduction by Sandro Lombardi and four tipped-in reproductions and one silkscreen by Alighiero Boetti.

PRINTER: Tipografia Artigiana, Brescia.

EDITION: 500 copies of which 100 are with the silk-screen. The text printed on laid paper, the silk-screen on wove paper. The silkscreen numbered and signed by the artist and loosely inserted.

*This book is the transcript of a conversation between the artist and his friend Sandro Lombardi at Boetti's home in Rome in 1986. The artist talks about himself and his vision of the world: "Boetti feels the irresistible temptation to play with words, numbers and living forms, and he is always likely to find some connection between these and the works of man".*

## LUIGI BOILLE

Rome, 3.IV.1926. He graduated from the Accademia di Belle Arti in Rome with a degree in architecture. In 1951 he settled in Paris where he practiced both painting and architecture. Since 1955 he has concentrated on painting.

59

### *Omaggio ad Ezra Pound*

PUBLISHER: Edizioni Galleria Polymnia, Rapallo, 1971.

36 pp., folded, 65 × 45.8 cm. With an introduction by Michel Tapié, seven poems by Ezra Pound in English and Italian and seven full-page color lithographs by Luigi Boille.

PRINTER: The lithographs printed on a handpress by Grafica dei Greci, Rome.

EDITION: 96 numbered copies of which 78 are numbered 1-78 and 18 numbered I-XVIII for the collaborators and an additional set of the seven lithographs printed separately in an edition of 15 copies numbered 1-15. The text and the lithographs printed on paper by Cartiere Miliani di Fabriano. Each lithograph signed, numbered and dated "71" by the artist, the colophon numbered and signed as well by the artist.

ILLUSTRATION: One of the 78 copies.

*Ezra Loomis Pound. Hailey (Idaho), 30.X.1885 - Venice, 1.XI.1972. American poet who profoundly influenced modern poetic language by introducing elements of prose and vernacular. He led an adventurous and turbulent life fired by an irrepressible thirst for knowledge and experience.*

## GIORGIO BOMPADRE

Ancona, 21.VII.1929. Painter and engraver. He teaches art at Urbino and has won many international prizes.

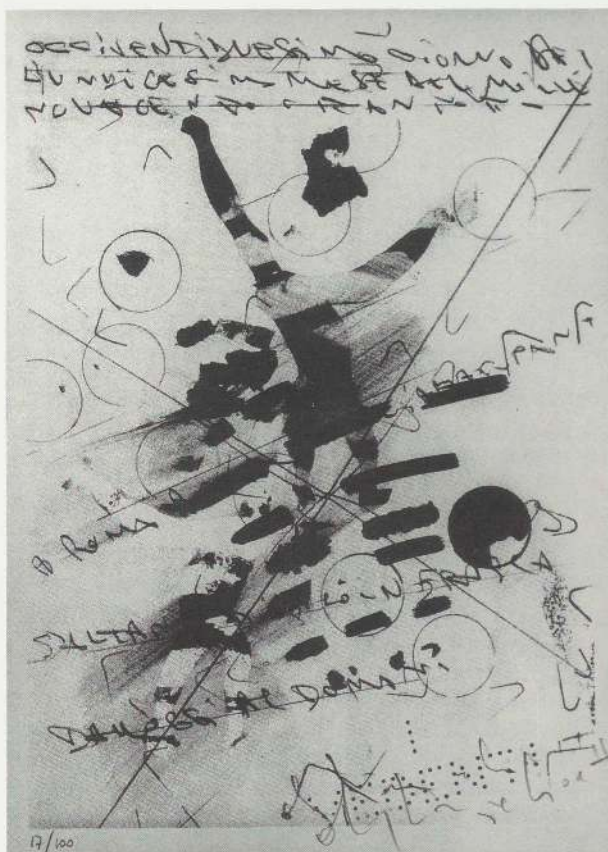
60

### *Francesco Di Pilla. Edipo a Toledo*

PUBLISHER: Bucciarelli, Ancona, 1965.

49(54) pp., 26 × 18 cm. With the play by Francesco Di Pilla and four full-page blind relief etchings by Giorgio Bompadre.

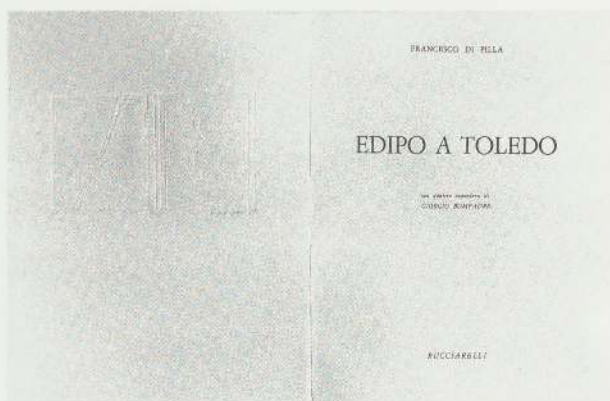
PRINTER: Tipografia Giovagnoli, Ancona.



58. ALIGHIERO BOETTI, silkscreen for *Dall'oggi al domani*, 21 × 15 cm.



59. LUIGI BOILLE, "Ballata per i giorni tetri", color lithograph from *Omaggio ad Ezra Pound*, 65 × 45 cm.



60. GIORGIO BOMPADRE, frontispiece etching and title page for Francesco Di Pilla, *Edipo a Toledo*, 6.8 x 11.9 cm.

EDITION: 120 numbered copies of which 100 are numbered 1-100 and 20 numbered 1-XX for the author and the artist. The text and the etchings printed on Umbria paper by Cartiere Miliani di Fabriano. Each etching signed, numbered and dated "1964" by the artist, the colophon numbered. There also has been printed an edition of 150 copies of this book with the reproduction of the etchings reserved for the critics.

*Francesco Di Pilla. Since the time of the ancient Greeks, the figure of Oedipus has always been a symbol of man weighed down by a destiny greater than himself, the unconscious victim of an inexorable, higher justice. Perhaps inspired by the ambiguity of certain lines from Sophocles, Aeschylus and Euripides and the mysterious links with other important mythical figures, Di Pilla has reached his own, somewhat personal conclusion. He sees Oedipus not so much as the innocent victim, but as a modern man wrestling with the torment and absurdity of the human condition.*

## AGOSTINO BONALUMI

*Vimercate (Milan), 10.VII.1935. His work was first seen in public in 1956 at a solo exhibition at the Totti gallery in Milan. In 1960 he founded the magazine Azimut with Castellani and Manzoni. He spent a lot of time in Germany and in the United States. A room at the 1970 Venice Biennale was devoted to his work. A solo exhibition entitled Percorsi Spazi-Colore was held in Milan in 1991.*

61  
**Francesco Petrarca. *Quattro canzoni***  
**Agostino Bonalumi. *Quattro incisioni***

PUBLISHER: Edizioni Proposte d'Arte Colophon, Belluno, 1991.

28 pp., folded, 30.9 x 22 cm. With four songs by Petrarch and five color etchings by Agostino Bonalumi of which one is on the cover.

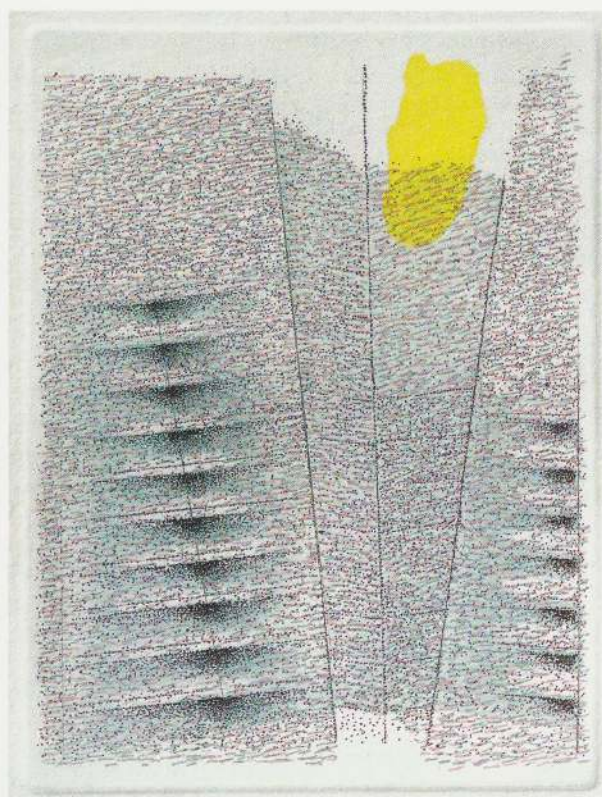
PRINTER: The text composed by Ruggero Olivieri, Milan and printed by Alessandro Zanella, Verona. The etchings printed on a handpress by Giancarlo Sardella, Milan.

EDITION: 110 copies of which 75 are numbered 1-75, the first ten copies containing an original water-

color by the artist, 25 numbered 1-XXV and 10 proofs marked P.A.1-P.A.10. The text printed on Hahnemühle paper, the etchings on Ètna paper by Sicars di Catania. All etchings signed and numbered by the artist, the four etchings loosely inserted, the colophon numbered.

ILLUSTRATION: One of the 75 copies.

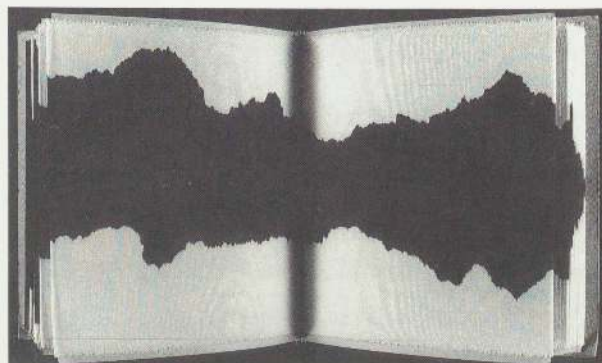
*Quattro canzoni · Quattro incisioni. The poems are taken from the Canzoniere of Petrarch (1304-1374), a collection of sonnets and ballads most of which are love poems.*



61. AGOSTINO BONALUMI, color etching for Francesco Petrarca, *Quattro canzoni, quattro incisioni*, 20.4 x 15.2 cm.

## EROS BONAMINI

*Verona, 1942. Since 1969 he has held solo exhibitions and taken part in a number of events in Italy and abroad. His work was exhibited at Verona's Galleria d'Arte Moderna e Contemporanea in 1984.*



62. EROS BONAMINI, double-page for *Traccia da 10 a 600 secondi*, black ink on white linen, 22.7 x 40 cm.

*Traccia da 10 a 600 secondi*

54 pp., 24 × 20 cm. Unique book. Blue-black ink on a continuing stretch of white linen that is mounted on 51 pages of gray board, starting off as a thin line, growing thicker and finally into splashes covering the entire page. Signed and dated "1981" by the artist on the second to last page.

**CECCO BONANOTTE**

Porto Recanati, 1942. Sculptor and printmaker.  
See No. 239. GIAROLI. *Trenta artisti per la bibbia*

**MARCO BONECHI**

Florence, 1944. Painter.  
See No. 79. BUSCIONI. *Per inciso...*

**ARTURO BONFANTI**

Bergamo, 24.v.1905. He began painting in 1925 and moved on to geometric abstracts in the 1950s. He now lives and works in Bergamo.

63

*Livre à voir. Caractères en liberté*

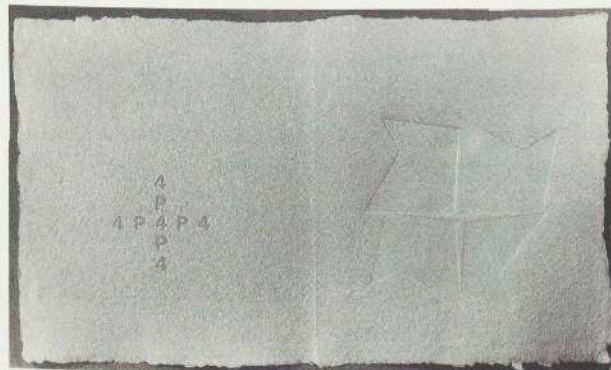
PUBLISHER: Editions Lafranca, Locarno, 1975.

60 pp., folded, 32.5 × 28 cm. With twelve full-page blind relief etchings by Arturo Bonfanti.

PRINTER: The text printed by Tipografia Moderna. The blind relief etchings executed by François Lafranca. (Locarno).

EDITION: 56 copies of which 50 are numbered 1-50 and 6 artist's proofs. The first 12 copies are with an original drawing by the artist and one of the plates, cancelled. The text and the blind relief etchings printed on handmade wove paper. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 50 copies.



63. ARTURO BONFANTI, double-page with letters, numbers and relief printing for *Livre à voir*, 32.5 × 56 cm.

Bonfanti uses thick, pasty paper which he then presses in the thickest part with geometric shapes in order to produce figures that, although white on white, appear clearly sculpted. Allied with printed letters scattered across the page, they follow the same themes as his abstract geometric painting.

**ANGELO BONI**

Suzzara (Mantua), 1935. Figurative painter who first exhibited his work in the early 1960s. He divides his time between painting and printmaking. His work is characterized by subjects from the natural world portrayed in fantastic form.

64

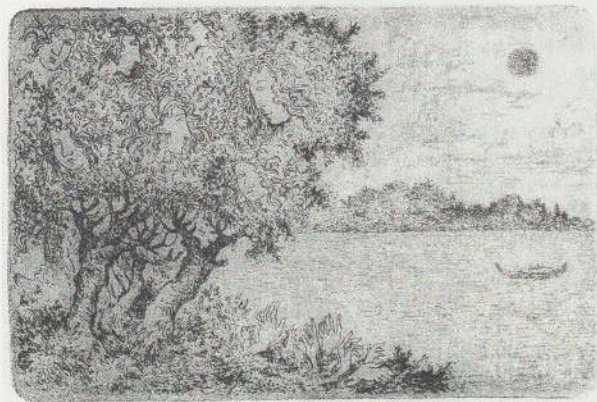
*Pierre Louÿs. Danae o la sventura*

PUBLISHER: Edizioni l'Obliquo, Brescia, 1988.

29(32) pp., 17 × 12 cm. With the story by Pierre Louÿs, an appendix by Maurizio Enoch and one etching by Angelo Boni.

PRINTER: Tipografia Artigiana, Brescia. The etching printed-on a handpress.

EDITION: 500 copies of which 50 are with the etching. The text printed on laid paper, the etching on paper by Cartiere Magnani di Pescia. The etching signed and numbered by the artist and loosely inserted.



64. ANGELO BONI, etching for Pierre Louÿs, *Danae o la sventura*, 7.5 × 11.4 cm.

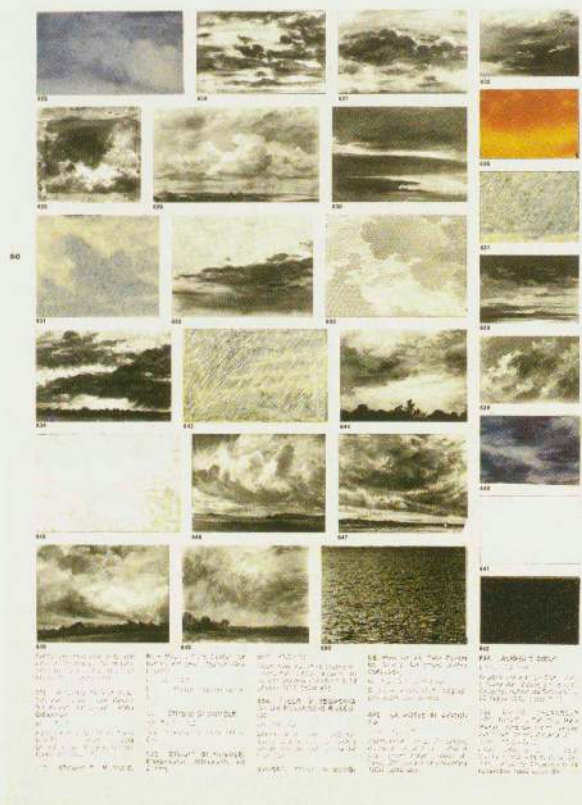
**SERGIO BORRINI**

Asola (Mantua), 1942. Painter. Since 1964 he has lived in Milan where he has also worked as a set designer. He has held solo exhibitions in Milan and Ferrara and also taken part in exhibitions of "livres d'artiste" in Palermo, Florence and Cagliari.

65

*Sereno variabile*

102 pp., 40.2 × 31.5 cm, bound as folding accordion. Unique book. Color drawings and collages of paper cut-outs with the subject of skies and sky-like images laid down on gray paper and mounted on white board. The first page signed and titled by the artist and dated "Milano 1982".



65. SERGIO BORRINI, image for *Sereno variabile*, color paint-over and collage, 31 x 23 cm.

The title is taken from meteorological terminology. The text is made illegible by the superimposition of white signs. The illustrations accompanying the text depict the sky and use different techniques such as painting, drawing and collage. It is an act of total obliteration based on the intense Zen notion of emptiness. It annihilates earthly show, verbal meaning and also, hypothetically, the spatial environment of the reader, which could be completely taken up by these pages as they extend to a length of more than twenty meters.

## GIUSEPPE BOSICH

*Tempio Pausania (Sassari), 1945. Painter, sculptor and printmaker. He moved to Milan in 1970. As well as his prolific output of paintings and sculptures, he has illustrated many books by his friend, the poet Antonio Agriesti. In 1986 he moved to Sardinia where he now lives and works. The monographic catalog of his sculptures was published in 1989.*

66

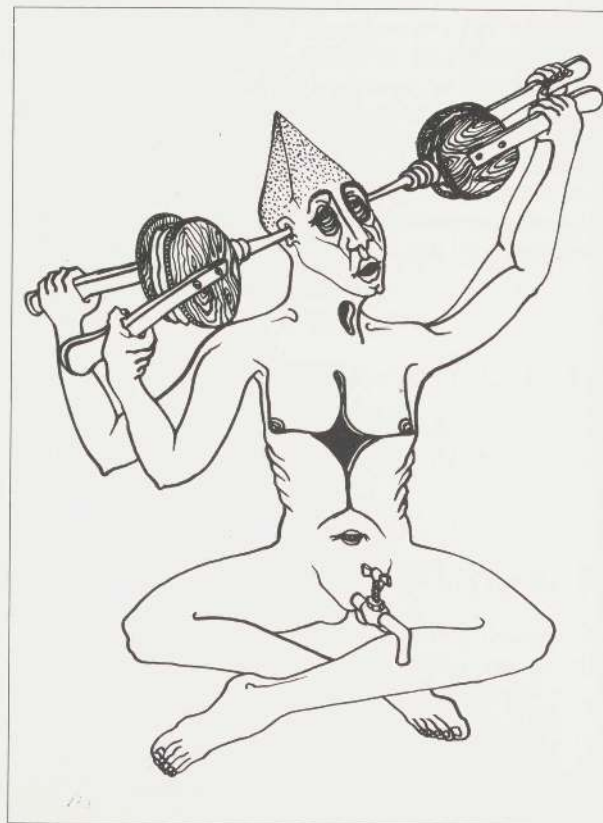
### Antonio Agriesti. *Il volo della farfalla*

PUBLISHER: Edizioni "La Martesana", Milan, 1978.

50 loose sheets, 35 x 25 cm. With thirty-two poems by Antonio Agriesti and sixteen full-page lithographs in brown by Giuseppe Bosich.

PRINTER: The text printed by Bertieri Istituto Grafico. The lithographs printed on a handpress by Carmelo Modica at the artist's studio. (Milan).

EDITION: 100 numbered copies of which 90 are numbered 1-90 and 10 numbered 1-X outside the trade. The text and the lithographs printed on hand-



66. GIUSEPPE BOSICH, lithograph for Antonio Agriesti, *Il volo della farfalla*, 28,7 x 24 cm.

made paper by Cartiere Magnani di Pescia. Each lithograph signed and numbered by the artist, the colophon numbered and signed as well by the artist.

ILLUSTRATION: One of the 90 copies.

Antonio Agriesti. He lives and works in Paderno Dugnano (Milan). He is involved in the theater as an actor, in poetry as a poet and translator, and in esoteric linguistics and mythological studies. His works include the 1978 collection of poems *Il volo della farfalla*, *Poesie nere*, published in 1985, and *Micomitologie*, published in 1988.

## MASSIMO BOTTECCHIA

*Pordenone, 26.XII.1928. Painter, printmaker, writer and creator of visual objects, he has lived and worked in Milan since 1975. His work has been exhibited in Italy and abroad. He took part in the XXXV Venice Biennale.*

67

### Massimo Bottecchia. *Vita*

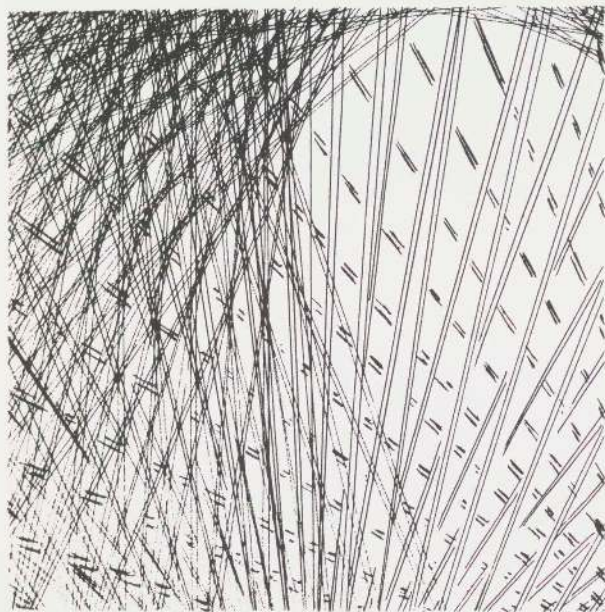
PUBLISHER: All'Insegna del Pesce d'Oro, Milan, 1979.  
© by Vanni Scheiwiller, Milan.

64 pp., 22.9 x 22.7 cm. With poems, twelve full-page reproductions after drawings and one etching by Massimo Bottecchia.

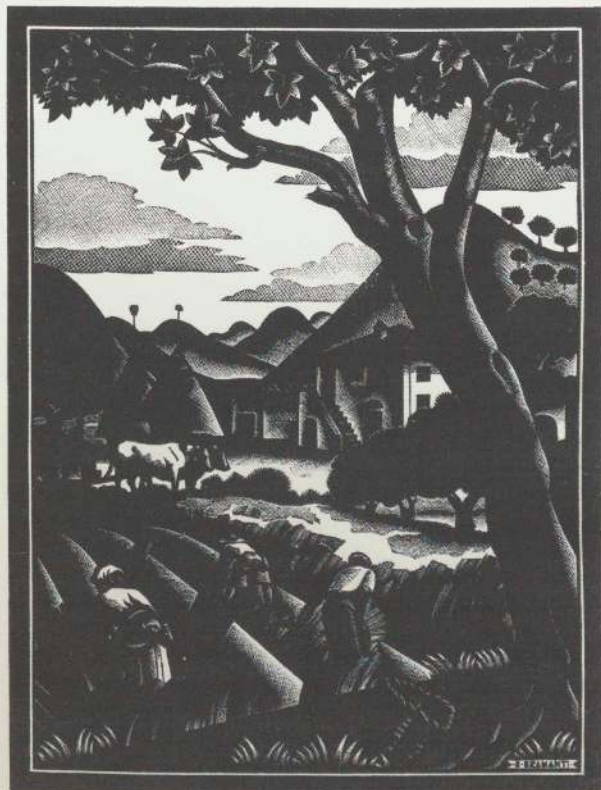
PRINTER: Tipolitografia S. Nicolò, Civate al Piano.

EDITION: 1000 numbered copies of which 900 are

numbered 1-900 and 100 numbered 1-C containing the etching. The text and the etching printed on wove paper. The etching numbered, signed and dated "79" by the artist and loosely inserted. The colophon numbered.



67. MASSIMO BOTTECCHIA, etching for *Vita*, 12 x 12 cm.



68. BRUNO BRAMANTI, "Ti viddi per la prima volta, o bella", woodcut for *Stornelli e rispetti toscani*, 11.6 x 8.8 cm.

## ANGELO BOZZOLA

Galliate, 1921. Painter.

See No. 488. SOLDATI. Mac 1958

## BRUNO BRAMANTI

Florence, 28.XII.1897-28.IX.1957. Renowned as a woodcutter of the De Carolis school, he took part in many art exhibitions and was awarded innumerable prizes. A founding member of the *Associazione Incisori d'Italia* (The Italian Association of Engravers) and an academician of the *Accademia del Disegno* in Florence, he also worked in oils and painted frescoes. He has illustrated many books.

68

### *Stornelli e rispetti toscani*

PUBLISHER: Privately published for Fortunato and Federico Gentile, Verona, 1947.

72 pp., 25.6 x 18 cm. With texts of songs from Tuscany collected by Bruno Bramanti and music scores and vignettes cut in wood and twelve full-page woodcuts by Bramanti.

PRINTER: Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 150 numbered copies. The text and the woodcuts printed on handmade paper by Cartiere Magnani di Pescia. The colophon numbered.

*This collection by Federico Gentile, son of the philosopher Giovanni, is dedicated to his brother Fortunato, head of the Sansoni publishing house. Natives of Tuscany particularly appreciate these folktales full of yearning and affection expressed in simple but beautiful language.*

BY THE SAME ARTIST:

Pietro Pancrazi, *L'Esopo moderno*  
Privately published, Verona, 1947  
Twenty-seven woodcuts

## YASMIN BRANDOLINI D'ADDA

Cape Town, 16.XI.1929. She was born into an English-speaking South African family. After finishing high school she went to London. Later she continued to Florence where she studied at the *Accademia di Belle Arti*. Forced to return to South Africa for health reasons, she gave up painting. In 1951 she married the Venetian poet and writer Brandolino Brandolini D'Adda. In 1971 she returned to painting and has exhibited in Italy and abroad.

69

### Corrado Pasquotti.

#### *Forma magistra ludi*

PUBLISHER: Privately published, Milan, 1980.

8 loose sheets, 40 x 59.5 cm. With the music score by Corrado Pasquotti and eight color aquatints by Yasmin Brandolini D'Adda.

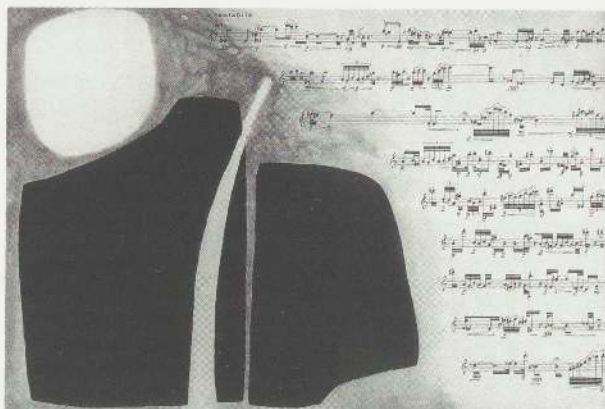
PRINTER: Printed on the presses by Giorgio Upiglio, Milan.

EDITION: 125 numbered copies of which 99 are numbered 1-99 and 26 numbered 1-xxvi. The music scores and the aquatints printed together on wove paper. Each aquatint numbered and signed by the artist on the reverse. The colophon numbered and signed by the composer and the artist.

ILLUSTRATION: One of the 26 copies.

Corrado Pasquotti. *Vittorio Veneto*, 1954. He studied with Dalla Vecchia and Giacomo Manzoni, completing his training with Franco Donatoni at the Accademia Chigiana in Siena and the Accademia di Santa Cecilia in Rome. *Forma magistra ludi*, composed in the spring of 1980, expresses the synergy between music and pictures. The aim was to produce engravings that indicate where the musical score and the images simultaneously achieve an integrated and independent structure.

Brandolino Brandolini D'Adda. *Cison di Valmarino (Veneto)*, 1928. He has published several collections of poetry and edited anthologies of Italian and foreign poems.



69. YASMIN BRANDOLINI D'ADDA, color aquatint with music score for Corrado Pasquotti, *Forma magistra ludi*, 40 x 59.5 cm.

## GASTONE BREDDO

Padua, 15.VI.1915 - Calenzano (Florence), 11.III.1991. He lived in Venice for many years, later moving to Tuscany where he was professor of painting and principal of the Accademia di Belle Arti in Florence. An art critic and writer, he contributed to the magazines *Le tre Venezie* and *L'ultima*.

70

Margherita Guidacci.  
*Brevi e lunghe. Poesie*

PUBLISHER: Bucciarelli, Ancona, 1980. © by Libreria Editrice Vaticana, Rome.

84(88) pp., 21.6 x 15 cm. With poems by Margherita Guidacci and three reproductions after drawings and one full-page etching by Gastone Breddo.

EDITION: 150 numbered copies. The text printed on laid paper, the etching on wove paper. The etching signed and numbered by the artist, the colophon numbered.

## GIOVANNI BRESCHI

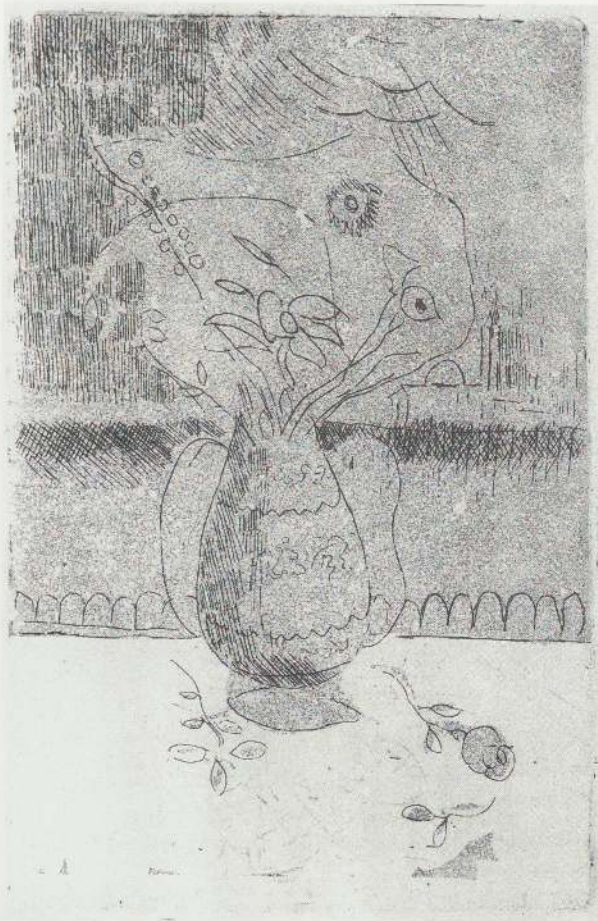
Florence, 1972. Printmaker.  
See No. 133. CIONI. *Absinthium*

## SERGE BRIGNONI

Chiasso, 1903. Sculptor.  
See No. 191. DONATI. *Le Surréalisme en 1947*

## REMO BRINDISI

Roma, 25.IV.1918. He studied in Rome and Urbino. His first cyclical exhibition was held at Milan's Galleria d'Arte Moderna in 1955.



70. GASTONE BREDDO, frontispiece etching for Margherita Guidacci, *Brevi e lunghe. Poesie*, 14.8 x 10 cm.

71

Giorgio Kaiserlian.  
*Una serata al Caffè Nord*

PUBLISHER: Sergio Tosi Stampatore, Milan, 1965.

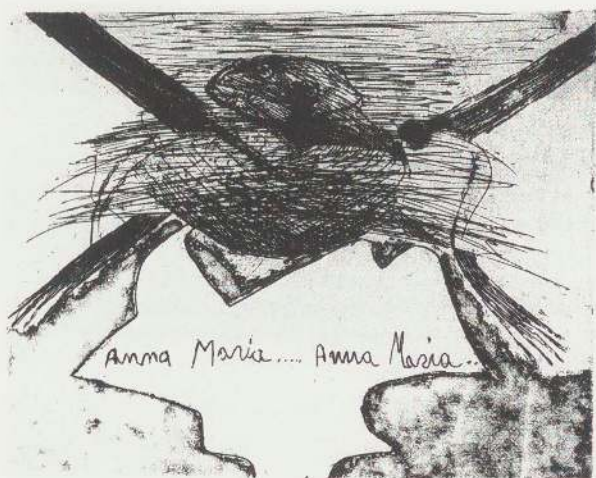
40 pp., folded, 49.5 x 35 cm. With the story by Giorgio Kaiserlian from the year 1947 and seven full-page etchings by Remo Brindisi.

PRINTER: Sergio Tosi Stampatore. The etchings printed on a handpress by Sergio Tosi with the assistance of the artist. (Milan).

EDITION: 55 numbered copies of which 45 are numbered 1-45 and 10 numbered 1-x for the publisher and collaborators. The text and the etchings printed on wove paper. Each etching signed and numbered by the artist, the story signed by the author on the last page. The colophon numbered.

ILLUSTRATION: One of the 10 copies.

Giorgio Kaiserlian. Milan, 29.VII.1917-29.IV.1969. At a very early age he moved with his family to Paris. He graduated in literature, philosophy and law from the Sorbonne. Following the outbreak of World War II, he returned to Italy in 1940. He settled in Milan where he taught Greek and Latin at the Liceo Carducci. However, he kept up his interest in art and was art critic for the newspaper L'avvenire. With the Contessa Dal Verme and the Jesuit priest, Father Favaro, he founded the Centro Culturale San Fedele.



71. REMO BRINDISI, etching for Giorgio Kaiserlian, *Una serata al Caffè Nord*, 19.5 × 24.8 cm.



72. REMO BRINDISI, "Il carro dei condannati", color aquatint-etching for Alessandro Manzoni, *Storia della colonna infame*, 27.5 × 26 cm.

72

Alessandro Manzoni.

*Storia della colonna infame*

PUBLISHER: Edizioni della Pergola, Pesaro, 1985.

32 pp., folded, 50.3 × 35 cm. With an introduction by Roberto Sanesi and six color etchings by Remo Brindisi.

PRINTER: The text composed and printed by Annisio Nobili. The etchings printed on a handpress. (Pesaro).

EDITION: 150 numbered copies of which 125 are numbered 1-125 and 25 numbered 1-xxv. The text and the etchings printed on handmade paper by Cartiere Magnani di Pescia. All etchings signed and numbered by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 125 copies.

Alessandro Manzoni. Milan, 7.III.1785-22.V.1873. La storia della colonna infame appeared as a supplement to *Promessi sposi*, when it was published as a series between 1840 and 1842. It tells the story of the hypocritical trial of the health inspector Guglielmo Piazza and the barber Giacomo Mora in Milan in 1630. The column that stood near the Porta Ticinese was demolished in 1778.

BY THE SAME ARTIST:

Alberico Sala. *Tre poesie*  
La Pergola Edizioni, Pesaro, 1974  
Four etchings

*Il segno e l'uomo*  
Ruggero Aprile Editore, Turin, 1975  
Four color etchings

Alfonso Amorese. *Se smettessi di sognare*  
Edizioni Svolta, Bologna, 1977  
Two color etchings

Marcello Camilucci. *Favolelli e enigmi*  
Istituto Statale d'Arte, Urbino, 1981  
Four etchings

## UMBERTO BRUNELLESCHI

Montemurlo (Pistoia), 21.VI.1879 - Paris 16.II.1949. After attending the Accademia di Belle Arti in Florence, he moved to Paris where he worked as a set designer, interior decorator and book illustrator. His work was exhibited at the Venice Biennale, the Rome Quadriennale and the Paris Salon.

73

Gabriel Soulages.

*Le Malheureux petit voyage*

PUBLISHER: L'Estampe Moderne, Paris, 1926.

207(224) pp., 21 × 16 cm. With forty color pochoirs by Umberto Brunelleschi of which fifteen are interspersed within the text and twenty-five used as vignettes for the text.

PRINTER: Printed on the presses by Messieurs G. Boutitie et Cie., Paris.



EDITION: 500 numbered copies. Series A: 15 copies numbered 1-15 on Japon Impérial paper with a signed suite of the illustrations and one original watercolor of the illustration. Series B: 24 copies numbered 16-39 on Japon Impérial paper with a signed suite of the illustrations and 6 numbered 40-474 on Arches vellum and 20 numbered I-VI outside the trade. Series C: 435 copies numbered 40-474 on Arches vellum and 20 numbered VII-XXVI outside the trade.

ILLUSTRATION: One of the 435 copies.

*Le Malheureux petit voyage* can be regarded as Brunelleschi's first series of erotic illustrations favored and continued by the artist until the 1940s. These illustrations colored "au pochoir" are among the last before being replaced by less costly techniques and photographic reproductions.



73. UMBERTO BRUNELLESCHI, color pochoir for Gabriel Soulages, *Le Malheureux petit voyage*, 9 x 9 cm.

## GIANNI BRUSAMOLINO

Cassano d'Adda (Milan), 30.I.1928. In 1947 he moved to Milan where he attended the Accademia di Brera. In 1978 he was invited to the exhibition Grafici Italiani a Lublino in Yugoslavia. In 1981 he took part in the exhibition Il Libro Figurato d'Autore at the Rotonda della Besana in Milan. He now lives and works in Milan.

74

Curzia Ferrari. *La giornata provvisoria*

PUBLISHER: Giorgio Upiglio Edizioni d'Arte Grafica Uno, Milan, 1964.

10 pp., 60.2 x 50.6 cm. With an introduction by Garibaldo Marussi, ten poems by Curzia Ferrari and ten etchings, two color lithographs, one lithograph in gray for the cover and one lithograph as frontispiece by Gianni Brusamolino.

PRINTER: The text printed by Idos. The prints printed on a handpress by Giorgio Upiglio. Bound by Piero Nardari. (Milan).



74. GIANNI BRUSAMOLINO, etching for Curzia Ferrari, *La giornata provvisoria*, 33.1 x 33.1 cm.

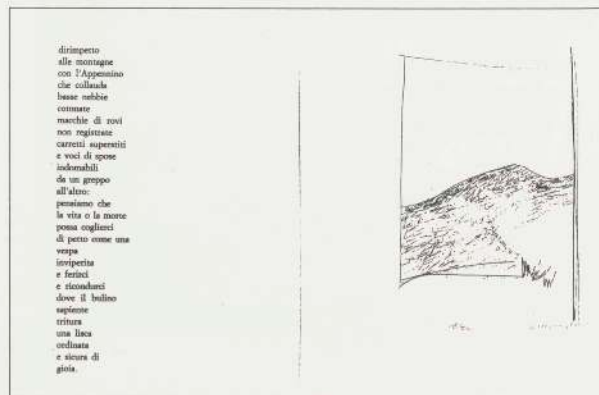
EDITION: 140 numbered copies of which 120 are numbered 1-120 and 20 numbered I-XX for the author, the artist and the collaborators. The text printed on Rusticus paper by Cartiere Ventura di Milano, the etchings on paper by Cartiere Miliani di Fabriano. All twelve prints signed, numbered and dated "1964" by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 120 copies.

Curzia Ferrari. The ten poems were first published in this edition in 1964. The artist Gianni Brusamolino reinterprets them with his symbols using a diversity of language that finally results in "variations on the same theme".

## RENATO BRUSCAGLIA

Urbino, 19.XI.1921. His etchings are influenced by the experience of Giorgio Morandi. He has won prizes at national exhibitions in Ancona, Forlì and Reggio Emilia and has also held solo exhibitions in many Italian galleries.



75. RENATO BRUSCAGLIA, etching for the poem *La lisca* by Marisa Zoni from *Per una terra isolata*, 24.6 x 17.7 cm.

## Marisa Zoni. *Per una terra isolata*

PUBLISHER: La Pergola Edizioni, Pesaro, 1970.

36 pp., folded, 50.2 x 35.6 cm. With an introduction by Paolo Volponi, six poems by Marisa Zoni and five etchings by Renato Brusaglia.

PRINTER: The text printed by Arti Grafiche Editoriali. The etchings printed on a handpress by Stamperia Posterula. (Urbino).

EDITION: 75 numbered copies of which 50 are numbered 1-50 and 25 numbered 1-XXV for the artist and the collaborators. The text printed on wove paper, the etchings on paper by Cartiere Magnani di Pescia. All etchings signed, numbered and dated "1969" (two), "1970" (three) by the artist and loosely inserted. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 50 copies.

*Marisa Zoni. She was born in 1935 and lives and works in Pesaro. Zoni has published a number of books including collections of verse and novels. Her latest volume of poems Le quattro stagioni was published in 1988.*

## ANSELMO BUCCI

*Fossombrone (Pesaro), 1887 - Monza, 1955. Painter, printmaker, writer and ship-fitter. From 1906 he lived in Paris and was a member of the cubist avant-garde. He traveled throughout Europe and recounted his experiences in his book Il pittore volante.*

76

### Anselmo Bucci. *Pane e luna*

PUBLISHER: Istituto Statale d'Arte di Urbino, Urbino, 1977.

Autobiography in two volumes. Volume I: 101(106) pp. Volume II: 100(104) pp., both 21.2 x 15 cm. Volume I with an introduction by Carlo Bo. Each volume with a self-portrait by Anselmo Bucci in drypoint as frontispiece.

PRINTER: Istituto Statale d'Arte di Urbino, Urbino.

EDITION: 320 numbered copies. The text printed on Rosaspina paper by Cartiere Miliani di Fabriano, the drypoints on wove paper. The colophon numbered and signed by Lia Fossati (the artist's heir).

*These two slim volumes Pane e luna are his autobiography, published as various newspaper articles during his lifetime. Events and recollections of bygone days are nearly always narrated in the present tense. Lia Fossati, Bucci's heir, tracked down these newspapers and authorized 320 copies of this edition to be published with her signature on the colophon.*

## ANTONIO BUENO

*Berlin, 21.VII.1918 - Florence, 26.IX.1984. After studying in Madrid and in Switzerland, he began painting with Blanchet and continued in Paris with Guerin. In 1938 he became the editor of the periodical Arte.*



76. ANSELMO BUCCI, self-portrait as frontispiece in drypoint for the second volume of *Pane e luna*, 6.3 x 6.5 cm.

77

### Storia arte e costume nell'industria tessile

PUBLISHER: Dialoghi Club Edizioni, Biella, 1983.

8 pp. text and 43 loose sheets, 50 x 35 cm. With an introduction by Mauro Vercellotti and forty-three prints in the technique of silkscreen, lithography, etching and drypoint of which thirty-four are in color by the following artists: Valerio Adami, Giuseppe Ajmone, Pietro Annigoni, Enrico Baj, Enzo Bellini, Renzo Biasion, Antonio Bueno, Floriano Bodini, Giovanni Cappelli, Arturo Carmassi, Bruno Caruso, Mario Calandri, Francesco



77. ANTONIO BUENO, "L'arcolaoio", lithograph in black with toneplate in pink for *Storia arte e costume nell'industria tessile*, 24.3 x 22.2 cm.

Casorati, Robert Carroll, Bruno Cassinari, Giancarlo Cazzaniga, Fabrizio Clerici, G. Battista De Andreis, Lucio Del Pezzo, Gianni Dova, Giuseppe Giannini, Federica Galli, Emilio Greco, Giuseppe Guerreschi, Giuseppe Migneco, Luciano Minguzzi, Ennio Morlotti, Ugo Nespolo, Enrico Paulucci, Arnaldo Pomodoro, Antonio Possenti, Concetto Pozzati, Domenico Purificato, Franco Rognoni, Francesco Tabusso, Emilio Tadini, Ernesto Treccani, Valeriano Trubbiani, Orfeo Tamburi, Vanni Viviani, Tono Zancanaro, Giuseppe Zigaina.

PRINTER: The text printed by Cromolito, Biella. The prints printed by Sciardelli, Spirale, Upiglio (Milan). Litobottega (Varese). Beppe Roba, Il Grafico (Biella). Figus, Valente, Bisi (Turin). Bocconcelli (Imola). Bianco, La Bezuga (Florence). Crittini (Corbetta). Angeli (Lucca). Il Feltro (Rome).

EDITION: 160 numbered copies of which 150 are numbered 1-150 and 10 numbered 1-x reserved for international museums of textiles. The text printed on wove paper, the prints on various wove papers. All prints signed and numbered by the artists and loosely inserted in printed, folded pages. The colophon numbered.

ILLUSTRATION: One of the 150 copies.

*Maurizio Vercellotti. Teacher and researcher into the history of textiles, he wrote an introduction to this work, covering the history and use of textiles from the earliest times. He also added a brief comment to each illustration.*

## ALBERTO BURRI

*Città di Castello, 12.III.1915. After taking a degree in medicine, during World War II he was an army surgeon in Africa. In 1944 he was captured and taken to Texas, where he discovered painting. On his return to Italy in 1946, he created figurative paintings but then he moved on to abstract compositions. Between 1950 and 1955 he produced sackcloth. In 1955 canvases gave way to woods, from 1958 onwards to irons and in the 1960s it was the turn of plastics.*

78

Emilio Villa.

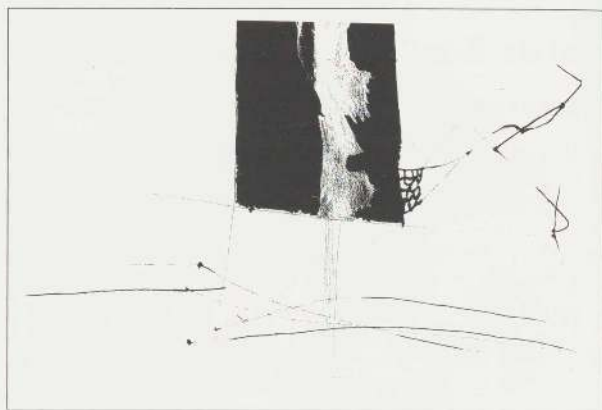
*17 variazioni su temi proposti per una pura ideologia fonetica*

PUBLISHER: Edizioni di Origine, Rome, 1955.

50 pp., 25.7 × 18.5 cm. With the text by Emilio Villa and one etching with gold and pink silkscreen printing, a blind relief print painted in beige and an etching with gold and beige silkscreen printing as cover by Alberto Burri.

PRINTER: Scuola Industriale per le Arti Grafiche, Castello.

EDITION: 104 copies of which 99 are numbered 1-99 and 5 marked with the letters A-E for the author and the artist. The text printed on Umbria paper by Cartiere Miliani di Fabriano, the etchings on wove paper. All three prints signed by the artist and numbered by him to an edition of 75 copies



78. ALBERTO BURRI, cover in color silkscreen and etching for Emilio Villa, *17 variazioni su temi proposti*, 26.7 × 39.5 cm.

(contradicting the colophon). The colophon with the author's monogram.

*Emilio Villa. Affori (Milan), 1914. Expert in Semitic philology and experimental poet. He has published poems and essays, usually in small-circulation magazines which he himself founded, copies of which are now very rare. One hundred and four copies of this 17 variazioni su temi proposti per una pura ideologia fonetica were printed but have never been traced. It is thought that no more than fifty are still in existence.*

## UMBERTO BUSCIONI

*Pistoia, 13.VII.1931. In 1963 he gave up his work as a potter and went to Morocco to devote himself entirely to painting. In the 1960s, with Gianni Ruffi and Roberto Barni, he became involved in pop art. He lives and works in Serravalle (Pistoia).*

79

*Per inciso... quaranta testimonianze grafiche in Toscana*

PUBLISHER: Il Candelaio Edizioni, Florence, 1988.

256 pp., 32.1 × 26.7 cm. With an introduction by Pier Paolo Castellucci, an essay by Dino Pasquali and forty etchings of which nine are in color by the following artists: Luca Alinari, Sirio Bandini, Vinicio Berti, Renato Bittoni, Marco Bonechi, Umberto Buscioni, Gianni Cacciarini, Giuseppe Calonaci, Silvano Carri, Salvatore Cipolla, Raffaele De Rosa, Almina Dovati Fusi, Walter Falconi, Enzo Faraoni, Fernando Farulli, Franco M. Franchi, Danilo Fusi, Giuseppe Gavazzi, Riccardo Ghibelli, Riccardo Guarneri, Marcello Guasti, Franco Ionda, Giancarlo Marini, Renzo Mezzacapo, Sirio Midollini, Vairo Mongatti, Sergio Nardoni, Gualtiero Nativi, Impero Nigiani, Piero Nincheri, Piero Paoli, Vero Pellegrini, Giuliano Pini, Antonio Possenti, Senio Pratesi, Riccardo Saldarelli, Anna Sanesi, Milvio Sodi, Remo Squillanti, Piero Tredici.

PRINTER: The text printed by Tipografia Ramella. The etchings printed by Stamperia d'Arte Pistelli Edi-Grafica R2B2. Bound by Legatoria Biagi (Florence).

EDITION: 125 copies of which 70 are numbered 1-70, 40 numbered 1-XL for the artists and 15 marked with the letters A-Q for the authors and the collaborators. The text and the etching printed on paper by Cartiere Miliani di Fabriano. Each etching signed and numbered by the artist and laid down on gray-blue paper by Cartiere Miliani di Fabriano with a printed cover sheet. The colophon numbered.

ILLUSTRATION: One of the 70 copies.

*Per inciso* was published to mark the twentieth anniversary of the Florentine publishing house Il Candelaio with contributions from forty printmakers. The book was presented during a ceremony at the Palazzo Medici Riccardi in Florence.



79. UMBERTO BUSCIONI, "Accendi fuoco", etching in purple for *Per inciso... quaranta testimonianze grafiche in Toscana*, 13.9 x 10.9 cm.

80

### *Fuoco sacro*

64 pp., 35 x 25 cm. Unique book with watercolors, collages of watercolors and handwritten text in watercolor by Umberto Buscioni. The last page signed and dated "1991" by the artist.

*Umberto Buscioni created a single copy of this book of watercolors and collages for his friend Lorian Bertini of Prato. The book is like a poem of painted words, with the hand-illustrated pages interspersed with phrases and lyrical thoughts by the author. The conclusion reads: "The sky is the mirror of our dreams / the echo of our fantasies / the tumult of our souls / the silence of our future".*



80. UMBERTO BUSCIONI, "Evangelisti", watercolor for *Fuoco sacro*, 35 x 25 cm (full-page).

## RENZO BUSSOTTI

Florence, 16.XI.1925. Printmaker, painter and potter. He attended the Accademia di Belle Arti in Florence with Celestino Celestini.

81

### Julius von Schlosser. *Venezia & Ferrara*

PUBLISHER: Corbo e Fiore Editori, Rome, 1979.

159(160) pp., 31 x 20.2 cm. With an introduction by Francesco Loperfido, a bibliography of Julius von Schlosser's writings by Hans R. Hahnloser and eighteen reproductions after drawings and two full-page etchings in brown by Renzo Bussotti.

PRINTER: The text printed by Stamperia Venezia Spa, Venice. The etchings printed on the handpress by Stamperia Corbo e Fiore, Rome.

EDITION: 120 numbered copies. The text printed on paper by Cartiere Magnani di Pescia, the etchings on Rosaspina paper by Cartiere Miliani di Fabriano. Both etchings signed, numbered and dated "1979" by the artist, the colophon numbered and signed as well by the artist.

*Julius von Schlosser. Vienna, 1866-1938. Art historian specializing in medieval art. After Verona e Padova, he wrote Venezia e Ferrara, a history of the two cities celebrating the cyclical painters of the Middle Ages and stressing the influence of court painting.*



81. RENZO BUSSOTTI, "Venezia, Canal Grande", etching in brown for Julius von Schlosser, *Venezia & Ferrara*, 18.7 x 12.7 cm.

BY THE SAME ARTIST:

*Renzo Bussotti*. Exhibition 10.XII.1977-28.I.1978  
 Stamperia della Bezuga, Florence, 1978  
 Special edition of the catalogue with one color silkscreen

## DINO BUZZATI

Belluno, 16.X.1906 - Milan, 28.I.1972. Writer, painter and set designer. With *The Desert of the Tartars*, his greatest novel, he is considered to be the most lucid interpreter of modern man's existential crisis. As a painter he has held a series of solo exhibitions in Milan, Brescia, Como, London, Paris and Vaduz.

82

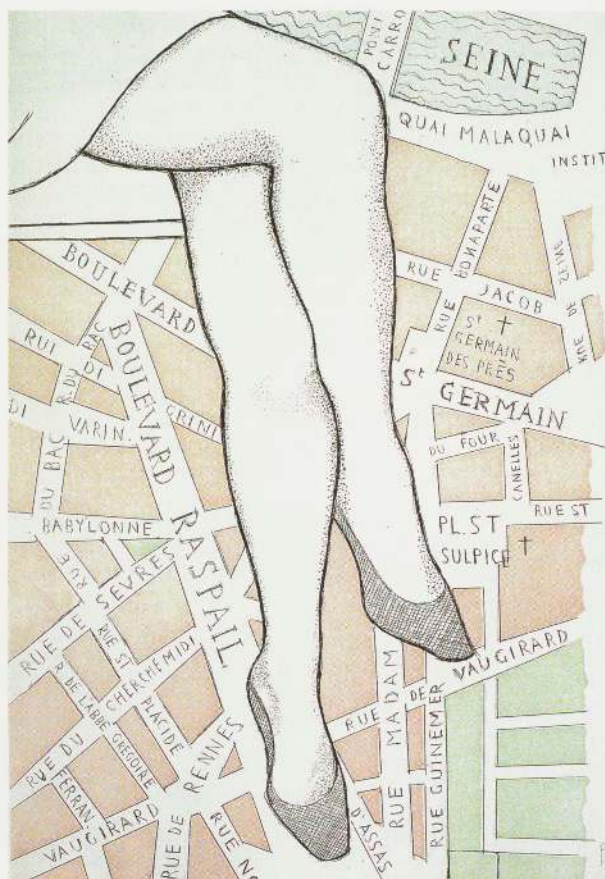
Oswaldo Patani.

*Le gambe di Saint Germain*

PUBLISHER: Giorgio Upiglio Edizioni d'Arte Grafica Uno, Milan, 1971.

45(48) pp., folded, 31.2 x 24.2 cm. With eight color aquatint-etchings by Dino Buzzati of which six are full-page and two double-page and one etching as frontispiece.

PRINTER: The text composed and printed by Ruggero Olivieri. The etching printed on the presses by Giorgio Upiglio. (Milan).



82. DINO BUZZATI, color aquatint-etching for Oswaldo Patani, *Le gambe di Saint Germain*, 31.2 x 21.3 cm.

EDITION: 160 copies of which 150 are numbered 1-150 and 10 marked with the letters A-L outside the trade. The text and the etchings printed on paper by Cartiere Magnani di Pescia. Each etching signed by the artist, the colophon numbered and signed by the author.

ILLUSTRATION: One of the 150 copies.

*Oswaldo Patani*. Milan, 1923. Writer, journalist and art critic. He lives and works in Milan. In this piece Patani recalls his time in Paris and his impressions of girls' legs and the clothes that show them off to their best advantage. "As the motorway puts engines to the test, so Paris puts women's legs to the test".

## CABJAN

*Cabjan* was born at Genoa but lives and works at Ucciano di San Rocco a Pilli (Siena). Since 1970, she has participated in exhibitions of painting and drawing in Italy and abroad. She has also had solo exhibitions in Italy. To date, this is the only book she has illustrated.

83

Ròiss. *Guida pratica per chi va in galera*

PUBLISHER: Edizioni Svolta, Bologna, 1971.

27(40) pp., 34 x 24 cm. With an introduction by Luca Goldoni and four full-page etchings by

Remo Brindisi (two), Cabjan and Salvatore Sebaste.

PRINTER: Grafis Industrie Grafiche, Bologna.

EDITION: 90 numbered copies. The text printed on paper by Cartiere Ventura di Milano, the etchings on wove paper. Each etching signed and numbered by the artist, the colophon numbered.

Enzo Rossi-Ròiss, 1937. Ròiss has a background in journalism and is involved in publishing and art exhibitions. He lives and works in Bologna, where he publishes and directs the review *Nucleo arte*, founded in Milan in 1962, and the periodical *Merdre*. In his *Guida pratica per chi va in galera*, Ròiss deals with the problems of the unpleasant and degrading situation of the prisoner, cohabitation with cell-mates, discomfort, poor food, work, censorship of correspondence, sexual deprivation, and finally escape or release.



83. CABJAN, etching for Ròiss, *Guida pratica per chi va in galera*, 23,6 x 18 cm.

## GIANNI CACCIARINI

Florence, 1941. Painter and printmaker.  
See No. 79. BUSCIONI. *Per inciso...*

## NINO CAFFÈ

Alfedena (Abruzzo), 1909-1975. Caffè first exhibited at Pesaro in 1931 and thereafter took part in major collective exhibitions in Italy and abroad. He was a prizewinner at Recanati in 1938 and at Milan in 1941.



84. NINO CAFFÈ, "Li beati", color etching for Giuseppe Gioachino Belli, *Roma*, 21,7 x 18,6 cm.

## 84 Giuseppe Gioachino Belli. *Roma*

PUBLISHER: La Pergola Edizioni, Pergola, 1974.

32 pp., folded, 50,5 x 35,5 cm. With six sonnets by Giuseppe Gioachino Belli, selected by Aglaucio Casadio, and seven etchings by Nino Caffè of which six are in color and one with the portrait of the author used as frontispiece.

PRINTER: The text printed by Stabilimento Grafico Editoriale, Urbino. The etchings printed by Piergiorgio Spallacci, Pesaro.

EDITION: 100 numbered copies of which 90 are numbered 1-90 and 10 numbered 1-x. The text printed on wove paper, the etchings on paper by Cartiere Magnani di Pescia. Each etching signed and numbered by the artist and the six color etchings loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 90 copies.

Giuseppe Gioachino Belli. Rome, 1791-1863. A poet with an attractive style, Belli wrote verses in Italian and in Roman dialect, satirizing both clerics and liberals. He composed 2281 sonnets, which were expurgated by his literary executor, Bishop Tizzani. Those reproduced here are drawn from a collection published in Rome in 1865 with the title *Poesie inedite*.

BY THE SAME ARTIST:

Fabio Tombari. *Essere*  
Bucciarelli, Ancona, 1974  
One etching

## CORRADO CAGLI

Ancona, 1910. After attending the Accademia di Belle Arti in Rome in 1938 Cagli moved to Paris, then to New York. In World War II he fought in Normandy, Belgium and Germany and returned to Rome in 1948.

85

### *Il disegno moderno*

PUBLISHER: Seda, Milan, 1964.

183(188) pp., 49.5 × 39.5 cm. With text contributions by Raffaele De Grada and Franco Russoli and thirty-five reproductions of drawings, an original photograph with the portrait of Cagli by Carlo Pizzigoni and one lithograph in color by Corrado Cagli.

EDITION: 1085 copies of which 600 are numbered 1-DC, the first 150 of these dedicated ad personam, 450 numbered 1-450 and 35 reserved for the publisher. The text printed on wove paper, the lithograph on lightweight black wove paper. The lithograph signed and dated "63" by the artist and loosely inserted. The colophon numbered.

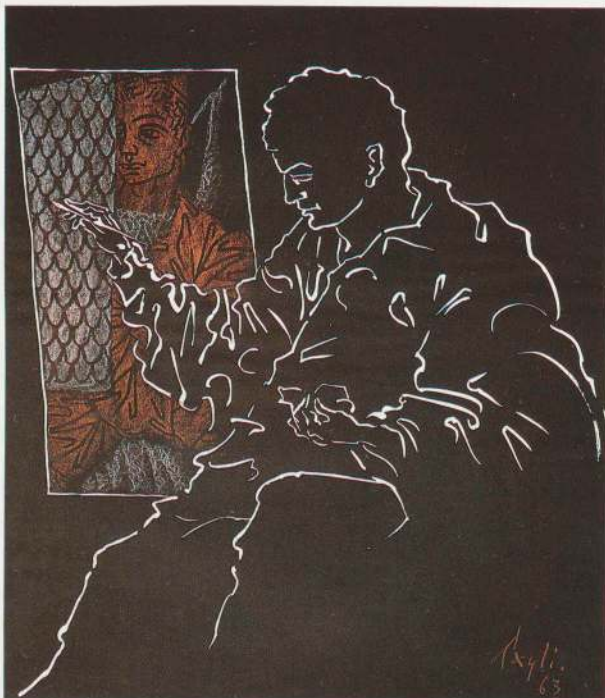
ILLUSTRATION: One of the 450 copies.

Franco Russoli. Pisa, 1921 - Milan, 1977. Critic and art historian, Russoli was head of the Sovrintendenza alle Gallerie for Lombardy, and curator of the Pinacoteca di Brera.

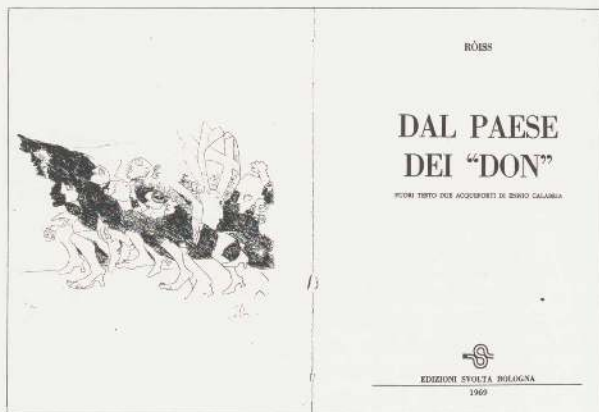
Raffaele De Grada. Zürich, 1916. Scholar and critic of modern and contemporary art, De Grada is a columnist for various art periodicals and newspapers. His published works include *I macchiaioli* (1967), and *La pittura italiana dell'800* (1976).

BY THE SAME ARTIST:

*Battaglia di San Martino*  
Accademia Editrice, Rome, 1971  
One color silkscreen



85. CORRADO CAGLI, color lithograph for *Il disegno moderno*, 49.5 × 39.5 cm.



86. ENNIO CALABRIA, frontispiece etching and title page for Ròiss, *Dal paese dei "Don"*, 14.7 × 19.8 cm.

## ENNIO CALABRIA

Tripoli, 1937. Calabria lives and works in Rome. He exhibited at the 1959 Rome Quadriennale d'Arte, the 1964 Venice Biennale, and a collective exhibition of Italian and Russian drawing in Moscow. He is a winner of the Ramazzotti, Prato and Arezzo prizes, and has had solo exhibitions at some of the major Italian galleries.

86

### *Ròiss. Dal paese dei "Don"*

PUBLISHER: Edizioni Svolta, Bologna, 1969.

29(32) pp., 34.4 × 24 cm. With the text by Ròiss taken from his manuscript *Terronia* from the year 1961 and two etchings by Ennio Calabria.

PRINTER: Grafis Industrie Grafiche, Bologna.

EDITION: 100 numbered copies of which 90 are numbered 1-90 and 10 numbered 1-x. The text printed on paper by Cartiere Ventura di Milano, the etchings on wove paper. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 90 copies.

## MARIO CALANDRI

Turin, 16.X.1914. From his youth, Calandri has concentrated on developing a highly personal technique and figurative style. His subject matter is by turns naturalistic, emotional and existential. He won first prize for printmaking at the 1959 Rome Quadriennale, and occupies the chair of printmaking technique at the Accademia di Brera.

87

### Mario Rigoni Stern. *Segni sulla neve*

PUBLISHER: Edizioni d'Arte Tuttagrafica, Turin, 1982.

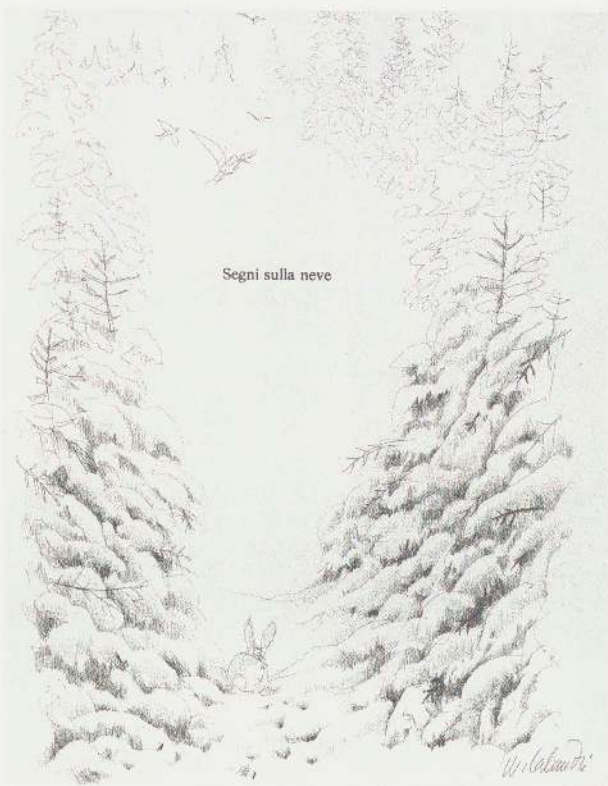
30 pp., 33.2 × 24.2 cm. With the story by Mario Rigoni Stern taken from his book *Uomini, boschi e api* and five etchings by Mario Calandri of which four are full-page and one on the colophon.

PRINTER: The text printed by Tuttagrafica. The etchings printed on the press by Stamperia d'Arte Tuttagrafica (Turin).

EDITION: 125 copies of which 100 are numbered 1-100, 20 numbered I-XX outside the trade and 5 dedicated ad personam. The text and the etchings printed on wove paper handmade especially for this edition. The four full-page etchings signed by the artist.

ILLUSTRATION: One of the 100 copies.

Mario Rigoni Stern. *Asiago, 1921*. As a soldier in the Alps, he took part in Mussolini's French, Greek, Albanian and Russian campaigns and was a prisoner for two long winters in Lithuania, Silesia and Styria. He is best known as the writer of *Il sergente nella neve* and *Ricordi della ritirata di Russia*, one of the most intense personal accounts of World War II. The short story reproduced in this volume is taken from *Uomini, boschi e api*.



87. MARIO CALANDRI, title etching for Mario Rigoni Stern, *Segni sulla neve*, 22 x 32 cm.

## ADRIANO CALAVALLE

Urbino, 1942. Calavalle obtained his diploma in printmaking at Urbino's Istituto di Belle Arti, and has taught there since 1966. He contributes to art periodicals and is a member of art academies. He has had solo shows of his prints and watercolors, and has exhibited at many exhibitions of graphic art in Italy and abroad. He is a member of the Associazione Incisori d'Italia.

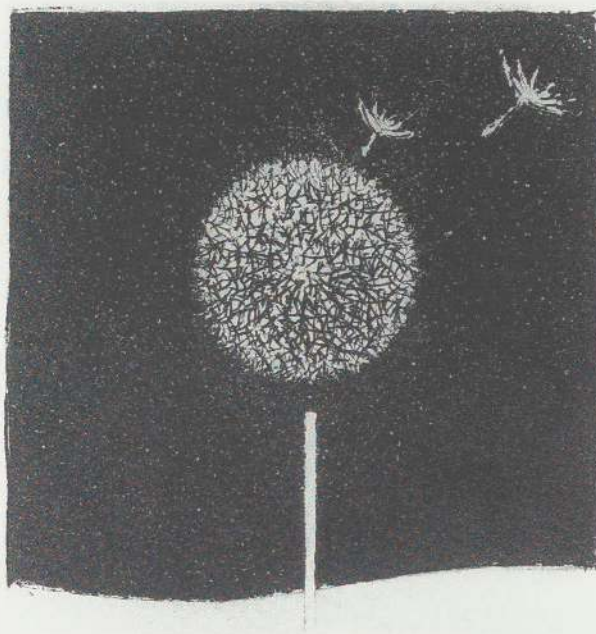
88

Luigi Bartolini. *Il panino di raso*

PUBLISHER: Privately published, 1990.

28(38) pp., 8 x 6 cm. With a full-page aquatint-etching by Adriano Calavalle.

PRINTER: Stamperia d'Arte "Il Colle", Urbino.

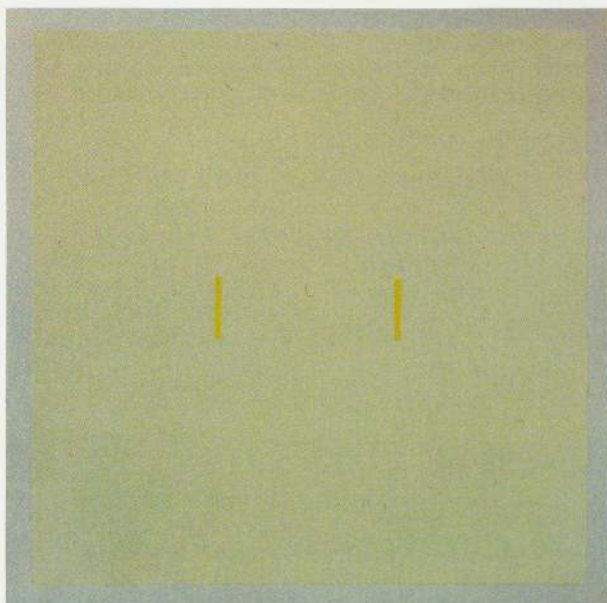


88. ADRIANO CALAVALLE, "Sogno", aquatint-etching for Luigi Bartolini, *Il panino di raso*, 5.1 x 4.8 cm.

EDITION: 450 copies of which 350 without the etching are reserved for the Luigi Bartolini Documentation Center, Cupra Montana and 100 numbered copies with the etching reserved for the Studio d'Arte L'Asterisco, Jesi. The text printed on paper by Cartiere Fedrigoni di Verona, the etching on wove paper. The etching numbered, signed and dated "90" by the artist.

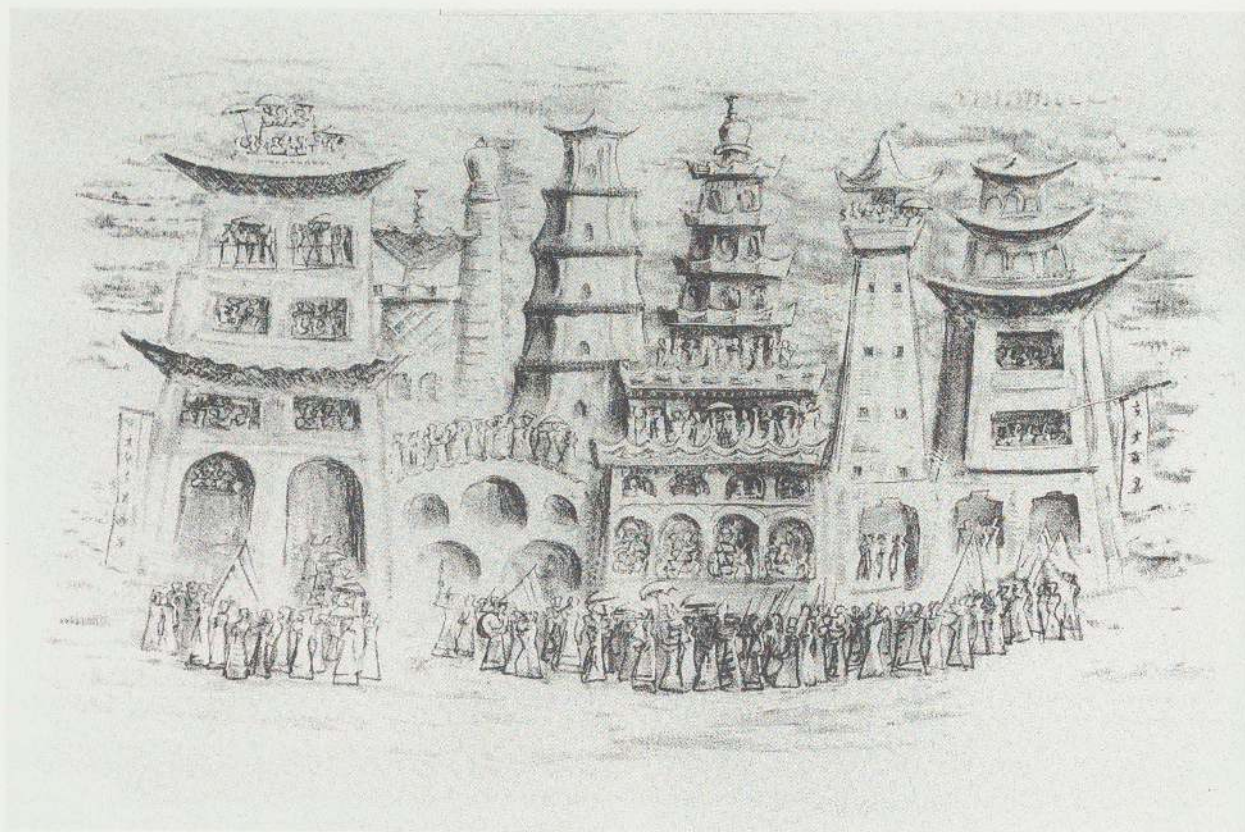
## ANTONIO CALDERARA

Abbiategrosso, 28.x.1903. He staged his first solo exhibition in 1923. In 1924, Calderara abandoned his engineering studies to paint full-time. His abstract works were shown for the first time in 1960.



89. ANTONIO CALDERARA, color silkscreen for *Présence*, 13.5 x 13.5 cm.





90. MASSIMO CAMPIGLI, lithograph for Marco Polo, *Il milione*, 28 × 44.5 cm.

89  
*Présence*

PUBLISHER: Editions Média, Neuchâtel, 1975.

15 single sheets, 19.5 × 21 cm. With fourteen color silkscreens by Antonio Calderara.

EDITION: 30 numbered copies. The silkscreens printed on wove paper. Housed in a painted wooden box.

*These fourteen silkscreens are typical of Antonio Calderara's subject matter: barely recognizable, small-scale geometrical forms, arising from variations of light and color in a carefully contrived space.*

BY THE SAME ARTIST:

Heinz Gappmayr. *Misura, colore, luce*  
Giorgio Upiglio Editore, Milan, 1971  
Twelve color lithographs

Antonio Calderara. *18 Farbvariationen*  
Edition Hoffmann, Friedberg, 1976  
Eighteen color silkscreens

GIUSEPPE CALONACI

*Poggibonsi, 1931. Painter.*  
See No. 79. BUSCIONI. *Per inciso...*

MASSIMO CAMPIGLI

*Florence, 4.VII.1895 - Saint-Tropez, 31.V.1971. In 1909 Campigli moved with his family to Milan. In 1928, while visiting Villa Giulia in Rome, he fell under the spell of the Etruscans. In 1938-1940 he executed a fresco covering 300 square meters at Liviano di Padua.*

90  
Marco Polo. *Il milione*

PUBLISHER: Ulrico Hoepli Editore, Milan, 1942.

177(184) pp., 40.9 × 28.7 cm. With thirty lithographs printed in black, brick-red and Siennese-red by Massimo Campigli of which sixteen are full-page, two double-page, ten interspersed within the text, one for the title and one for the cover.

PRINTER: The text and the lithographs interspersed within the text printed by Officina Bodoni di Giovanni Mardersteig, Verona. The full-page and double-page lithographs printed by Piero Fornasetti, Milan.

EDITION: 150 numbered copies of which 140 are numbered 1-140 and 10 numbered 1-x with an extra suite of the lithographs printed in black on Japan paper. The text and the lithographs printed on handmade paper by Cartiere Miliani di Fabriano. The book numbered and the colophon signed by the artist.

ILLUSTRATION: One of the 140 copies.



91. MASSIMO CAMPIGLI, "Ariadne", lithograph for André Gide, *Theseus*, 19.6 × 14.1 cm.



91. MASSIMO CAMPIGLI, "The Kiss", lithograph for André Gide, *Theseus*, 20 × 15 cm.

*Marco Polo. Venice, 1254-1324. The Venetian explorer belonged to an ancient family originally from Dalmatia. On his return from a long voyage to Asia, visiting countries and regions that no European had ever explored, he was captured by the Genoese and imprisoned with Rustichello da Pisa, a brilliant if little-known compiler of heroic epics. Il milione, the tale of Marco's voyages and adventures, is here published in Rustichello da Pisa's Old-French version.*

91

## André Gide. *Theseus*

PUBLISHER: Heywood Hill, London, 1949.

97(108) pp., 32.1 × 24.1 cm. With the text of the revised version by André Gide, translated into English by John Russell, and twelve full-page partly with brown wash handcolored lithographs by Massimo Campigli.

PRINTER: The text printed on the handpress by Officina Bodoni di Giovanni Mardersteig, Verona. The lithographs printed by Piero Fornasetti, Milan.

EDITION: 200 numbered copies of which the first 10 are printed on paper by Cartiere Miliani di Fabriano, the others on handmade paper by Cartiere Magnani di Pescia. The first 30 copies are with an extra suite of the lithographs and a series of eight studies, all printed on China paper. Each lithograph signed and dated "48" by the artist. The colophon numbered.

ILLUSTRATION: One of the 200 copies without the suite.

*Paul-Guillaume André Gide. Paris, 22.XI.1896-19.II.1951. Nobel Prize for Literature 1947. Thésée, first published in Paris in 1945, is the story of the mythical Greek hero, presented in autobiographical form. Theseus is portrayed not as an outstanding individual but as a common man, somewhat philistine and cynical, overcoming the terrible difficulties put in his way as if they were the normal problems of daily life.*

BY THE SAME ARTIST:

*Antologia di scrittori lombardi*  
Privately published, Alpignano, 1961  
One lithograph

## DOMENICO CANTATORE

*Ruvo di Puglia, 1906. Self-educated, Cantatore made his debut in 1929 with a solo exhibition at the Milano gallery. Since 1944 he has regularly contributed to the Venice Biennale and the Rome Quadriennale. As well as a painter, he is a writer and journalist, and in 1944 published a volume of short stories, Il pittore di stanze.*

92

## Massimo Bontempelli. *Cenerentola*

PUBLISHER: Edizioni della Cometa, Rome, 1942.

78(84) pp., 25.4 × 19.2 cm. With the play by Massimo Bontempelli in three parts and three full-page prints by the following artists: Domenico Cantatore (etching), Marino Marini (drypoint), Orfeo Tamburi (woodcut).



92. DOMENICO CANTATORE, etching for Massimo Bontempelli, *Cenerentola*, 16.9 x 12.8 cm.



93. DOMENICO CANTATORE, color etching for Luigi Cavallo, *Apollinairiana*, 20.7 x 14 cm.

PRINTER: Artidoro Benedetti Stampatore, Pescia.

EDITION: 5 copies marked with the vowels a, e, i, o, u. The text printed on paper by Cartiere Magnani di Pescia, the prints on beige wove paper. The etching by Domenico Cantatore signed, marked with a vowel and dated "1942" by the artist, the drypoint and woodcut by Marino Marini and Orfeo Tamburi unsigned. The book marked with one of the vowels.

Massimo Bontempelli. Como, 1878 - Rome, 1960. Poet, writer, dramatist, journalist, musician and critic, Bontempelli was involved in both the futurist and surrealist movements. He was always extremely punctilious in defending his opinions, and on one occasion fought a duel with Ungaretti. His *Cenerentola* (Cinderella) was written and first staged in 1942.

93

### Luigi Cavallo. *Apollinairiana*

PUBLISHER: Edizioni dell'Orso, Milan, 1975.

24 pp., 35 x 25 cm. With three color etchings by Domenico Cantatore. Published on the occasion of the seventieth birthday of Raffaele Carrieri.

PRINTER: The text printed by GRgrafica, Milan. The etchings printed on a handpress.

EDITION: 100 numbered copies. The text printed on paper by Cartiere Ventura di Milano, the etchings on paper by Filicarta di Brugherio. All etchings signed and numbered by the artist and loosely inserted. The colophon numbered.

BY THE SAME ARTIST:

Salvatore Quasimodo. *Nove poesie*  
Privately published, Verona, 1963  
Two etchings

Diego Valeri. *Autunnale*  
Privately published, Verona, 1965  
Two etchings

Raffaele Carrieri. *Gli dèi scapestrati*  
Luigi Maestri Editore, Milan, 1972  
Six color etchings

Luigi Cavallo. *Trasloco-ritorno di Raffaele*  
Privately published, Milan, 1980  
One color etching

Domenico Cantatore. *Lo specchio*  
Edizioni Grafica Uno, Milan, 1988  
One color etching

*Voci di poeti per Cantatore*  
Bandini Editore, Milan, 1988  
One color etching

### BRUNO CAPACCI

Venice, 1906. Painter and writer.  
See No. 191. DONATI. *Le surrealisme en 1947*

## GIUSEPPE CAPOGROSSI

Rome, 7.III.1890-9.X.1972. After graduating in law, Capogrossi chose to paint for a living, at first under the influence of Felice Carena. In 1933, alongside Cagli and Cavalli, he exhibited at the Jacques Bojan gallery in Paris as an exponent of the Rome school. He presented his first nonfigurative work in 1950 and, the following year, founded the Origine group together with Balocco, Burri and Colla.

94

Salvatore Quasimodo.

*Uomo del mio tempo*

PUBLISHER: Edizioni Verona, Verona, 1963.

48 pp., folded, 46.7 × 32.2 cm. With one poem by Salvatore Quasimodo and nine full-page etchings of which one is printed in color by the following artists: Giuseppe Ajmone, Gastone Breddo, Domenico Cantatore, Giuseppe Capogrossi (color), Franco Gentilini, Virgilio Giudi, Bruno Saetti, Aligi Sassu, Renzo Sommaruga.

PRINTER: The text printed by Stamperia Valdonega, Verona. The etchings printed on the press by Calcofrafia Nazionale, Rome.

EDITION: 170 copies of which 150 are numbered 1-150, 13 dedicated ad personam and 7 outside the trade. The text and the etchings printed on paper by Fratelli Magnani di Pescia. Each etching signed and numbered by the artist, the poem signed by the author. The colophon numbered.

ILLUSTRATION: One of the 150 copies.

Salvatore Quasimodo. Modica (Ragusa), 1901 - Naples, 1968. Son of a stationmaster, Quasimodo divided his time between Messina and Palermo. He studied engineering in Rome, but had to abandon his studies for financial reasons. In 1929 he moved to Florence and in 1934 to Milan. He achieved a degree of recognition in 1940 with a translation, *Lirici greci*, and the publication of his own collection of poems, *Ed è subito sera*. In the 1950s, he won a number of literary prizes, the *San Babila* (1950), the *Taormina* (1953) and the *Viareggio* (1958). Finally in 1959, amid much controversy, he was awarded the Nobel Prize for Literature.

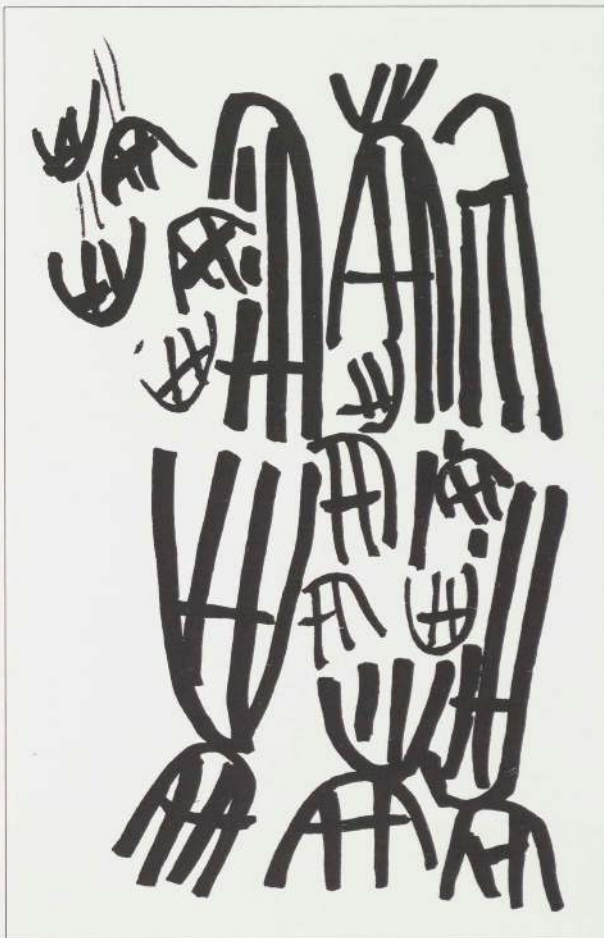
95

Jean Cassou. *Vingt-deux poèmes*

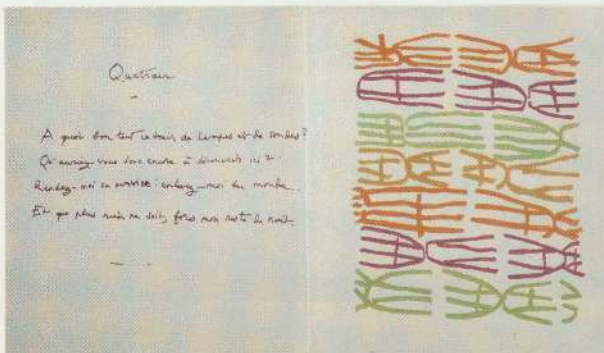
PUBLISHER: Erker-Press, St. Gallen, 1978.

96 pp., folded, 38 × 28.2 cm. With twenty-two poems handwritten on the stone by Jean Cassou and twenty-two prints in various techniques from the years 1964-1978 by the following artists: Bill (color silkscreen), Calder (color lithograph), Capogrossi (color lithograph), Chagall (lithograph), Dix (color lithograph), Dorazio (color silkscreen), Ernst (color lithograph), Hajdu (blind relief print), Hartung (lithograph), Lam (color lithograph), Masson (color lithograph), Nay (color silkscreen), Poliakov (color lithograph), Santomaso (color lithograph), Soulages (color lithograph), Tanning (color lithograph), Tàpies (color lithograph), Vieira da Silva (color lithograph), Wotruba (lithograph), Zadkine (lithograph).

PRINTER: Erker-Press Franz Larese and Jürg Janett, St. Gallen.



94. GIUSEPPE CAPOGROSSI, color etching for Salvatore Quasimodo, *Uomo del mio tempo*, 28.2 × 17.7 cm.



95. GIUSEPPE CAPOGROSSI, color lithograph for the poem *Quatrain* by Jean Cassou, from *Vingt-deux poèmes*, 26.7 × 20.6 cm.

EDITION: 150 numbered copies of which 115 are numbered 1-115 and 35 numbered 1-xxxv. The text and the prints printed on Rives laid paper. All prints numbered and signed by the artists (except Chagall, Ernst and Tanning). The colophon numbered.

ILLUSTRATION: One of the 35 copies.

Jean Cassou. Deusto (Bilbao), 1897-1972. Journalist, essayist, critic and novelist. From 1946 Cassou was curator of the Musée Nationale d'Art Moderne, Paris. He wrote a number of novels, and

essays on El Greco, Ingres, Matisse and Picasso. This volume is intended as a homage to Jean Cassou by some of his artist friends and the Erker-Press.

BY THE SAME ARTIST:

Giuseppe Capogrossi. *Collezione "Arte"*  
Edizioni del Cavallino, Venice, 1966  
Folding accordion of color silkscreen

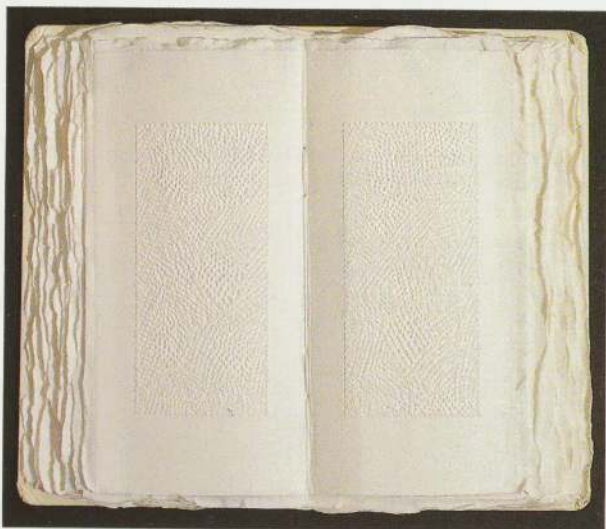
## VITO CAPONE

Rome, 1935. Capone studied architecture in Naples, and now teaches painting at the Accademia di Belle Arti, Foggia. He has had many solo exhibitions in Italy and other European countries.

96

### *Libro-libro*

Unique book of laid paper pages permanently glued together in open position and mounted on white cardboard (20.3 × 24.3 cm) with the two facing pages printed in blind relief texture in the manner of a grater. Signed and dated "1984" on the back. Housed in a handmade box of gray cardboard, the box titled and signed and dated again by the artist.



96. VITO CAPONE, "Libro-libro", unique book with blind relief printing, 20.3 × 24.3 cm.

## CARMELO CAPPELLO

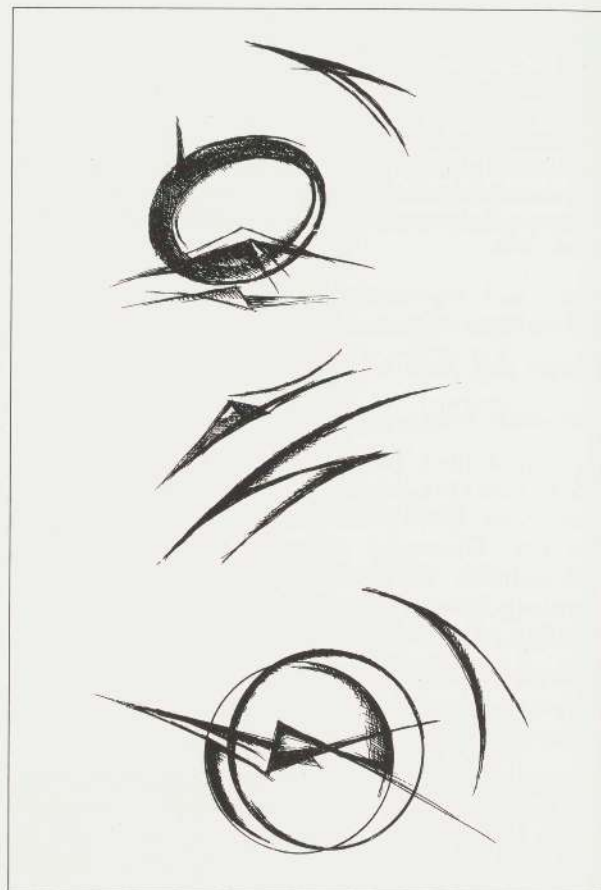
Ragusa, 1912. In 1929 Cappello moved to Rome, then to Milan and completed his studies at the Istituto Superiore d'Arte, Monza. His work as a sculptor dates from 1937. In 1965 he was elected a member of the Accademia di San Luca, Rome.

97

### Bartolo Cattafi. *Lame*

PUBLISHER: Renzo Sommaruga, Verona, 1973.

22(30) pp., 27.4 × 19.2 cm. With fourteen poems and one full-page color etching by Bartolo Cattafi.



97. CARMELO CAPPELLO, etching in blue for Bartolo Cattafi, *Lame*, 23 × 12.5 cm.

fi and two full-page color etchings by Carmelo Cappello.

PRINTER: Printed on a handpress by Renzo Sommaruga, Verona.

EDITION: 125 copies of which 99 are numbered 1-99 and 26 marked with the letters A-Z dedicated ad personam. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. Each etching signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 26 copies.

Bartolo Cattafi. *Barcellona Pozzo di Gotto (Messina), 1922 - Milan, 1979*. After taking a degree in law, Cattafi worked in advertising in Milan. As a poet, he found inspiration in the many journeys he made in Europe and Africa.

## ROBERTO CARACCILO

Rome, 1960. Caracciolo is part of the nuova astrazione movement. He has exhibited his work in Italy and abroad, particularly in the United States. He divides his time between Rome and New York.

98

### *Oasi nello spazio*

PUBLISHER: Maurizio Corraini Editore, Mantua, 1989.

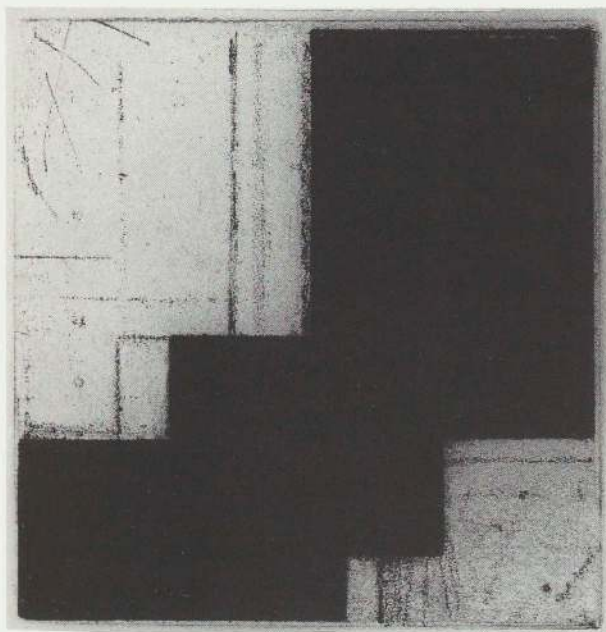
80 pp., 16.1 × 12 cm. Catalogue of the exhibition at the Palazzo Ducale, Mantua, curated by Marti-

na Corgnati and Maurizio Corraini. With an introduction by Martina Corgnati and six etchings and one gouache by the following artists: Roberto Caracciolo, Giacinto Cargoni, Andrea Fogli, Leonardo Fretta, Marco Gradi (gouache), Pietro Perrone, Luca Sanjust. In contradiction to the printed title of the catalogue the listed etching by Luigi Carboni was eventually not included in the edition.

PRINTER: Stabilimento Poligrafico Publi-Paolini, Mantua.

EDITION: 700 copies of which 100 are with the etchings and the gouache. The text printed on offset paper, the etchings on wove paper, the gouache executed on different wove paper. All etchings signed and numbered by the artists, the gouache with the artist's monogram on the back and all loosely inserted.

*Oasi nello spazio* is an essay by Martina Corgnati, written to mark an exhibition of the work of several artists held at Mantua in 1988. "Modern art has to face the problem of diversity and also of coexistence". Hence the title and the discourse on space provoked by each work.



98. ROBERTO CARACCILO, etching for *Oasi nello spazio*, 10.7 x 10.4 cm.

## GIACINTO CARGONI

Brescia, 1932. Cargoni studied modern literature in Milan. After attending classes in figurative drawing at the Accademia di Belle Arti in Brescia, he began his artistic career as both painter and printmaker. His painting is influenced by the *nuova figurazione* movement.

99

Prosper Mérimée. *La camera blu*

PUBLISHER: Edizioni l'Obliquo, Brescia, 1987.

38(40) pp., 23.5 x 17 cm. With two stories by



99. GIACINTO CARGONI, etching for Prosper Mérimée, *La camera blu*, 17 x 10.9 cm.

Prosper Mérimée, translated into Italian by Rosalia Orsini, and one etching by Giacinto Cargoni.

PRINTER: Tipografia Artigiana, Brescia. The etching printed on a handpress.

EDITION: 1000 copies of which 50 are with the etching. The text printed on laid paper, the etching on paper by Cartiere Magnani di Pescia. The etching signed and numbered by the artist and loosely inserted.

## ARTURO CARMASSI

Lucca, 1925. Carmassi studied at the Accademia Albertina in Turin, then in 1952 moved to Milan, where he met Gino Ghirighelli, owner of the Il Milione gallery. In 1954 he was invited to exhibit at the Venice Biennale and at the Biennale di São Paulo, Brazil. A major retrospective of his work was held at Lericì in 1984.

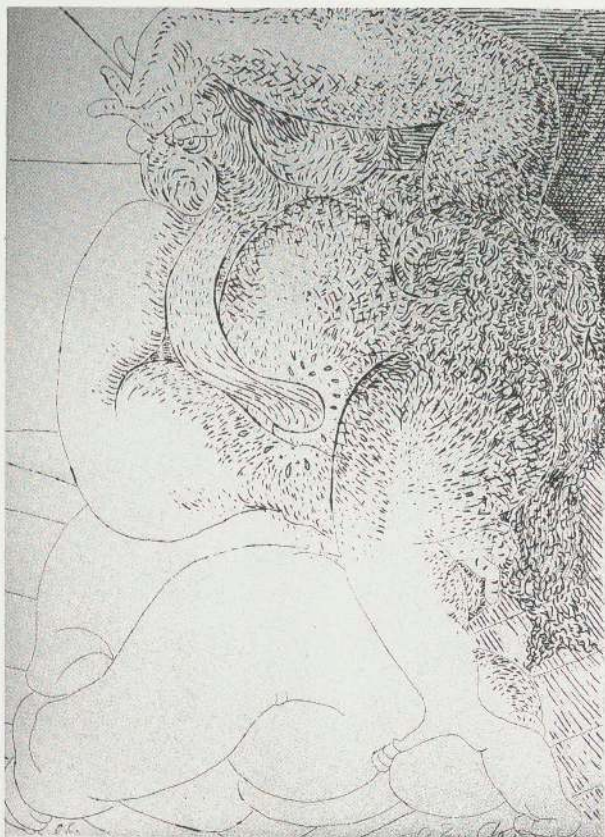
100

Jean-Marie Drot.

*La longue nuit des amants frileux*

PUBLISHER: Editions du Crabe, Paris, 1973.

78 pp., 35 x 24.7 cm. With eight etchings by Arturo Carmassi of which seven are full-page and one loosely inserted.



100. ARTURO CARMASSI, etching for Jean-Marie Drot, *La longue nuit des amants frileux*, 35 × 24.4 cm.

PRINTER: The text printed by Bruno Pochini. The etchings printed by Paolo Tarchiani. (Florence).

EDITION: 150 numbered copies of which 125 are numbered 1-125 and 25 numbered 1-XXV with an extra suite of the etchings. The text, the etchings and the loosely inserted etching printed on different wove papers. The loose etching signed and numbered by the artist, the suite of the special edition also signed. The colophon numbered.

ILLUSTRATION: An artist's proof copy.

*Jean-Marie Drot. Nancy, 1929. Drot is a writer and poet who has also become involved in television and the cinema. He has published a number of novels and collections of poetry, some of them in illustrated editions such as this one. From 1982 to 1985 he was cultural attaché at the French embassy in Greece. He is now director of the Académie Française in Rome.*

101

### *Onore a Jarry*

PUBLISHER: Editions du Crabe, Paris, 1973.

52 pp., 50.5 × 35 cm. With an essay *Il traguardo di Carmassi* by Giancarlo Vigorelli and twelve etchings by Arturo Carmassi of which two of them are repeated for the essay.

PRINTER: The text composed and printed by Arti Grafiche Giorgi & Gambi. The etching printed on a handpress by Paolo Tarchiani. (Florence).

EDITION: 125 numbered copies. The text printed on wove paper, the set of the twelve etchings on different wove paper. The two etchings accom-

panying the essay and the essay printed on Japanese laid paper. The set of the twelve etchings signed and numbered by the artist and loosely inserted in an extra cover. The colophon numbered.

*Alfred Jarry. Laval, 8.IX.1873 - Paris, 1.XI.1907. A symbolist by background and temperament, Jarry is best known as the writer of Ubu Roi. He died young in a state of utter destitution and alcoholism, remorseful at having thrown his life away. Carmassi's prints are intended as a homage to a man who had "the temper of steel and the transparency of ice".*

*Giancarlo Vigorelli. Milan, 1913. Journalist, essayist and critic, Vigorelli contributes to such periodicals as Frontespizio, Corrente, Letteratura and Prospettive. In 1969 he founded Europa Letteraria. He is secretary-general of the European community of writers, and since 1982 has been president of the Center for Manzoni Studies, Milan.*

BY THE SAME ARTIST:

G. Barberi Squarotti - Arturo Carmassi.

*Nove poesie e nove disegni*

Edizioni 32, Milan, 1976

One etching



101. ARTURO CARMASSI, etching for *Onore a Jarry*, 22.3 × 19.8 cm.

## EUGENIO CARMÌ

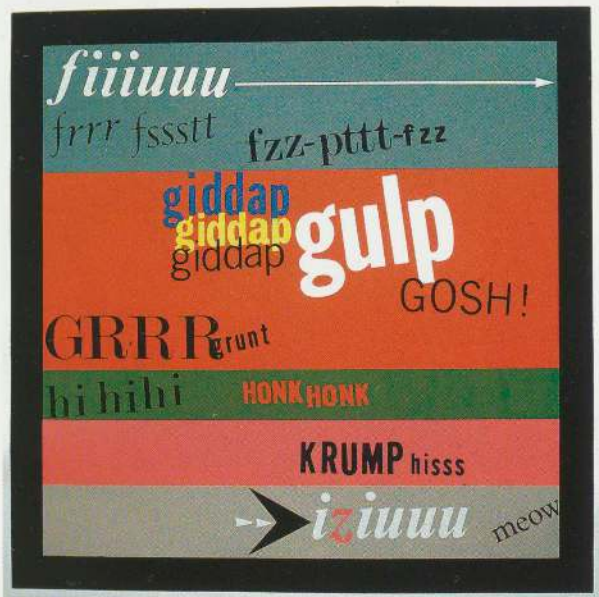
*Genoa, 17.II.1920. After graduating in chemistry from Zürich, Carmi began painting in Turin in the late 1940s under the guidance of Felice Casorati. His subject matter, technique and materials are akin to those of the American painter Jasper Johns, and he is generally classified as a pop artist.*

102

### *Stripsody*

PUBLISHER: Kiko Galleries, Houston (Texas), 1967.

15 loose sheets, 66.5 × 48 cm. With fourteen color silkscreens by Eugenio Carmi.



102. EUGENIO CARMI, "gulp", color silk-screen for *Stripsody*, 53 × 53 cm.

PRINTER: B. Horvat.

EDITION: 60 numbered copies of which 50 are numbered 1-50 and 10 numbered 1-X reserved for the publisher, artist and the collaborators. Printed on paper by Cartiere Miliani di Fabriano. Each silk-screen signed, numbered and dated "67" by the artist, the colophon numbered.

ILLUSTRATION: One of the 50 copies.

*Stripsody*, created by Carmi in collaboration with Umberto Eco and Cathy Berberian, was first published in 1966 in both Italy and the United States. This series of silk-screen prints came out a year after the book.

103

Umberto Eco. *I tre cosmonauti*.  
*La bomba e il generale*

PUBLISHER: Books: Gruppo Editoriale Fabbri, Bompiani, Sonzogno, Etas Spa, Milan, 1988. Portfolio: Biograph Editore, Milan, 1988.

Two books, 27 × 21.3 cm, *I tre cosmonauti* (44 pp.) and *La bomba e il generale* (40 pp.) by Umberto Eco with illustrations in color by Eugenio Carmi and a portfolio (65 × 46.8 cm) with an introductory text by Luciano Caramel (4 pp.) and six sheets of color aquatints by Eugenio Carmi of which four of them are with collages, frottages and foils of sterling silver.

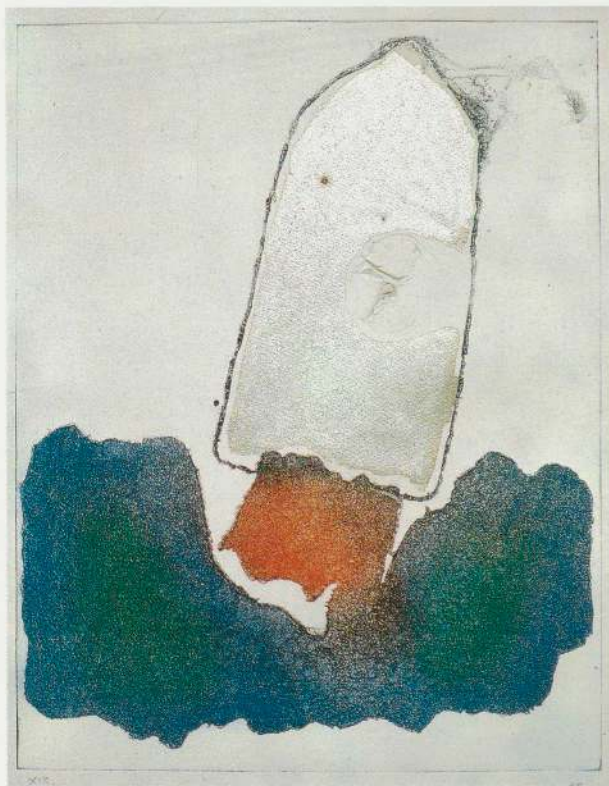
PRINTER: The aquatints printed by Grafica Uno Giorgio Upiglio, Milan.

EDITION: The books published in Italian, English, French, German and Dutch. The Italian edition limited to 600 copies each. The books signed by the author. The portfolio with the aquatints published in an edition of 225 copies of which 200 are numbered 1-200 and 25 numbered 1-XXV. The aquatints printed on Arches paper. Each aquatint

signed, numbered and dated "88" by the artist, the colophon numbered.

ILLUSTRATION: One of the 25 copies of the portfolio with the Italian edition of the books.

Umberto Eco. *Alessandria*, 1932. Eco graduated in philosophy at Turin. He now teaches semiotics at the University of Bologna, is active in broadcasting and publishing, and writes essays for newspapers and periodicals. His interests are medieval aesthetics, avant-garde art, and aspects of mass culture. In 1971, he founded the international review of semiotics *Versus*. His novels, *The Name of the Rose* and *Foucault's Pendulum* have brought him worldwide fame.



103. EUGENIO CARMI, color aquatint, frottage and sterling silver foil for Umberto Eco, *I tre cosmonauti*, 44.1 × 34.5 cm.

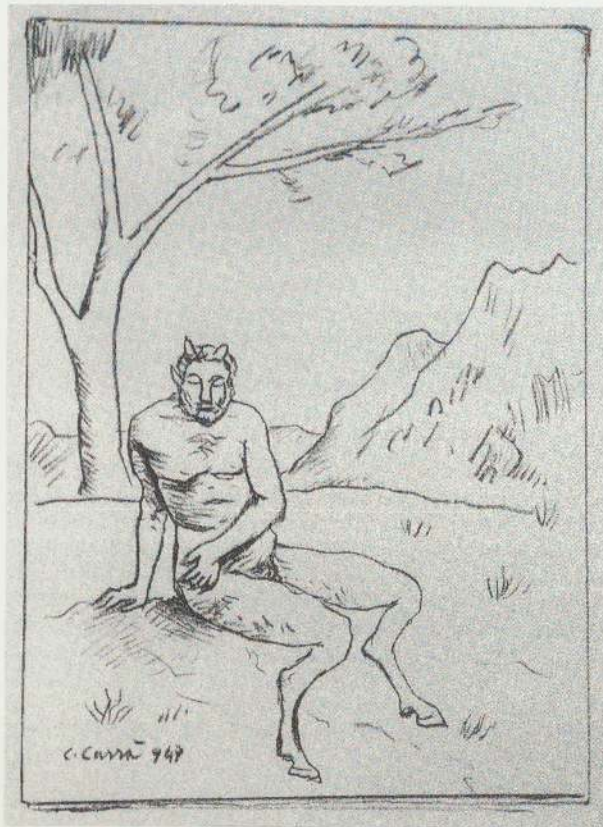
## CARLO CARRÀ

Quargnento (Alessandria), 1881 - Milan, 1966. In 1899 Carrà went to live in Paris, where he became acquainted with contemporary movements in French painting. From 1906 to 1908 he attended Cesare Tallone's classes at the Accademia di Brera, Milan. He also got to know Boccioni and took a brief interest in Divisionismo. In 1910 he met Marinetti and, together with Boccioni and Russolo, composed the *Manifesto dei pittori futuristi*. In 1911 he painted "The Funeral of the Anarchist Galli". In 1913 he wrote and drew for the *Lacerba*, edited by Papini and Soffici. In 1914 he broke with futurism and began studying the paintings of Giotto and Paolo Uccello. In 1917, while hospitalized at Ferrara, he met de Chirico, Savinio and De Pisis and adopted their style of *pittura metafisica*. In the years 1927 to 1939 Carrà concentrated on landscape painting. With the war over in 1945 he published *Il Rinnovamento delle arti in Italia* and illustrated Quasimodo's translation of *L'odissea* and Mallarmé's *Un Coup de dés*.





104. Carlo Carrà, lithograph for Francisci Petrarchae, *Rerum vulgarium fragmenta*, 32.1 × 22.1 cm.



105. CARLO CARRÀ, lithograph for Stéphane Mallarmé, *L'après-midi et le monologue d'un faune*, 23.3 × 16.7 cm.

104

Francisci Petrarchae.  
*Rerum vulgarium fragmenta*

PUBLISHER: Edizioni della Conchiglia, Milan, 1943.

164 pp., 32.4 × 22.4 cm. With a preface by Luciano Anceschi and eleven full-page lithographs by Carlo Carrà. Volume 3 from the series "Poeti Antichi e Moderni", edited by Luciano Anceschi and Salvatore Quasimodo.

PRINTER: Industria Grafica Italiana, Malnate.

EDITION: 150 copies of which one marked with the letter A is with one original drawing of the lithographs and an extra suite signed by the artist, 10 numbered 1-x are with an original drawing and an extra suite of the lithographs signed by the artist, 6 numbered xi-xvi with an original study and an extra suite of the lithographs signed by the artist and 133 numbered 1-133 with an extra suite of the lithographs. The text and the lithographs printed on handmade wove paper. The lithographs signed and dated in the stone by the artist, ten with the date "943" and one with "942". The colophon numbered. With an enclosed note by the publisher stating that the suite of the lithographs intended for the present volume had been destroyed by air raids and since the plates were cancelled after the completion of the printing a reprinting was not possible.

ILLUSTRATION: One of the 133 copies.

Francesco Petrarca. Arezzo, 1304 - Arquà (Padua), 1374. *Rerum vulgarium fragmenta* are verses in honor of Laura, written during her lifetime and after. The 366 vernacular compositions include songs, sonnets, ballads and sextets.

105

Stéphane Mallarmé. *L'après-midi et le monologue d'un faune*

PUBLISHER: Casa Editrice il Balcone, Milan, 1947.

64(76) pp., folded, 33.1 × 24.2 cm. With the text by Stéphane Mallarmé, translated into Italian by Giuseppe Ungaretti, and five full-page lithographs by Carlo Carrà.

PRINTER: Mario Strada, Milan.

EDITION: 110 copies of which two are marked with the letters A and B with the five lithographs hand-colored and signed by the artist, 98 numbered 3-100 and ten numbered ci-cx outside the trade. The text and the lithographs printed on handmade wove paper. The colophon numbered.

ILLUSTRATION: One of the 98 copies.

Stéphane Mallarmé. Paris, 18.III.1842 - Valvins (Paris), 9.IX.1898. The theme of this poem is the appearance of a faun on a hot summer afternoon. The setting is the mythical Sicily of Greek poetry.

106

Alfonso Gatto. *Venezia*

PUBLISHER: Casa Editrice il Quadrato, Milan, 1964.

39(48) pp., folded, 39.8 × 29.5 cm. With thirteen



106. CARLO CARRÀ, lithograph for the poem *Torcello* by Alfonso Gatto, from *Venezia*, 25.7 × 32.2 cm.

poems by Alfonso Gatto from the years 1943-1963 and seven full-page lithographs by Carlo Carrà. From the series "Il Balcone", edited by Massimo Carrà.

PRINTER: The text printed by Tipografia Fratelli Ferrari. The lithographs printed by Officina Artigiana Storti. (Milan).

EDITION: 135 numbered copies of which 120 are numbered 1-120 and 15 numbered 1-xv outside the trade. The text and the lithographs printed on handmade paper by Cartiere Miliani di Fabriano. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 120 copies.

Alfonso Gatto. *Salerno, 1909-Orbetello (Grosseto), 1976*. Poet, writer and journalist. In 1934 Gatto moved to Milan where he contributed to various literary periodicals and published his first poems. During the war he fought in the Resistance and became a member of the Communist Party. He directed the daily *Milano Sera* and was on the editorial staff of the Communist newspaper *L'Unità*. In 1951 he resigned from the Communist Party. He continued to publish poems and short stories, winning several prizes, the *Marzotto* in 1954, the *Bagutta* in 1956 and the *Viareggio* in 1966.

107

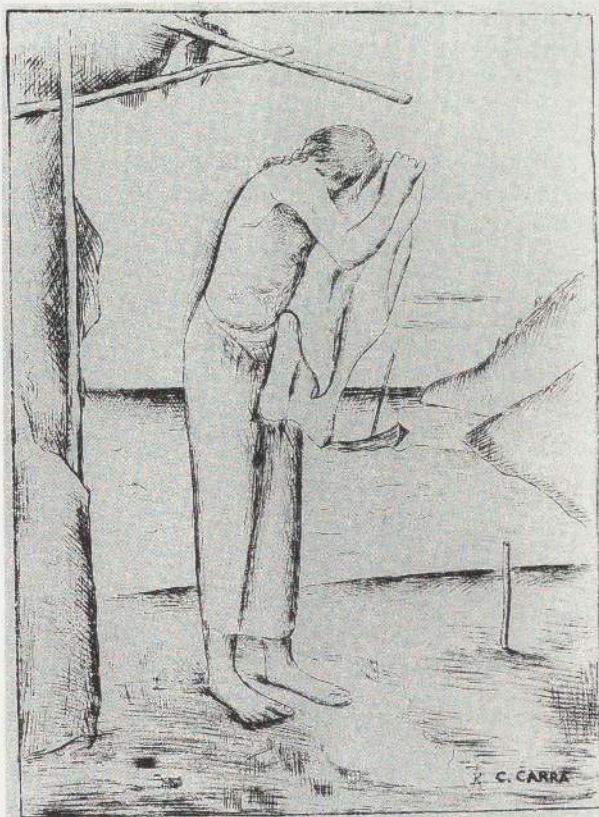
### Carlo Carrà. *Opera grafica*

PUBLISHER: Luigi de Tullio Editore Stampatore, Milan, 1971.

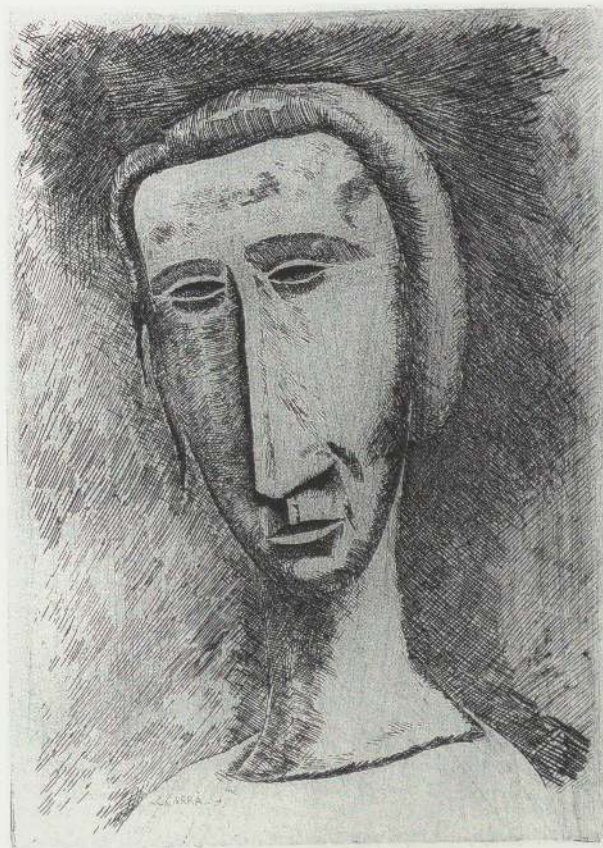
84 pp., 53.2 × 39 cm. With an introduction by Marco Valsecchi, texts by the artist and his son Massimo Carrà, a biography and selected bibliography and thirty etchings and two lithographs from the years 1922-1928 and their full-page reproduction by Carlo Carrà. From the series "Incisori Italiani Contemporanei".

PRINTER: Luigi de Tullio Editore Stampatore, Milan. The etchings and the lithographs printed in 1971 on the handpresses of the printer.

EDITION: 75 copies of which 60 are numbered 1-60, 10 numbered 1-x reserved for the museums and 5 marked with the letters A-E outside the trade.



107. CARLO CARRÀ, "Donna che si asciuga", lithograph, 1927, from *Carlo Carrà. Opera grafica*, 34 × 25 cm.



107. CARLO CARRÀ, "Testa di donna", etching, 1922, from *Carlo Carrà. Opera grafica*, 36.2 × 25.8 cm.

The text printed on paper by Cartiere Ventura di Milano, the etchings and lithographs on paper by the same manufacturer and Rives paper. Each print mounted and numbered, annotated and signed by Massimo Carrà and loosely inserted together with the book in a folding box. The colophon numbered.

ILLUSTRATION: One of the 10 copies.

BY THE SAME ARTIST:

Miguel de Cervantes Saavedra.  
*Don Quijote de la Mancha*  
Milan, 1947/1948  
4 volumes with lithographs

## UGO CARREGA

Genoa, 1935. Painter.  
See No. 541. XERRA. *Segnoepoesie*

## ROBERT CARROLL

Painesville (USA), 1934. Painter.  
See No. 77. BUENO. *Storia arte e costume nell'industria tessile*

## SILVANO CARRI

Florence, 1945. Painter.  
See No. 79. BUSCIONI. *Per inciso...*

## BRUNO CARUSO

Palermo, 1927. From 1953 to 1956 Caruso was art director of the magazine *Sicilia*, and from 1958 to 1961, with Beppe Fazio, of *Ciclope*. He has illustrated a number of books, including *Deutschland über alles* and *Le mille e una Italia*.

108  
Leonardo Sciascia.  
*Il mare colore del vino*

PUBLISHER: Privately published, Verona, 1984.

33(40) pp., 33.5 × 24.2 cm. With three full-page etchings by Bruno Caruso. From the series "Cento Amici del Libro".

PRINTER: Officina Bodoni, Verona.

EDITION: 130 copies of which 100 are dedicated ad personam and 30 numbered I-XXX. The text and the etchings printed on handmade paper by Cartiere Magnani di Pescia. The colophon signed by the artist.

ILLUSTRATION: One of the 100 copies.

Leonardo Sciascia. *Recalmuto* (Agrigento), 1921-1989. Essayist and writer of fiction, he examined the problems of his native land with



108. BRUNO CARUSO, etching, 1983, from Leonardo Sciascia, *Il mare colore del vino*, 24 × 16 cm.

a courageous pessimism born of despair. *Il mare colore del vino* is a short story that typifies all his work. It was first published in Turin in 1973.

BY THE SAME ARTIST:

Bruno Caruso. *Stigma*  
Grafica Internazionale, Rome, 1970  
Five etchings

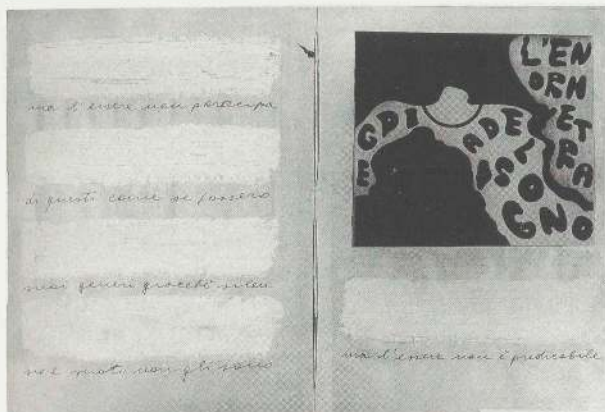
Bruno Caruso. *Viaggio a Gerusalemme*  
Bucciarelli, Ancona, 1974  
One etching

## LUCIANO CARUSO

Naples, 1944. Caruso lives and works in Florence. He graduated in aesthetics and has edited numerous avant-garde magazines. His first illustrated book dates from 1964. Since 1965 he has concentrated almost exclusively on producing "livres d'artiste". He edits two series of art books, *Le brache di Gutenberg*, and *Le avanguardie del '900* published by S.P.E.S. of Florence.

109  
Luciano Caruso. *Fra un noto e l'altro*

10 pp., 27.8 × 21.2 cm. Unique book, the pages with handwritten text, brushwork with white paint and paper cut-outs worked over with black ink. Four



109. LUCIANO CARUSO, double-page from *Fra un noto e l'altro*, handwritten text, white oil brushwork and collage, 27.8 x 42.5 cm.

pages signed and dated "1965", the cover with the handwritten title and date "Napoli, 1965".

This is one of Caruso's first "livres d'artiste". Calligraphy and tempera brushwork are used to emphasize the gestural element in writing poetry.

BY THE SAME ARTIST:

*Nell'abitudine del giorno*  
Visual Art Center, Studio Boenzi - Iacobelli,  
Naples, 1973  
One color silkscreen

*Anatomie*  
Belforte Editore Libraio, Leghorn, 1984  
One color collage

Luciano Caruso. *La geometria dei sentimenti*  
Belforte Editore Libraio, Leghorn, 1986  
One color collage

## MICHELE CASCELLA

*Ortona Mare*, 7.IX.1892-29.VIII.1989. In 1909 Cascella exhibited his work in Paris at the Salon d'Automne and two years later with his brother Tommaso in the foyer of the National Theater in Rome. In 1920 he and his father and brothers contributed to the Milan Triennale. In 1942 he was invited to exhibit at the Venice Biennale, where an entire room was devoted to his work. A major retrospective of his work was held in 1982 in Ferrara's Palazzo dei Diamanti.

110

Gabriele D'Annunzio.

*Il cerusico di mare*

PUBLISHER: Luigi Maestri Editore, Milan, 1975.

29(32) pp., 35.2 x 25.3 cm. With a presentation by Giuseppe Rosato and six full-page color lithographs by Michele Cascella.

PRINTER: The text printed under the direction of Luigi Maestri. The lithographs printed on the press by Lino Formenti. (Milan).

EDITION: 119 numbered copies of which 99 are numbered 1-99 and 20 numbered 1-XX for the collaborators. The text and the lithographs printed on

handmade paper by Cartiere Magnani di Pescia. The lithographs signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: An unnumbered copy.

Gabriele D'Annunzio. *Pescara*, 1863 - Gardone (Brescia), 1938. D'Annunzio's story *Il cerusico di mare* is taken from the volume *Novelle della Pescara*, published in 1902. In his introduction, Giuseppe Rosato ascribes its popularity to "its organic construction, the rapid development of the narrative and the measured power and sharpness of the imagery".

BY THE SAME ARTIST:

Romano Battaglia. *Michele Cascella*  
Rusconi Editore, Milan, 1975  
One color lithograph



110. MICHELE CASCELLA, color lithograph for Gabriele D'Annunzio, *Il cerusico di mare*, 35 x 25 cm.

## PIETRO CASCELLA

*Pescara*, 1921. Sculptor and painter.  
See No. 120. CAVALIERE. *L'albero poeta*

## FELICE CASORATI

*Novara*, 1886 - Turin, 1963. Casorati graduated in law in 1907. He also took an interest in music and was a frequent visitor to the studio of the Paduan painter Giovanni Vianello. From 1909 to 1911 he lived in Naples, and then Verona, until the outbreak of World War I. He organized exhibitions of important nineteenth- and twentieth-century artists.



111. FELICE CASORATI, lithograph for Ugo Foscolo, *Le grazie*, 21.5 × 31 cm.

111  
Ugo Foscolo. *Le grazie*

PUBLISHER: Collezione del Bibliofilo, Turin, 1946.

66(68) pp., folded, 34.7 × 25 cm. With poems by Ugo Foscolo, a note by Guido Hess and three lithographs by Felice Casorati.

PRINTER: The text printed by Stabilimento Grafico Impronta, Turin. The lithographs printed by Officina A. Beltramo, Chieri.

EDITION: 175 numbered copies of which 25 are numbered 1-25 with another set of the lithographs printed in sepia and 150 numbered 26-175. The text and the lithographs printed on Triplacolla paper by Cartiere Binda. The lithographs of the edition of the 25 copies signed by the artist. The lithographs loosely inserted, the colophon numbered.

ILLUSTRATION: One of the 150 copies.

*Le grazie* is an unfinished poem by Ugo Foscolo (Zante, 1778-London, 1827). It was originally published in fragments or arbitrary rearrangements. Not until 1904 did Chiarini produce this more satisfactory version. Foscolo's intention was to create a personal myth, based on a free interpretation of themes from Greek poetry.

112  
Anna Frank.  
*Il saggio mago e altri racconti*

PUBLISHER: Cappelli Editore, Rocca San Casciano, 1960.

126(136) pp., 31.4 × 23.7 cm. With an introduction by Francesco Flora and eleven lithographs by the following artists of which all are in color except the lithograph by Gianni Dova: Giuseppe Ajmone, Felice Casorati, Bruno Cassinari, Alfredo Chighine, Gianni Dova, Agenore Fabbri, Bruno Pulga, Carlo Ramous, Sergio Romiti, Emilio Scanavino, Guido Strazza.

PRINTER: Arti Grafiche Federigo Cappelli, Rocca San Casciano.

EDITION: 140 numbered copies of which 120 are numbered 1-120 and 20 numbered I-XX outside the

trade. The text printed on yellow laid Ingres paper, the lithographs on wove paper. All lithographs numbered and signed by the artists and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 120 copies.

Anna Frank. Frankfurt, 1929 · Bergen-Belsen, 1945. Anna Frank's family were German Jews, who emigrated to Holland in 1933. During the German occupation between 6 July 1942 and 1 August 1944, they and some Jewish acquaintances were sheltered in a hiding place in Amsterdam. They were finally discovered by the German police and deported. Anna's diary later came to light and was first published in Dutch in 1947. It has been translated into many languages and adapted for the stage and cinema.

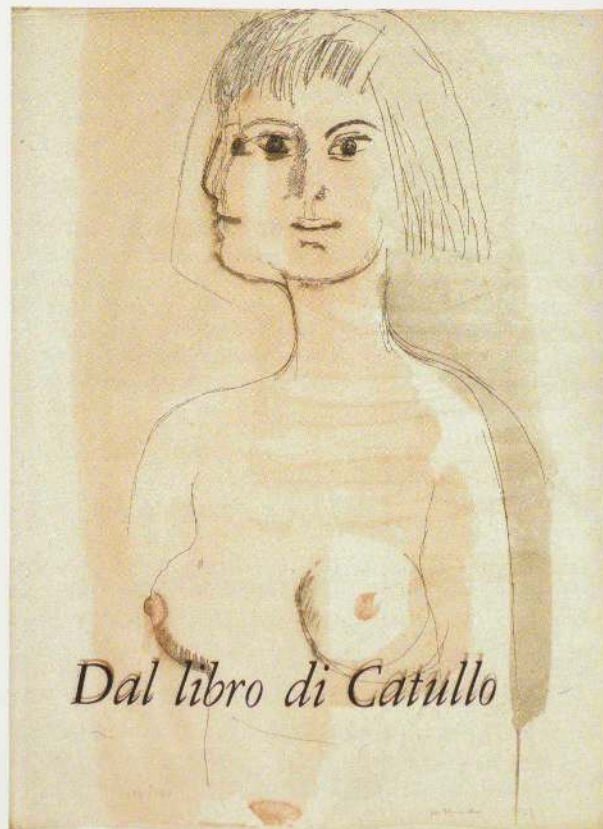
BRUNO CASSINARI

Piacenza, 1912 · Milan, 1992. A pupil of Carpi at the Accademia di Belle Arti di Brera, Cassinari had his first solo exhibition at the Corrente gallery in 1941. In 1946 he joined the nuova secessione movement, founded in Venice by Birolli, Santomaso, Vedova and others. In 1955 he won the national prize for painting at the Rome Quadriennale. In 1964 he illustrated Vittorio Alfieri's *Per via dei cavalli* for the publisher Cappelli.

113  
Mario Ramous. *Dal libro di Catullo*

PUBLISHER: L'Immagine, Bologna, 1966.

136(144) pp., 33.7 × 24.2 cm. With thirteen lithographs by Bruno Cassinari of which twelve are full-page and one in color as the dust jacket.



113. BRUNO CASSINARI, dust jacket with color lithograph for Mario Ramous, *Dal libro di Catullo*, 34.5 × 20.7 cm.



112. FELICE CASORATI, color lithograph for Anna Frank, *Il saggio mago e altri racconti*, 30.5 × 23.5 cm.

PRINTER: The text composed by Arti Grafiche Tamari and printed by Fotometalgrafica. The lithographs printed on Bolognese presses by Gaetano Orlandi. Bound by Antonio Capitani. (Bologna).

EDITION: 165 numbered copies of which 150 are numbered 1-150, the first 20 copies containing an original drawing by the artist and 15 numbered 1-xv for the author, artist and publisher. The text printed on paper by Cartiere Miliani di Fabriano, the lithographs on wove paper. The full-page lithographs signed and numbered by the artist and loosely inserted, the cover lithograph also signed and numbered, the colophon numbered.

ILLUSTRATION: One of the 150 copies.

*Gaius Valerius Catullus. Verona, c. 84 B.C. - Sirmione 54 B.C. Son of a distinguished family, Catullus moved to Rome around 70 B.C. and joined a coterie of poets known as the Neoterics. In time he became the greatest exponent of their allusive and mannered style. Il libro di Catullo is a collection of 116 poems, dedicated to Cornelius Nepos. Rather than a love story, it is a kind of intimate journal or inner monologue, profoundly introspective, in which one sees the poet's dignified acceptance of the anguish associated with unfaithfulness, jealousy, illness and death.*

114  
Torquato Tasso. *Amyntas*

PUBLISHER: Carl Hanser, Munich, 1966.

85(92) pp., 31.9 × 21.2 cm. With the text by Torquato Tasso in German, translated by Hanns Studniczka, and eight aquatint-etchings by Bruno Cassinari of which four are full-page bound in the book and four etchings loose in a separate folder with text contributions by Hanns Studniczka and Bernhard Degenhart.

PRINTER: The text printed by the Eggebrecht-Press, Mainz. The etchings printed by Giovanni Mardersteig at Stamperia Valdonega, Verona. The book designed by Hermann Zapf. Bound by Willy Pingel, Heidelberg.

EDITION: 190 numbered copies of which 40 are outside the trade. The text printed on laid Hahnemühle paper, the etchings on paper by Cartiere di Cernobbio. Each etching signed by the artist, the colophon numbered and signed by the designer of the book.

*Torquato Tasso. Sorrento, 1544 - Rome, 1595. The Amyntas is a pastoral drama in five acts, describing the torments of a faint-hearted shepherd who has fallen in love with the self-willed huntress Silvia.*

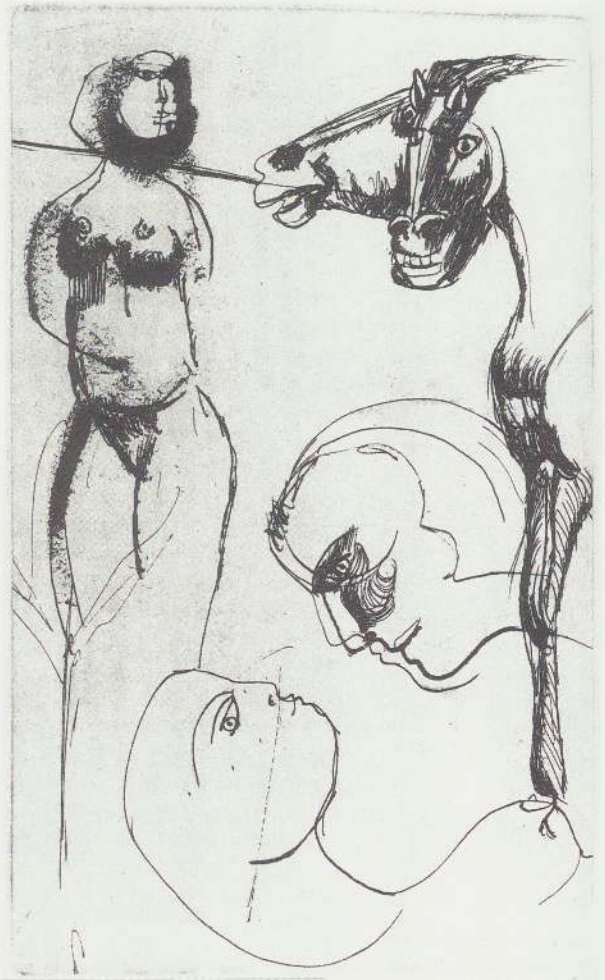
115  
Angelo Tondini. *Compagna di viaggio*

PUBLISHER: Privately published, Milan, 1983.

16 pp., 29.7 × 23.6 cm. With poems by Angelo Tondini and two full-page etchings by Bruno Cassinari.

PRINTER: The text printed by Tipografia Maingraf. The etchings printed on the press by Giorgio U-piglio, Milan.

EDITION: 125 numbered copies of which 99 are numbered 1-99 and 26 numbered 1-XXVI. The text and



114. BRUNO CASSINARI, aquatint-etching for Torquato Tasso, *Amyntas*, 25.1 × 15.5 cm.



115. BRUNO CASSINARI, etching for Angelo Tondini, *Compagna di viaggio*, 19.2 × 16.3 cm.

the etchings printed on handmade wove paper. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 99 copies.

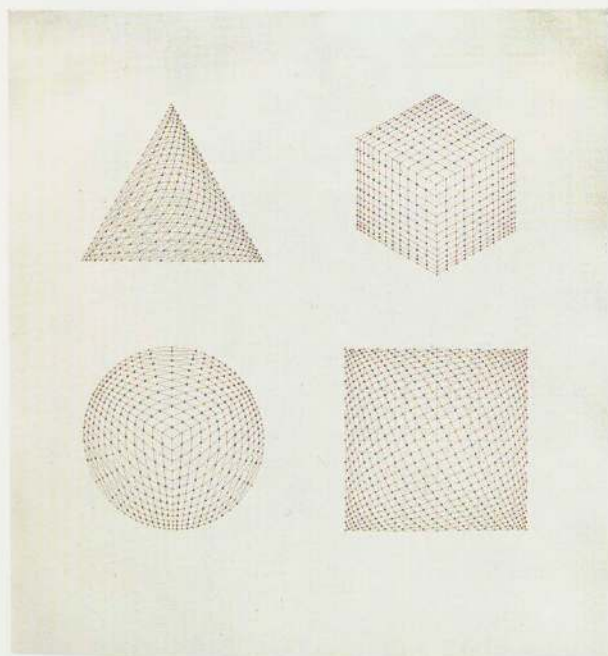
Angelo Tondini. Arezzo, 1942. An energetic intellectual with many interests, Tondini studied literature, political science, medicine, architecture and photography. He has worked as a photographer and journalist, traveling in more than seventy countries. His articles and photographs have been published in Italian and foreign magazines and newspapers. He keeps an archive of more than 800,000 photographs. His book *Italian Style* was published in the United States in 1986.

## ENRICO CASTELLANI

Castelmassa (Rovigo), 1930. In 1952 Castellani moved to Brussels to study painting at the Académie Royale des Beaux Arts. In 1959 he and Pietro Manzoni founded the periodical *Azimuth*.

116

*Quattro stampe in rilievo*



116. ENRICO CASTELLANI, didactic scheme for *Quattro stampe in rilievo*, color offset printing, 64 × 54.2 cm (paper size).

PUBLISHER: Edizioni François Lafranca, Locarno, 1976.

3 loose sheets of text, 64 × 54.2 cm. With a text and a colophon-page and a didactic scheme by the artist printed in the colors gray, blue and red and four blind relief prints in the forms of four geometric figures (circle, square, triangle and hexagon) by Enrico Castellani, measuring 64 cm as base or diameter.

PRINTER: The text printed by Tipografia Moderna. The prints printed on a handpress by Edizioni François Lafranca, Locarno.

EDITION: 56 copies of which 50 are numbered 1-50 and 6 artist's proofs. The first eight copies are ac-

companied by a cancelled plate. The text and the prints printed on wove paper handmade especially for this edition. Each print signed, numbered and dated "76" by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 50 copies.

BY THE SAME ARTIST:

Adachiara Zevi. *Enrico Castellani*  
Maurizio Corraini Editore, Mantua, 1988  
One blind relief etching

## LEONARDO CASTELLANI

Faenza, 1896-1984. Castellani taught for many years at the Istituto del Libro, Udine. A brilliant printmaker, he contributed to many exhibitions, winning medals and prizes.

117

Leonardo Castellani.

*Pagine senza cornice*

PUBLISHER: Istituto d'Arte del Libro, Urbino, 1946.

129(134) pp., 19 × 12.8 cm. With text from 1945 and twenty-six etchings interspersed within the text by Leonardo Castellani.

PRINTER: The entire book produced at the Istituto d'Arte del Libro, Urbino.

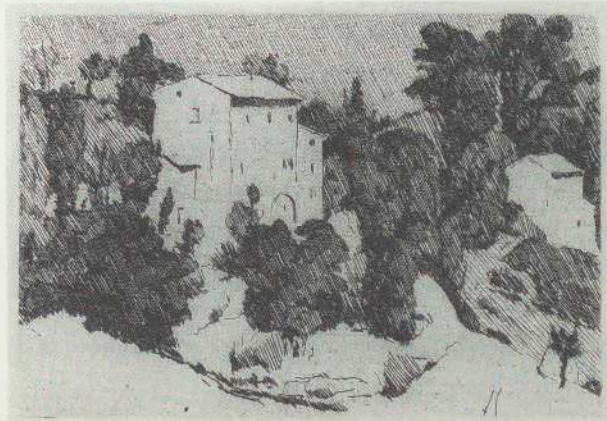
EDITION: 160 numbered copies of which 10 are numbered 1-10 printed on Perugia paper and 150 numbered 11-160 printed on Urbino paper by Cartiere Miliani di Fabriano. The colophon numbered.

ILLUSTRATION: One of the 10 copies.

Carlo Bo states: "Castellani writes as a wide-eyed traveler, continually amazed by the spectacle of the earth around him", and Soffici noted about *Pagine senza cornice*, which reveals the landscape of the Marche region, poplars, gentle hills and soft contours, "images of a world defined by light".

BY THE SAME ARTIST:

Benito Mussolini. *Vita di Arnaldo*  
Istituto del Libro, Urbino, 1934  
One etching



117. LEONARDO CASTELLANI, etching for *Pagine senza cornice*, 12 × 10 cm.



Guido Calogero. *Esercizi di poesia*  
La Pergola - Edizioni d'Arte,  
Pesaro-Milano, 1969  
Five etchings

Leonardo Castellani.  
*Giornate lunghe in Sardegna*  
La Pergola - Edizioni d'Arte,  
Pesaro-Milano, 1969  
Fifteen etchings

Leonardo Castellani. *Invito in Sicilia*  
La Pergola - Edizioni d'Arte,  
Pesaro-Milano, 1973  
Fifteen etchings

Giuseppe Raimondi. *Paesaggi con figure*  
Edizioni della Pergola, Pesaro, 1975  
Eighteen etchings

Leonardo Sinisgalli. *Dodici paragrafi*  
Edizioni della Pergola, Pesaro, 1976  
Seven drypoints

Leonardo Castellani. *Colli di Urbino*  
Francesca Edizioni, Milan, 1979  
Six etchings

Leonardo Castellani. *Passeggiate di stagione*  
Neri Pozza Editore, Vicenza, 1980  
Five aquatint-etchings

Leonardo Castellani. *Appunti ritrovati*  
Edizioni della Pergola, Pesaro, 1989  
Twelve etchings

Leonardo Castellani. *La gloriosa mirabile natura*  
Edizioni della Pergola, Pesaro, 1991  
Seven etchings

## BARTOLO CATTAFI

Barcellona Pozzo di Gotto (Messina), 1922 - Milan, 1979. Cattafi graduated in law, then worked in advertising in Milan. He traveled in Europe and Africa, publishing his first collection of verse, *Nel centro della mano*, in 1951. This was followed by other volumes of verse, some published after his death. The delightful watercolors with which he illustrated his poems owe much to his training in the world of advertising.

118

Bartolo Cattafi.

*Quattro poesie, quattro acqueforti*

PUBLISHER: Renzo Sommaruga, Verona, 1974.

12 pp., folded, 50.3 x 35 cm. With four poems and four etchings by Bartolo Cattafi.

PRINTER: Printed on the presses by Renzo Sommaruga, Verona.

EDITION: 55 copies. The text and the etchings printed on paper by Fratelli Magnani di Pescia. Each etching signed and numbered by the artist.

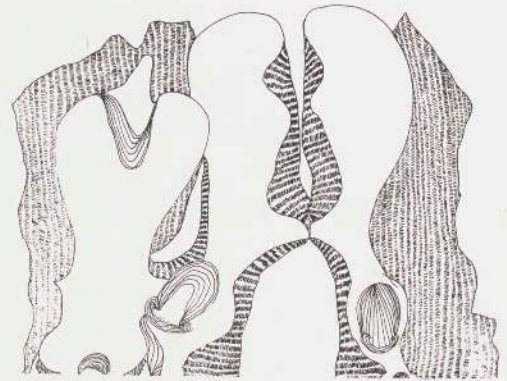
## CARLO CATTANEO

Alassio, 1930. Painter.

See No. 239. GIAROLI. *Trenta artisti per la bibbia*

OMBRE STATUE PRESENZE

Ombre statue presenze  
matri e figlie  
sorelle taciturne  
con voi impastato nella stessa ganga  
incapace d'altro nel gran mare  
seguo con l'occhio traiettorie  
linee d'ombra descritte nello spazio  
vittorie dell'altro  
mondo su questo  
il vostro passo stanco d'ogni sera.



118. BARTOLO CATTAFI, "Ombre statue presenze", etching for *Quattro poesie, quattro acqueforti*, 17.2 x 24.8 cm.

## LUCIANO CATTANIA

Minucciano (Lucca), 1930 - Rome, 1987. The attention of the general public was drawn to Cattania's work by a major retrospective held at Palazzo Braschi, Rome in 1989. During his lifetime he contributed to book and calligraphy exhibitions in Italy and abroad.

119

Luciano Cattania. *Senza titolo*

16 pp., 24.7 x 17.5 cm. Unique book with pages of black gouache embossed with a pattern of small



119. LUCIANO CATTANIA, unique book without title, gouache and golden characters, 24.7 x 35.3 cm (double-page).

squares, each containing a letter from a fantasy alphabet, pressed with gold watercolor into the wet ground. The last page signed and dated "1983" by the artist.

The artist used a red-hot stylus to engrave his writing through several superimposed layers of pigment. The verso of each sheet therefore bears the trace of the various passages, showing the different stages in the process. In this book, the verso is always the left-hand page, white and spotted, interwoven with squares in relief. On the black right-hand page, the etched signs, inspired by ancient writings, are regularly set out in orderly fashion in the close cells of the grid. Manipulated in this way, the paper assumes the weight and consistency of leather.

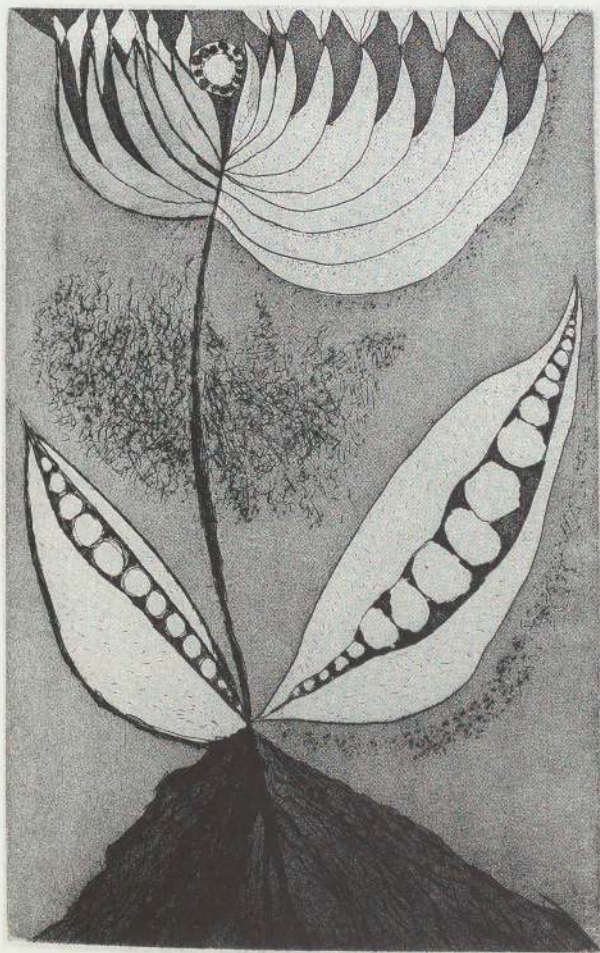
## ALIK CAVALIERE

Rome, 1926. Cavaliere completed his studies in Milan, where he moved with his family in 1937. His first solo exhibition was held in 1952, followed by others in Milan, Turin, Rome and Venice. A sculptor with strong expressionist and imaginative tendencies bordering on the surreal, the artist ranges from depictions of figures set in surreal landscapes to the imagery of pop art. He lives and works in Milan.

120

Guido Ballo. *L'albero poeta*

PUBLISHER: Galleria Schwarz, Milan, 1966.



120. ALIK CAVALIERE, acquatint-etching and yellow tone plate for Guido Ballo, *L'albero poeta*, 30.6 x 19.8 cm.

61(72) pp., folded, 42 x 25 cm. With an introduction by Luciano Cherchi, eleven poems by Guido Ballo from the years 1960-1964 and ten etchings of which seven are full-page and three double-page by the following artists: Enrico Baj (color etching, double-page), Pietro Cascella (color etching, double-page), Alik Cavaliere (aquatint-etching with yellow tone plate), Roberto Crippa (color aquatint), Lucio Fontana (color etching, double-page), Gastone Novelli (etching), Achille Perilli (etching), Arnaldo Pomodoro (etching), Giò Pomodoro (color etching), Francesco Somaini (etching).

PRINTER: The text printed by Arti Grafiche Ruggero Olivieri. The etchings printed on the presses by Giorgio Upiglio. (Milan).

EDITION: 125 numbered copies of which the copy No. 1 is with the author's manuscript, one cancelled plate and three extra suites of the etchings, one with the "ready to print" remark by the artist, one from the cancelled plates and one of the edition, 9 numbered 2-10 with a cancelled plate and two extra suites of the etchings, one from the cancelled plates and one of the edition, 10 numbered 11-20 with one suite of the edition, 80 numbered 21-100 and 25 numbered 1-XXV reserved for the author, the artists and the collaborators. All etchings from the suites of the edition signed by the artists. The text and the etchings printed on handmade paper by Cartiere Ventura di Milano. Each etching signed by the artist, the colophon numbered and signed by the author.

ILLUSTRATION: One of the 80 copies.

Guido Ballo. Adrano (Catania), 12.IV.1914. Poet, narrative writer and art critic, Ballo teaches at the Accademia di Brera and has published many essays on art. As well as a number of novels, his literary work includes several volumes of poetry, which have also appeared in English and French translations. The title of *L'albero poeta* is taken from one of the poems in the book.

## MASSIMO CAVALLI

Locarno, 12.I.1930. Cavalli spends part of his time at Locarno, part in Milan. He graduated at Milan's Accademia di Brera and has shown his paintings in many collective and solo exhibitions in Italy and abroad. His works include mural paintings for schools at Bellinzona and Locarno and stained-glass windows for churches in Locarno and Milan.

121

Giovanni Orelli.

*Un orto sopra Pontechiasso*

PUBLISHER: Edizioni Rovio, Rovio, 1983.

46(48) pp., folded, 32.3 x 25 cm. With sixteen etchings by Massimo Cavalli from the years 1977-1981 of which seven are full-page, one double-page, seven interspersed within the text and one for the title page.

PRINTER: The text printed by Ruggero Olivieri, Milan. The etchings printed on the press of Edizio-



121. MASSIMO CAVALLI, etching and title page for Giovanni Orelli, *Un orto sopra Pontechiasso*, 11.7 x 11 cm.

ni Rovio by Caroline Hollinger. Bound by Giovanni De Stefanis, Milan.

EDITION: 132 numbered copies of which 99 are numbered 1-99 and 33 numbered 1-XXXIII. The text and the etchings printed on Arches vellum. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 99 copies.

Giovanni Orelli. *Bedretto (Canton Ticino)*, 1928. Orelli studied humanities in Zürich and Milan and now lives in Lugano, where he teaches Italian literature at the local high school. He won the Veillon Prize in 1964 and the Premio Inedito, a prize for previously unpublished work, in 1980.

## GIANCARLO CAZZANIGA

Monza, 1930. Cazzaniga attended the Accademia Cimabue in Milan and in 1953 was a prize-winner at an exhibition of contemporary art in Piacenza.

122

*Le cinque lettere della monaca portoghese*

PUBLISHER: Scalabrini Editore, Milan, 1968.

56(64) pp., 27.9 x 21.1 cm. With a foreword by Piero Chiara and five full-page etchings by Giancarlo Cazzaniga.

PRINTER: Luigi Maestri, Milan.

EDITION: 99 numbered copies of which 25 are numbered 1-XXV with an original drawing and an extra suite of the etchings printed on Japan paper and 74 numbered 1-74. The text and the etchings printed on handmade paper by Cartiere Ventura di Cernobbio. Each etching signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: An artist's proof copy.

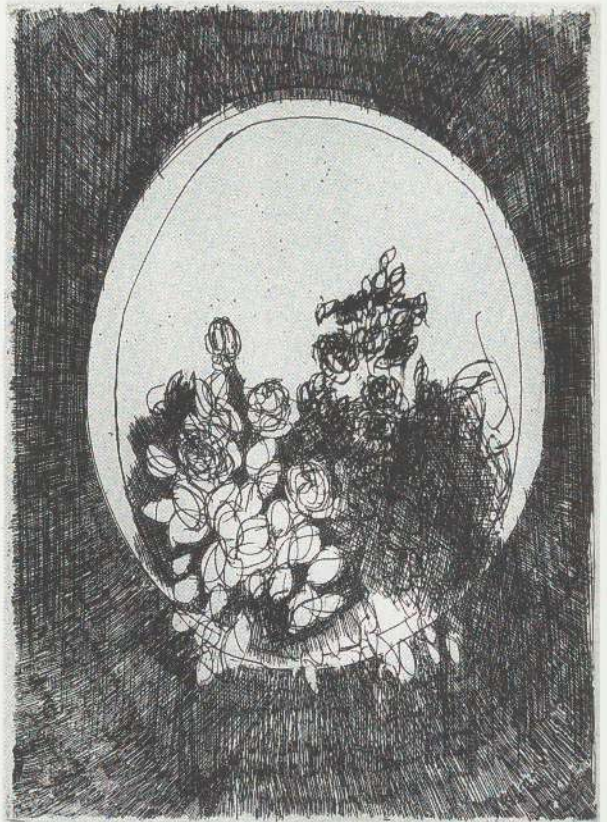
Piero Chiara. *Luino*, 1913 - Varese, 1986. Prose writer, essayist and translator, Chiara wrote a history of the Lettere portoghese, a collection of letters published anonymously in Paris in 1669 and subsequently attributed to a nun, Marianna Alcoforado (1640-1723). They are addressed to Count de Chamilly, a French officer in the service of the Portuguese crown in its war against Spain (1663). The letters express ardent desire, the torment of being desert-

ed, remembrance of former happiness and fantasies of suicide. Given their romantic overtones, many scholars in the past considered them a literary hoax.

BY THE SAME ARTIST:

Leonardo Sciascia. *Sicilia, mito di acque*  
Edizioni Franco Sciardelli, Milan, 1980  
Four etchings

Alberico Sala. *L'Enza, ricordi di un fiume*  
Francesca Edizioni, Milan, 1981  
Six color etchings



122. GIANCARLO CAZZANIGA, etching for *Le cinque lettere della monaca portoghese*, 19 x 14.6 cm.

## MASSIMO CECCHERINI

Florence, 1955. Sculptor.

See No. 133. CIONI. *Absinthium*

## DARIO CECCHI

Florence, 26.v.1918. A graphic artist, Cecchi lives and works in Rome.

123

*Sette novelle montalesi*

PUBLISHER: Privately published, Verona, 1960.

97(102) pp., 29.8 x 21.2 cm. With seven Montalesi-an novels collected by Gherardo Nerucci and fifteen etchings by Dario Cecchi of which one is

double-page and fourteen are interspersed within the text. From the series "I Cento Amici del Libro".

PRINTER: Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 116 numbered copies of which 100 are numbered I-C and 16 numbered 101-116. The text and the etchings printed on handmade paper by Fratelli Magnani di Pescia. The colophon numbered and signed by the president of the society, Bino Sanminiatielli.

ILLUSTRATION: One of the 16 copies.

*Gherardo Nerucci. Pistoia, 1828 - Montale (Pistoia), 1907. A high-school teacher, Nerucci collected and published the folktales of his native Tuscany and made a study of several Tuscan dialects. These Sette novelle montalesi are taken from a collection of sixty folk stories collected in the years 1868 to 1879. They were first published in Florence in 1880.*

## BRUNO CECCOBELLI

*Montecastello (Perugia), 1952. Ceccobelli formed a close association with Bianchi, Dessì and Gallo, and in 1986 published a manifesto of their ideas. Idealism and abstraction characterize his approach to painting.*

124

### *L'entusiasmo d'Orfeo*

PUBLISHER: Edizioni Romolo e Rosalba Bulla, Rome, 1981.

50 pp., 34 × 24.5 cm. With a text contribution and twelve full-page lithographs by Bruno Ceccobelli.

PRINTER: The text printed by Giorgio Bolzonaro and Giuliano Colaboni at E. Zampini. The lithographs printed by Romolo and Rosalba Bulla at the Studio Litografico R. Bulla. Bound by Sergio Bertoni. (Rome).

EDITION: 34 copies of which 30 are numbered 1-30 and 4 marked with the letters A-D for the author and the publisher. The text and the lithographs printed on handmade paper by Cartiere Magnani di Pescia. Each lithograph with the artist's monogram and dated "1981". The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 30 copies.

125

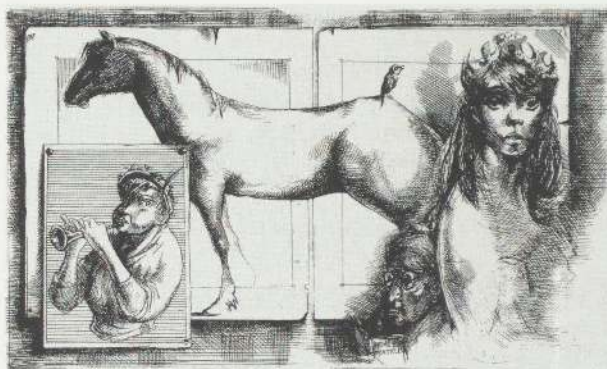
### Bruno Ceccobelli. *Magnete*

PUBLISHER: Edizioni Romolo e Rosalba Bulla, Rome 1988.

58 pp., 24.6 × 29.8 (24.6) cm. With sixty-five poems, one hundred aphorisms and twenty-four full-page lithographs by Bruno Ceccobelli.

PRINTER: The text printed by Giorgio Bolzonaro at E. Zampini. The lithographs printed by Romolo and Rosalba Bulla at the Studio Litografico R. Bulla. (Rome).

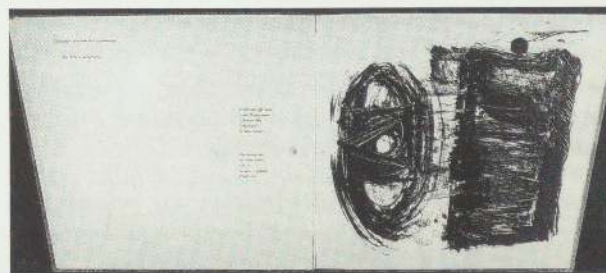
EDITION: 43 copies of which 30 are numbered 1-30,



123. DARIO CECCHI, double-page etching for *Sette novelle montalesi*, 21.7 × 35.4 cm.



124. BRUNO CECCOBELLI, "Noli me tangere", lithograph for *L'entusiasmo d'Orfeo*, 29.1 × 23.8 cm.



125. BRUNO CECCOBELLI, lithograph for *Magnete*, 23.2 × 25.5 cm.

5 marked with the letters A-E for the author and publisher and 8 numbered I-VIII for Stamperia R. Bulla. The text and the lithographs printed on Trasporto Litografica paper by F. Charbonnel. The colophon signed, numbered and dated "1988" by the artist.

ILLUSTRATION: One of the 30 copies.

BY THE SAME ARTIST:

Lorenzo Mango. *I sandali di Empedocle*  
Edizioni L'Obliquo, Brescia, 1990  
One color silkscreen

## GIORGIO CELIBERTI

Udine, 1929. Painter.

See No. 490. SORMANI. *Profilo sintetico musicale di F. T. Marinetti*

## AUGUSTO CERNIGOJ

Trieste, 1898. Painter and printmaker.

See No. 488. SOLDATI. *Mac* 1958

No. 490. SORMANI. *Profilo sintetico musicale di F. T. Marinetti*

## MARIO CEROLI

Castel Frentano (Chieti), 1938. Ceroli began his career as an artist in 1954, working as both sculptor and stage designer. He held his first solo exhibition in 1958 at the San Sebastiano gallery, showing ceramic sculptures. Since then he has exhibited at La Tartaruga in Rome (1965) and the Bonino gallery in New York (1967), and has twice taken part in the Venice Biennale (1966 and 1982).

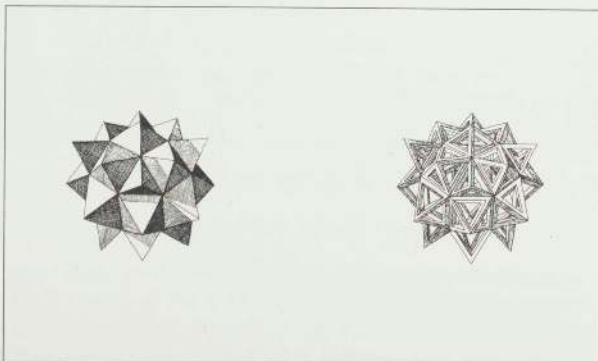
126

Mario Ceroli. *Le idee direttrici. La divina proporzione*

PUBLISHER: Giampaolo Prearo, Rome, 1972.

54 loose sheets, 31.3 x 50.3 cm. Twenty-three sheets with writing printed in blind relief and thirty-one leaves with sixty-one etched cubical figures.

EDITION: 75 numbered copies. The text and the etchings printed on wove paper. Each of the fifty-four sheets signed and numbered by the artist. With a signed letter of authentication by the artist.



126. MARIO CEROLI, etchings for *Le idee direttrici. La divina proporzione*, 11.4 x 10.4 cm (each).

Ceroli has a concept of *Le idee direttrici*, the guiding principles, numbers, the elements, the seasons, the alphabet, points of the compass, geometrical forms and colors, which, juxtaposed in the right combination, can form a drawing, or a work of art or architecture. This is akin to the theories of Luca Pacioli (1445-1509), author of the treatise *La divina proporzione*, for whom geometrical forms and mathematical disciplines were the basis of all other knowledge.

## GIACINTO CERONE

Melfi, 1957. Sculptor.

See No. 98. CARACCIOLLO. *Oasi nello spazio*

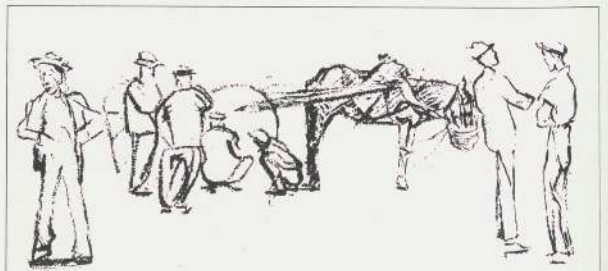
## ARTURO CHECCHI

Fucecchio, 1886 - Perugia, 1972. After completing his studies, Checchi traveled in Germany, where he became acquainted with painters of the art nouveau and expressionist movements. Well known as a graphic artist and draftsman, he took part in the Mostra Internazionale di Grafica, held at Palazzo Strozzi, Florence, in 1968-1969.

127

*Immagini*

PUBLISHER: Casa Editrice Toscana, Varese, 1955.



Probabilmente, se gliene domandate, Arturo Checchi vi risponderà che no, lui non si sente punto bistrattato dalla sorte e dai suoi contemporanei, che anzi si considera abbastanza fortunato e ad ogni modo pago di quel che ha. E non è modestia. È un modo fucecchiese, cioè toscano e paesano, di veder le cose e misurarle. Per cui Arturo, pur rendendosi conto che su di lui non si sono mai puntati quei riflettori della notorietà al neon che su tanti mediocri e imbecilli tengono fissi i loro fòchi, non invidia affatto chi, per attirarli, si è sottoposto a tante fatiche. Perché oggi la notorietà costa; e il pubblico, specialmente quello di provincia, non saprà mai che tonnellate di noia, che sbadigli, che sforzi siano il corrispettivo di tanti "successi", specie nel campo dell'arte, dove l'arte ha finito per essere la cosa che meno conta. Ma tant'è: ognuno si porta in corpo, nascendo, un suo proprio "mondo", e quando questo mondo non coincide con quello che ci circonda, com'è appunto il caso di Checchi, l'unico partito da prendere è quello che ha preso lui: una tranquilla, e quasi oraziana, contentezza del poco che ci è toccato, e la rinuncia a raffrontarlo con quel che ci poteva toccare.

Io non sono un critico, e quindi non mi azzardo a pronunciare giudizi sulla matita e sul pennello di Checchi. Mi limito a fidarmi di quello dei miei contemporanei e vorrei pregare il lettore di fare altrettanto. Chi apre questo album lo faccia dopo aver messo da parte quel bagaglio di parole vuote e inutili di cui siamo ormai tutti oberati, come avviene sempre nei periodi in cui la pittura perde di vista i suoi naturali obiettivi, si mette a vagolare alla ricerca di astruserie e immancabilmente sconfinare nell'arbitrario; e tenga a mente soltanto il carattere dell'uomo.

Checchi è toscano, ed è inutile che aggiunga "di paese", perché i toscani sono sempre tutti "di paese", anche quelli nati a Firenze. Dalla tradizione in cui è solidamente inserito non mi risulta che abbia mai avuto la tentazione di "deviazionare", per dirla con una parola d'oggi; o, se gli è successo, ciò deve risalire agli anni della primissima giovinezza, come accadde anche a Soffici, e nella sua opera matura non ne rimane

127. ARTURO CHECCHI, lithograph for *Immagini*, 12.1 x 30.5 cm.

74 pp., 48.6 × 38 cm. With texts by Indro Montanelli and Enrico Sacchetti and thirty-four lithographs by Arturo Checchi of which thirty-three are full-page and one at the beginning of the text.

PRINTER: Printed under the direction of Gino Bottai by Casa Editrice Toscana, Varese.

EDITION: 200 copies of which 150 are numbered 1-150, 25 for the artist and 25 for the publisher. The text and the lithographs printed on wove paper. The colophon numbered and signed by the artist.

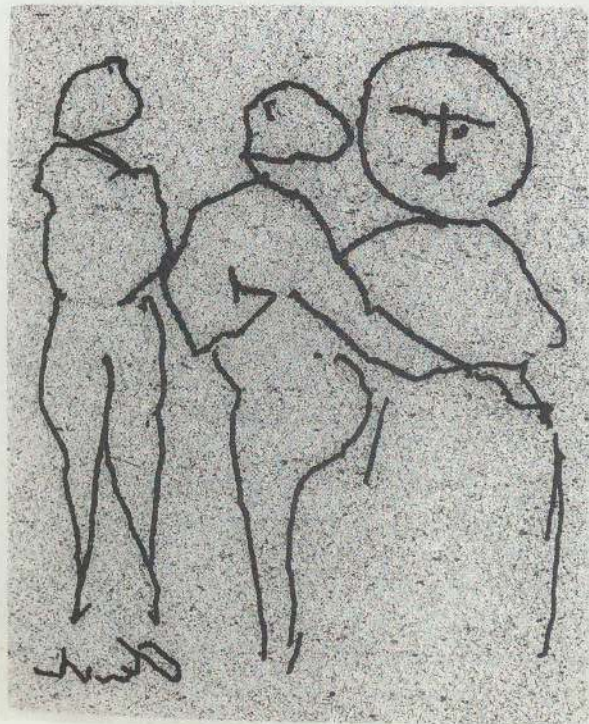
ILLUSTRATION: One of the 150 copies.

*Enrico Sacchetti. Rome, 1877 - Florence, 1966. A writer and painter of restless, inquiring temperament, Sacchetti traveled widely in Europe and America, frequenting various eccentric milieus and meeting artists, actors and adventurers. These are described in two volumes, Vita d'artista, which appeared in 1933, and Bottega della memoria, 1954. In his painting, too, he shows a natural aptitude for capturing the essential traits and feelings of his subjects.*

*Indro Montanelli. Fucecchio (Florence), 1909. Journalist and writer, Montanelli has found the newspaper article his most congenial means of expression. Prior to 1940, he was director of the Italian Cultural Institute at Tallin in Estonia. He is a prolific writer of books and has also engaged in drama. Another of his ventures, in collaboration with Roberto Gervaso, was a history of Italy, which has won general acclaim.*

## SANDRO CHERCHI

Genoa, 1922. Sculptor, painter, printmaker. After school, Cherchi attended the Accademia Ligustica di Belle Arti at Genoa. He moved to Milan and, in 1938, was a founding member of the Corrente group, exhibiting in the movement's early exhibitions. All



128. SANDRO CHERCHI, "Gli amici", etching in brown for Giuditta Villa, *Sandro Cherchi*, 12 × 10 cm.

*his creative work, from the 1930s on, is based on a commitment to humane values, his expressionistic research in the 1940s, his informal experiments in the 1950s and 1960s, and his exploration of man and his environment in the 1970s.*

128

## Giuditta Villa. *Sandro Cherchi*

PUBLISHER: Franco Masoero Edizioni d'Arte, Turin, 1991.

86 (88) pp., 20 × 14.8 cm. With an interview of the artist by the author, a biographical note, many full-page illustrations and one etching printed in brown by Sandro Cherchi. Volume 6 from the series "Akròpolis".

PRINTER: Intergraph. The etching printed on a handpress by Franco Masoero (Turin).

EDITION: 150 numbered copies. The text printed on wove paper, the etching on Umbria paper by Cartiere Miliani di Fabriano. The etching signed, numbered and titled by the artist and loosely inserted. The colophon numbered.

## SANDRO CHIA

*Florence, 20.IV.1946. Chia studied painting and drawing at the Istituto d'Arte in Florence where he learned printmaking from Rodolfo Margheri. From 1967-1969 he attended Florence's Accademia di Belle Arti. In 1977, after experimenting with conceptual art, he opted for a figurative approach, as was evident in the exhibition he staged at the Gian Enzo Sperone gallery, Rome. He became associated with the transavanguardia movement along with Clemente, Cucchi, Paladino and Nicola De Maria.*

129

## Roberto Triana Arenas. *Bestiario*

PUBLISHER: Edizione Romolo Bulla, Rome, 1980.

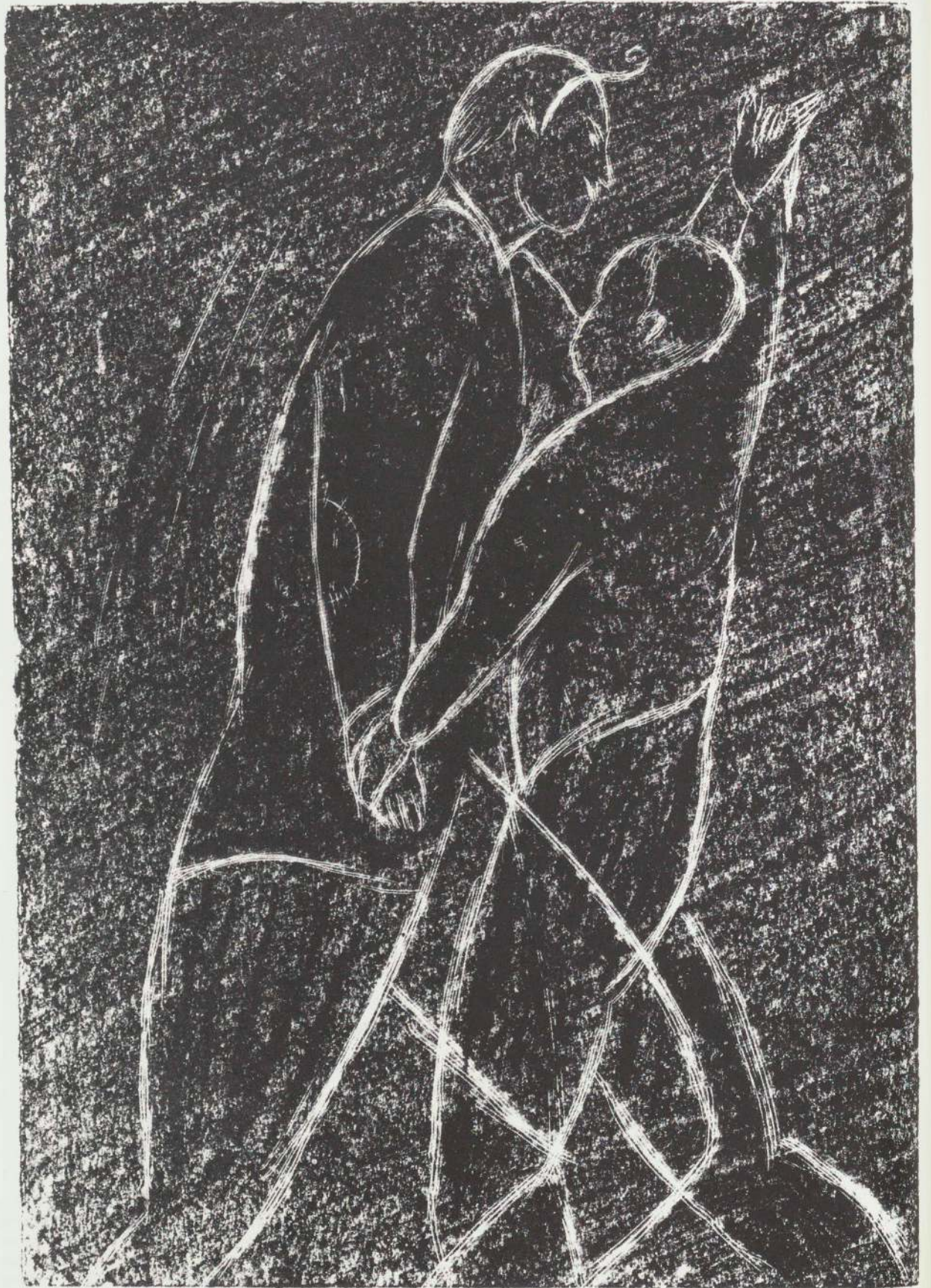
66 pp., 34 × 24.5 cm. With seventeen poems by Roberto Triana Arenas and eleven full-page lithographs by Sandro Chia.

PRINTER: The text printed by Giorgio Bolzonaro and Uribe Mallarino at E. Zampini. The lithographs printed on a handpress by Romolo and Rosalba Bulla at Studio Litografico R. Bulla (Rome).

EDITION: 65 copies of which 60 are numbered 1-60 and 5 marked with the letters A-E for the author, the publisher and the collaborators. The text and the lithographs printed on handmade paper by Cartiere Magnani di Pescia. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 60 copies.

*Roberto Triana Arenas was born in Colombia. For several years he lived in Rome where he worked as a cinema and television producer. He is a friend of Sandro Chia. After the publication of this book he returned to Colombia, and since then has not been heard of. These seventeen short poems on animals, birds and fishes form a miniature bestiary. The illustrator has brought out the similarities between the animals and human beings.*



129. SANDRO CHIA, lithograph for Roberto Triana Arenas, *Bestiario*, 24 × 17 cm.

## FRANCESCO CHIAPPELLI

Pistoia, 4.III.1890 - Florence, 2.XII.1947. Chiappelli frequented Sorbi's studio, as well as attending a course in figure drawing at Florence's Accademia and studying technique with Celestini and Tommasi. He participated at the 1922 Primavera exhibition in Florence and later contributed several times to the Rome Quadriennale and Venice Biennale.

130

### Torquato Tasso. *Aminta*

PUBLISHER: Privately published, Verona, 1939.

127(136) pp., 28.7 × 20.2 cm. With seven etchings by Francesco Chiappelli of which two are full-page and five interspersed within the text. From the series "I Cento Amici del Libro".

PRINTER: Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 120 copies. The text and the etchings printed on paper especially handmade for this edition by Fratelli Magnani di Pescia.

BY THE SAME ARTIST:

Firenze

Aldo Gonelli Editore, Florence, 1947

Fifteen etchings

E fatto, non so come, astuto e scaltro  
Più che l'usato (guarda quanto Amore  
Aguzza l'intelletto!), mi sovvenne



D'un inganno gentile, co' l' qual io  
Recar potessi a fine il mio talento:  
Ché, fingendo ch'un'ape avesse morso  
Il mio labbro di sotto, incominciai  
A lamentarmi di cotal maniera,  
Che quella medicina che la lingua

32

130. FRANCESCO CHIAPPELLI, "Aminta e Tirsi", etching for the second scene of the first part of Torquato Tasso, *Aminta*, 11 × 9.2 cm.

## ALFREDO CHIGHINE

Milan, 1914-1974. Painter.

See No. 112. CASORATI. *Il saggio mago e altri racconti*  
No. 258. GUTTUSO. *Le strade*

## GUIDO CHITI

Cerreto Guidi, 1918. Chiti exhibited work at the XXIV and XXV Venice Biennales. He won the Lenzi Prize in 1953 and the Esso Prize in 1955.

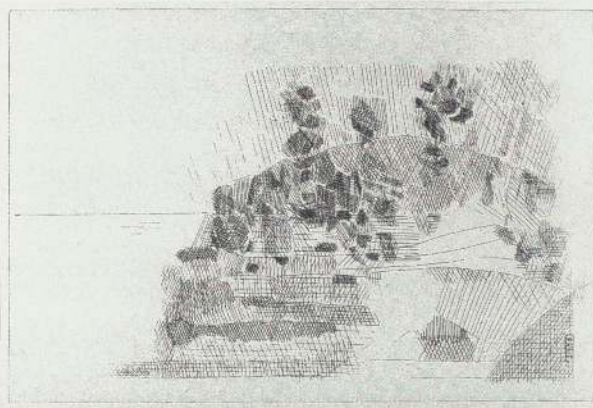
131

### *Cara Italia*

PUBLISHER: La Montecatini, Montecatini, 1963.

118(124) pp., folded, 50.5 × 34.8 cm. With an introduction by Giuliano Gramigna, text contributions by eighteen authors about eighteen provinces of Italy and eighteen full-page etchings, lithographs and one woodcut by the following artists: Mario Calandri (etching), Ennio Morlotti (color lithograph), Tono Zancanaro (etching), Remo Wolf (color etching), Cesco Magnolato (etching), Guido Chiti (color etching), Ilario Rossi (color lithograph), Giuseppe Viviani (color lithograph), Arnaldo Ciarrocchi (etching), Paolo Manaresi (etching), Franco Gentilini (etching), Renato Brusciaglia (etching), Domenico Purificato (color lithograph), Domenico Cantatore (etching), Giuseppe Negrinis (etching), Luciano De Vita (etching), Renato Guttuso (color lithograph), Mario Delitala (woodcut). Published on the occasion of the seventy-fifth anniversary of the foundation "La Montecatini", 1888-1963.

PRINTER: The text and the etchings printed by Luigi



131. GUIDO CHITI, "Liguria", etching in green with green tone plate for the chapter *Liguria* by Vittorio G. Rossi, from *Cara Italia*, 20.1 × 30 cm.

Maestri. The lithographs printed by Stamperia del Broletto. (Milan).

EDITION: 100 numbered copies. The text printed on paper especially manufactured for this edition by Cartiere Ventura di Milano. The prints printed on different wove papers. All prints except the lithograph by Domenico Purificato numbered and signed by the artist and loosely inserted. The colophon numbered.

Montecatini, the Italian chemicals and mining giant, published this book to mark its seventy-fifth anniversary. Eighteen writers and eighteen painters depict the different regions of Italy, contributing to the creation of a less alienated view of Italian reality.



## ARNOLDO CIARROCCHI

*Civitanova, 1916. Ciarrocchi works at the Calcografia Nazionale in Rome. He has held solo exhibitions, winning first prize for painting at the Galleria di Roma in 1945 and many prizes for print-making in Italy and abroad.*

132

### Andrzej Jawień - Karol Wojtyła. *La bottega dell'orefice*

PUBLISHER: Bucciarelli, Ancona, 1979. © by Libreria Editrice Vaticana, Rome.

97(100) pp., 21.8 × 14.9 cm. With the text of the play by Andrzej Jawień and Karol Wojtyła (now Pope John Paul II), translated from Polish into Italian by Aleksandra Kurczab and Jerzy Pomianowski and one full-page etching by Arnaldo Ciarrocchi.

EDITION: 119 numbered copies of which 99 are numbered 1-99 and 20 numbered 1-xx. The text printed on laid paper, the etching on paper by Cartiere Miliani di Fabriano. The etching signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 20 copies.

*Andrzej Jawień is a Polish Catholic priest and poet. His play Goldsmith's Shop was first published in 1960 in the seventy-eighth issue of the magazine Znak. He was a member of the Polish Rhapsodic Theater, founded at Krakow in 1914 by Mieczyslaw Kotlarczyk during the Nazi occupation. Another member of the company was Karol Wojtyła, born like Jawień at Wadowice. In his preface to Kotlarczyk's *Arte della parola*, published by the Gregorian University in Rome, Karol Wojtyła, by now a Cardinal and cosmopolitan of Krakow, paid homage to the Rhapsodic Theater and its founder, the forerunners of contemporary Polish theater.*



132. ARNOLDO CIARROCCHI, etching for Andrzej Jawień and Karol Wojtyła, *La bottega dell'orefice*, 15.7 × 10.1 cm.

*sodic Theater, founded at Krakow in 1914 by Mieczyslaw Kotlarczyk during the Nazi occupation. Another member of the company was Karol Wojtyła, born like Jawień at Wadowice. In his preface to Kotlarczyk's *Arte della parola*, published by the Gregorian University in Rome, Karol Wojtyła, by now a Cardinal and cosmopolitan of Krakow, paid homage to the Rhapsodic Theater and its founder, the forerunners of contemporary Polish theater.*

BY THE SAME ARTIST:

Marcello Camilucci. *La marea e il cielo*  
Bucciarelli, Ancona, 1982.

© by Libreria Editrice Vaticana, Rome  
One etching

Nando Cecini. *La marca di Casanova*  
Raffaelli Editore, Pesaro, 1991  
Eight etchings

## CARLO CIONI

*Florence, 1930. Cioni lives and works in his native town. He began exhibiting in 1962. The latest show of his work was at the Rotta gallery, Genoa, in 1991.*

133

### Artemisia Viscoli. *Absinthium*

PUBLISHER: Privately published, Florence, 1990.

91(108) pp., 15.2 × 22 cm. With poems by Artemisia Viscoli and twenty-one etchings of which nine are in color by the following artists: Piero Bartolini (etching in gray), Giovanni Breschi, Massimo Ceccherini (etching in green), Carlo Cioni, Alida Cresti (etching handcolored), Antonio Davide, Luigi Davitti, Daniela De Lorenzo (etching in blue), Antonio di Palma (etching in red), Paolo Ferracci, Franca Grilli, Riccardo Guarneri, Marcello Guasti, Giovanni Hubbard (etching in yellow-brown), Toshihide Katayose, Gualtiero Nativi, Gabriele Perugini (etching in green), Edit Revai, Ursel Rippe (etching in olive-green), Bruno Sodini (etching in green), Vittorio Tolu.

PRINTER: The text printed by Tipografia Pochini. The etchings printed by Artemisia Viscoli. (Florence).

EDITION: 100 numbered copies of which 22 are for the collaborators. The text and the etchings printed on paper by Cartiere Magnani di Pescia. Each



Grida come terra senza parole  
spirali di sangue nel ventre  
lampi di furore nel cielo,  
gli dei rompono l'incanto  
terribili violentano,  
brandelli di emozioni sul selciato,  
dilatanti, dispersi.

133. CARLO CIONI, etching for Artemisia Viscoli, *Absinthium*, 10.6 × 7.3 cm.

etching numbered and signed by the artist, the colophon numbered and signed by the author.

*Artemisia Viscoli. Sculptor. Viscoli lives and works in Florence, her home town. After taking a degree in natural science, she attended the local Istituto d'Arte. Since 1981, she has shown her work at trade fairs and art exhibitions. These sensitive, heartfelt poems by Artemisia Viscoli are each illustrated with etchings by artist friends.*

## SALVATORE CIPOLLA

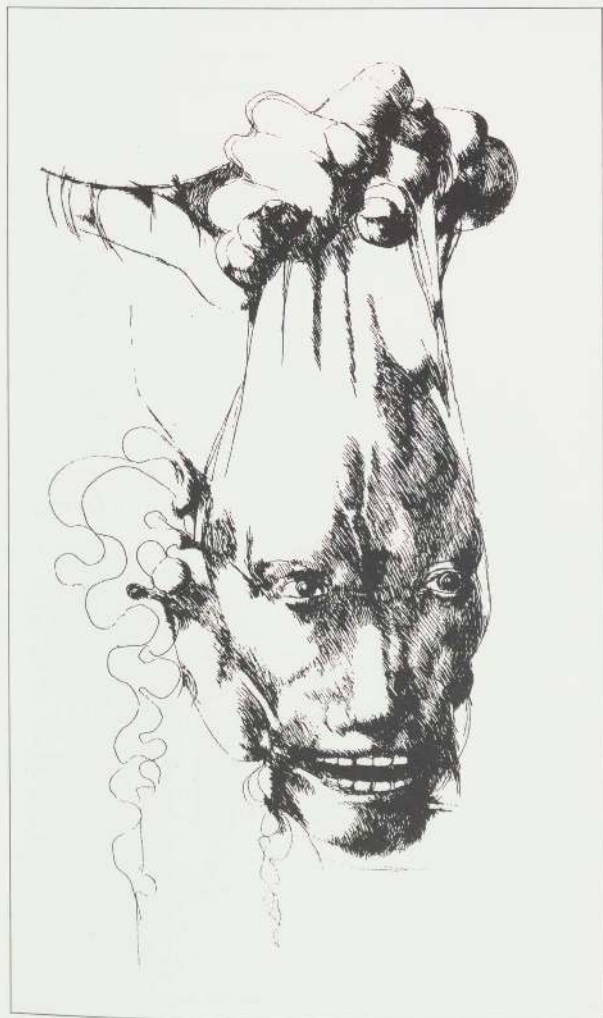
*Mirabella Imbaccari (Catania), 22.IV.1933. Cipolla studied at the Accademia di Belle Arti, Florence. A sculptor and ceramist, he now teaches at the Istituto d'Arte at Sesto Fiorentino. Since 1954 his work has been featured in both collective and solo exhibitions and he has been taken part in scores of national and international competitions, winning many prizes.*

134

Mauro Corradini. *Dieci poesie*

PUBLISHER: Edizioni il Ponte, Florence, 1977.

44 pp., 35 × 25 cm. With ten poems by Mauro Corradini and prints by the following artists: Salva-



134. SALVATORE CIPOLLA, etching in green for Mauro Corradini, *Dieci poesie*, 19.8 × 12.2 cm.

tore Cipolla (etching in green), Giuseppe de Lucia (etching in brown), Marco Fidolini (etching in red), Gino Guida (color aquatint-etching), Gianluigi Mattia (color aquatint-etching), Roberto Pedrazzoli (color silkscreen), Carlo Pescatori (etching in green), Karl Plattner (etching), Piero Tredici (etching), Valeriano Trubbiani (etching).

PRINTER: The text printed by Tipolitografia STAF, Florence. The etchings printed by Stamperia Il Ponte, San Giovanni Valdarno.

EDITION: 65 numbered copies of which 40 are numbered 1-40 and 25 numbered 1-xxv for the collaborators. The text and the prints printed on paper by Cartiere Magnani di Pescia. Each print signed, numbered and some dated 1975 and 1976 by the artist, the colophon numbered.

ILLUSTRATION: One of the 40 copies.

*Mauro Corradini. Suzzara (Mantua), 1939. Corradini graduated in literature at the University of Parma. Since the late 1960s he has been fully involved in art criticism, contributing regular columns to local newspapers and writing for specialized art periodicals.*

## FRANCESCO CLEMENTE

*Naples, 23.III.1952. In 1970 Clemente moved to Rome, where he began studying architecture, and in 1973 he traveled to India, where he stayed for two years. In 1979 he became associated with Cucchi, Chia and Paladino in transavanguardia, a movement which received its name from the critic Achille Bonito Oliva, writing in "Flash Art".*

135

Alberto Savinio.

*The Departure of the Argonaut*

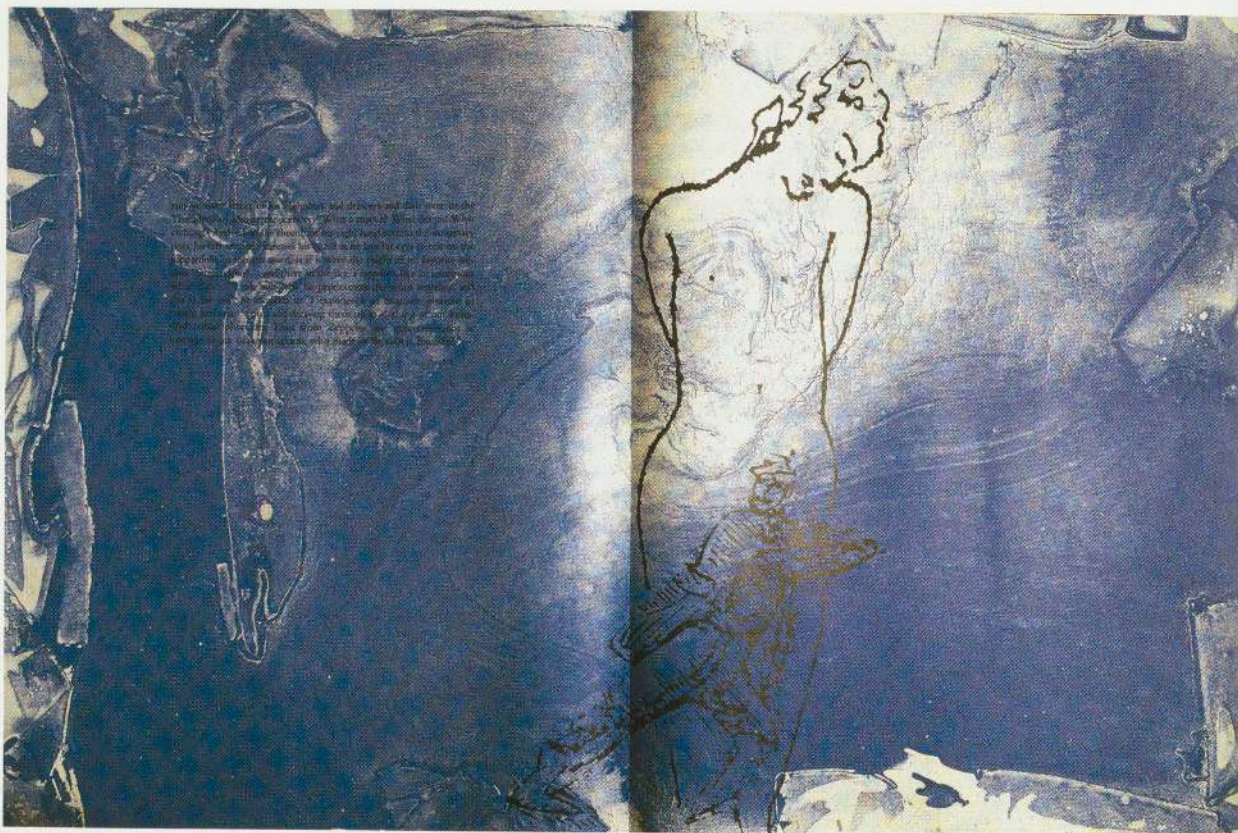
PUBLISHER: Petersburg Press, New York, 1986.

204 pp., 65.2 × 50 cm, bound as folding accordion (the book version). With the complete text by Alberto Savinio, translated from Italian into English by George Scrivani, and with numerous lithographs by Francesco Clemente, drawn between 1983 and 1986, of which many are in color on full-pages, double-pages and interspersed within the text.

PRINTER: The text printed on a letterpress by Staib und Mayer, Stuttgart. The lithographs printed at the workshop of Rolf Neumann, Stuttgart. Bound by Helmut Kloss, Cologne.

EDITION: Book: 232 copies of which 200 are numbered 1-200 and 32 proofs numbered 1-xxxii of which 12 are dedicated ad personam. Portfolio: 56 copies of which 50 are numbered 1-50 and 6 proofs numbered 1-vi. The text and the lithographs printed on Kozo paper by Takaokaishi Mill, Ino-Cho, Kochi, Japan. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 200 copies.



135. FRANCESCO CLEMENTE, double-page lithograph in blue and black for Alberto Savinio, *The Departure of the Argonaut*, 65.2 x 100 cm.

Alberto Savinio. Pseudonym of Andrea de Chirico. Athens, 25.VIII.1891-Rome, 6.V.1952. Younger brother of the artist Giorgio de Chirico, Alberto was himself active as a writer, painter, musician and stage designer. *La partenza dell'argonauta* was published in Florence in 1918 by *La Voce* under the title *Hermaphrodito*. This is the first time it has been translated into English as *The Departure of the Argonaut*. It is an account of the author's experiences in World War I. The title was suggested by his assignment at the Macedonian front and the journey via Salonika.

## FABRIZIO CLERICI

Milan, 1931. Clerici graduated in architecture in 1937. A friend of Alberto Savinio he became involved in the surrealist movement. After a lengthy apprenticeship in drawing and engraving in 1949 he engaged in painting. He worked with Giorgio Strehler and Jean Cocteau on stage designs for the Scala and Covent Garden opera houses. In the late 1950s he illustrated a number of classic texts, including Ariosto's *Orlando furioso*.

136

### Marco Polo. *Il milione*

PUBLISHER: Propyläen Verlag, Berlin, 1971. © by Verlag Ullstein GmbH, Frankfurt-Berlin-Vienna.

158(168) pp., 35 x 24.5 cm. With the text of the Tuscan *Ottimo* version by Marco Polo from the year 1309, translated into German by Ulrich Köppen, and many illustrations in color and black-and-white after drawings by Fabrizio Clerici.



136. FABRIZIO CLERICI, color lithograph for Marco Polo, *Il milione*, 34.9 x 24.9 cm.

PRINTER: The text printed by Chr. Scheufele, Stuttgart. The lithographs printed by Il Bisonte, Florence. Bound by Helmuth Halbach, Königstein/Taunus.

EDITION: The book edited in six series, A1-A5 and B. A1: 10 copies printed on Rives laid paper with two suites of twelve lithographs, one on Rives laid paper and one on Japan laid paper and one original drawing. From the suite of the twelve lithographs there are eight in color. The suites and the drawings signed by the artist and annotated as "épreuves d'artiste". A2: 65 numbered copies I-LXV with a suite of the twelve lithographs on Japan laid paper, the colophon signed by the artist. A3: 75 numbered copies 1-75 with the suite on Rives laid paper, the colophon signed. A4: 900 copies with one color lithograph on Rives laid paper. A5: 450 copies with one lithograph on Rives laid paper. B: 1500 copies without any additions.

ILLUSTRATION: One of the 65 copies from the series A2.

137

Guillaume Apollinaire.  
*Le bestiaire ou cortège d'Orphée*

PUBLISHER: Edizioni della Bezuga, Florence, 1977.

55(48) pp., folded, and 10 loose sheets, 70.6 x 50.2 cm. With an introduction by Alberto Savinio and



137. FABRIZIO CLERICI, "Orfeo", lithograph as frontispiece and title page for Guillaume Apollinaire, *Le bestiaire ou cortège d'Orphée*, 53 x 41 cm.

fifty-two lithographs by Fabrizio Clerici of which twenty-one are interspersed within the text, twenty-one full-page and ten on loose sheets printed in color.

PRINTER: The text printed by Tipolitografia Stiac. The lithographs printed on a handpress by Franco Pistelli. (Florence).

EDITION: 120 numbered copies of which 70 are numbered 1-70 and 50 numbered I-L outside the trade. The text and the lithographs printed on paper especially manufactured for this edition by Cartiere Magnani di Pescia.

ILLUSTRATION: One of the 70 copies.

Guillaume Apollinaire. Rome, 26.VIII.1880-Paris, 9.XI.1918. Apollinaire was the illegitimate child of a Polish noblewoman. He moved to Paris, where he made his living giving private lessons and working in a bank. At the same time he wrote articles for magazines. He achieved fame on the publication of *Alcools* (1913) and *Calligrammes* (1918), collections of poetry written fifteen years earlier. During World War I he was seriously wounded in the head. He recovered from the operation but, in his weakened condition, fell victim to the Spanish flu outbreak of 1918.

BY THE SAME ARTIST:

Pedro Salinas. *Amor, mundo en peligro*  
Vanni Scheiwiller, Milan, 1958  
One etching

Valerio Zurlini. *Fabrizio Clerici o i fiori di cenere*  
Prandi, Reggio Emilia, 1976  
One etching

Alberto Savinio. *Souvenirs*  
Sellerio Editore, Palermo, 1976  
One etching

*Della fisionomia dell'uomo*  
di Gio. Battista della Porta  
Privately published, Milan, 1990  
Five lithographs

PIETRO COLETTA

Messina, 1949. Painter.  
See No. 502. TADINI. *La stanza*

JOE COLOMBO

Milan, 1937. Painter.  
See No. 157. DANGELO. *Nuclear art* (1951-1961)

BRUNO COLORIO

Trento, 9.IX.1911. Colorio is director of the Scuola d'Arte in his home-town and a noted art critic. He also paints and etches and has decorated a number of churches in the Trentino region with frescoes. He has won several prizes for woodcuts both nationally and internationally.

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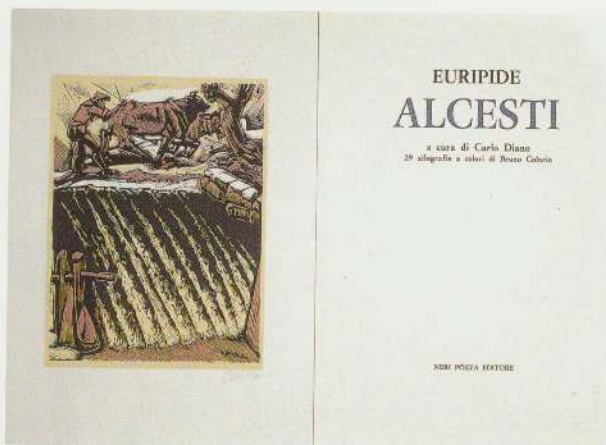
Euripide. *Alceste*

PUBLISHER: Neri Pozza Editore, Vicenza, 1981.

xvii(18) and 79(82) pp., folded, 39.3 x 27.5 cm. With thirty-one (29 sic) color woodcuts by Bruno Colorio of which seven are full-page and twenty-four interspersed within the text.

PRINTER: The text printed by Stocchiero Grafica Srl, Vicenza. The woodcuts printed under the direction of the artist by Tipografia Aor, Trento.

EDITION: 155 copies of which 120 are numbered 1-120, 10 marked with the letters A-L for the publisher,



138. BRUNO COLORIO, color woodcut and title page for Euripide, *Alcesti*, 24.8 × 18.5 cm.

g marked with the letters M-V for the artist, 1 marked with the letter Z for the printer, 10 numbered XI-XV for the legal depot. The text and the woodcuts printed on paper by Cartiere Ventura di Milano. The seven full-page woodcuts signed by the artist and loosely inserted. The colophon numbered and the publisher's note signed by him.

ILLUSTRATION: One of the 120 copies.

## ROBERTO COMINI

Brescia, 1945. A conceptual painter, Comini lives and works in Milan. His first solo exhibition was held at the New Art Gallery, London, in 1970. He regularly exhibits his work in Italy and abroad.

139

### *Incontro-emersi*

PUBLISHER: Da Costa, Amsterdam, 1980.

Plexiglas object, 23 × 17 × 2 cm. The title, the artist's and publisher's name and the year of production engraved.

EDITION: 20 numbered copies.

*Incontro-emersi* is primarily an attempt to give importance to the material that supports the text: Terracotta, papyrus, parchment, paper, and even, as in this case, plexiglas.

## SILVIO CONSADORI

Brescia, 1909. Painter.

See No. 239. GIAROLI. *Trenta artisti per la bibbia*

## PIETRO CONSAGRA

Mazara del Vallo (Trapani), 1920. Consagra began his art studies in Palermo. In 1944 he moved to Rome and entered the circle of

the painter Guttuso. His first solo exhibition was held in 1946 and the following year he founded the Forma movement. In 1960 he won the sculpture prize at the Venice Biennale. In 1964 he took part in the Documenta exhibition at Kassel. He now lives and works in Rome.

140

### Pietro Consagra. *L'agguato c'è. Le piège existe. The snare exists*

PUBLISHER: Edizioni della Tartaruga, Rome, 1960.

56 pp., 24.2 × 21.5 cm. With an introduction in Italian, French and English, eight poems, an essay, the reproduction of works on paper and two color linocuts by Pietro Consagra.

PRINTER: Studio Tipografico, Rome.

EDITION: 500 copies of which the first 60 are numbered 1-60 with the two linocuts. The text printed on lightweight color offset paper, the linocuts on wove paper. The linocuts signed and numbered by the artist and loosely inserted.

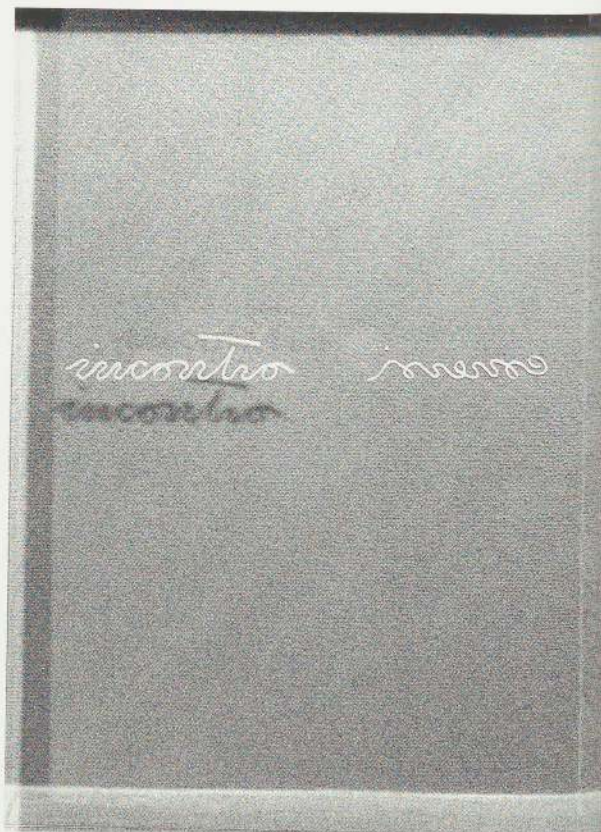
*L'agguato c'è* contains Consagra's thoughts on the life and art of our times, illustrated with black-and-white reproductions of some of his drawings.

141

### Pietro Consagra. *Omaggio a Serpotta*

PUBLISHER: L'Arco Edizioni d'Arte, Rome, 1981.

28 pp., 27.5 × 21 cm. With one poem, a note, twelve illustrations and three lithographs by Pietro Consagra.



139. ROBERTO COMINI, "Incontro-emersi", plexiglas, 23 × 17 × 2 cm.



140. PIETRO CONSAGRA, color linocut for *L'agguato c'è. Le piège existe. The snare exists*, 19.9 × 17.5 cm.



141. PIETRO CONSAGRA, lithograph for *Omaggio a Serpotta*, 23.5 × 15.8 cm.

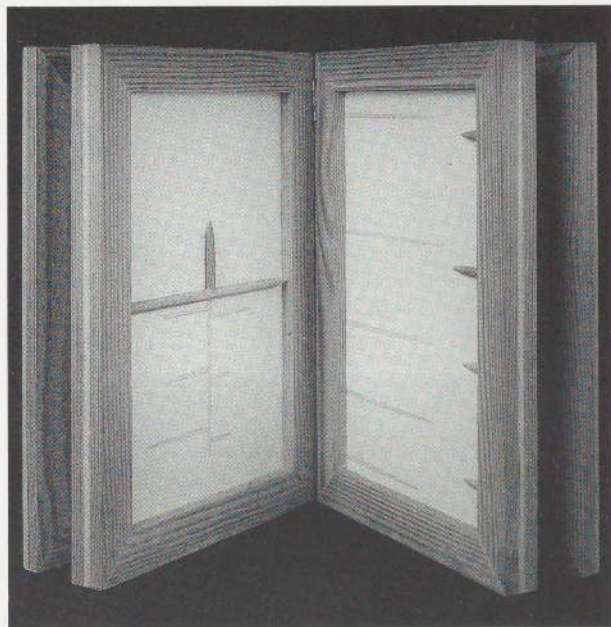
PRINTER: The text printed by Sti, Società Tipografica Italia. The lithographs printed by Il Feltro (Rome).

EDITION: 110 copies of which 100 are numbered 1-100 and 10 numbered 1-X for the collaborators. The text and the lithographs printed on different wove papers. Each lithograph (27.4 × 62.5 cm) signed and numbered by the artist, folded and bound in the book with the other pages. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 100 copies.

## BRUNO CONTE

Rome, 1939. Conte lives in Rome, working as a sculptor and writer. He has had many solo exhibitions in Italy and abroad.



142. BRUNO CONTE, "Esquibrio", book-object, wood, 28 × 20 × 6.7 cm (closed).

### 142 *Esquibrio*

Book-object, 28 × 20 × 6.7 cm, consisting of four moving pieces of wood, assembling cover and two pages, with wooden rims creating six boxes. The panels painted white, with inserts of cylindrical wooden sticks and thorns. The cover and pages hinged together. The cover titled, the back signed and dated "1980" by the artist.

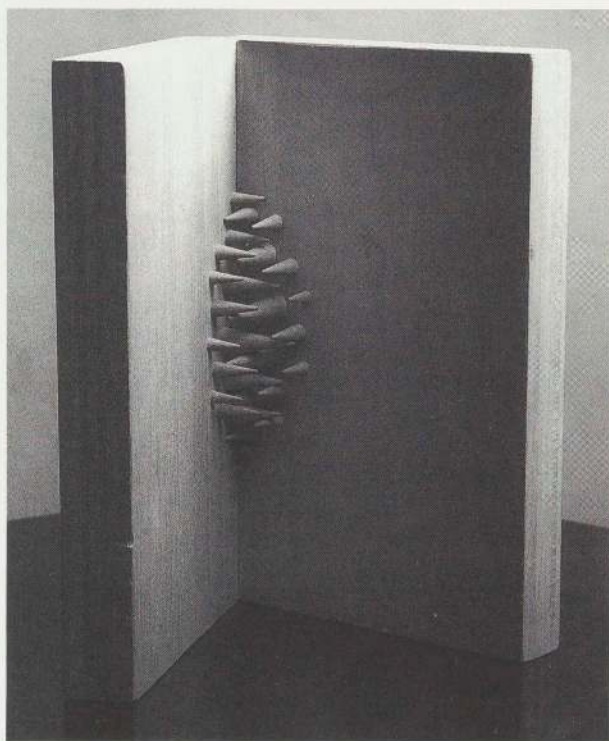
*This is a plastic object resembling a book. It consists of mobile pages, on the surface of which cylindrical branches develop and thorns grow, set off by bright touches of color. The protuberances and thorns allude to a kind of silent introverted writing, both repellent and vegetating, and the consistent choice of arboreal motifs is closely linked with their spiny presence. The title combines the elements "Es" (S), "Equilibrio" (balance), "Squibrio" (imbalance) and "Libro" (book), demonstrating that contamination is the basis of these book-object expressions.*

143

*Contro testo*

Book-object, 23.5 × 16 × 20 cm. Single piece of wood in the form of a half-opened book with pointed spikes facing each other on the inside "pages".

EDITION: 30 numbered copies. The cover signed, numbered and titled by the artist.



143. BRUNO CONTE, "Contro testo", book-object, wood, 23.5 × 16 × 20 cm.

## PRIMO CONTI

Florence, 1900 - Fiesole, 1988. As early as 1913-1914, Conti was in touch with the futurist group in Florence, but in 1919, when he took part in the Grande Esposizione Nazionale Futurista in Milan, his painting was already tending towards a more traditional and figurative style. After toying with metaphysical art, he turned his attention to the classicism of the novecento movement.

144

Francesco Di Pilla. *Il feticcio*

PUBLISHER: Bucciarelli, Ancona, 1966.

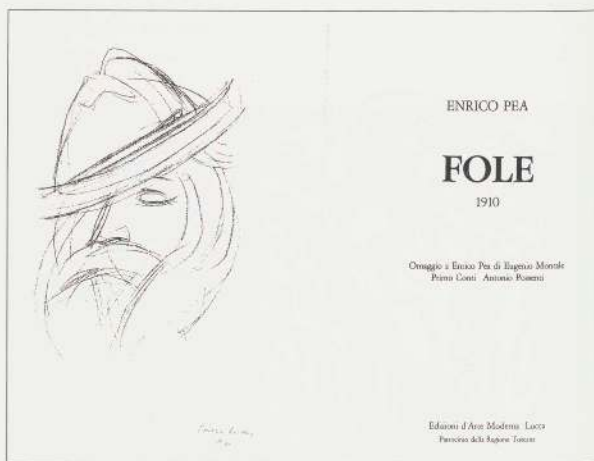
42(52) pp., 17.7 × 12.8 cm. With poems by Francesco Di Pilla and one full-page etching on yellow chine appliqué from the year 1931 by Primo Conti.

PRINTER: Tipografia Giovagnoli, Ancona.

EDITION: 150 numbered copies. The text and the etching printed on handmade Umbria paper by Cartiere Miliani di Fabriano. The etching signed and numbered by the artist.



144. PRIMO CONTI, etching, 1931, on yellow chine appliqué for Francesco Di Pilla, *Il feticcio*, 12.3 × 8.4 cm.



145. PRIMO CONTI, "Portrait of Enrico Pea", lithograph with beige tone plate and title page for Enrico Pea, *Fole* 1910, 26.7 × 23.7 cm.

145

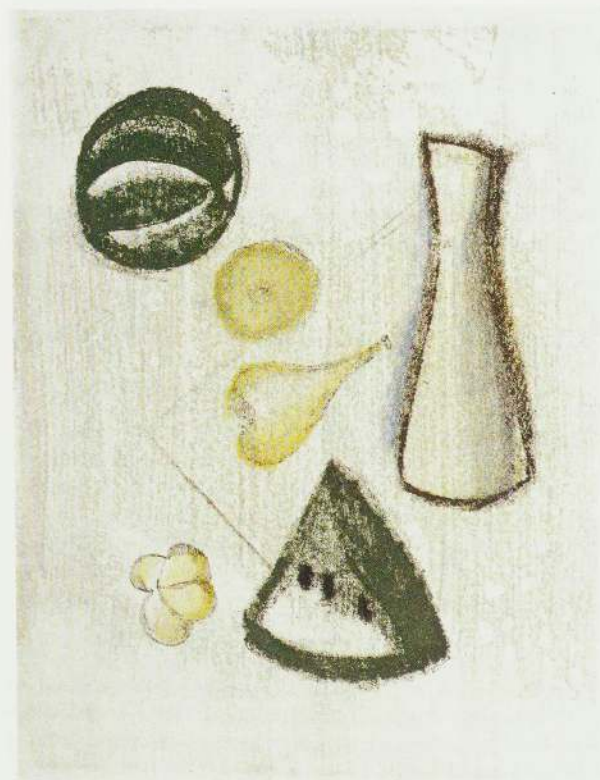
Enrico Pea. *Fole* 1910

PUBLISHER: Edizioni d'Arte Moderna, Lucca, 1978.

40 pp., 50.7 × 35 cm. Homage to Enrico Pea by Eugenio Montale, Primo Conti and Antonio Possenti. With an introductory note by Leone Piccioni, seventeen fairy tales in form of verses by Primo Conti, a poem for Enrico Pea by Eugenio Montale, two lithographs by Antonio Possenti of which one is in color and one lithograph by Primo Conti. Published on the occasion of the twentieth anniversary of the author's death.



146. PRIMO CONTI, "Il sensale", woodcut, 1914, for *A capofitto sul cilestre*, 29.9 × 23 cm.



147. PRIMO CONTI, "Dispongo gli oggetti", color etching 1919/1982, for *Anni verdi dal futurismo alla metafisica*, 24.2 × 18.6 cm.

PRINTER: The text printed by Tipografia Eurograf. The lithographs printed by Giuliano Angeli. (Lucca).

EDITION: 170 numbered copies of which 120 are numbered 1-120 and 50 numbered 1-L and additional copies marked with the letters A-Z and some copies dedicated ad personam. The text printed on paper by Cartiere Magnani di Pescia, the poem by Eugenio Montale and the lithographs printed on wove paper. The poem numbered and signed by the author, the lithographs numbered and signed by the artist and all four sheets loosely inserted.

ILLUSTRATION: One of the 120 copies.

*Enrico Pea. Seravezza (Lucca), 29.X.1881 - Forte dei Marmi, II.VIII.1958. Having lost his parents when still young, Pea earned his living as a smallholder, shepherd and cabin boy, before emigrating to Egypt at the age of fifteen. Self-educated, he began to write narrative works and poetry. He was a friend of Ungaretti. Fole are his first compositions, published in 1910. Twenty years after his death, seventeen of these poems were republished in this edition on the initiative of some of his friends.*

146

### Primo Conti. *A capofitto sul cilestre*

PUBLISHER: Edizioni di Vanni Scheiwiller, Milan, 1980.

6 pp., folded, 53.2 × 48.5 cm and 5 loose sheets, 53 × 48 cm. With a note by the publisher and the poem *Capelli biondi* from the year 1915 and five woodcuts from the years 1914/1915 by Primo Conti. Published on the occasion of the eightieth birthday of Primo Conti.

PRINTER: The text printed on a handpress by Atelier della Edizioni d'Arte Cantini, Florence. The woodcuts printed on a handpress by Giorgio Upiglio, Milan.

EDITION: 100 numbered copies of which 80 are numbered 1-80, the woodcuts printed on paper by Cartiere Miliani di Fabriano, 20 numbered 1-xx, the woodcuts printed on Japon Impérial paper. The text printed on gray laid paper. All woodcuts signed and numbered by the artist and loosely inserted.

ILLUSTRATION: One of the 80 copies.

*Capelli biondi* is a previously unpublished poem by Primo Conti, inspired by a youthful love affair and written in 1915. The five woodcuts were done in the winter of 1914-1915 in his studio in Via dei Della Robbia. The wooden blocks were rediscovered only in recent years. Before the book was printed by Giorgio Upiglio, the author executed a number of proofs by hand. Up until the age of sixteen, Primo Conti used the pseudonym Umberto, as the letters U P carved in the block indicate.

147

### *Anni verdi dal futurismo alla metafisica*

PUBLISHER: Edizioni d'Arte Cantini, Florence, 1982.

76 pp., folded, 50.2 × 34.9 cm. With an essay by Filiberto Menna and fifteen color etchings and fifteen mottoes from the years 1914-1919 by Primo Conti.



PRINTER: The text and the etchings printed by Atelier della Edizioni d'Arte Cantini, Florence.

EDITION: 150 numbered copies of which 130 are numbered 1-130 and 20 numbered 1-xx. The text and the etchings printed on different wove papers. All etchings signed, numbered and dated from 1914/1982 to 1919/1982 by the artist and loosely inserted in the printed double-pages with the mottoes.

ILLUSTRATION: One of the 130 copies.

*Anni verdi* is a return to youthful themes, as the artist, having reached a mature old age, goes back in search of his roots.

BY THE SAME ARTIST:

Nicola Lisi. *Il mutevole e l'eterno*  
Bucciarelli, Ancona, 1962  
One etching

*Salmi*  
Bucciarelli, Ancona, 1969  
One etching

Luciano De Maria. *Palazzeschi e l'avanguardia*  
All'Insegna del Pesce d'Oro, Milan, 1976  
One etching

## MAURO CORBANI

*Soncino*, 1952. *Printmaker.*

See No. 475. SCHIALVINO. *ExLibris L. Bartolini*

## ANTONIO CORRIGA

*Atzara*, 1923. *Painter.*

See No. 267. KODRA. *Vizi e virtù*

## LUCIANO COTTINI

*Calvisano (Brescia)*, 1933. *Cottini lives in Milan and teaches at the Accademia di Brera. He has had solo exhibitions in major Italian cities. He won the Treccani Prize for Painting in 1963 and the Soragna Prize in 1968.*

148

Pietro Gibellini.

*D'Annunzio, i cani, il nulla*

PUBLISHER: Edizioni Franco Sciardelli, Milan, 1979.

22 pp., 26.2 × 17.4 cm. With three etchings by Luciano Cottini of which two are full-page and one at the beginning of the text.

PRINTER: The etchings printed on a handpress by Franco Sciardelli, Milan.

EDITION: 140 numbered copies of which 120 are numbered 1-120 and 20 numbered 1-xx for the author, the artist and the collaborators. The text and the etchings printed on wove paper. The two full-page etchings signed by the artist, the colophon numbered and signed as well by the artist.



148. LUCIANO COTTINI, etching for Pietro Gibellini, *D'Annunzio, i cani, il nulla*, 17.3 × 11.9 cm.

ILLUSTRATION: One of the 120 copies.

*This book by Pietro Gibellini is based on notes, sentences, verses and unpublished poems which Gabriele D'Annunzio wrote in the margins of books, dictionaries, newspapers, documents and letters.*

## ALIDA CRESTI

*Florence*, 1942. *Writer and painter.*

See No. 133. CIONI. *Absinthium*

## LUCA CRIPPA

*Seregno*, 1924. *Crippa attended the Istituto Superiore d'Arte at Villa Reale in Monza, receiving his diploma in 1944. He then moved to Milan and for three years worked for the architect Giò Ponti. Turning his attention to the theater, he designed scenery and costumes for over a hundred productions. He contributed sets, decorative panels and glasswork for the Triennale exhibitions of 1948, 1960 and 1964.*

149

Paul Arbelet. *Arrigo Beyle, milanese*

PUBLISHER: Franco Sciardelli Editore, Milan, 1983.

43(48) pp., 28 × 20.2 cm. With an introduction and a note by Gian Franco Grechi and six etchings by

Luca Crippa of which three are full-page and three interspersed within the text.

PRINTER: The text composed and printed on the press by Ruggero Olivieri. The etchings printed on a handpress by Stamperia Franco Sciardelli. (Milan).

EDITION: 145 numbered copies of which 120 are numbered 1-120 and 25 numbered 1-xxv. The text and the etchings printed on paper especially hand-made for this edition by Sicars di Catania. The three full-page etchings signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

*Paul Arbelet. Paris, 1874-1938. Arbelet was the leading authority of the life and works of Stendhal (pseudonym of Henry Beyle, Grenoble, 1783 - Paris, 1842). In 1913 he began working on Stendhal's Œuvres complètes in collaboration with the Champion bookshop in Paris. In Arrigo Beyle, milanese, first published in the September 1903 edition of the Revue Blue magazine, Arbelet follows in the footsteps of the well-mannered Beyle, il milanese, as he takes a walk in the streets of Milan. Arbelet was writing approximately a hundred years after Beyle entered the city in the wake of the victorious French army.*

BY THE SAME ARTIST:

*Poetica-mente Milano*  
Edizioni Rizzardi, Milan, 1989  
One etching

## ROBERTO CRIPPA

*Milan, 1921 - Bresso, 1972. Crippa trained at the Accademia di Brera in the company of Carpi, Carrà and Funi. In 1948 he was attracted by the spatial sense of Lucio Fontana and in 1951 signed the Manifesto dell'arte spaziale. A year later, he was a signer of a further manifesto concerned with the spatial implications of television. He was killed in a plane crash.*

150

Franco Russoli.

*L'avanguardia internazionale. Volume I*

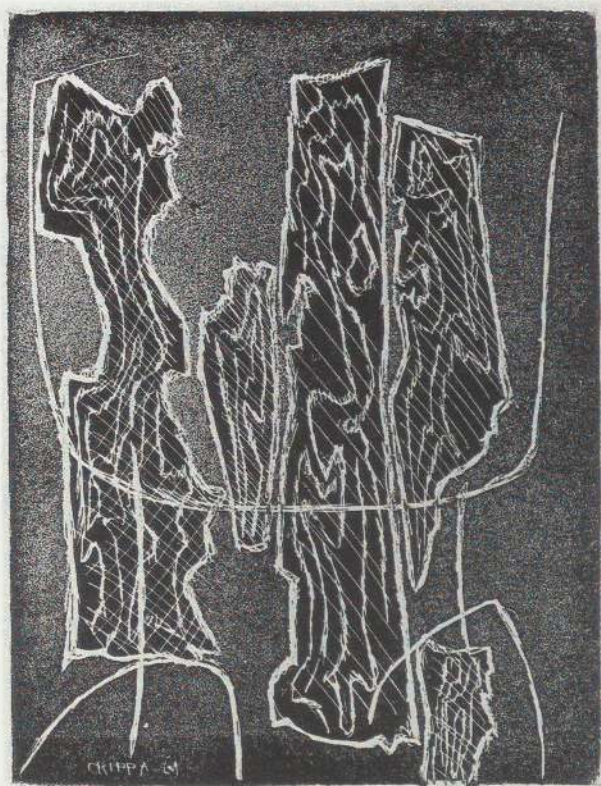
PUBLISHER: Galleria Schwarz, Milan, 1962.

16 pp., 30,1 x 24 cm. Volume 1 from the series *L'avanguardia internazionale/The International Avant-Garde* with texts in Italian, French and English, from *Antologia internazionale dell'incisione contemporanea/International Anthology of Contemporary Engraving*, edited by Tristan Sauvage. With an introduction by Franco Russoli and twenty etchings by the following artists: Enrico Baj, Gianni Bertini, Camille Bryen, Marie Carlier, Bill Copley, Corneille, Roberto Crippa, Lucio Del Pezzo, Hisao Domoto, Ferrò, Lucio Fontana, Roland Giguère, Henri Ginot, Yozo Hamaguchi, Stanley William Hayter, Horst-Egon Kalinowski, Jacques Lacomblez, Josuka Maeda, Hans Meyer-Petersen, Jean Tinguely. Each etching matted with gray board with the artist's name and date and place of birth on the reverse.

PRINTER: The text printed by Grafiche Gaiani, Milan. The etchings printed on a handpress by G. Leblanc, Paris.



149. LUCA CRIPPA, etching for Paul Arbelet, *Arrigo Beyle, milanese*, 16 x 12 cm.



150. ROBERTO CRIPPA, acquatint-etching, 1961, for Franco Russoli, *L'avanguardia internazionale, Volume I*, 14,6 x 11,5 cm.

EDITION: 100 copies of which 60 are numbered 1-60, 25 numbered 1-xxv for the collaborators and 15 marked "p.a." as artists' proofs. The text printed on wove paper, the etchings on handmade Rives paper. Each etching signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 60 copies.

151  
**Tristan Sauvage.**  
*D'une Pierre deux coups*

PUBLISHER: Galerie Schwarz, Milan, 1962.

14 pp., 30.1 x 23.9 cm. With poems in French by Tristan Sauvage and ten etchings by Roberto Crippa of which seven are in color. Volume 2 from the series *I contemporanei/The Contemporaries* from *Antologia internazionale dell'incisione contemporanea/International Anthology of Contemporary Engraving*, edited by Tristan Sauvage. Each etching matted with beige board.

PRINTER: The text printed by Grafiche Gaiani. The etchings printed on a handpress by Giorgio Upiglio. (Milan).

EDITION: 100 copies of which 75 are numbered 1-75, 25 numbered 1-xxv for the collaborators. The text printed on wove paper, the etchings on paper by Cartiere Miliani di Fabriano. Each etching signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 75 copies.

152  
**Roberto Sanesi.** *Di alcune strane visioni*

PUBLISHER: La Pergola, Edizioni d'Arte, Pesaro-Milan, 1970.

10 pp., folded, and 36 pp., 29.5 x 23 cm. With poetry by Roberto Sanesi and six full-page color aquatint-etchings and six blind relief etchings interspersed within the text by Roberto Crippa.

PRINTER: Studio d'Arte La Pergola. The etchings printed on a handpress by Piergiorgio Spallacci. (Pesaro).

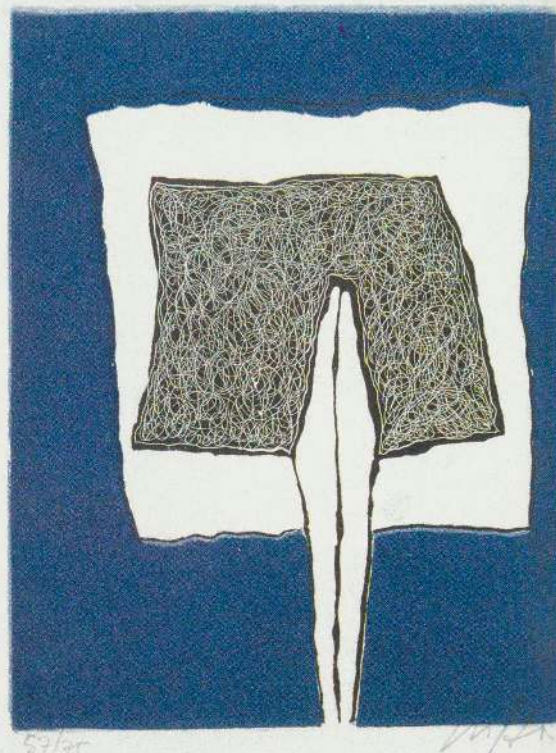
EDITION: 125 numbered copies of which 90 are numbered 1-90, 15 numbered 91-105 dedicated ad personam and 20 numbered 1-xx with an original drawing by the artist. The text and the etchings printed on paper by Cartiere Magnani di Pescia. All etchings signed and numbered by the artist and loosely inserted, the colophon numbered and signed by the author.

ILLUSTRATION: One of the 90 copies.

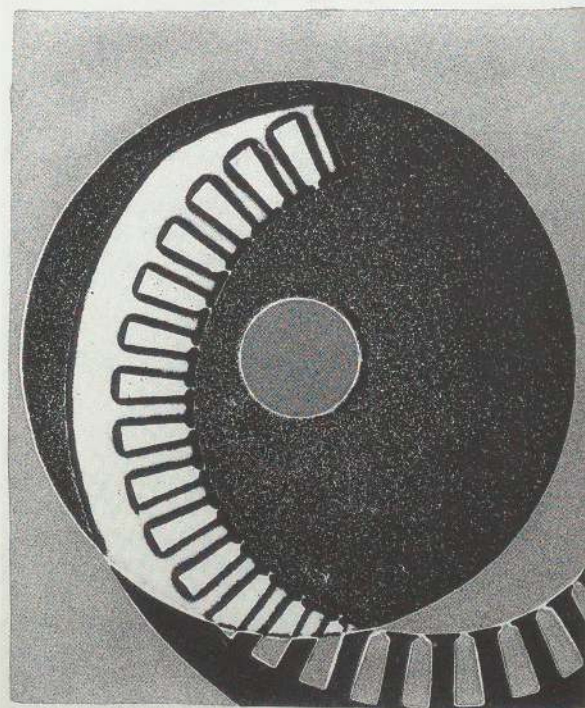
*Roberto Sanesi. Milan, 1930. Poet, student of English and American literature and translator, Sanesi works in Milan in the advertising department of a major oil company. His own poems have been translated into several languages.*

BY THE SAME ARTIST:

Guido Ballo. *Suns/Landscapes*  
 Graphis Arte, Leghorn, 1974  
 Six color etchings



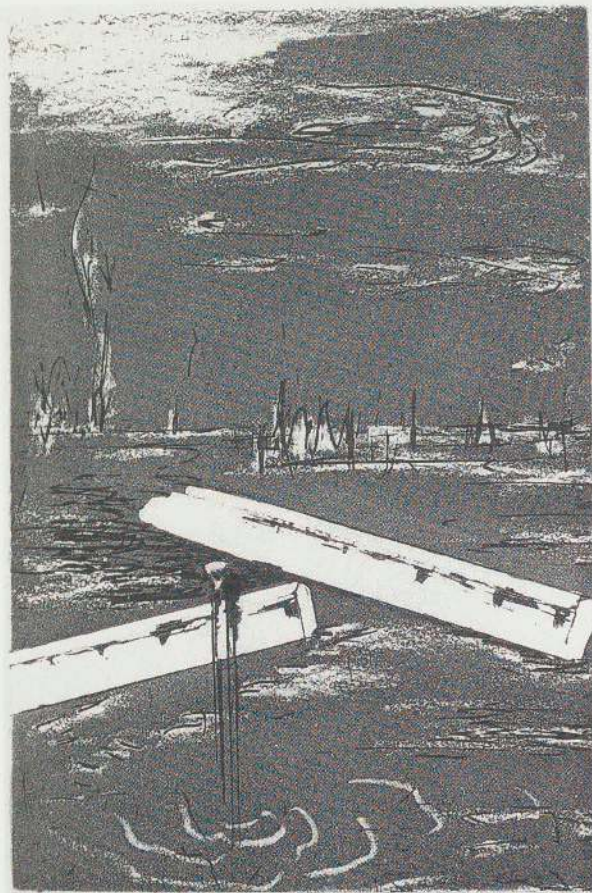
151. ROBERTO CRIPPA, color etching for Tristan Sauvage, *D'une Pierre deux coups*, 14.6 x 11.3 cm.



152. ROBERTO CRIPPA, color aquatint-etching for Roberto Sanesi, *Di alcune strane visioni*, 21.1 x 17.8 cm.

## ENZO CUCCHI

*Morro d'Alba (Ancona), 14.XI.1949. Cucchi is a painter and one of the leading members in the transavanguardia movement. Based in Rome, he has exhibited in Italy and abroad since 1977.*



153. ENZO CUCCHI, etching in green for *La cerimonia delle cose*. *The Ceremony of Things*, 15.4 × 10.5 cm.

153

Enzo Cucchi. *La cerimonia delle cose*.  
*The Ceremony of Things*

PUBLISHER: Peter Blum Edition, New York, 1985.

85(94) pp., 19.9 × 14.8 cm. With texts by Enzo Cucchi in Italian and English, collected by Mario Diacono and translated by Franco Martinelli, and the reproduction of sixteen drawings and one full-page etching in the techniques of aquatint, drypoint and silkscreen by Enzo Cucchi printed in green.

PRINTER: The text printed by Drukkerij Tulp B. V., Zwolle (Holland), the drawings by Boehm-Hutter & Co., Reinach (Switzerland). The etchings printed by Peter Kneubühler, Zürich. Bound by Jörg Oberli, Basel.

EDITION: An unnumbered edition of which 100 are with the etching. The text, the reproductions and the etching printed on different wove papers. The etching signed and numbered by the artist.

Mario Diacono. Rome, 1930. Diacono now lives in Boston. From 1960 to 1967 he served as secretary to the poet Giuseppe Ungaretti. The text of *La cerimonia delle cose* is in both Italian and English. It consists of fragmentary writings on art by Enzo Cucchi, collected by Mario Diacono.

154

Esopo. *Il lupo e la gru*

PUBLISHER: Edizioni Rizzardi, Milan, 1992.

39(60) pp., 35 × 25 cm. With a preface by Francesco Leonetti, a note by the publisher and one etching by Enzo Cucchi.

PRINTER: The text printed on a Vandercook press by Andrea Marini, Verona. The etching printed by Giorgio Upiglio, Milan.

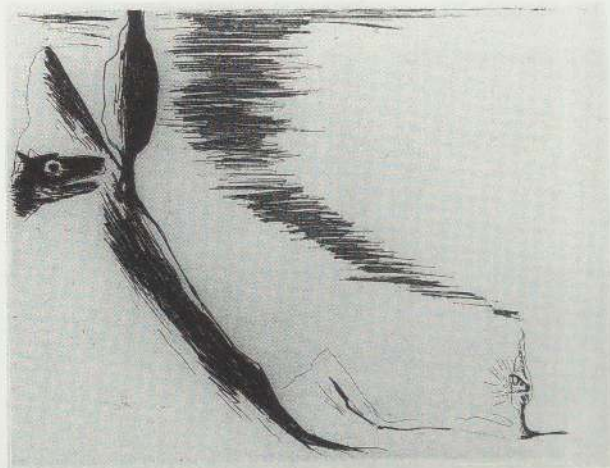
EDITION: 150 numbered copies of which 120 are numbered 1-120 and 30 numbered 1-XXX. The text and the etching printed on Hahnemühle paper. The etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

*The wolf of the fable has a bone lodged in his throat and asks the crane to relieve him from the pain and discomfort; he also promises the crane a princely reward for his trouble. The crane manages to remove the bone with his long beak but the promised reward is not forthcoming. Instead, the wolf says, "You should be very grateful I didn't just gobble you up!"*

BY THE SAME ARTIST:

Enzo Cucchi. Exhibition 22.III.1989-15.VI.1989 Museo d'Arte Contemporanea Luigi Pecci, Prato One color silkscreen in the special edition of the catalog



154. ENZO CUCCHI, etching for Esopo, *Il lupo e la gru*, 18.1 × 23.6 cm.

MIRO CUSUMANO

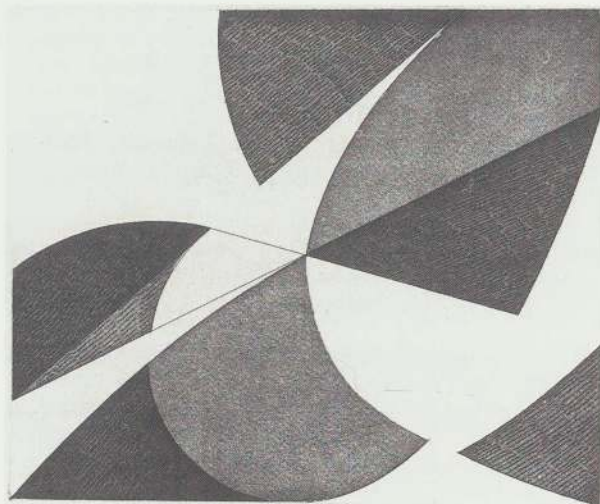
Milan, 25.1.1938. Cusumano studied art at the Accademia di Brera. He has taken part in collective and solo exhibitions in Italy and abroad.

155

*Salmo 104*

PUBLISHER: Privately published, Milan, 1965.

44 pp., folded, 30.8 × 22.4 cm. With the text of Psalm 104, translated from Hebrew by Paola Cu-



155. MIRO CUSUMANO, aquatint-etching for *Salmo 104*, 12.3 x 14.7 cm.

sumano, and seven aquatint-etchings by Miro Cusumano.

PRINTER: Printed on the presses by Giorgio Upiglio, Milan.

EDITION: 65 numbered copies of which 60 are numbered 1-60 and 5 numbered 1-v for the collaborators. The text printed on yellow laid paper, the etchings on wove paper. All etchings signed, numbered and dated "1965" by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 5 copies.

156. TULLIO D'ALBISOLA, cover lithograph in color, 1932, on tin for F. T. Marinetti, *Parole in libertà futuriste*, 23.5 x 21.5 cm.



156. TULLIO D'ALBISOLA, "Tum Tumm Tummm...", color lithograph, 1932, on tin for F. T. Marinetti, *Parole in libertà futuriste*, 23.5 x 43 cm (double-page).

## TULLIO D'ALBISOLA

*Albisola (Savona), 2.XII.1899-19.V.1971. Poet, writer, ceramist, sculptor and photographer, D'Albisola was a member of the Savona futurist group.*

156

F. T. Marinetti. *Parole in libertà futuriste. Tattili-termiche olfattive*

PUBLISHER: Edizioni Futuriste di Poesia, Rome, 1934.

15 sheets of tin, including cover, 23.5 x 21.5 cm. With a portrait of Marinetti after a photograph, a dedication of Marinetti to Tullio D'Albisola, nine texts by Marinetti and twelve full-page color lithographs by Tullio D'Albisola.



### SI, SI, COSI, L'AURORA SUL MARE (parole in libertà)

3 ombre corrose contro

**L'ALBA**

i venti via via lavorando impastando il mare così  
maschi e sangue per l'Aurora

EST luce giallo agliherbeccio

Poi un verde diocle

si litta ne

Poi

NORD un rosso stralottente

rumore duro vitras

Poi un grigio stupelato

Le nuvole rosse sono delle lontane

fantasi di carmine scoppi di scialotto

fiavola ne grigio

No Si No

si si si

Si

giù reboante

Mitraglio di grigi Tume l'ingle dicono Si

Ragionamenti verdissimi delle ric, adducano

Le stroni luci diagulare tremano di ventidues

Un raggio rombolare di rosso in rosso

La meraviglia si mette a ridere nelle vene del mare

Rischio di nuvole blu o perpendicolar sul mio capo

Tutti i presentati aguzzi delle onde impastate

Colamazioni di rossi

No No No

Si Si Si

altralea soffice

del chiaroscuri

Puramente

No Si No! Si

Riposo al largo

Una vela accesa sull'aria affrettata che torna

No No Si! Si!

Si

Si

**ROMBO D'ORO**

manchi di un'ombra in quella ruota mangiata

dal Sole bocca piena sanguigne luce larghe

d'oro che lava il mare e

Si semplicemente

Si andatamente

passatamente

**C O S I**

ANCORA ANCORA

ANCORA

MEGLIO

**COSI'**

PRINTER: Lito Latta, Savona, November 1932.

EDITION: Not known, presumably between 50 and 100 copies. One of the designs signed in the plate by Dilugheroff and one by Tullio D'Albisola, dated 1931.

Filippo Tommaso Marinetti (1875-1944) had the idea of creating a book entitled *Parole in libertà* when he visited the Nozengo factory at Savona in 1932. After four months of preparation and hard work, the book was printed in December of that year with the typography by Tullio D'Albisola and the layout of the poems by Marinetti. *Parole in libertà* is one of the futurists' major achievements in book design. The use of tinplates for the pages instead of paper ushered in the era of the mechanical book.

## SERGIO DANGELO

Milan, 1931. In 1949 and 1950 Dangelo visited Paris and Brussels, making contact with the Cobra group. In 1952, with Enrico Baj, he signed the first Manifesto della pittura nucleare. He now lives and works in Milan.

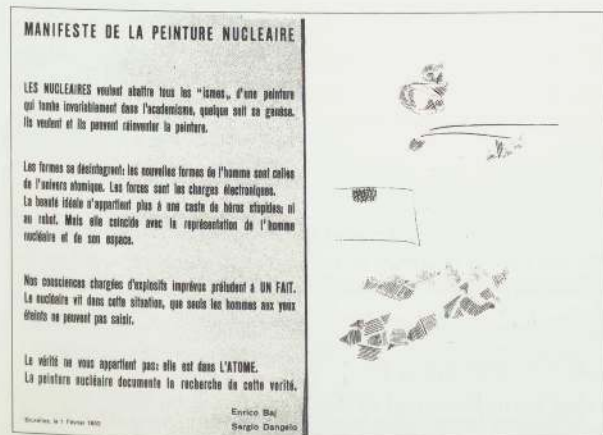
157

### Tristan Sauvage. *Nuclear Art (1951-1961)*

PUBLISHER: Galleria Schwarz, Milan, 1962.

242 pp., 30 × 24 cm (book) and a separate file (35.5 × 26.5 cm) with a collection of thirty documents. The book with many illustrations in color and black-and-white, with the text in Italian, French and English. The file with documents of *Movimento nucleare* from the years 1951-1961 such as catalog and invitations to related exhibitions, published in Brussels, Milan, Venice, Rome, Naples and Paris, pamphlets such as the *Manifeste de la peinture nucléaire* by Enrico Baj and Sergio Dangelo (Brussels, 1952) and with five lithographs and one etching in five of the documents by the following artists: Asger Jorn, Enrico Baj, Lucio Fontana, Joe Colombo, Arnaldo Pomodoro, Sergio Dangelo (etching).

EDITION: The book unnumbered and distributed worldwide by five different distributors. The file



157. SERGIO DANGELO, etching, 1961, for Tristan Sauvage, *Nuclear Art (1951-1961)*, 24.5 × 19.9 cm and *Manifeste de la Peinture Nucléaire* from 1952 by Enrico Baj and Sergio Dangelo.

published in an edition of 190 numbered copies of which 30 are numbered I-XXX, the first ten copies containing an original design by Baj, Dangelo, Del Pezzo and Persico, the copies XI-XX with an original design by Baj and Dangelo, the copies XXI-XXX with an original design by Del Pezzo and Persico and 170 copies numbered 31-190. The etching by Dangelo numbered in an edition of 200 copies, signed and dated "1961" by the artist and loosely inserted.

In 1952 Enrico Baj and Sergio Dangelo launched the Manifesto della pittura nucleare. They had already used the term a year previously at an exhibition held at the San Fedele gallery in Milan, following contacts with members of the Cobra group in Brussels. That spring they organized a collective exhibition of nuclear art, again in Milan. In 1954 Baj and Dangelo exhibited their work at the Schwarz gallery, together with artists belonging to the Cobra group.

## BRUNO DA OSIMO

Pseudonym of Bruno Marsili. Osimo, 1888-1962. Da Osimo took up the art of woodcuts in 1919 and taught the subject at the Istituto del Libro, Urbino. He took part in major Italian and international exhibitions of his time. He worked for several Italian publishing houses as an illustrator and was an honorary member of various associations of engravers in different countries.

158

### *Le aquile feltresche nel Palazzo Ducale di Urbino*



158. BRUNO DA OSIMO, color woodcut for the cover of *Le aquile feltresche nel Palazzo Ducale di Urbino*, 27.2 × 17.8 cm.

PUBLISHER: Istituto d'Arte del Libro, Urbino, 1927.

4 pp., and 112 pp. bound as folding accordion, 33.2 x 23 cm. With a comment by Luigi Serra and sixty-four woodcuts by Bruno da Osimo of which eighteen are full-page and in color, nine full-page, four interspersed within the text, thirty-two on sixteen pages and one in color on the cover.

PRINTER: The entire book produced at the Istituto d'Arte del Libro, Urbino.

EDITION: 500 copies of which 50 are decorated by hand, 150 dedicated ad personam and 300 numbered 1-300. The text and the woodcuts printed on laid paper, the colophon numbered and signed by the artist.

ILLUSTRATION: One of the 300 copies, unsigned.

*Le aquile feltresche* is a work inspired by the recurring image of the Montefeltro eagle in the Palazzo Ducale at Urbino. Pietro Zampetti states: "As interpreted and drawn by the artist, the eagle loses its Renaissance clarity and takes on a symbolic value, renewing our vision of a lost world".

BY THE SAME ARTIST:

*Grani d'incenso*  
Bucciarelli, Ancona, 1955  
Seventeen woodcuts

## ANTONIO DAVIDE

*Scafati* (Salerno), 1943. Painter.  
See No. 133. CIONI. *Absinthium*

## LUIGI DAVITTI

*Reggello*, 1952. Sculptor.  
See No. 133. CIONI. *Absinthium*

## GIOVAN BATTISTA DE ANDREIS

*Badalucco*, 1938. Painter.  
See No. 77. BUENO. *Storia arte e costume nell'industria tessile*

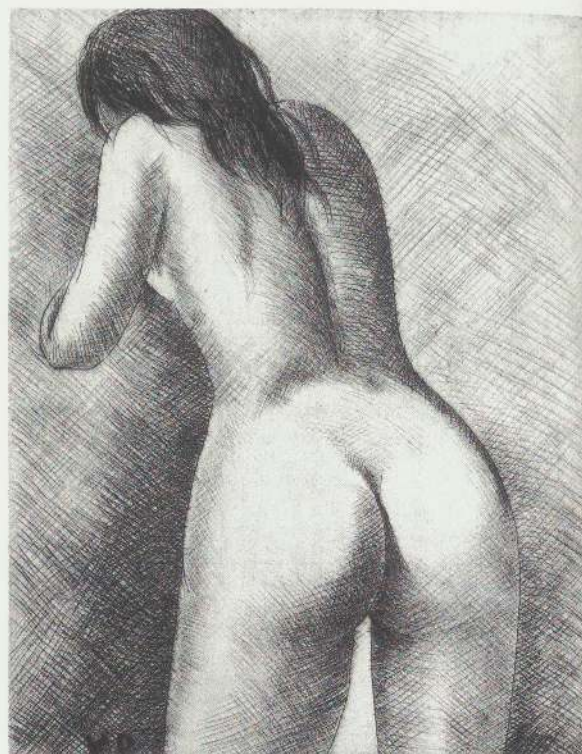
## VITALIANO DE ANGELIS

*Florence*, 1916. In the years 1946 and 1947, De Angelis was an adherent of the Arte Oggi group. He organizes lectures, manages film clubs and acts as arts coordinator for the Italian state-run radio and television networks. He has exhibited his sculptures and drawings in many venues in Italy and abroad. Many national museums have examples of his sculpture, and some of his graphic work is kept by the Gabinetto dei Disegni degli Uffizi in Florence.

159

Vitaliano De Angelis. *Poemi incisi*

PUBLISHER: Amici dell'Arte, Prato, 1992.



159. VITALIANO DE ANGELIS, "Nudo di schiena", drypoint for *Poemi incisi*, 25,1 x 20 cm.

26(32) pp., folded, 50 x 35 cm. With thirteen poems, one drypoint and four etchings by Vitaliano De Angelis.

PRINTER: The text printed by Stamperia della Pergola, Pesaro. The prints printed on a handpress by Giulio Serafini.

EDITION: 60 numbered copies of which 50 are numbered 1-50 and 10 numbered 1-X, all reserved for "Amici dell'Arte", Prato. The text and the prints printed on different wove papers. All prints signed by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: An unnumbered artist's proof.

*The book consists of a short story and twelve previously unpublished poems written by De Angelis over the years and during his frequent trips to Paris. A group of friends had the idea of publishing some of his poetic material, illustrated by recent etchings.*

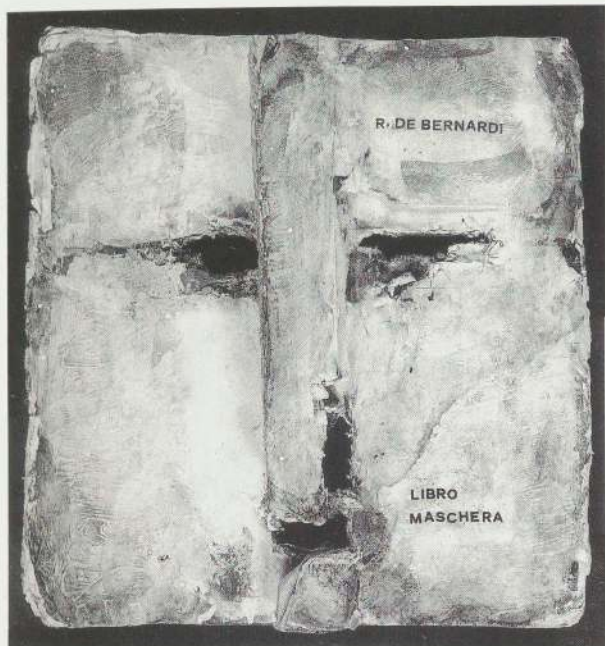
## RAFFAELE DE BERNARDI

*Calice Ligure*, 1914. A painter, De Bernardi now lives in Loano. His work has been shown in solo and collective exhibitions on the book-object, both in Italy and abroad.

160

*Libro maschera*

Unique item, 18.4 x 17.5 cm, consisting of a book fragment and some pages, executed in 1983. The cover stiffened with glue and worked over with white paint, with three holes cut out to resemble eyes, nose and mouth.



160. RAFFAELE DE BERNARDI, "Libro maschera", unique book-object, 18.4 × 17.5 cm.

Subjecting the printed pages to abrasion, incision and pigments, the artist has transformed an existing book into a deformed piece of sculpture. Thus he has obtained a mask with holes for the eyes and mouth, thereby giving a sense of the thickness of the book and its affinity with the human face. Language as a cover for reality, the book as a falsehood, a tormented mask for what cannot be communicated.

## GIORGIO DE CHIRICO

Volos (Greece), 1888 - Rome, 1978. Coming from a wealthy background, de Chirico was able to attend courses at the Munich Academy from 1906 to 1910. His family moved to Paris in 1912, where he first exhibited at the Salon d'Automne and made the acquaintance of Picasso, Braque and Brancusi. On the outbreak of war, he returned to Italy, invented metaphysical painting and was closely associated with the Valori Plastici group. In 1925 he moved back to Paris. At first, the surrealists saw him as a forerunner and teacher but, a year later, when he abandoned dream-like subjects and rarefied atmosphere to wrestle with his reinterpretation of classicism, his links with the group were severed. After a three-year stay in the United States, he returned to Europe and, at the 1942 Venice Biennale, exhibited a series of works known as "baroque" because they harked back to the art of the seventeenth century. In the 1950s and 1960s, he returned to metaphysical painting with the *Vite Silente* series.

### 161 Jean Cocteau. *Le mystère laïc*

PUBLISHER: Editions des Quatre Chemins, Paris, 1928.

80(90) pp., 24.5 × 19.1 cm. With five full-page illustrations and two drypoints by Giorgio de Chirico.

PRINTER: Ducros & Colas, Maîtres-Imprimeurs, Paris.

EDITION: A trade edition of 2875 copies and 125 copies of which 100 are a special edition with the two drypoints by the artist and 25 numbered I-XXV outside the trade. The 100 copies are issued in the

following manner: Copy No. 1 printed on Japon Impérial paper with the manuscript and an original design by the author and one original design by the artist, 10 copies printed on Japon Impérial paper with two corrected pages of the manuscript, the colophon signed by the artist, 25 copies printed on Holland paper, the colophon signed by the author and 64 copies printed on Rives paper. Both drypoints signed by the artist and loosely inserted.

ILLUSTRATION: One of the 64 copies.

Jean Cocteau. *Maison-Laffitte*, 5.VII.1889 - Milly-la-Forêt, 11.X.1963. Poet, novelist and playwright, Cocteau was an exponent of Surrealism, though he never actually belonged to the movement. Sophisticated, clear-sighted and highly sensitive, he was the epitome of the poet and preferred to think of all his works, including his drawings, as poems.



161. GIORGIO DE CHIRICO, drypoint for Jean Cocteau, *Le mystère laïc*, 17.6 × 14 cm.

### 162 Maria Lani

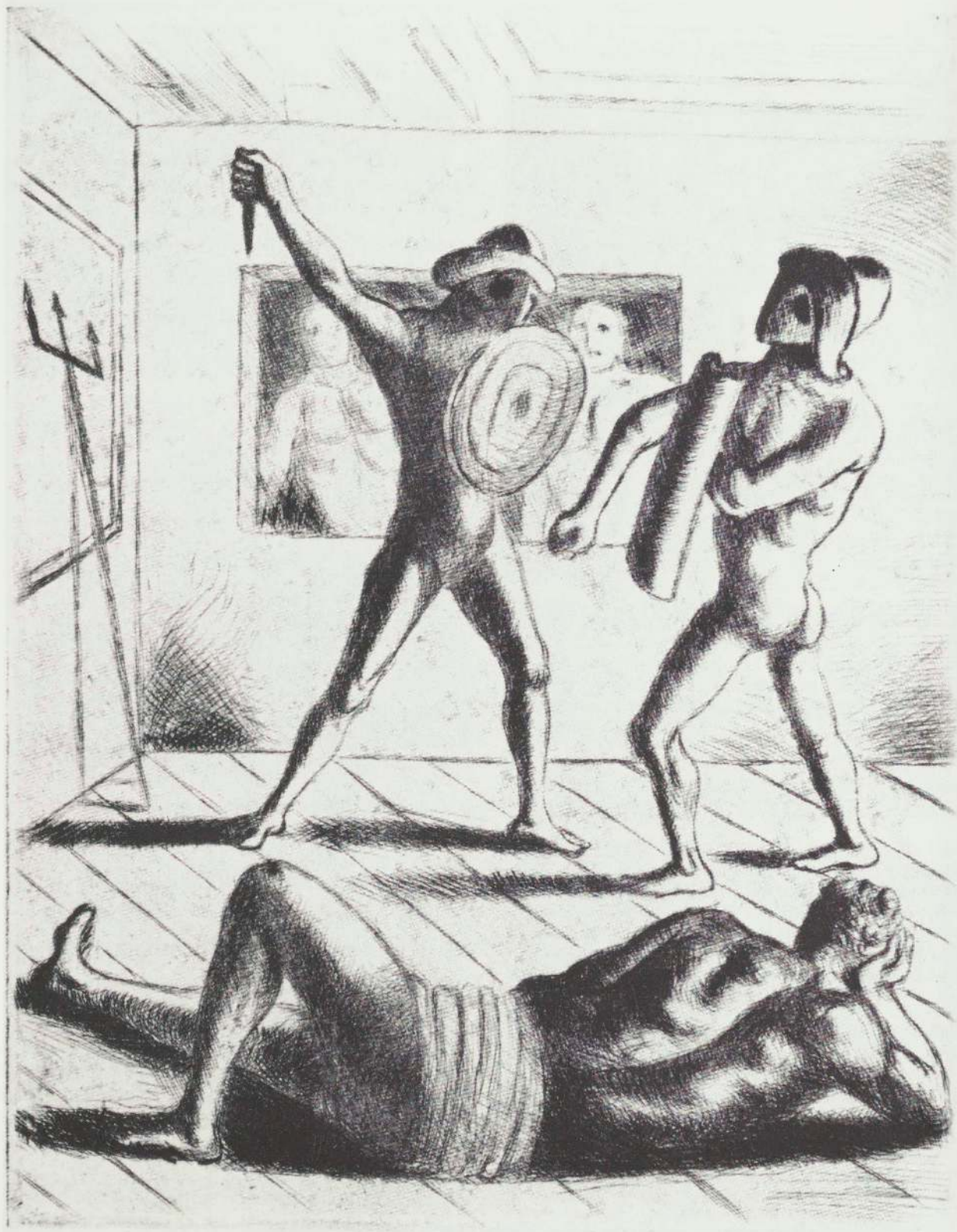
PUBLISHER: Editions des Quatre Chemins, Paris, 1930.

20(22) pp., 28.2 × 22.2 cm. With three introductory texts by Jean Cocteau, Mac Ramo and Waldeemar George and fifty-one plates with portraits of Maria Lani by contemporary artists, among them Bonnard, Braque, Chagall, de Chirico, Delaunay, Derain, Dufy, Foujita, Kisling, Laurens, Léger, Matisse, Pascin, Picabia, Man Ray, Rouault, Soutine and Zadkine and with prints by various artists in the special edition.

PRINTER: The text printed by Imprimerie A. Lahure, the reproductions by Atelier D. Jacomet, the lithographs by Ateliers Chachoin and Desjobert and the etchings by Atelier Haasen. (Paris).

EDITION: A trade edition of 525 copies and a special edition of 80 numbered copies of which 10 are printed on old handmade Japan paper with two lithographs by Derain and Hermine David, three etchings by de Chirico, Chas Laborde and Goerg, with two proofs of each of the etchings on Chinese and Japan paper and three additional reproductions after drawings by Matisse, 20 co-





161. GIORGIO DE CHIRICO, drypoint for Jean Cocteau, *Le mystère laïc*, 14 × 17.8 cm.

pies on Imperial Japan paper and 50 copies on Dutch paper with two lithographs by Derain and Hermine David and three etchings by de Chirico, Chas Laborde and Goerg and the three additional reproductions by Matisse. The prints loosely inserted. The colophon of the special edition numbered.

ILLUSTRATION: One of the 50 copies.

Matisse made this entry in his diary on Wednesday, 8 August 1928: "Madame Lani, an actress of the Reinhardt School in Berlin, is coming to Paris to make a film. She is going to have her portrait drawn or painted by each artist, Picasso, Derain, etc. I have agreed to do a drawing". The film was never made, but the publishing house Quatre Chemins, aware of the existence of these portrait drawings and paintings, brought out this book, reproducing almost all of them.

163

### Guillaume Apollinaire. *Calligrammes*

PUBLISHER: Nouvelle Revue Française, Paris, 1930.

268(278) pp., 32.6 × 24.5 cm. With the text by Guillaume Apollinaire in French, some parts first published during the war in 1915, and with two lithographs for the title and sixty-six lithographs interspersed within the text by Giorgio de Chirico.

PRINTER: The text printed by Le Trente & Un Mars. The lithographs printed by Desjobert, Paris.

EDITION: 131 numbered copies of which 6 are numbered I-6 and 2 numbered I and II printed on J. Whatman paper, 6 numbered 7-12 and 4 numbered III-VI on Japon nacré paper and 88 numbered 13-100 and 25 numbered VII-XXXI on China paper. The copies with Roman numerals are outside the trade. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 88 copies.

*Calligrammes* was written in the years 1913 to 1916. Several poems were inspired by the war, but the most original and famous are the true calligrammes, poems set out as typographical arrangements, which are bizarre, outrageous and witty. The collection breaks completely with tradition and represents a key moment in the development of modern European poetry.

164

### Jean Cocteau. *Mythologie*

PUBLISHER: Editions des Quatre Chemins, Paris, 1934.

44 pp., folded, 28.4 × 22.5 cm. With the text in French and facsimile handwriting by Jean Cocteau and ten lithographs by Giorgio de Chirico.

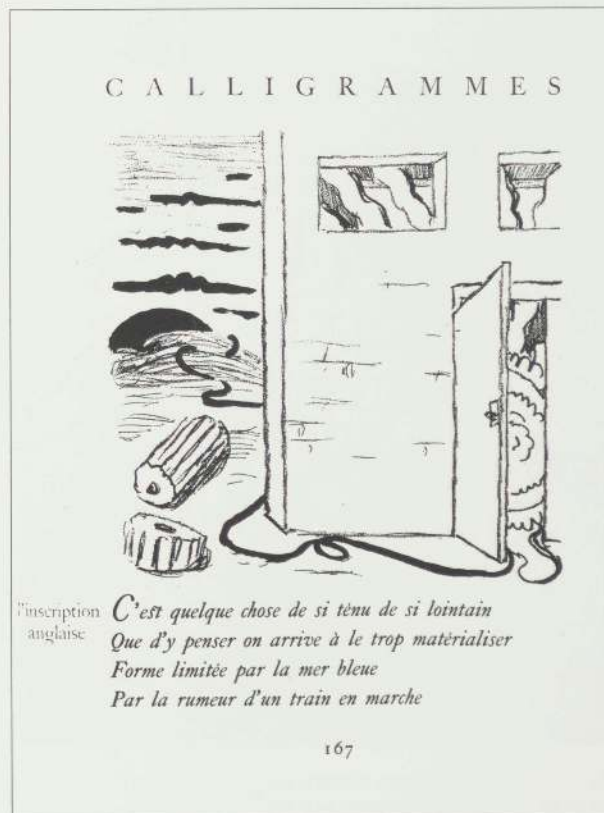
PRINTER: The lithographs printed by E. Desjobert, Paris.

EDITION: 130 (120 sic!) copies of which 10 are numbered 1-10 with an original drawing by the artist, 100 numbered 11-110 and 10 marked "H. C." outside the trade. The text and the lithographs printed on Arches vellum. All lithographs numbered and signed by the artist and loosely inserted. The colophon numbered.

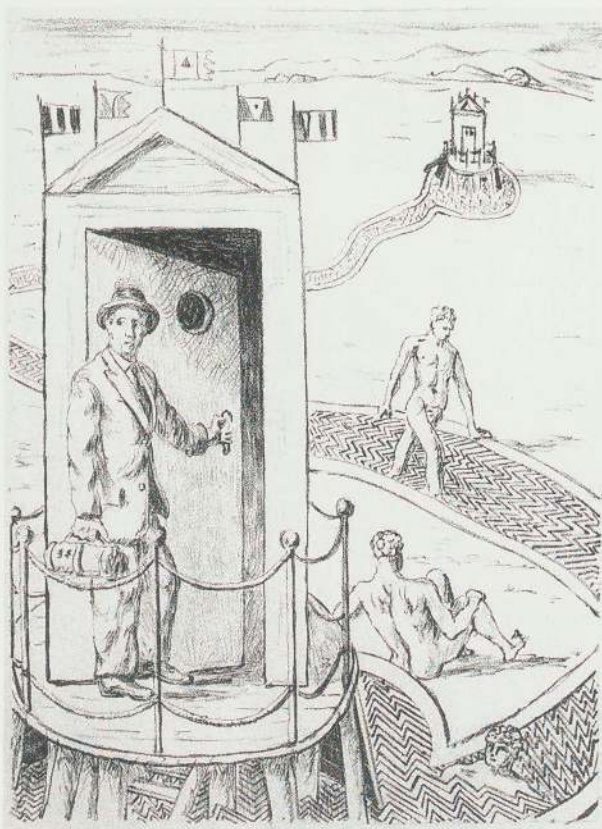
ILLUSTRATION: One of the 100 copies with the lithographs numbered to an edition of 120 copies.



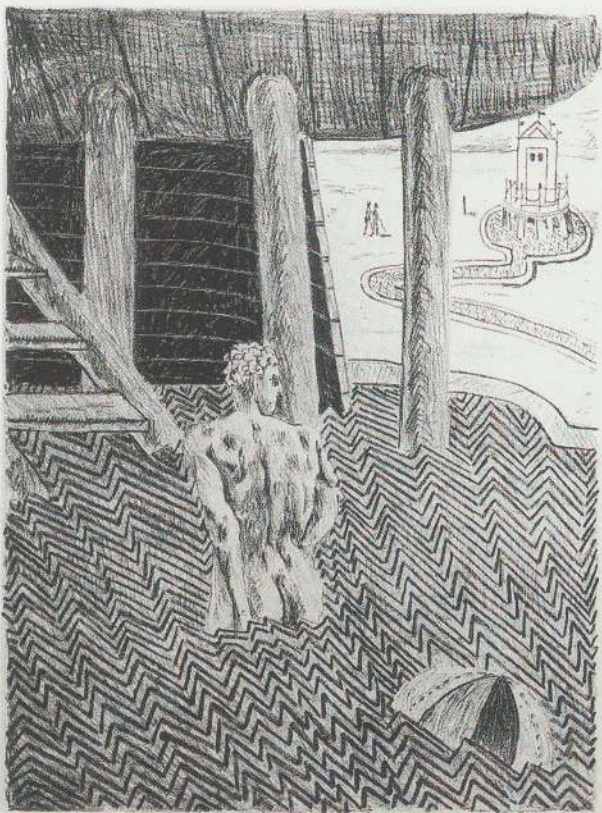
162. GIORGIO DE CHIRICO, "Portrait of Maria Lani", drypoint for *Maria Lani*, 24.6 × 17.8 cm.



163. GIORGIO DE CHIRICO, lithograph for Guillaume Apollinaire, *Calligrammes*, 15.8 × 15.8 cm.



164. GIORGIO DE CHIRICO, title and lithograph for Jean Cocteau, *Mythologie*, 24.2 × 18 cm.



164. GIORGIO DE CHIRICO, lithograph for Jean Cocteau, *Mythologie*, 24.2 × 18 cm.

A series of lithographs by de Chirico illustrate *Mythologie*, a contemporary classic by Jean Cocteau. Also known by the name of *Bagni misteriosi*, they were translated into paintings by the artist in 1937.

165  
*L'Apocalisse*

PUBLISHER: Edizioni della Chimera, Milan, 1941.

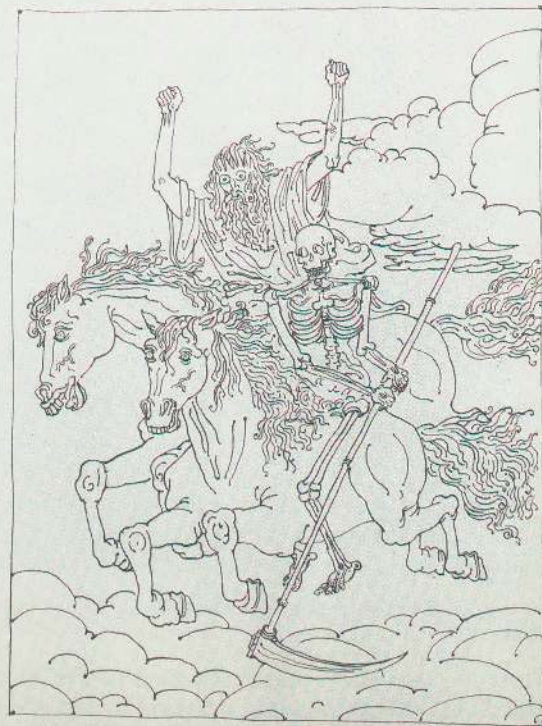
xvi(18) and 142(148) pp., folded, 34.6 × 27.2 cm. With an introduction by Massimo Bontempelli and twenty lithographs by Giorgio de Chirico.

PRINTER: The text printed by Officina d'Arte Grafica A. Lucini & C. The lithographs printed on a handpress by Piero Fornasetti. (Milan).

EDITION: 160 copies of which 150 are numbered 1-150 and 10 outside the trade. The text and the lithographs printed on Japan paper. All lithographs signed by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 150 copies. The copy consulted with an extra set of the twenty lithographs of which eleven are handcolored by the artist.

The *Apocalypse*, a New Testament text attributed to Saint John the Apostle, who is thought to have written it on the island of Patmos around 97 A.D., has always captured the imagination of artists. It has inspired medieval miniatures, frescoes by Cimabue, Giotto and Signorelli, woodcuts by Dürer, and paintings by Velázquez, the Van Eyck brothers, Il Baciccio and Rubens.



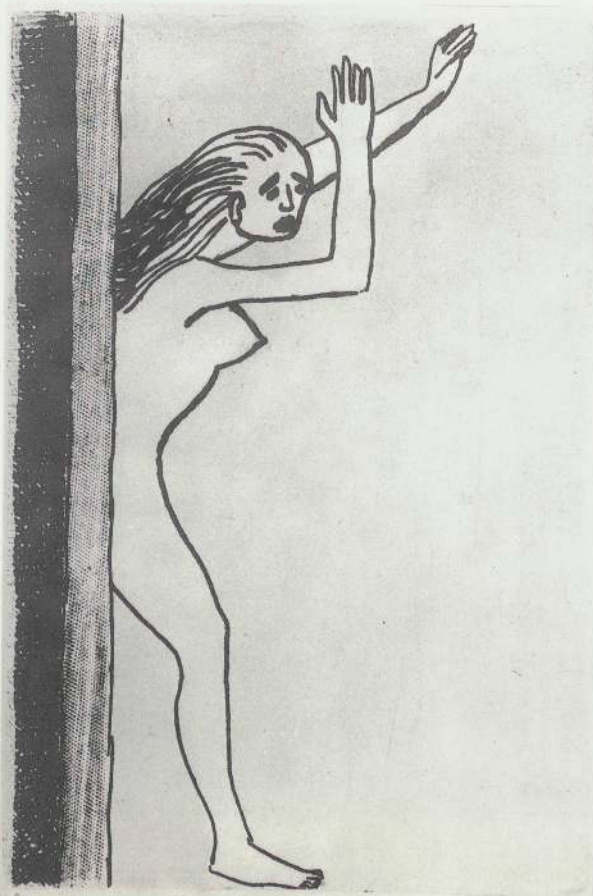
165. GIORGIO DE CHIRICO, "... il suo nome è Morte e l'Orco l'accompagnava", lithograph for *L'Apocalisse*, 29 × 21.9 cm.



165. GIORGIO DE CHIRICO, "... e le stelle del cielo caddero sulla terra", handcolored lithograph for *L'Apocalisse*, 29 x 21.9 cm.



166. GIORGIO DE CHIRICO, color lithograph for *Hebdomeros*, 33.3 × 24.3 cm.



167. VINCENZO DE FILIPPIS, color etching for Mario Truffelli, *Lo specchio del comò*, 14.5 × 9.8 cm.

166  
*Hebdomeros*

PUBLISHER: Carlo Bestetti - Edizioni d'Arte, Rome, 1972.

295(298) pp., folded, 40 × 29.5 cm. With twenty-three full-page reproductions after drawings and one color lithograph by Giorgio de Chirico.

PRINTER: Arti Grafiche Centenari, Rome.

EDITION: 525 copies of which 401 are numbered 100-500, 99 numbered 1-99 with the color lithograph, 15 numbered I-XV outside the trade, 7 dedicated ad personam and 3 marked with the letters A-C. The text printed on paper especially hand-made for this edition by Cartiere Magnani di Pescia, the lithograph on wove paper. The lithograph numbered and signed by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 99 copies.

*Hebdomeros* was first published in Paris by Flammarion in 1929. The special format, paper, typography and illustrations adopted by Bestetti of Rome for this edition make it a true collector's piece.

BY THE SAME ARTIST:

Alfonso Ciranna. *Giorgio de Chirico. Catalogo delle opere grafiche 1921-1969*  
Alfonso Ciranna Editore, Milan ·  
Edizioni la Medusa, Rome, 1969  
One lithograph

VINCENZO DE FILIPPIS

*Grottaglie (Taranto), 10.11.1935. De Filippis studied in Naples where he qualified as a teacher of art. Sculptor, ceramist and graphic artist, he has exhibited his work in Italy and abroad.*

167  
Mario Truffelli. *Lo specchio del comò*

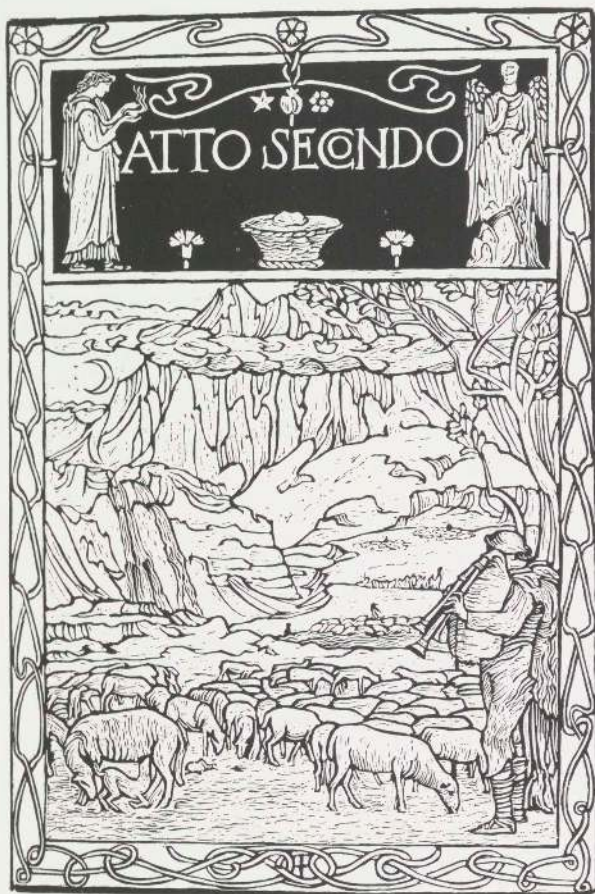
PUBLISHER: La Spiga d'Oro, Matera, 1989.

52 pp., 23.8 × 16.5 cm. With a testimony by Gianni Raviele and Giuseppe Appella and nine etchings by the following artists: Remo Brindisi, Ennio Calabria, Vincenzo De Filippis, Luigi Guerricchio, Mauro Masi, Antonio Masini, José Ortega, Salvatore Sebaste, Ernesto Treccani. The book realized after an idea of Jolanda Corella, Luigi Guerricchio and Salvatore Sebaste for Mario Truffelli's birthday.

PRINTER: Tipografia Salluce, Bernalda (Matera).

EDITION: 100 numbered copies. The text printed on wove paper, the etchings on paper by Cartiere Magnani di Pescia. All etchings numbered and signed by the artists and mounted on single pages with the reproduction of the etching. The colophon numbered.

*Lo specchio del comò* is a collection of old stories by Mario Truffelli, selected and illustrated by artist friends, to celebrate the author's birthday.



168. ADOLFO DE CAROLIS, woodcut for the second act of *La figlia di Iorio* by Gabriele D'Annunzio, 15.8 × 10.5 cm.

## ADOLFO DE CAROLIS

Montefiore dell'Aso (Ascoli), 6.1.1874 · Rome 7.11.1928. De Carolis (also De Karolis) studied at Florence's Istituto d'Arte. At first he was drawn to the Pre-Raphaelites and joined the *in arte libertas* movement led by Nino Costa. He painted frescoes for the Palazzo della Podestà in Bologna. He taught ornamentation at the Accademia in Florence, then in Rome, and was the first Italian to revitalize the art of color woodcuts. Using this technique, he illustrated the works of D'Annunzio, Pascoli and the classical authors published by Zanichelli. De Carolis was also a writer of fiction and an essayist.

168

Gabriele D'Annunzio.

*La figlia di Iorio. Tragedia pastorale*

PUBLISHER: Fratelli Treves Editori, Milan, 1904.

166(168) pp., 18 × 11.5 cm. With the tragedy by Gabriele D'Annunzio in three acts and twenty-one woodcuts by Adolfo De Carolis of which eight are full-page and thirteen interspersed within the text.

EDITION: Unnumbered. The text and the woodcuts printed on wove paper.

Parallel with his work as an artist, Adolfo De Carolis (also De Karolis) cultivated his talent as a prose writer and essayist, publishing stories and novellas in periodicals such as *Leonardo*, *Hermes* and *La fionda*. In his essays *L'arte decorativa moderna* (1904),

*L'educazione estetica* (1909), *L'arte popolare in Italia* and *Trattato sulla xilografia*, published in Rome in 1924, the artist outlines the history of the technique of woodcuts and states the aesthetic principles which give the technique its status as an art in its own right.

169

Adolfo De Carolis. *La xilografia*

PUBLISHER: Bucciarelli, Ancona, 1974.

51(56) pp., 35.7 × 25.7 cm. With text about the history and technique of intaglio printing and eight full-page woodcuts by Adolfo De Carolis, dedicated to Gabriele D'Annunzio on the occasion of his one hundredth birthday.

PRINTER: Tipografia Giovagnoli, Ancona.

EDITION: 150 numbered copies. The text and the woodcuts printed on handmade Umbria paper by Cartiere Miliani di Fabriano. The woodcuts and the colophon numbered.

BY THE SAME ARTIST:

Adolfo De Carolis. *Le carte da gioco*

Bucciarelli, Ancona, 1974

Forty-one color woodcuts



169. ADOLFO DE CAROLIS, frontispiece woodcut and title page for Adolfo De Carolis. *La xilografia*, 16.9 × 10.9 cm.

## ANTONIO DEL DONNO

Benevento, 1927. A painter and sculptor, Del Donno has had some forty solo exhibitions in Italy and abroad. He lives and works in his native town.

170

*I Vangeli*

Unique item, 44 × 36 cm, consisting of two wooden boards, each comprised of four pieces, the boards connected with two heavy metal hinges and with text from the Gospel according to Matthew 7, 15 burnt in, executed in 1972. The cover with a plywood plaque with the artist's initial burnt in.

"Beware of false prophets, who come to you in sheep's clothing, but inwardly they are ravenous wolves" (Matthew 7, 15). These words have been burned in capital letters, onto two wood panels joined with iron hinges. On the front, also engraved with fire,



170. ANTONIO DEL DONNO, "I Vangeli", book-object, wood with burnt lettering, 44 × 74 cm (opened).

are the words "I Vangeli" (The Gospels). The rough materials, marked by time and wear, restore the original sense of the gospel message, which was born in a context of poverty.

## MARIO DELITALA

Orani, 1887. Printmaker.  
See No. 131. CHITI. *Cara Italia*

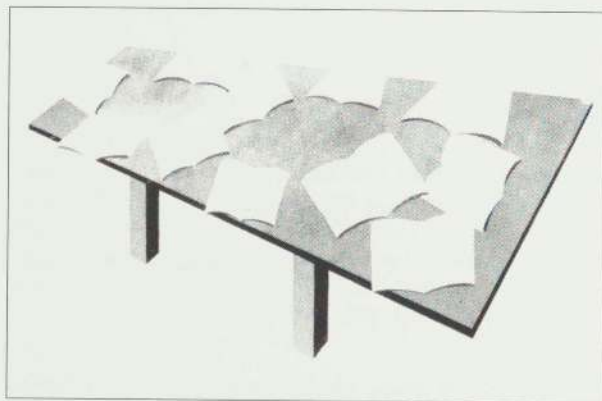
## GIULIANO DELLA CASA

Modena, 27.VIII.1942. Della Casa studied at Modena, then at the Accademia di Belle Arti in Bologna. His friendship with the poet Adriano Spatola brought him into contact with practitioners of concrete and visual poetry. From then on, collaboration with poets and writers became a constant feature of his work as a painter and graphic artist. He exhibited at the 1972 Venice Biennale, has had solo exhibitions in New York and Los Angeles and frequently shows his work in Italy and other European countries.

171  
Paul Vangelisti. *Ora blue*

PUBLISHER: Telai del Bernini, Modena, 1981.

6 single sheets of cardboard, 35 × 25 cm. With one poem by Paul Vangelisti in English and Italian,



171. GIULIANO DELLA CASA, color silkscreen for Paul Vangelisti, *Ora blue*, 16.8 × 30 cm.

translated by Adriano Spatola, and three color silkscreens by Giuliano Della Casa of which one is handcolored by the artist.

PRINTER: Riccardo Bernini, Modena.

EDITION: 49 numbered copies. Each silkscreen signed and numbered by the artist, the colophon numbered and signed by the author and the artist.

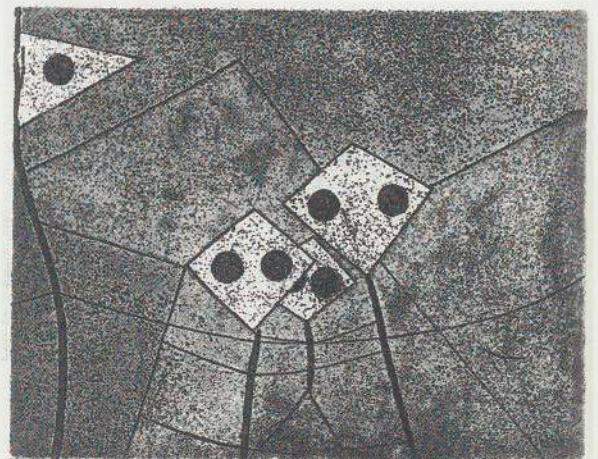
Paul Vangelisti. San Francisco, 1945. An American poet living in Los Angeles, Vangelisti has published several collections of verse. In 1986 he published *Villa*, an imaginary correspondence in verse between a poet and his friend at the time of the emperor Hadrian. Subsequent to *Ora blue*, the partnership between Paul Vangelisti and Giuliano Della Casa has continued, resulting in books such as *Un grammo d'oro* (1981).

## ENRICO DELLA TORRE

Pizzighettone (Cremona), 26.VI.1931. Painter, printmaker and ceramist, Della Torre lives and works in Milan. He attended the Accademia di Brera and has since exhibited his work widely in Italy, Europe and the United States. He has won many prizes for painting and printmaking. The apse of the church of San Basilio, in his hometown, is decorated with his ceramics and glass-work.

172  
Guido Ballo. *In altro nero*

PUBLISHER: Edizioni Grafica Uno Giorgio Upiglio, Milan, 1980.



172. ENRICO DELLA TORRE, aquatint for Guido Ballo, *In altro nero*, 6.7 × 6.2 cm.

24 pp., folded, 37.8 × 27 cm. With five poems by Guido Ballo and six aquatint-etchings by Enrico Della Torre of which five are full-page and one for the title page.

PRINTER: The text printed by Ruggero Olivieri. The etchings printed on the press by Giorgio Upiglio (Milan).

EDITION: 109 numbered copies of which 99 are numbered 1-99 and 10 numbered 1-X. The first 33 copies of this book are with an extra suite of the

etchings. The text and the etchings printed on Hahnemühle paper. The five full-page etchings signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 99 copies.

Guido Ballo. Since 1939 Ballo has lived in Milan, where he was director of the Istituto di Storia dell'Arte at the Accademia di Brera. As a critic and art historian, he has contributed to various periodicals. He has also achieved fame as a poet, winning a number of prizes. His collections of verse include *Poemetto sul fiume* (1959), *Il groviglio* (1961) and *L'albero poeta* (1966).

BY THE SAME ARTIST:

*Pervigilium Veneris*  
Privately published. Editiones Dominicae,  
Verona, 1972  
Two colored lithographs

Enrico Della Torre.  
*Personaggi, metamorfosi, paesaggi*  
La Spirale, Milan, 1974  
One aquatint-etching

*Il disegno italiano*. Catalog 4, 1984/1985  
Edizioni la Scaletta, Reggio Emilia  
One color aquatint-etching



173. LUCIO DEL PEZZO, color aquatint-etching  
for Osvaldo Patani, *Solitudine è creazione*, 17.7 × 14.9 cm.

## DANIELA DE LORENZO

Florence, 1959. Painter.  
See No. 133. CIONI. *Absinthium*

## LUCIO DEL PEZZO

Naples, 1933. Del Pezzo attended the Naples Academy and was one of the founders of Gruppo 58. In 1959 he moved to Milan and became known for the originality and surreal quality of his work. For several years he lived in Paris, returning to Italy at intervals to exhibit his work. He now lives and works in Milan.

173  
Osvaldo Patani. *Solitudine è creazione*

PUBLISHER: Privately published, Milan, 1984.

12 pp., 25.2 × 19.8 cm. With three poems by Osvaldo Patani and one full-page color aquatint-etching by Lucio Del Pezzo. Printed on the occasion of Christmas, 1984.

PRINTER: Giorgio Upiglio, Milan.

EDITION: 90 numbered copies. The text and the etching printed on wove paper. The etching signed and numbered by the artist, the colophon numbered and signed by the author, the artist and the printer.

BY THE SAME ARTIST:

Giorgio de Chirico. *Altri enigmi*.  
*Opere dal 1914 al 1970*  
Edizioni la Scaletta, Reggio Emilia, 1983  
One color aquatint

Roberto Sanesi. *La bottega del vetraio*  
Galleria Rizzardi, Milan, 1985  
One handcolored woodcut

*Il disegno italiano*. Catalog 8, 1988/1989  
Edizioni la Scaletta, Reggio Emilia, 1988/1989  
One color etching

## ENZO DEL PRATO

Rome, 13.VII.1924. Del Prato graduated in architecture. He has produced a number of books in collaboration with other artists. With Mirko he published *Antologia dei poeti spagnoli*, an anthology of Spanish poets, and with Angelo Maria Ripellino, a noted scholar of Slavic literature, *Storia del teatro cecoslovacco*.

174  
Jean Racine. "Ar! Cruel,... J'aime".  
*Fedra. Scena V, atto II*

PUBLISHER: Le Edizioni d'Argo, Rome, 1949.

32 pp., folded, 32.9 × 27.9 cm. With the text by Jean Racine in French, the hitherto unpublished translation by Giuseppe Ungaretti in facsimile handwriting, four full-page lithographs by Gianni Polidori and three full-page lithographs by Enzo Del Prato.

PRINTER: Arti Grafiche Falsetti, Rome.

EDITION: 145 copies of which 135 are numbered 1-135 and 10 marked with the letters A-L. The text and the lithographs printed on wove paper. Each lithograph signed and dated "1949" by the artist,



one page signed by Giuseppe Ungaretti. The colophon numbered.

ILLUSTRATION: One of the 135 copies.

*Jean Racine. La Ferté-Milon, 20.XII.1639 - Paris, 21.IV.1699. The subject matter of his plays is taken from Greek mythology. Despite the influence of classical tragedy, his work is characterized by flexible development and varied musical versification. The subject of Phaedra, a queen overwhelmed by an ill-starred and tragic passion for her stepson Hippolytus, has always proved irresistible to tragic poets. First treated by Sophocles, it was also taken up in classical times by Euripides and Seneca. During the Renaissance it was again reinterpreted several times. Racine's Phaedra is a verse tragedy in five acts, first performed in Paris on 1 January 1677. For this second act of Racine's Phaedra, Enzo Del Prato and Gianni Polidori persuaded Ungaretti to write his translation directly onto the lithographic stone.*



174. ENZO DEL PRATO, lithograph for Jean Racine, *Fedra*. Scena V, atto II, 25 x 20.7 cm.

## MARCO DEL RE

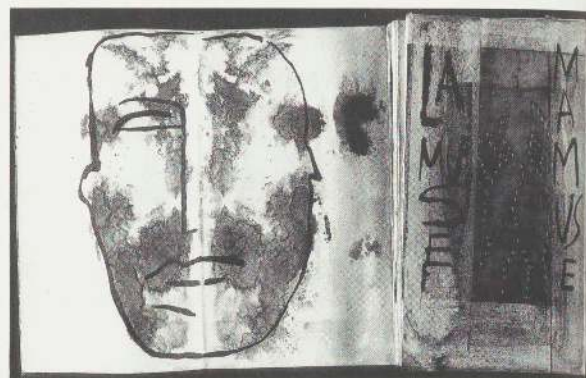
*Rome, 1950. Since 1973 Del Re has been exhibiting his work in galleries of Italy and other European countries. His most recent solo exhibition was held at the Maeght gallery in Paris in 1991. He now lives and works in the French capital.*

175

*La muse ma muse*

44 pp., 15.7 x 8.7 cm, bound as folding accordion. Unique book of images and some text, executed in pencil, black wash and watercolor. Hardcover of mixed media. Signed and dated "Paris 1991" by the artist.

*This book, La muse ma muse, was followed by an exhibition of his painting at the Maeght gallery in April 1991 under the title La muse qui m'amuse.*



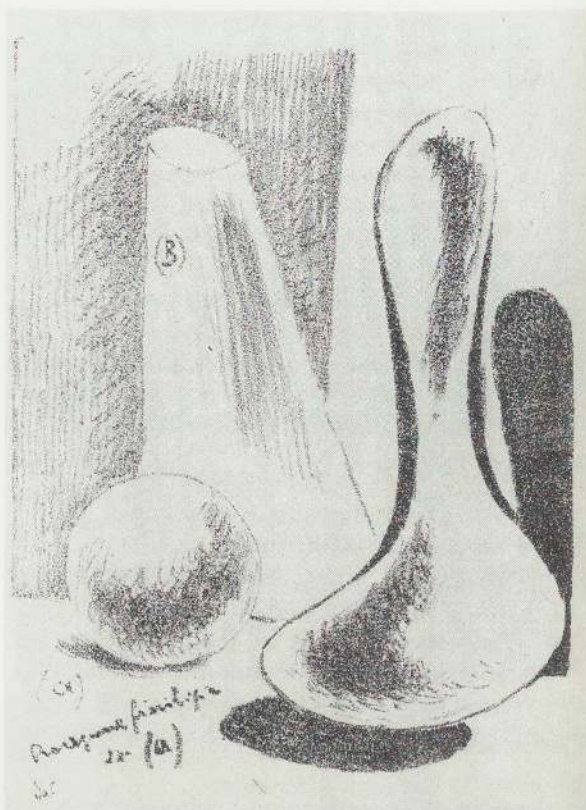
175. MARCO DEL RE, double-page and cover for *La muse ma muse*, book-object in mixed media, 15.8 x 27 cm.

## GIUSEPPE DE LUCIA

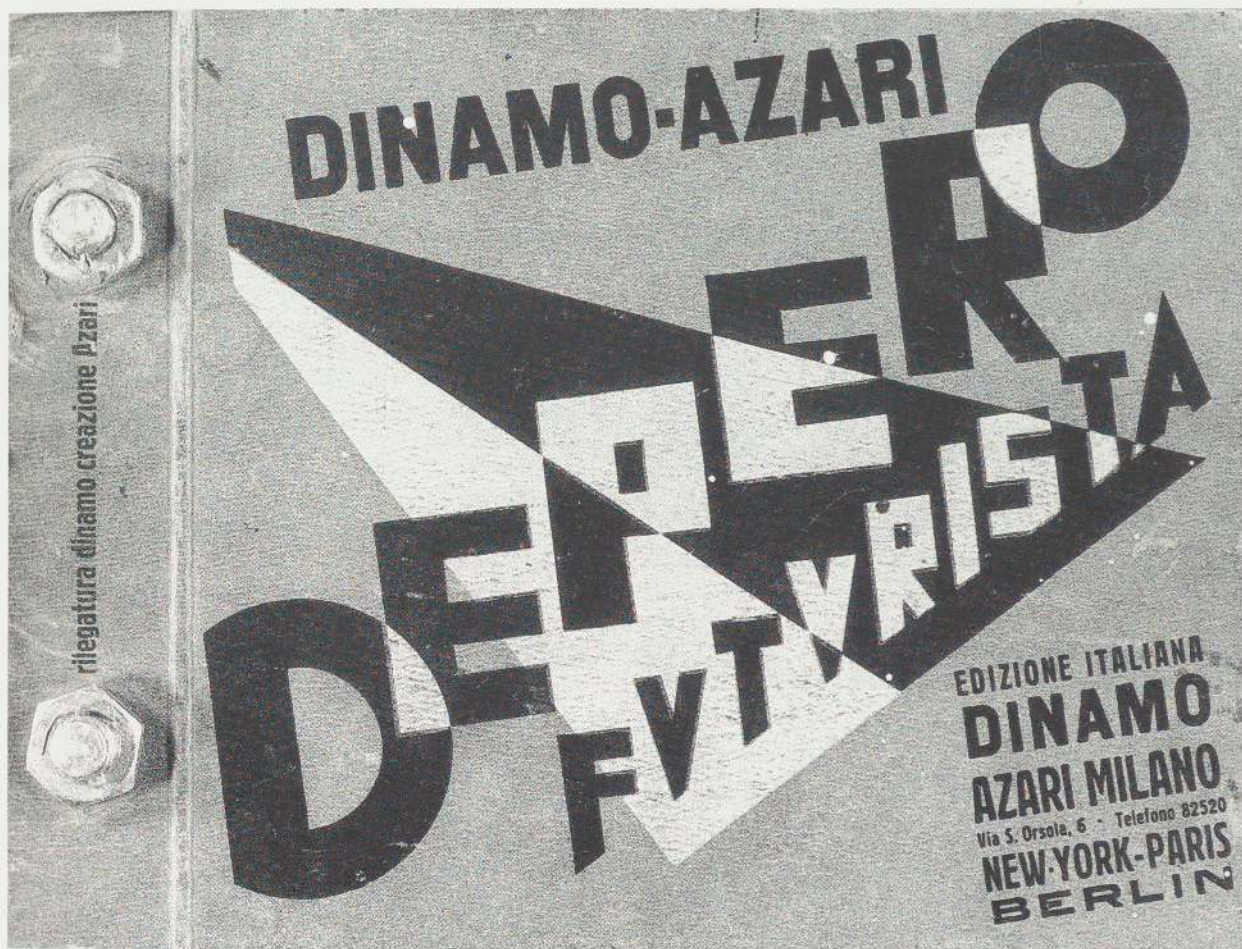
*Naples, 1926. Sculptor and painter. See No. 134. CIPOLLA. Dieci poesie*

## MARIO DE LUIGI

*Treviso, 21.VI.1901 - Venice, 27.V.1978. Painter and stage designer, De Luigi taught art, sculpture, architecture and painting at various schools in Venice. He showed his work several times at the Venice Biennale and has had solo exhibitions elsewhere in Italy and abroad. He was awarded many prizes. After initial experiments with cubism and spatial problems, he evolved his own brand of abstract art and a highly personal grattage technique.*



176. MARIO DE LUIGI, lithograph in brown-red for *Piccola Galleria. Pagine d'arte moderna*, 14.4 x 10.7 cm.



177. FORTUNATO DEPERO, cover for *Depero futurista*, printed in silver and black, 24 × 31.7 cm.

176  
*Piccola Galleria. Pagine d'arte moderna*

PUBLISHER: Edizione della "Piccola Galleria", Venice, 1945.

60(70) pp., 17 × 12.2 cm. The first issue of this art magazine published in May 1945, edited by Carlo Betocchi, with text contributions by Gastone Breddo, Carlo Betocchi, Umberto Morucchio, Lea Quaretti, Antonio Ambrosini, Vieri Nannetti and Mario De Luigi and three full-page lithographs by Filippo De Pisis, Gastone Breddo and Mario De Luigi.

EDITION: Unnumbered. The text and the lithographs printed on different wove papers.

*Roberto Nonveiller published this first edition of Piccola Galleria, a periodical bearing his gallery's name. It included an essay by De Luigi, Considerazioni di un pittore. The lithograph, "Rassegna fisiologica", illustrated here, dates from his so-called physiological period (1941-1949).*

## FORTUNATO DEPERO

Fondo di Val di Non, 30.III.1892 - Rovereto, 28.XI.1960. Depero abandoned his studies to paint full time. In 1914 he became involved with the futurists, adopting an itinerant life-style which

took him to Milan, Rome, New York and Paris. In 1916 he propounded the theoretical basis for motorumorismo plastico, then, in 1929, with Fillia, Marinetti, Dottori and others, he signed the Manifesto dell'aeropittura. His interests also included sculpture, mosaics, architecture, poetry and the theater. He designed tapestries and textiles, and was also a prolific art critic. He made a significant contribution in the fields of drawing and advertising. The town of Rovereto has a museum devoted exclusively to his work.

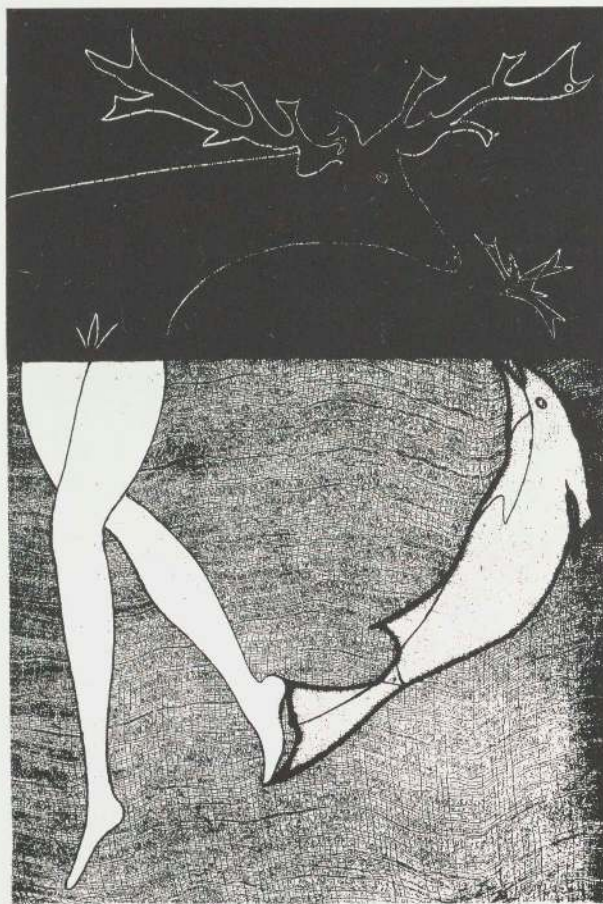
177  
*Depero futurista*

PUBLISHER: Edizione Italiana della Dinamo Azari, Milan-Paris, 1927.

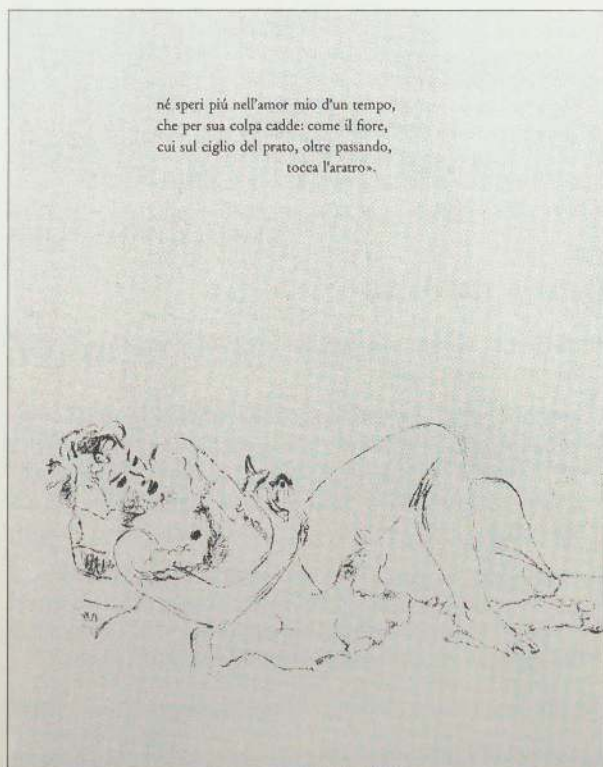
238 pp., 24 × 31.7 cm, with one folding page. Compendium of Depero's designs and experiments, with many illustrations after designs and photographs, texts and manifestoes from the years 1913-1927.

EDITION: 1000 copies. The text and illustrations printed in red and black ink on various colored wove papers. Bound in boards, secured with nuts and bolts, the cover printed in black and silver.

*Depero futurista is considered one of the avant-garde masterpieces in the history of the book-object. It exemplifies all the futurist innovations: Witty typographical effects, the use of colored inks and decorated paper and the brilliant idea of dynamo binding, making the book seem like a machine. An additional three-copy edition of Depero futurista was produced with a chromium-plated cover.*



178. BONA DE PISIS, "Dunja II", color etching for Giuseppe Ungaretti, *Croazia segreta*, 29.7 x 19.8 cm.



179. FILIPPO DE PISIS, "Ultimo messaggio per Lesbia", lithograph for *I carmi di Catullo*, 10 x 22 cm.

## BONA DE PISIS

Rome, 1926. Bona De Pisis divides her time between Paris and Venice. Niece of Filippo De Pisis and wife of André Pieyre De Mandiargues, she has taken part in many exhibitions at home and abroad.

178  
Giuseppe Ungaretti. *Croazia segreta*

PUBLISHER: M'Arte Edizioni, Milan, 1970.

44 pp., folded, 38.2 x 28.7 cm. With two color etchings by Bona De Pisis and one original photograph with the portrait of Giuseppe Ungaretti by Paolo Mattioli. Volume 4 from the series "Immagini e Testi", edited by Luigi Majno and Roberto Sanesi.

PRINTER: The text composed by Ruggero Olivieri, Milan and printed by Tipografia Stefanoni, Lecco. The etchings printed by Piergiorgio Spallacci, Pesaro. Bound by Giovanni De Stefanis, Milan.

EDITION: 149 copies of which one copy marked with the letter A is with the original manuscript by the author, 5 marked with the letters B-F are signed by the author, 5 marked with the letters G-N with an original drawing by the artist, 5 marked with the letters O-S with one proof of one of the etchings, 30 numbered 1-30 with one proof of both etchings printed on Japon nacré paper, 89 numbered 31-119 and 14 numbered 1-xiv dedicated ad personam. The text and the etchings printed on paper especially handmade for this edition by Filicarta di Brugherio. Both etchings signed and numbered by the artist, the photograph loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 89 copies.

## FILIPPO DE PISIS

Pseudonym of Filippo Tibertelli. Ferrara, 1896 - Milan, 1956. Self-taught, De Pisis associated with the futurists, though he had a distinctly metaphysical bent, confirmed by encounters with de Chirico and Savinio and time spent with Morandi. In 1938 he shared the birth of metaphysical art, having developed an original figurative idiom of his own. He was accorded official recognition as a major painter in 1948 at the Venice Biennale, where an entire room was devoted to his work.

179  
*I carmi di Catullo*

PUBLISHER: Ulrico Hoepli Editore, Milan, 1945.

170(176) pp., 38 x 27.5 cm. With poems by Catullus, selected and translated into Italian by Vincenzo Errante, and with seventeen lithographs by Filippo De Pisis of which fourteen are full-page and three interspersed within the text.

PRINTER: Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 160 copies of which 150 are numbered 1-150 and 10 numbered 1-x with an extra suite of the lithographs printed on Japan paper. The text and the lithographs printed on handmade paper by

Cartiere Miliani di Fabriano. The book numbered.

ILLUSTRATION: One of the 150 copies.

These *Carmi* by Catullus were translated into Italian by Vincenzo Errante (Rome, 1890 - Riva del Garda, 1951). Errante, who taught German literature in Milan from 1932 until his death, left an impressive legacy of translations. His translations include works by Rilke, Shakespeare, the French symbolists, Catullus, Aeschylus and other classical authors.

## FABIO DE POLI

Genoa, 18.11.1947. In 1964 De Poli attended the Istituto Statale d'Arte in Florence, where he still lives and works. He has held solo exhibitions and taken part in collective events, winning prizes and scholarships. Another of his interests is industrial design. He contributes to periodicals such as *Meta* and *Visual Art*.

180

Jean Cocteau. "Oh! La! La!" 1923, 1988

Unique book, 30.5 x 24.5 cm, consisting of eight plates of mixed media, watercolor, gouache and collages of color paper, each numbered 1 to 8 with a preceding title page of parchment paper by Fabio De Poli, executed in 1988. The title and colophon painted on heavy brown corrugated paper.



180. FABIO DE POLI, plate 2 and 3 from Jean Cocteau, "Oh! La! La!" 1923-1988, gouache and color paper collage, 30.5 x 24.5 cm (each plate).

## MARIALUISA DE ROMANS

Marialuisa De Romans is a native of Milan, where she still lives and works. After attending high school, she began to paint full-time and studied at the Academy of Fine Art in Lausanne. She has exhibited her work in Italy and abroad, solo and in conjunction with others.

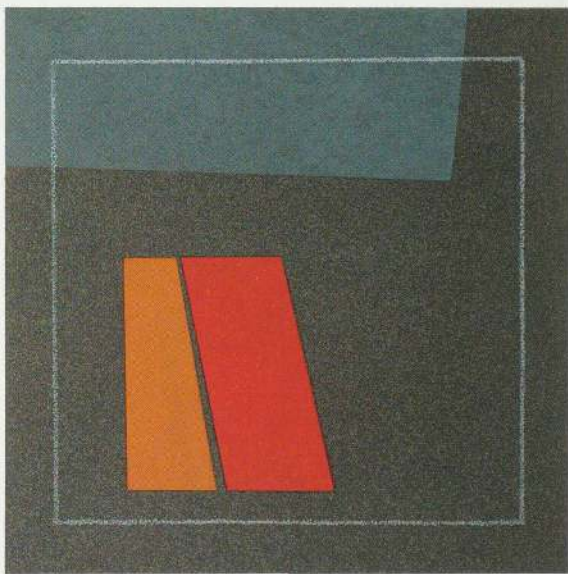
181

Miklos N. Varga. *Per conoscenza*

PUBLISHER: Edizioni della Pergola, Pesaro, 1979.

28 pp., 35 x 33.2 cm. With five poems by Miklos N. Varga and five full-page color lithographs by Marialuisa De Romans.

PRINTER: The text composed and printed by Tipografia Annesio Nobili, Pesaro. The lithographs printed on a handpress.



181. MARIALUISA DE ROMANS, color lithograph for Miklos N. Varga, *Per conoscenza*, 19.9 x 19.9 cm.

EDITION: 60 numbered copies of which 40 are numbered 1-40 and 20 numbered 1-xx for the collaborators. The text printed on wove paper, the lithographs on paper by Cartiere Magnani di Pescia. Each lithograph signed, numbered and dated "79" by the artist, the colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 40 copies.

Miklos Nicola Varga. Milan, 1932. Of Hungarian parentage, Varga teaches history of art at the Accademia di Brera and, as a critic, contributes to newspapers and periodicals. He began writing poetry in his youth. One of his collections of verse is entitled *Ideologia dell'amicizia* (1968).

BY THE SAME ARTIST:

Roberto Sanesi. *Work in Progress*  
Grafica Uno Edizioni d'Arte, Milan, 1962  
Five color etchings

## RAFFAELE DE ROSA

Potenzana, 1940. Painter.

See No. 79. BUSCONI. *Per inciso...*

## GIANNI DESSÌ

Rome, 1955. Dessì has twice exhibited at the Venice Biennale, in 1984 and 1986, and has had his work featured by several European and American museums. He now lives and works in Rome.

182

Giorgio Barberio Corsetti.

*Il verde smeraldo*

PUBLISHER: Edizione R. e R. Bulla, Rome, 1981.



182. GIANNI DESSÌ, lithograph for Giorgio Barberio Corsetti, *Il verde smeraldo*, 26.5 × 21.5 cm.

60 pp., 64 × 24.5 cm. With a tale by Giorgio Barberio Corsetti and nine full-page lithographs by Gianni Dessì.

PRINTER: The text composed by E. Zampini and printed by Giorgio Bolzonaro with the assistance of Giuliano Colaboni. The lithographs printed on a handpress by Eugene Brisset at Studio Litografico R. Bulla. Bound by Sergio Bertoni, (Rome).

EDITION: 36 copies of which 30 are numbered 1-30 and 6 marked with the letters A-F for the artist, author and the publisher. The text printed on wove paper, the lithographs on yellow Japan paper by Cartiere Magnani di Pescia. Each lithograph signed, numbered and dated "1981" by the artist and tipped in. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 30 copies.

*Giorgio Barberio Corsetti. Of Roman origin, Corsetti gained his diploma at the Accademia di Arte Drammatica Silvio D'Amico in 1975. Director, actor and stage designer, he now manages his own theater company. He also writes for the theater.*

## LUCIANO DE VITA

*Ancona, 1929. De Vita attended Bologna's Accademia di Belle Arti and studied printmaking with Morandi which he now teaches there. He has won several prizes for his skill as an etcher.*

183

Manuel Mujica Lainez.  
*Cantata de Bomarzo*

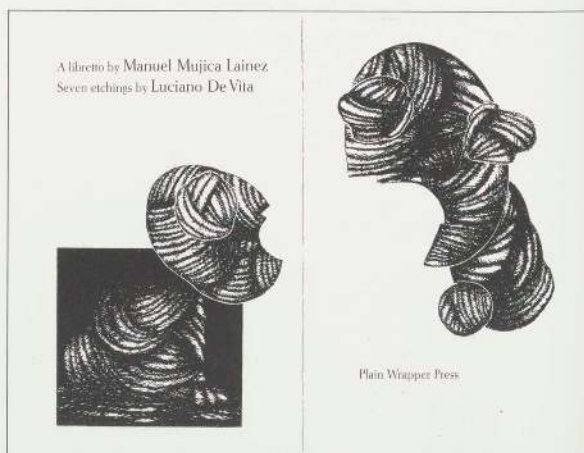
PUBLISHER: Plain Wrapper Press, Verona, 1981.

56 pp., 40.2 × 29.5 cm. With the libretto and an introduction by Manuel Mujica Lainez and seven color etchings by Luciano De Vita of which two are full-page, three interspersed within the text and two on the title page. Volume 2 from the series "Escritores Panamericanos".

PRINTER: The text printed on a handpress by Gabriel Rummonds and Alessandro Zanella at the Plain Wrapper Press, Verona. The etchings printed by Cataldo Serafini, Bologna.

EDITION: 83 numbered copies. The text and the etchings printed on handmade paper from Wookey Hole, England. The colophon numbered and signed by the author and the artist.

*Manuel Mujica Lainez. Buenos Aires, 1910-1984. Prose writer and essayist, Lainez published in 1962 the novel Bomarzo, his interpretation of the life of Pier Francesco Orsini, who, at his castle near Viterbo, created the Sacro bosco dei mostri. Lainez later used the novel as a basis for the libretto Cantata di Bomarzo, which was set to music by the Argentine composer Alberto Ginestra.*



183. LUCIANO DE VITA, title etchings in color for Manuel Mujica Lainez, *Cantata de Bomarzo*, 22 × 19 cm and 25 × 19 cm.

## ANTONY DE WITT

*Leghorn, 1876 · Florence, 1967. After graduating in physics, De Witt worked as a painter, woodcutter and writer and traveled in Africa and America. One of his books, Estancia, is an account of his life in Argentina.*

184

Lorenzo de' Medici il Magnifico.  
*Ambra*

PUBLISHER: Istituto di Edizioni Artistiche Fratelli Alinari, Florence, 1920.

27(34) pp., 34.5 × 25 cm. With seven woodcuts by Antony De Witt of which two are full-page, two for the title pages printed in brown and black, one at the beginning of the text printed in red, one at the end of the text and one on the cover.

PRINTER: Officina Bertiere e Vanzetti, Milan.



184. ANTONY DE WITT, woodcut for Lorenzo de' Medici il Magnifico, *Ambra*, 23.2 x 16.3 cm.

EDITION: 250 numbered copies. The text and the woodcuts printed on wove paper. The colophon numbered.

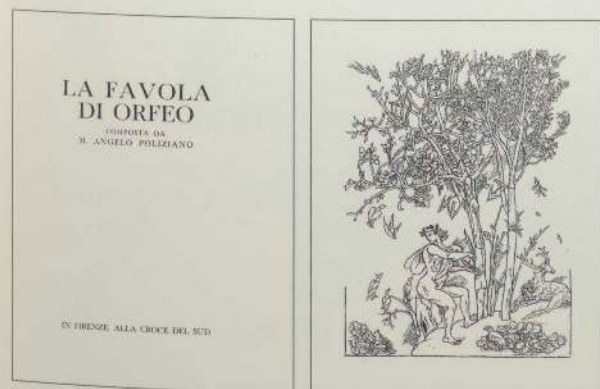
185

M. Angelo Poliziano.  
*La favola di Orfeo*

PUBLISHER: Alla Croce del Sud, Florence, 1943.

38(48) pp., 32.5 x 22.7 cm. With an introduction by the author and seven woodcuts by Antony De Witt from the year 1925 of which two are full-page and five interspersed within the text.

PRINTER: Artidoro Benedetti, Pescia.



185. ANTONY DE WITT, woodcut, 1925, and title page for M. Angelo Poliziano, *La favola di Orfeo*, 20.5 x 14.8 cm.

EDITION: 100 numbered copies. The text and the woodcuts printed on paper by Cartiere Magnani di Pescia. The colophon numbered.

Angelo Ambrogini, known as Poliziano. Montepulciano, 1454 - Florence, 1494. Poliziano wrote the *Fabula d'Orfeo* in 1480 in the amazingly short time of two days to celebrate a double betrothal in the Gonzaga household at Mantua. The *Fabula d'Orfeo*, or simply *Orfeo*, is a short play, idyllic in feeling, derived from a famous episode in Book IV of Virgil's *Georgics*. Its chief interest lies in the use of the vernacular, rather than Latin, for a literary work of this kind.

## MARIO DIACONO

Rome, 1930. From 1960 to 1967, Diacono acted as secretary to the poet Giuseppe Ungaretti. In the past he taught Italian at various American universities. He has managed art galleries in Rome and now manages the Mario Diacono Gallery in Boston, where he resides. He has also written essays and books of art criticism. Conceptual art and visual poetry are his special interests.

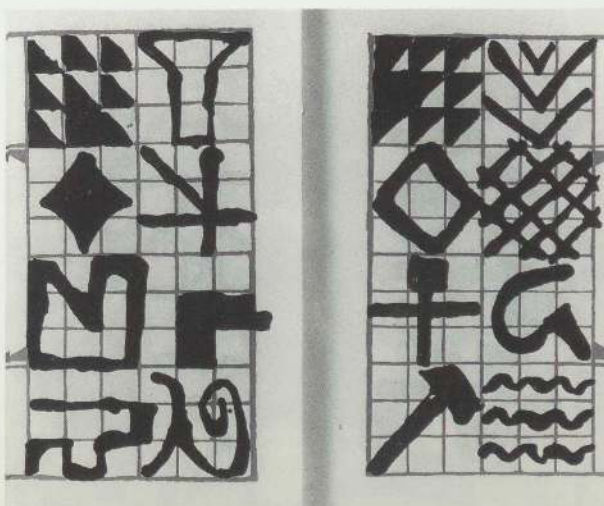
186

*JCT 6. Writhings 1971*

PUBLISHER: Edizioni Exempla, Rome, 1971.

17 pp., 21.8 x 12.5 cm, bound as folding accordion. With seventeen full-page color silkscreens by Mario Diacono.

EDITION: 100 numbered copies. The last page numbered and signed by the artist.



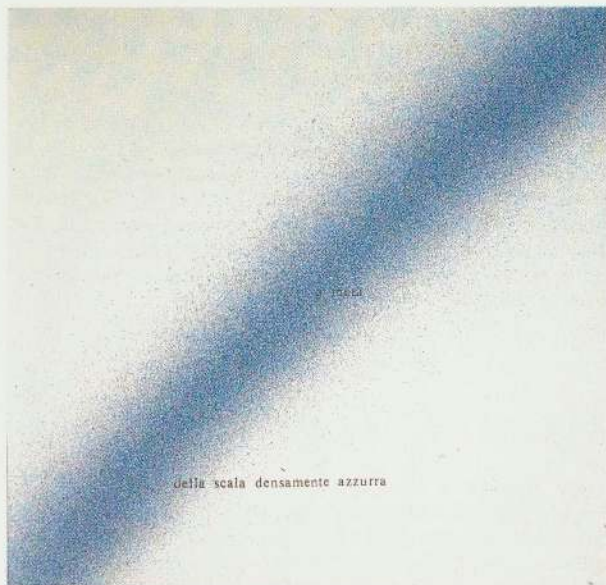
186. MARIO DIACONO, color silkscreens in red and blue for *JCT 6. Writhings 1971*, double-page, left 16.5 x 19.3 cm, right 16.5 x 18.4 cm.

## CHIARA DIAMANTINI

Senigallia, 1949. Diamantini has had solo exhibitions in several Italian cities and has contributed to the major exhibitions of experimental books. As an exhibition coordinator, she often works in partnership with the Senigallia Museo dell'Informazione.

187

*37 volte azzurro. 37 times blue*



187. CHIARA DIAMANTINI, "A metà della scala densamente azzurra", chromatic color design with printed text, from *37 volte azzurro*. 37 times blue, 18.1 × 18.5 cm.



188. FIORELLA DIAMANTINI, frontispiece etching and title page for Fabio Tombari, *Bauci e Filemone*, 9.8 × 6.2 cm.



189. RENATO DI BOSSO, "Paracadutista in lancio", woodcut, 1941, for *L'aerosilografia*. Manifesto futurista di Renato Di Bosso, 30 × 29 cm.

PUBLISHER: Edikon, Rome, 1979.

88 pp., 18.1 × 18.5 cm. With the text in Italian and English, constructed with phrases and words taken from the novel *Dust and the Jaguar* by Roberto Sanesi and with thirty-four chromatic designs by Chiara Diamantini done by hand of which four are collages.

EDITION: 50 numbered copies. The designs with the Italian text printed on board, the English translation on wove paper. The colophon signed and numbered by the artist.

*The text on which this book-object is based is Roberto Sanesi's novel La polvere e il giaguaro. From it, Diamantini has extracted the word "azzurro", which Sanesi frequently uses to create a poetic and visual effect, as a starting point for her assemblage. On every page she uses color and on some pages color and collage to illustrate a fragment of text containing this word, quite independently of the narrative context. By this means, Diamantini creates an autonomous poem in which the recurring blue assumes a strictly metaphorical value.*

## FIORELLA DIAMANTINI

*Cingoli (Marche), 1931. Painter and graphic artist, Diamantini lives at Spello in Umbria. She was assistant to the painter, writer and engraver Mino Maccari. She holds the chair of printmaking at Rome's Accademia di Belle Arti and has exhibited her paintings and graphic work in many Italian galleries. She has illustrated works by various Italian poets and writers.*

188  
Fabio Tombari. *Bauci e Filemone*

PUBLISHER: Bucciarelli, Ancona, 1972.

26(34) pp., 25.2 × 17.5 cm. With four full-page etchings by Fiorella Diamantini.

PRINTER: Tipografia Giovagnoli, Ancona.

EDITION: 150 numbered copies. The text and the etchings printed on handmade Umbria paper by Cartiere Miliani di Fabriano. Each etching signed and numbered by the artist, the colophon numbered.

*Fabio Tombari. Fano, 1899-1989. His writings belong to the stream of strapaesano realism, which was popular in Italy in the years 1926 to 1936. The short story Bauci e Filemone is taken from the collection Le fiabe per amanti, published in 1931. Its subject is conjugal love as celebrated by Ovid in the Metamorphoses.*

## NICOLAY DIULGHEROFF

*Kustendil (Bulgaria), 1901 - Turin, 1982. Painter. See No. 156. D'ALBISOLA. Parole in libertà futuriste*

## RENATO DI BOSSO

*Verona, 1905-1982. Painter and sculptor, Di Bosso perfected a new woodcut technique that gives unusual chiaroscuro effects and soft shading. He called it aerosilografia and demonstrated its*

potential at an exhibition of his work, which opened in Milan on 24 May 1941.

189  
*L'aerosilografia. Manifesto futurista di Renato Di Bosso*

PUBLISHER: Edizioni di Vanni Scheiwiller, Milan, 1976.

8 pp., folded, 50 × 48 cm. With the text of the manifesto first published May 24, 1941 and three woodcuts by Renato Di Bosso. The blocks for these images were cut in 1941 and first printed in 1974 for this publication.

PRINTER: The text printed by Tipografia Antonio Locatelli & Figli, Trezzano. The woodcuts printed on a handpress by Istituto Grafico Salesiano di San Zeno, Verona.

EDITION: 100 numbered copies. The text and the woodcuts printed on beige wove paper. Each woodcut numbered, signed and dated twice "1941" and "75" by the artist and with stamped title. The woodcuts loosely inserted. The colophon numbered.

NINO DI SALVATORE

Verbania-Pallanza, 1952. Sculptor.  
See No. 133. CIONI. *Absinthium*

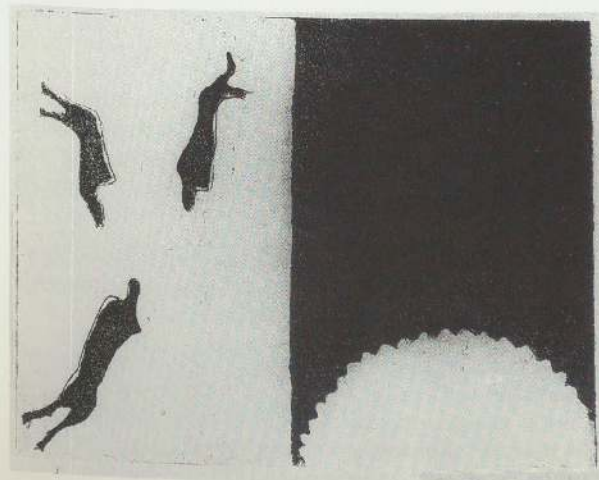
ROBERTO DOLZANELLI

Gussago, 1957. Dolzanelli graduated from the Brera Accademia di Belle Arti and began exhibiting his work in 1985.

190  
Silvio Ramat. *Civetteria (1981-1989)*

PUBLISHER: Edizioni L'Obliquo, Brescia, 1990.

21(24) pp., 16.8 × 12 cm. With one aquatint-etching by Roberto Dolzanelli. Volume 6 from the series "Ozi".



190. ROBERTO DOLZANELLI, etching for Silvio Ramat, *Civetteria (1981-1989)*, 9 × 11.7 cm.

PRINTER: Tipolitografia Emmebigrafica, Brescia. The etching printed on a handpress.

EDITION: 200 copies of which 50 are with the etching. The text printed on laid paper, the etching on paper by Cartiere Magnani di Pescia. The etching signed and numbered by the artist and loosely inserted.

ENRICO DONATI

Milan, 1908. When very young, Donati emigrated to Paris and then to New York. A surrealist painter, he has exhibited his work in Paris, New York and Milan and at the xxv Venice Biennale.



191. ENRICO DONATI, transfer lithograph for *Le Surréalisme en 1947*, 24.2 × 16.7 cm.

191  
*Le Surréalisme en 1947*

PUBLISHER: Pierre à Feu, Maeght Éditeur, Paris, 1947.

139(142) pp., 24.1 × 20.3 cm. Catalog of the international surrealist exhibition in Paris, 1947, presented by André Breton and Marcel Duchamp. With text contributions by André Breton, Benjamin Péret, Henry Miller, Jacques Kober, Jean Arp, Robert Lebel and others, many illustrations of artists' works and photographs from the surrealist exhibitions 1936, 1938 and 1942 in London, Paris and New York and with twenty-four prints of which five color lithographs are



by Victor Brauner, Max Ernst, Jacques Hérold, Wilfredo Lam and Joan Miró, five etchings of which one is in color by Hans Bellmer (color), Marcel Jean, Maria, Yves Tanguy and Dorothée Tanning, two woodcuts by Jean Arp and twelve lithographs by Serge Brignoni, Alexander Calder, Bruno Capacci, Elisabeth van Damme, Julio De Diego, Enrico Donati, David Hare, Jacqueline Lamba, Matta, Kay Sage, Yves Tanguy and Toyen. The cover with an object by Marcel Duchamp executed in collaboration with Enrico Donati.

PRINTER: L'Imprimerie Union. The etchings printed by Lacourière, the woodcuts and lithographs by Mourlot Frères. (Paris).

EDITION: 1048 numbered copies of which 999 are numbered 1-999 and 49 numbered I-XLIX. The text printed on wove paper, the prints on various wove papers. The colophon numbered and the 49 copies signed by André Breton and Marcel Duchamp.

ILLUSTRATION: One of the 999 copies.

*The surrealist exhibition organized by André Breton (1896-1966) at the Maeght gallery, Paris, in 1947 was the last great exhibition of its kind held in France (the group finally bowed out at Saarbrücken in 1952). Eighty artists, representing twenty-four different countries, took part. The exhibition concentrated on the esoteric and the magical, with rooms devoted to superstition designed by Kiesler and Duchamp. The catalog is a veritable anthology of surrealism with texts by Breton, Bataille, Arp, Miller, Nadeau, Bonnefoy and others and is one of the last documents of the movement.*

## MAURIZIO DONZELLI

Brescia, 1958. He first exhibited in 1980, showing works that had been influenced by the *transavanguardia*, although his painting is now characterized by decorative forms borrowed from the applied arts.

192

Jack London.

*Accendere un fuoco e Amore della vita*

PUBLISHER: Edizioni L'Obliquo, Brescia, 1987.

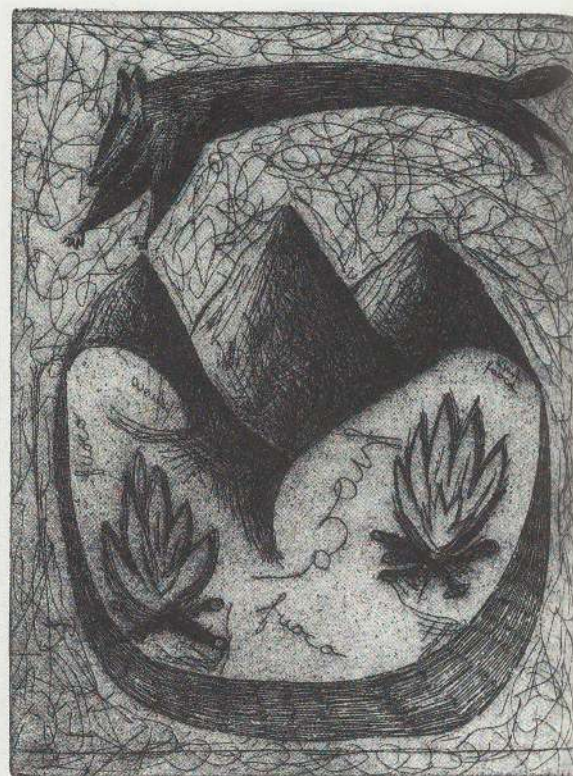
47(52) pp., 23.7 × 17 cm. With the stories by Jack London, translated into Italian by Stefania Cagnoni, and one etching in brown by Maurizio Donzelli.

PRINTER: Tipografia Artigiana, Brescia. The etching printed on a handpress.

EDITION: 1000 copies of which 100 are with the etching. The text printed on laid paper, the etching on paper by Cartiere Magnani di Pescia. The etching numbered and signed by the artist and loose-ly inserted.

BY THE SAME ARTIST:

Attilio Lolini-Sebastiano Vassalli. *Marradi*  
Edizioni L'Obliquo, Brescia, 1988  
One silkscreen



192. MAURIZIO DONZELLI, etching in brown for Jack London, *Accendere un fuoco e Amore della vita*, 15,6 × 12 cm.

## PIERO DORAZIO

Rome, 1927. Dorazio attended high school, then studied architecture at university before devoting himself to painting. In 1947 he helped draw up the *Manifesto del formalismo*, forma I, a defence of abstract art, with Accardi, Consagra, Guerrini, Perilli, Sanfilippo and Turcato. In 1948 he was in Paris and in 1953 he went to America for one year, experimenting with new materials such as perspex. On his return from the States he held successful exhibitions in Italian and German galleries. In 1960 an entire room was devoted to his work at the Venice Biennale, and the following year he won the Kandinsky Prize. He is also very active as an art critic, contributing to various periodicals.

193

Giuseppe Ungaretti. *Croazia segreta*

PUBLISHER: Grafica Romero, Rome, 1969.

48 pp., 34.5 × 24.5 cm. With the translation of the text by Giuseppe Ungaretti into Croatian by Drago Ivanisevic, a study by Leone Piccioni of one of the texts and four full-page color aquatints by Piero Dorazio.

PRINTER: The text printed by Istituto Grafico Tiberino. The etchings printed on a handpress by Renzo Romero, Rome.

EDITION: 48 copies of which 35 numbered 1-35, and, outside the trade, 5 marked with the letters A-E, each containing one original watercolor by the artist and 8 numbered I-VIII. The text and the etchings printed on wove paper. The colophon numbered and signed by the author and the artist. An edition of 20 copies of the etchings exists outside

the book edition on larger paper signed by the artist and numbered with Roman numerals.

ILLUSTRATION: One of the 8 copies.

Giuseppe Ungaretti. *Alexandria (Egypt)*, 1888 - Milan, 1970. One of the greatest Italian poets of the century, he wrote the poems which make up *Croazia segreta* only a few months before he died. They are dedicated to Dunja, a gypsy of Croatian origin, whom Ungaretti had known during his childhood in Alexandria. In Ungaretti's poetic world, Dunja represents the eternal search for "The Buried Port", alluding to the promised land, evoked by her name, which means universe.

194

Giuseppe Ungaretti.  
*La luce. Poesie. 1914-1961*

PUBLISHER: Erker Presse, St. Gallen, 1971.

52 pp., folded, 54.9 × 45.2 cm. With twenty poems by Giuseppe Ungaretti in facsimile handwriting, a record with these poems and fourteen (13 sic) color lithographs by Piero Dorazio of which nine are full-page and five double-page.

PRINTER: Erker-Press, Studio Litografico Franz Larese and Jürg Janett, St. Gallen.

EDITION: 195 copies of which 165 are numbered 1-165 printed on Rives paper, 25 numbered 1-xxv printed on Japan paper and with the lithographs signed by the artist and 5 marked with the letters A-E printed on Japan paper with the lithographs signed, each with one original watercolor by the artist. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 165 copies.

*La luce* is an anthology of twenty poems by Giuseppe Ungaretti, written between 1914 and 1961 and published in various collections over the years. His first stirring as a poet during World War I is represented by the poems taken from *Allegria*. His maturity is reflected in the verses drawn from *Il dolore* and *Un grido e paesaggi*, while the items from *Terra promessa*, *Taccuino del vecchio* and *Apocalissi* belong to his final years.

195

Pablo Neruda. "*La nave*" e altri testi

PUBLISHER: M'Arte Edizioni, Milan, 1973.

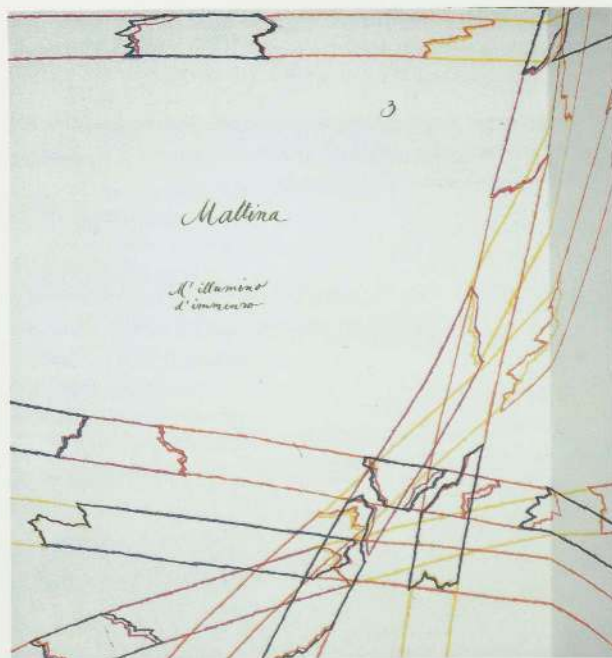
80 pp., folded, 38.5 × 28.5 cm. With a poetic introduction by Rafael Alberti, biographical and bibliographical notes on the author and artist, the text by Pablo Neruda in Spanish and Italian, translated by Giuseppe Bellini and Roberto Sanesi, and a text contribution and three full-page color lithographs by Piero Dorazio. From the series "Immagine e Testi", edited by Luigi Majno and Roberto Sanesi.

PRINTER: The text composed by Ruggero Olivieri, Milan and printed by Tipografia Stefanoni, Lecco. The lithographs printed by Franz Larese and Jürg Janett of Erker-Press, St. Gallen. Bound by Giovanni De Stefanis, Milan.

EDITION: 177 copies of which one copy marked with the letter A is with the original manuscript by the author, 7 marked with the letters B-H are with another manuscript by the author, 7 marked with

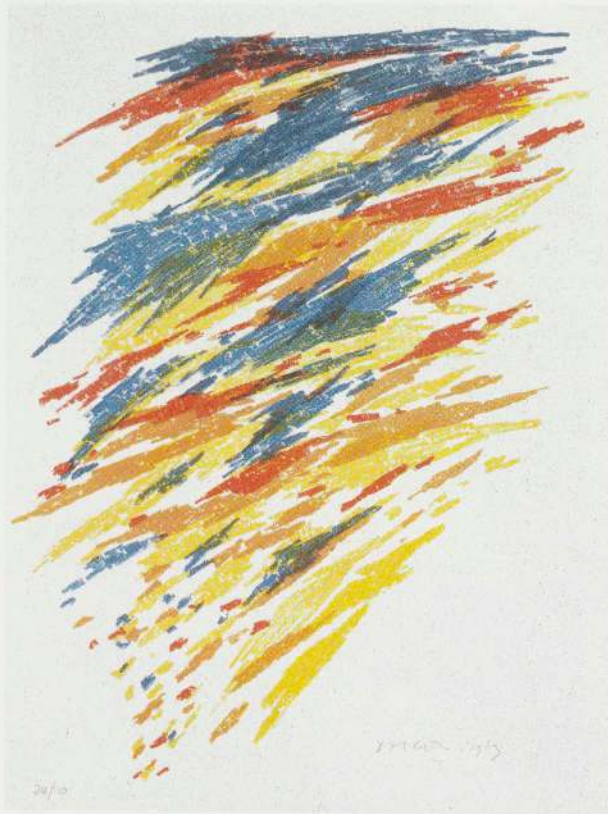


193. PIERO DORAZIO, color aquatint for Giuseppe Ungaretti, *Croazia segreta*, 24.6 × 16.3 cm.



194. PIERO DORAZIO, color lithograph for Giuseppe Ungaretti, *La luce. Poesie. 1914-1961*, 54.9 × 45.2 cm.

the letters L-S with an original watercolor by the artist, 40 numbered 1-XL with proofs of the lithographs printed on Japon nacré paper, 110 numbered 1-110 and 12 marked FCI-FCXII dedicated ad



195. PIERO DORAZIO, color lithograph for Pablo Neruda, «La nave» e altri testi, 34 × 26.5 cm.

personam. The text printed on paper especially handmade for this edition by Filicarta di Brughferio, the lithographs printed on wove paper. Each lithograph numbered, signed and dated "1973" by the artist and loosely inserted. The texts in facsi-

mile handwriting by Pablo Neruda and Rafael Alberti signed by the authors. The colophon numbered.

ILLUSTRATION: One of the 110 copies.

*Pablo Neruda. Pseudonym of Neftali Ricardo Reyes. Parral (Chile), 1904 - Santiago, 1973. Neruda is one of the greatest contemporary Latin-American poets. Romantic and surrealist by temperament, he was open to the most vital currents in modern poetry. La nave is a collection drawing together six poems written between 1936 and 1970. They are prefaced by Rafael Alberti's memorial poem, written in the autumn of 1973 shortly after Neruda's death.*

196

Ruggero Orlando. *New Jersey*

PUBLISHER: Editions Lafranca, Locarno, 1978.

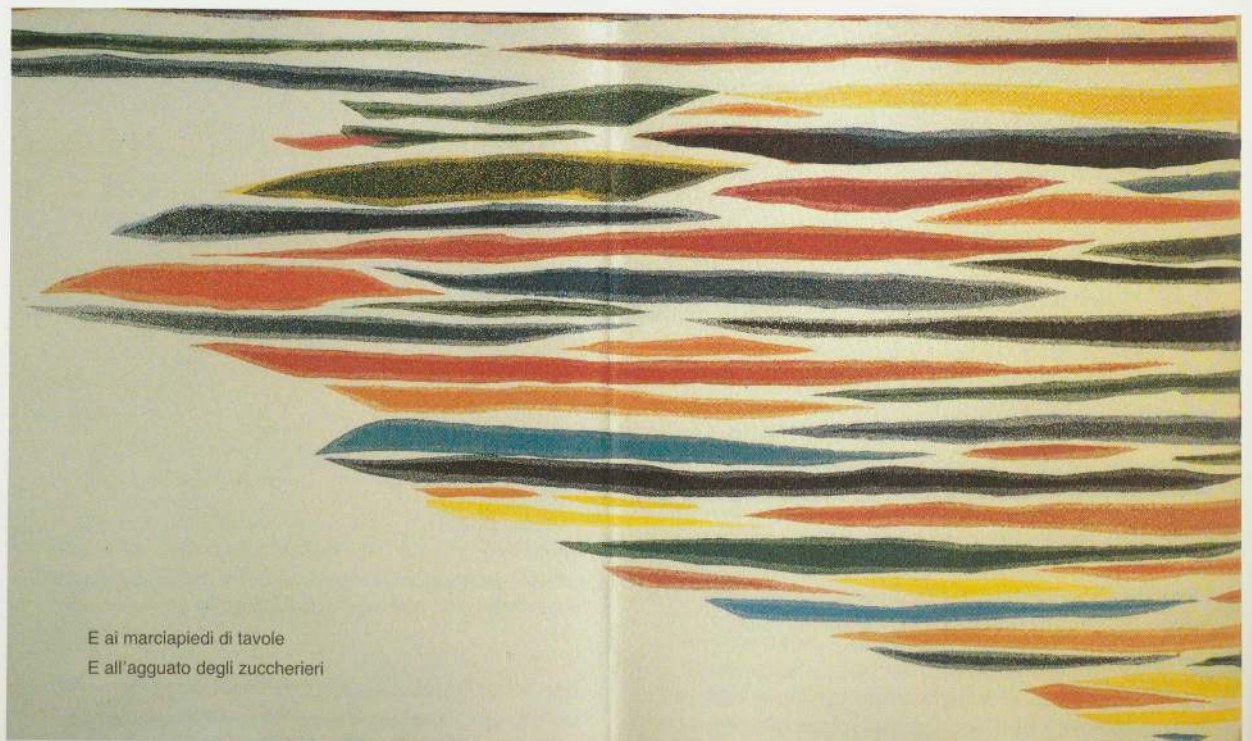
44 pp., folded, 32.4 × 27.6 cm. With poetry by Ruggero Orlando and eight etchings by Piero Dorazio of which two are full-page and six double-page, three of them in color.

PRINTER: The text composed and printed by Tipografia Moderna, Locarno. The etchings printed on a handpress.

EDITION: 56 numbered copies of which 50 are numbered 1-50 and 6 proofs numbered p.A.1-p.A.6. The text and the etchings printed on handmade wove paper. The colophon numbered and signed by the author, artist and publisher.

ILLUSTRATION: One of the 6 copies.

*Ruggero Orlando. Verona, 1904. Journalist and U.S. correspondent for Italian state-run radio and television, Orlando is a veteran commentator on American events, politics and customs. He also writes poetry and essays and his long-standing familiarity with American culture has been a source of inspiration for many of his works. Qui New York (1971) and America (1980) are*



196. PIERO DORAZIO, color etching for Ruggero Orlando, *New Jersey*, 32.4 × 55.2 cm (double-page).

E ai marciapiedi di tavole  
E all'agguato degli zuccherieri

signal examples. The poem *New Jersey* also bears witness to its author's strong bond with his adoptive country.

BY THE SAME ARTIST:

Vinicius De Moraes. *Cinque poesie*  
Grafica Romero, Rome, 1969  
Four etchings

Peter Huchel. *Unbewohnbar die Trauer*  
Erker-Presse, St. Gallen, 1976  
Eight color lithographs

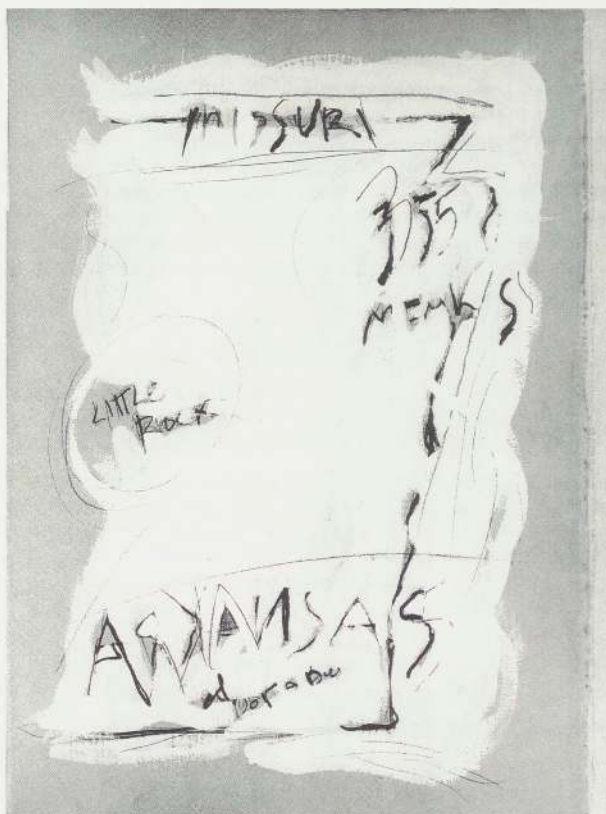
Francesco Meloni.  
Gino Severini. *Tutta l'opera grafica*  
Libreria Prandi, Reggio Emilia, 1982  
One color aquatint-etching

Piero Dorazio. *Kókkora*  
Erker-Presse, St. Gallen - Galerie und Verlag  
Aras, Ravensburg/Saulgau, 1987  
Eight color lithographs

*Origini*. No. 8, June, 1989  
Reggio Emilia, 1989  
One color etching

*Il disegno italiano*. Catalog 9  
Edizioni la Scaletta, Reggio Emilia, 1989/1990  
One color etching

Giuseppe Manini. *Péchés de vieillesse*  
Edizioni Nebbia Press, Todi, 1991  
Five color etchings



197. GIANNI DORIGO, "Arkansas", color gouache for U.S.A., 33.5 x 25 cm.

## GIANNI DORIGO

Ferrara, 30.IX.1953. Since 1968 Dorigo has lived in Florence, where he teaches graphic techniques for advertising at the Istituto Cappiello. He has exhibited his work solo and with others in various Italian galleries, most recently at the San Gallo gallery, Lido di Camaiore, in 1991. He elaborates imaginary geographical maps using a mixture of techniques, painting, pastel, white lead and colored inks.

197  
U.S.A.

72 pp., 34.2 x 25 cm. Unique book, 1992. With fourteen color gouaches resembling fourteen states of the United States of America, executed on gray laid paper by Cartiere Miliani di Fabriano, preceded by title pages of Japan laid paper bearing the number of the states.

## GERARDO DOTTORI

Perugia 11.XI.1884 - 1977. Dottori graduated from the Accademia di Belle Arti in Perugia and taught there until 1967. He joined the futurists in 1912, becoming a signer of the Manifesto dell'aeropittura. He contributed work to the II Venice Biennale and all the Rome Quadriennale exhibitions up to 1948. He also had thirty solo exhibitions abroad. He was undoubtedly a key figure in the art of his time, even though he chose to bury himself in the isolation of his native Perugia.

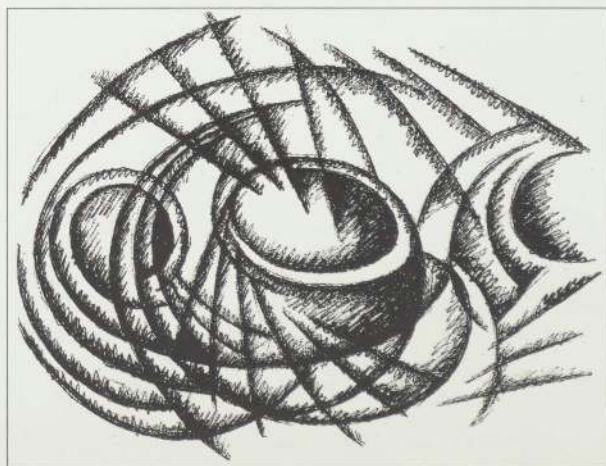
198  
*Cinque litografie*

PUBLISHER: La Pergola Edizioni d'Arte, Pesaro-Milan, 1971.

7 loose sheets, 70 x 50 cm. With the text *Gerardo Dottori e l'arte della litografia* by Franco Passoni and five lithographs by Gerardo Dottori.

PRINTER: The lithographs printed by Brunetto Baldoni on the press of Studio La Pergola, Pesaro.

EDITION: 100 numbered copies of which 90 are numbered 1-90 and 10 numbered 1-x with an original drawing by the artist. The text and the lithographs printed on wove paper. Each lithograph num-



198. GERARDO DOTTORI, lithograph for *Cinque litografie*, 40.5 x 53 cm.

bered, signed and dated "1971" by the artist, the colophon numbered.

ILLUSTRATION: One of the 90 copies.

*Franco Passoni. Milan, 1925. Passoni is active as a critic, art historian and essayist. Since 1968 he has been a member of the AICA (International Association of Art Critics). His writings include Arte e materie plastiche (1975), Simboli culturali (1978) and Il libro figurato d'autore (1981). In 1971 he organized a retrospective of the work of Gerardo Dottori, held at the Palazzo del Popolo, Todi.*

## GIANNI DOVA

*Rome, 8.1.1925 - Milan, 1991. Dova studied at the Accademia di Brera, alongside Funi, Carpi and Carrà, gaining his diploma in 1945. In 1946 he was a signer of the Manifesto oltre Guernica and became a supporter of the spatial movement. He has also engaged in sculpture, ceramics and printmaking. In 1971 his work was the subject of a major retrospective exhibition in Milan.*

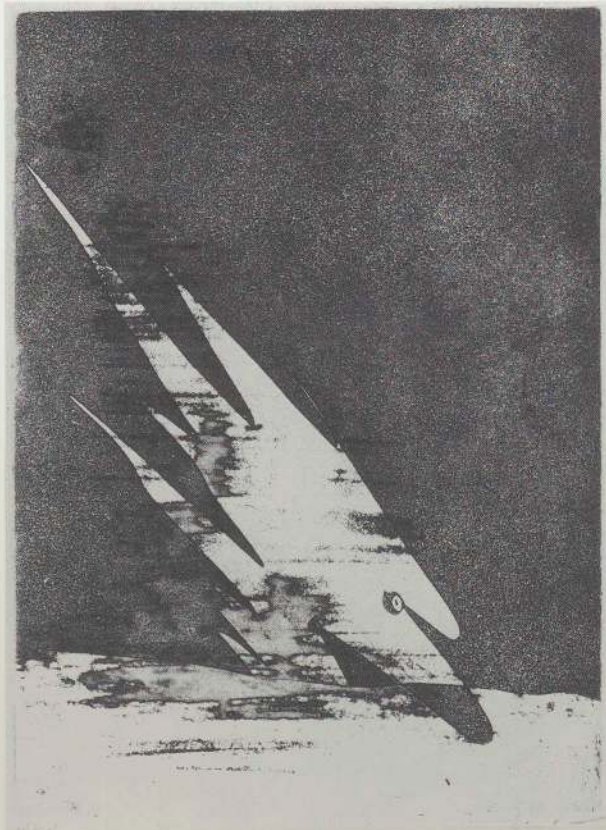
199

Hart Crane.

*Amico mio, è questa Sleepy Hollow?*

PUBLISHER: Sergio Tosi Stampatore, Milan, 1965.

40 pp., folded, 50.2 x 35.2 cm. With five poems by Hart Crane, selected and translated by Roberto Sanesi, and seven etchings by Gianni Dova of which two are full-page, four full-page and one interspersed within the text in color.



199. GIANNI DOVA, acquatint-etching in green for Hart Crane, *Amico mio, è questa Sleepy Hollow?*, 32.5 x 24 cm.

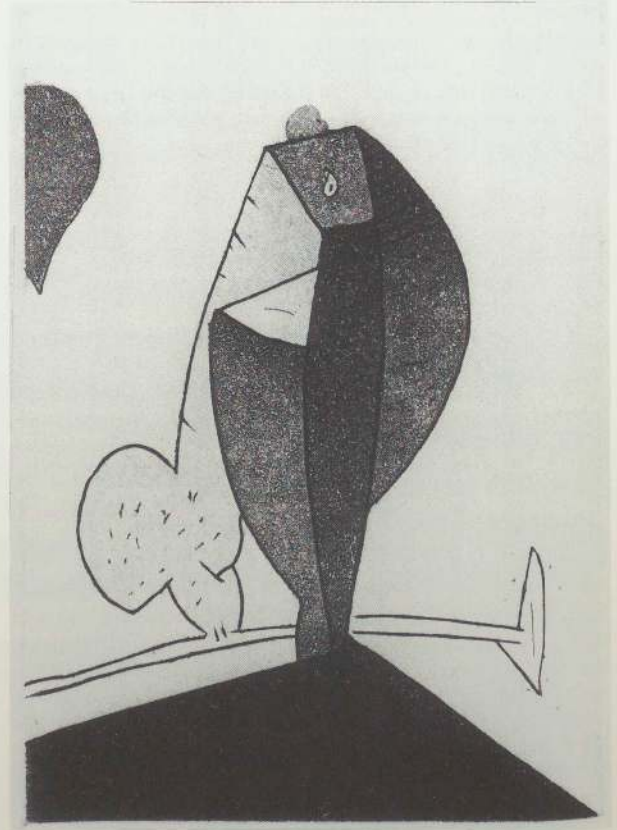
PRINTER: The text printed by Arti Grafiche Antonio Maschera. The etchings printed on a handpress by Sergio Tosi under the direction of the artist. Bound by Conti-Borbone. (Milan).

EDITION: 50 numbered copies. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. Each etching numbered and signed by the artist, the colophon numbered.

*Harold Hart Crane. Garrettsville (Ohio), 1899-1932. Hart Crane published his first volume of poetry, White Buildings, in 1926, but his most ambitious work is The Bridge (1930), dedicated to the Brooklyn Bridge. Epic in conception, the poem was not*



200. GIANNI DOVA, etching for Ròiss, *Dal paese dei "Don"*, 14.9 x 20 cm.



201. GIANNI DOVA, color aquatint-etching for Luigi Cavallo, *Parole dal fondo*, 9.8 x 7.1 cm.

favorably received by the critics, though they were unanimous in acknowledging the high quality of individual parts. A passionate and extremely self-contained individual, Crane sought an aesthetic justification of life through his poetry, which he saw as a "defense against chaos".

200

### Ròiss. *Dal paese dei "Don"*

PUBLISHER: Edizioni Svolta, Bologna, 1969.

29(32) pp., 34.3 × 24.1 cm. With the text by Ròiss taken from his manuscript *Terronia* from the year 1961 and two full-page etchings by Gianni Dova.

PRINTER: Grafis Industrie Grafiche, Bologna.

EDITION: 100 numbered copies of which 90 are numbered 1-90 and 10 numbered 1-X. The text and the etchings printed on different wove papers. Both etchings numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 90 copies.

Ròiss. Pseudonym of Enzo Rossi. Bologna, 1937. Rossi is a journalist and writer. His book, *Dal paese dei "Don"* is a collection of articles written for daily newspapers and periodicals in the years 1959 to 1961. These were collected in manuscript form in 1961 under the title *Terronia*. With great irony, he examines southern Italy and its parochial way of life.

201

### Luigi Cavallo. *Parole dal fondo*

PUBLISHER: Privately published, Milan, 1980.

8 pp., 34.6 × 24.7 cm. With three poems by Luigi Cavallo from the year 1980 and one color etching by Gianni Dova.

PRINTER: The etching printed by Giorgio Upiglio, Milan.

EDITION: 100 numbered copies. The text printed on paper by Cartiere Miliani di Fabriano, the etching on paper by Cartiere di Sant'Ilario. The etching numbered and signed by the artist and loosely inserted.

Luigi Cavallo. Milan, 30.X.1942. Cavallo contributes articles on literature and art to newspapers and periodicals. He has written important studies of contemporary artists, for instance Ottone Rosai and Ardengo Soffici. He has also published narrative works and poetry, including *Le strade di città* (1961) and *La dignità delle pietre* (1964). The poems making up *Parole dal fondo* (1980) appeared for the first time in this edition.

BY THE SAME ARTIST:

Gianni Dova. *Racconto Bretono*  
Aux deux Amis. Edizioni d'Arte, Verona, 1976  
Seven color silkscreens

## ALMINA DOVATI FUSI

Carrara. Printmaker.

See No. 79. BUSCONI. *Per inciso...*

## EUGENIO DRAGUTESCU

Jassi (Romania), 19.V.1914. Painter, draftsman and prolific illustrator, Dragutescu has lived for many years in Rome. He graduated from the Bucarest Academy in 1939, went to Rome on a scholarship and stayed because of the war. As early as 1942 his work was exhibited in Milan, Rome and Venice. He has lived in Holland and, from 1950 to 1960, in Assisi, where he won the Ford Foundation Prize. Since his return to Rome he has continued to exhibit in Italy and abroad.

202

### Pandolfo Collenuccio.

#### *Canzone alla morte*

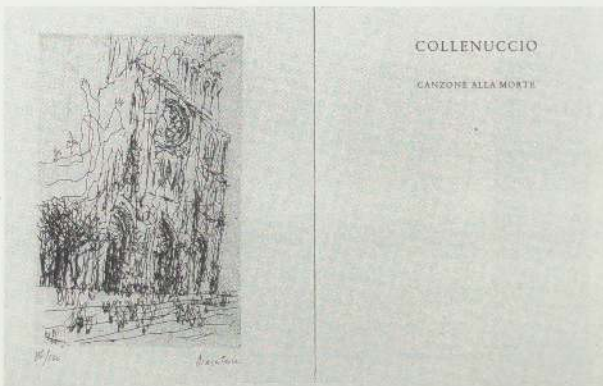
PUBLISHER: Privately published, Verona, 1961.

16 pp., 32 × 22 cm. With one full-page etching as frontispiece by Eugenio Dragutescu. From the third series "I Poeti Illustrati".

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 120 numbered copies. The text and the etching printed on handmade paper by Cartiere Miliani di Fabriano. The etching numbered and signed by the artist.

Pandolfo Collenuccio. Pesaro, 1449-1504. A humanist scholar, Collenuccio carried out diplomatic missions for his patron Costanzo Sforza, Lord of Pesaro. Unjustly imprisoned for more than a year by his patron's son and successor, Giovanni, he spent the time composing the *canzone Alla morte* (c. 1498), considered his highest poetic achievement. In it the poet praises death, stoically seen as the only liberating force in a hostile natural world.



202. EUGENIO DRAGUTESCU, frontispiece etching and title page for Pandolfo Collenuccio, *Canzone alla morte*, 18.7 × 12.4 cm.

## LEONARDO DUDREVILLE

Venice, 4.IV.1885 - Novara, 1975. Dudreville completed his studies at the Academy in Venice with Cesare Tallone. After a brief involvement in futurism, he and his companions, Sironi, Bucci, Oppi, Materba, Funi and Marussig founded the novecento movement. He contributed many times to the Venice Biennale.

203

### Luigi Ghidini. *Selvaggina. Ricette*

PUBLISHER: Ulrico Hoepli Editore, Milan, 1941.

165(176) pp., folded, 32 × 24.5 cm. With recipes col-



203. LEONARDO DUDREVILLE, lithograph for Luigi Ghidini, *Selvaggina. Ricette*, 22.7 x 17.2 cm.



204. AGENORE FABBRI, color aquatint-etching for Pier Paolo Pasolini, *Ballata delle madri*, 31.5 x 21.7 cm.

lected by Luigi Ghidini and thirteen lithographs by Leonardo Dudreville of which twelve are full-page and one on the cover.

PRINTER: Istituto Grafico Raffaello Bertieri, Milan.

EDITION: 210 copies of which 200 are numbered 1-200 and 10 outside the trade. The text and the lithographs printed on paper by Cartiere Magnani di Pescia. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 200 copies.

Luigi Ghidini. Cologno al Serio, 23.III.1883-1963. Publisher and writer, he wrote many works on hunting. For this book, Ghidini gathered together a number of recipes, all based on game, which he took from old French and Italian cook books dating back to the sixteenth century. One of his sources was Pellegrino Artusi's celebrated *L'arte di mangiar bene*.

## AGENORE FABBRI

Barba (Pistoia), 1911. Sculptor. After having attended the Scuola d'Arte in Pistoia, he moved to Albisola where now he works as a modeller for a ceramics company. He has exhibited in different Italian and international shows.

204

### Pier Paolo Pasolini. *Ballata delle madri*

PUBLISHER: Edizioni Verona, Verona, 1971-1972.

48 pp., folded, 45.3 x 32.6 cm. With a ballad by Pier Paolo Pasolini and nine full-page etchings of which one is in color by the following artists: Giuseppe Banchiere, Giovanni Cappelli, Agenore Fabbri (color aquatint-etching), Quinto Ghermandi, Walter Piacesi, Mario Rossello, Ernesto Trecani, Ada Zanon, Giuseppe Zigaina.

PRINTER: The text printed on the press by Gabriel Rummonds and Renzo Sommaruga, Verona. The etchings by Banchiere, Cappelli, Piacesi and Trecani printed by Luigi Pradella, the etchings by Ghermandi, Zanon and Zigaina by Franco Sciardelli and the etchings by Fabbri and Rossello printed by Giorgio Upiglio. (Milan).

EDITION: 172 copies of which 150 are numbered 1-150, 13 dedicated ad personam and 9 proofs outside the trade. The text and the etchings printed on paper by Fratelli Magnani di Pescia. Each etching numbered and signed by the artist, the ballad signed by the author. The colophon numbered.

ILLUSTRATION: One of the 150 copies.

Pier Paolo Pasolini. Bologna, 1922 - Rome, 1975. Poet, and filmmaker. Pasolini's first publication in Italian, *Poesie* (1945), was dedicated to his brother Guido, killed in a clash between rival factions of wartime partisans. In 1949 he was found guilty of corrupting a minor and, in the ensuing scandal, was relieved of his teaching duties and expelled from the Communist Party, which he had joined in 1947. He moved to Rome, where he returned to teaching, contributed to various newspapers, wrote novels, among them *The Ragazzi* and *A Violent Life* and began to direct highly controversial films. His interests included linguistics, literature and the cinema. He adopted a radical stance towards industrial society, also voicing criticisms of contemporary culture and

politics. He was killed on a beach near Rome by a casual homosexual partner.

Giovanni Cappelli. Cesena, 17.II.1923. Cappelli completed his studies at Bologna's art high school before making his life in Milan. He has frequently contributed to art exhibitions in Italy and abroad.

## ALFREDO FABBRI

Grosseto, 1926. Fabbri studied in Turin and Florence. He now lives in Barba (Pistoia). He has featured in many collective and solo exhibitions.

205

### Jacques Prévert. *A Parigi, un giorno*

PUBLISHER: Francesca Edizioni, Milan, 1975.

24 pp., folded, 50 × 35 cm. With six poems by Jacques Prévert and six etchings by Alfredo Fabbri.

PRINTER: Printed on a handpress by Studiolo, Viareggio. Bound by Buchignani.

EDITION: 75 numbered copies and some proofs reserved for the publisher and the artist. The text and the etchings printed on paper by Cartiere Magnani di Pescia. Each etching signed and numbered by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 75 copies.

Jacques Prévert. Neuilly-sur-Seine, 4.II.1900 - Paris, 11.IV.1977. Prévert wrote scripts and dialogs for the cinema, sketches for radio and the stage and songs on themes ranging from love to war with the emphasis on human solidarity and revolt against oppression.

BY THE SAME ARTIST:

Carlo Cassola. *Maremma Amara*  
Edizioni d'Arte Cantini, Florence, 1980  
Five color aquatint-etchings



205. ALFREDO FABBRI, etching for Jacques Prévert, *A Parigi, un giorno*, 24.8 × 39.7 cm.

## ALBERTO FAIETTI

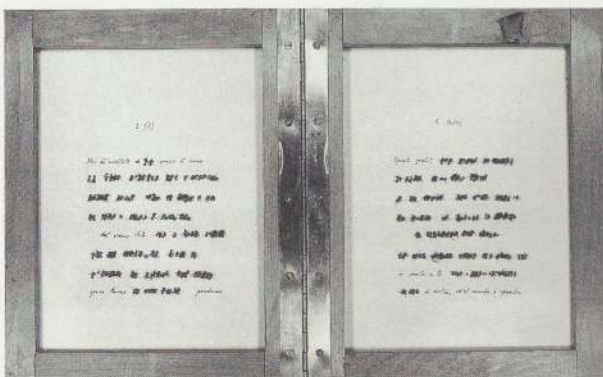
Parma, 1929. Faietti has exhibited widely in Italy and abroad. His speciality are experimental book-objects made of wood, plexiglas, canvas and silver.

206

## Formichiere

Unique item, 30 × 24 × 3.5 cm, produced in 1974. With sixteen rows of dead ants mounted on two white plastic boards, encased in two hinged wooden frames with plywood backs, one of them bearing the burnt-in title.

This unique item consists of two hinged wooden pages. Its interest lies in the similarity between the text and natural forms. On the inner pages are several lines of verse in which words written in ink alternate with the bodies of black ants glued to the white painted wood in simulation of alphabetic characters. From the few remaining words it is possible to deduce that the verses are from Petrarch's *Canzoniere*.



206. ALBERTO FAIETTI, "Formichiere", book-object, 30 × 24 × 3.5 cm.

## WALTER FALCONI

Bengasi, 1935. Painter.

See No. 79. BUSCIONI. *Per inciso...*

## FRANCO FANELLI

Rivoli (Turin), 1959. Printmaker, painter and draftsman. Fanelli studied literature and philosophy at the University of Turin. He now teaches engraving at Turin's Accademia Albertina and writes for the contemporary art section of the Turin-based *Giornale dell'Arte*. He has featured in collective and solo exhibitions in Italy and abroad and has won prizes for engraving.

207

### H. P. Lovecraft. *Lovecraftiana*

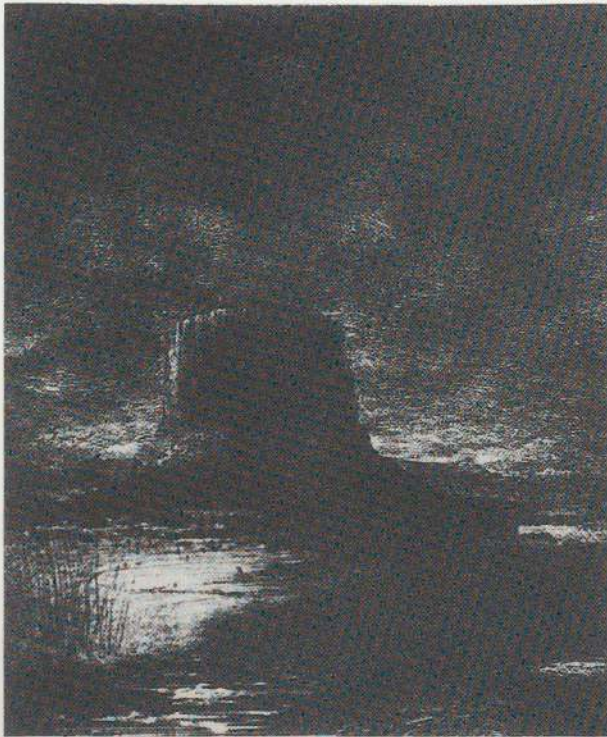
PUBLISHER: Edizioni d'Arte Tuttagrafica, Turin, 1980.

87(96) pp., 33.5 × 24.5 cm. With a preface by Oddone Camerana, three tales by H. P. Lovecraft and three full-page etchings by Franco Fanelli, Vincenzo Gatti and Daniele Gay.

PRINTER: The text and the etchings printed by Stamperia d'Arte Tuttagrafica, Turin.

EDITION: 125 copies of which 100 are numbered 1-100 with an extra suite of the prints in the first 50 copies and 25 dedicated ad personam. The text and





207. FRANCO FANELLI, etching for H. P. Lovecraft, *Lovecraftiana*, 13.5 x 11.5 cm.

the etchings printed on wove paper handmade especially for this edition. Each etching signed by the artist, the etchings of the suite with Roman numerals, the colophon of the book numbered.

ILLUSTRATION: One of the 50 copies.

*Howard Phillips Lovecraft. Providence (Rhode Island), 20.VIII.1890-15.III.1937. As a creator of fantasy, he is among the foremost American writers of this century.*

## ENZO FARAONI

*Santo Stefano Magra, 1920. Painter and printmaker. See No. 79. BUSCIONI. Per inciso...*

## FARFA

*Pseudonym of Osvaldo Vittorio Tommasini. Trieste, 1881 - San Remo (Imperia), 1964. Painter, printmaker and poet. Farfa was involved in the futurist movement and with Fillia he helped to set up the Turin futurist circle. He was the founding father of cartopittura and of ansiaismo. He also produced futurist ceramics and took part in futurist exhibitions within Italy.*

208

Michel Seuphor.

*Futuristi, astrattisti, dadaisti.*

*Volume I.*

PUBLISHER: Galerie Schwarz, Milan, 1962.

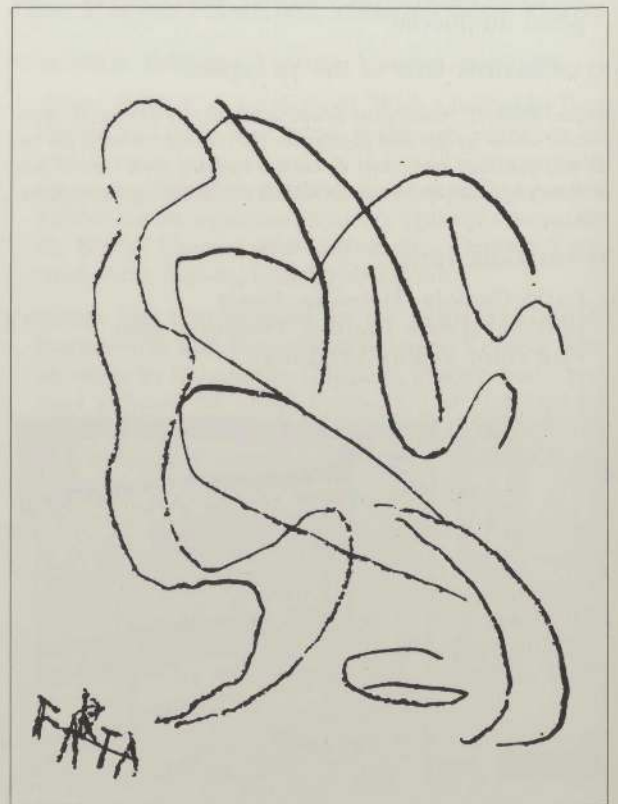
12 pp., 30 x 24 cm. Volume 1 from the series I

*precursori dell'avanguardia/The Forerunners of the Avant-Garde with text in Italian, French and English from Antologia internazionale dell'incisione contemporanea/International Anthology of Contemporary Engraving, edited by Tristan Sauvage. With an introduction by Michel Seuphor and twenty etchings by the following artists: J. Albers, A. Archipenko, C. Buchheister, S. Charchoune, S. Delaunay, Farfa, J. Fautrier, N. Gontcharova, R. Hausmann, M. Janco, J. Lacasse, M. Larionov, S. MacDonald-Wright, A. Magnelli, E. Pettoruti, A. Reth, H. Richter, V. Servranckx, G. Severini, G. Vantongerloo. Each etching matted with gray board with the artist's name and date and place of birth on the reverse.*

PRINTER: The text printed by Grafiche Gaiani, Milan. The etchings printed on a handpress by G. Leblanc, Paris.

EDITION: 100 copies of which 60 are numbered 1-60, 25 numbered 1-xxv for the collaborators and 15 marked "P. A." for the artists. The text printed on wove paper, the etchings on handmade Rives paper. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 60 copies.



208. FARFA, etching for Michel Seuphor, *Futuristi, astrattisti, dadaisti, Volume I*, 14.9 x 11.2 cm.

## FERNANDO FARULLI

*Florence, 5.VII.1923. Farulli studied at the Accademia di Belle Arti in Florence, where he continues to live and work. He has been invited to contribute more than once to the Venice Biennale and*

the Rome Quadriennale and has exhibited his work solo and with others in Italy and abroad.

209

Ivo Guasti - Franco Manescalchi.

### *La barriera*

PUBLISHER: Nuovedizioni Enrico Vallecchi "Il Bisonte", Florence, 1973.

173(178) pp., 32.7 × 23 cm. With epic and lyric songs and songs from the rural world of Tuscany, photographs of Tuscan scenery and people and eleven illustrations and seven full-page color lithographs printed with a yellow tone plate by Fernando Farulli.

PRINTER: Tipolitografia F.lli Linari, Florence.

EDITION: An unnumbered trade edition and 145 copies with the seven lithographs of which 100 are numbered 1-100, 25 numbered 1-XXV and 20 marked with the letters A-T. The text and the lithographs printed on different wove papers. All lithographs numbered and signed by the artist and loosely inserted in an extra folder. The colophon numbered.

ILLUSTRATION: One of the 100 copies.

*La barriera* is a collection of popular songs, love lyrics and ballads based on Tuscan folklore, almost all dating from the nineteenth century.

BY THE SAME ARTIST:

Giovanna Giubelli. *Sequenze. Poesie 1961-1982*, Il Ponte, Florence, 1983  
Eight etchings

## GIANFRANCO FASCE

Genoa, 1927. Painter.

See No. 327. MELONI. *Le lucertole blu*

## PAOLO FAVI

Florence, 1935. Painter.

See No. 241. GORI. *Le avventure di Pinocchio*

## PERICLE FAZZINI

Grottamare (Ascoli Piceno), 1913 - Rome, 1991. Sculptor and draftsman. Fazzini was awarded the first black-and-white prize at Catania in 1948 and the Einaudi Prize in 1957. He exhibited at the 1952 Rome Quadriennale and the 1954 Venice Biennale.

210

### *Inni di Ungaretti*

PUBLISHER: Privately published, Editiones Dominae, Verona, 1965.

33(38) pp., 36.3 × 26.5 cm. With seven hymns from



209. FERNANDO FARULLI, color lithograph with yellow tone plate for Ivo Guasti - Franco Manescalchi, *La barriera*, 32.7 × 23.2 cm.



210. PERICLE FAZZINI, etching for *Inni di Ungaretti*, 22.6 × 14.9 cm.

the years 1928-1931 by Giuseppe Ungaretti and three etchings by Pericle Fazzini. Volume 9 from the new series "Poeti Illustrati".

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 150 numbered copies. The text and the etchings printed on paper by Cartiere Magnani di Pescia. All etchings signed by the artist and loosely inserted. The colophon numbered.

*Giuseppe Ungaretti. Alexandria (Egypt), 1888 - Milan, 1970. These Inni, which date from Ungaretti's religious conversion in 1928, were published by Vallecchi of Florence in 1933 as part of the updating of The Feeling of Time.*

211

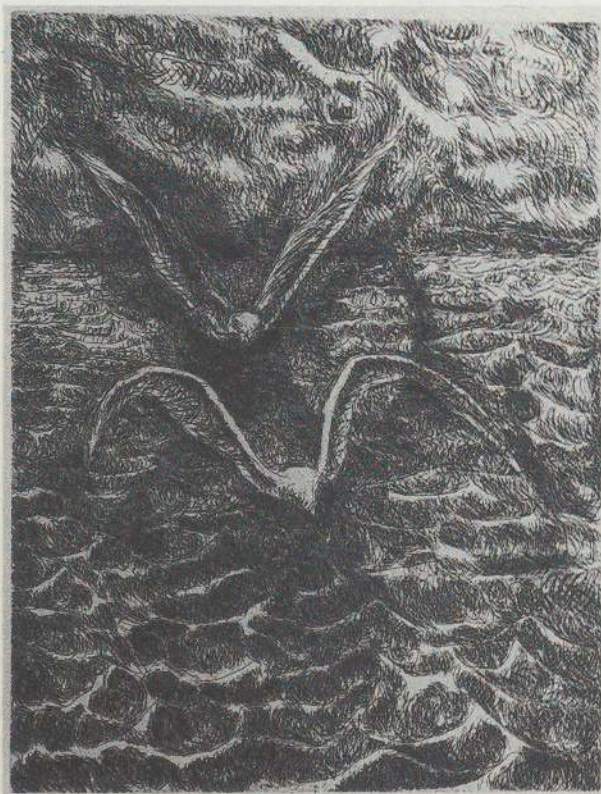
### Romeo Lucchese. *Gabbiani*

PUBLISHER: Edizioni della Pergola, Pesaro, 1984.

14(20) pp., folded, 49.8 × 35.4 cm. With seven poems by Romeo Lucchese and three color etchings by Pericle Fazzini. The concept of this book developed and directed by Piergiorgio Spallacci.

PRINTER: The text composed and printed by Tipografia Annesio Nobili, Pesaro. The etchings printed on a handpress by Stamperia M2M, Rome. Bound by Rivani, Bologna.

EDITION: 100 numbered copies of which 80 are numbered 1-80 and 20 numbered 1-XX for the collaborators. The text printed on paper by Cartiere Miliani di Fabriano, the etchings printed on Graphia paper from the same mill. All etchings numbered and signed by the artist and loosely inserted. The colophon numbered.



211. PERICLE FAZZINI, "Gabbiani", color etching, 1983, for Romeo Lucchese, *Gabbiani*, 29.5 × 22.6 cm.

ILLUSTRATION: One of the 80 copies.

*Romeo Lucchese. Treviso, 1916. Poet, critic and translator of French and English literature, Lucchese contributes to a number of literary and art periodicals. He is based in Rome. He published his first volume of poetry, Paziienza ed impaziienza in 1949.*

BY THE SAME ARTIST:

Giovanni Fallani. *Terrasanta*  
Bucciarelli, Ancona, 1970  
Three etchings

### PAOLO FERRACCI

Florence, 1966. Painter.

See No. 133. CIONI. *Absinthium*

### AGOSTINO FERRARI

Milan, 1938. Painter.

See No. 541. XERRA. *Segnoepoesia*

### MARCO FIDOLINI

*San Giovanni Valdarno (Arezzo), 1945. Painter, printmaker and writer. Fidolini had his first solo showing in 1965 and has contributed to major exhibitions in Italy and abroad. He writes for art publications and has also written essays on movements in modern art and monographs on contemporary artists.*

212

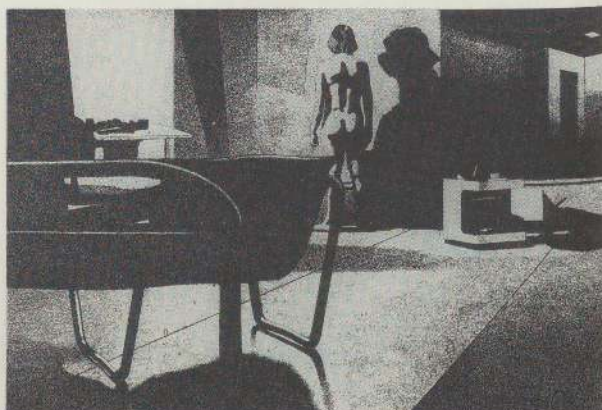
### Marco Fidolini.

#### *Inventario autobiografico*

PUBLISHER: Edizioni Il Ponte, Florence, 1981.

28 pp., folded, 25 × 35 cm. With an introduction by Pier Carlo Santini and four aquatint-etchings by Marco Fidolini.

PRINTER: The text printed by Tipografia STAF. The etchings printed on the press of Stamperia Il Ponte by Vincenzo Alibrandi (Florence).



212. MARCO FIDOLINI, aquatint-etching for *Inventario autobiografico*, 17.2 × 24.8 cm.

EDITION: 60 numbered copies of which 50 are numbered 1-50 and 10 numbered 1-X for the collaborators. The text printed on laid paper, the etchings on paper by Cartiere Magnani di Pescia. Each etching signed, numbered and dated "81" by the artist, the colophon numbered.

ILLUSTRATION: One of the 10 copies.

Pier Carlo Santini. Lucca, 1924. Santini graduated in art history from Pisa and for forty years collaborated with his teacher Raghianti. He was editor of *Selearte* and has directed the Raghianti Study Center in Lucca. His monograph on Ottone Rosai is the standard work on that artist.

BY THE SAME ARTIST:

Dario Micacchi. Marco Fidolini. *Atmos e Thanatos* Edizioni Il Ponte, Florence, 1983  
One etching

M. Fidolini. *Tecnica e mestiere. Appunti autobiografici* T T, 1988  
One etching

## GIOSETTA FIORONI

Rome, 1933. Fioroni studied in Rome and first exhibited her work in Milan in 1957. This was followed by solo exhibitions in Paris, Venice, Rome and Milan. She has also contributed to exhibitions in Italy and abroad.

213

### Gioietta Fioroni. *Vita con Petote*

PUBLISHER: Maurizio Corraini Editore, Mantua, 1987.

104 pp., 23.8 x 17 cm. With an introduction by Goffredo Parise and full-page reproductions after drawings and one etching by Gioietta Fioroni.

PRINTER: Stabilimento Poligrafico Publi-Paolini, Mantua.

EDITION: 700 numbered copies of which 70 are with the etching printed in brown with a green tone plate. The text and the etching printed on different wove papers. The etching numbered and signed by the artist and loosely inserted.



213. GIOIETTA FIORONI, etching in brown with green tone plate and title page for *Vita con Petote*, 18.8 x 12 cm (etching), 23.6 x 15.5 cm (tone plate).

BY THE SAME ARTIST:

Gioietta Fioroni. *Subitaneità*  
Exit Edizioni & Signorina Rosina, Florence, 1979  
One original drawing in the special edition of the catalog

## SALVATORE FIUME

Comiso (Sicily), 1915. Fiume studied in Ragusa, then at the Istituto del Libro, Urbino. As a young man he had literary ambitions but in 1946 he staged his first exhibition as a painter. He is also active as a sculptor, engraver and stage designer, creating stage sets for the Scala, Milan and for Covent Garden, London.

214

### Alessandro Tassoni. *La secchia rapita*

PUBLISHER: Istituto d'Arte del Libro, Urbino, 1941.

129(134) pp., 36.6 x 26 cm. Epic poem by Alessandro Tassoni in twelve songs and twelve full-page etchings and an etched title by Salvatore Fiume from the years 1935-1936 and 1938.

PRINTER: The entire book produced by the Istituto d'Arte del Libro, Urbino.

EDITION: 100 numbered copies of which the copies numbered 1-40 and 41-100 are printed on two different papers by Cartiere Miliani di Fabriano.



214. SALVATORE FIUME, etched title page for Alessandro Tassoni, *La secchia rapita*, 22 x 15.8 cm.

ILLUSTRATION: One of the 40 copies.

Alessandro Tassoni. Modena, 28.IX.1565 - 25.IV.1635. Member of the Accademia della Crusca. Tassoni lived in Rome and Spain in the service of Cardinal Ascanio Colonna, then in Piedmont as political advisor to the Royal House of Savoy. After his retirement, his literary works became more select, refined and aristocratic. *La secchia rapita*, a mock-heroic satire of the emergent bourgeoisie, tells the story of a bucket captured by the citizens of Modena from the Bolognese and the subsequent war between the two cities. Salieri (1750-1825) was inspired by this poem to write an opera of the same name, first staged in Vienna in 1772.



215. SALVATORE FIUME, lithograph for Roberto Sanesi, *Frammenti dall'isola Athikte*, 38.5 x 33 cm.



216. SALVATORE FIUME, etching on chine appliqué for the poem "Solo il cardo è in fiore", by Alceo, from *Cinque acqueforti per i poeti greci*, 16.6 x 24 cm.

215

Roberto Sanesi.

*Frammenti dall'isola Athikte*

PUBLISHER: Schwarz Editore, Milan, 1958.

67(76) pp., folded, 52.4 x 36.1 cm. With a preface by Enzo Paci and thirteen full-page lithographs by Salvatore Fiume.

PRINTER: The text and the lithographs printed on the handpress by Aldo Costa, Milan.

EDITION: 110 copies of which 87 are numbered 1-87, 10 numbered 1-x for the publisher and collaborators and 13 marked with the letters A-M with an extra suite of the lithographs and one lithograph handcolored by the artist. The text and the lithographs printed on paper by Cartiere Miliani di Fabriano. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 87 copies.

216

*Cinque acqueforti per i poeti greci*

PUBLISHER: Edizioni della Pergola, Pesaro, 1986.

24 pp., folded, 35.2 x 40.2 cm. With five poems by Alcaeus, Ebraios, Archilochus, Anonymous and Sappho, translated by Salvatore Quasimodo, and five etchings by Salvatore Fiume. The concept of this book developed and directed by Piergiorgio Spallacci.

PRINTER: The text composed and printed by Tipografia Melchiorri, Pesaro. The etchings printed on a handpress.

EDITION: 130 copies of which 90 are numbered 1-90, 30 numbered 1-xxx and 10 marked with letters for the collaborators. The text printed on wove paper, the etchings on beige chine appliqué by Cartiere Miliani di Fabriano. All etchings numbered and signed by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 90 copies.

BY THE SAME ARTIST:

Ròiss. *Dal paese dei "Don"*  
Edizioni Svolta, Bologna, 1969  
Two etchings

Raffaele Carrieri. *Un fiore indecente*  
Bucciarelli, Ancona, 1970  
Two etchings

Raffaele Carrieri. *Dietro le carte*  
Bucciarelli, Ancona, 1970  
Four etchings

Fortunato Pasqualino. Luigi Mormino.  
*Un fiume di Pupì*  
Edizioni la Pergola, Pesaro, 1972  
Six etchings

ROBERTO FLORIS

Nuoro, 1945. Painter and sculptor.  
See No. 267. KODRA. *Vizi e virtù*

## LUCIO FONTANA

Rosario di Santa Fé, 19.XI.1899 - Comabbio 7.IX.1968. Fontana was born in Argentina of Italian parents. He returned to Italy and in 1917 volunteered for service and was wounded and decorated for bravery. In 1922 he returned to Argentina, where he worked as an assistant to his sculptor father. In 1927, back in Milan, he attended courses at the Accademia di Brera. He held his first exhibition in 1931 at the Il Milione gallery, where he showed avant-garde sculptures. In 1935 he joined the abstraction-creation movement, signing the Manifesto dell'astrattismo italiano. From 1938 to 1947 he was again in Argentina, where he taught in Buenos Aires and, in 1946, issued his Manifesto blanco. Back in Milan in 1947 he founded the spazialismo movement and signed its first manifesto together with Kaiserlian, Joppolo and Milena Milani. His first spatial concepts or bucci (pierced canvases) as he called them, date from 1949. These were followed in 1958 by his first slashed canvases.

217

*Dix Eaux-fortes.*

Alain Jouffroy. *L'Épée dans l'eau*

PUBLISHER: Galerie Schwarz, Milan, 1962.

32 pp., 30 × 24 cm. With ten texts by Alain Jouffroy in French and ten etchings in various techniques by Lucio Fontana of which two are in color. Volume 1 from the series *I contemporanei/The Contemporaries* from *Antologia internazionale dell'incisione contemporanea/International Anthology of Contemporary Engraving*, edited by Tristan Sauvage. Each etching matted with beige board.

PRINTER: The text printed by Grafiche Gaiani. The etchings printed on a handpress by Giorgio Upioglio. (Milan).

EDITION: 100 numbered copies of which 75 are numbered 1-75 and 25 numbered 1-XXV for the collaborators. The text printed on wove paper, the etchings on paper by Cartiere Miliani di Fabriano. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 25 copies.

Alain Jouffroy. Paris, 1928. Poet, essayist, art critic and novelist. At the age of eighteen, as a result of a chance meeting with Breton, Jouffroy joined the surrealist group, which he left in 1948 to follow a direction of his own. A great believer in intellectual freedom, open to ideas of all kinds, he has been the author of collective happenings such as the anti-trials of the 1960s.

218

Leonardo Sinisgalli.

*Ode a Lucio Fontana*

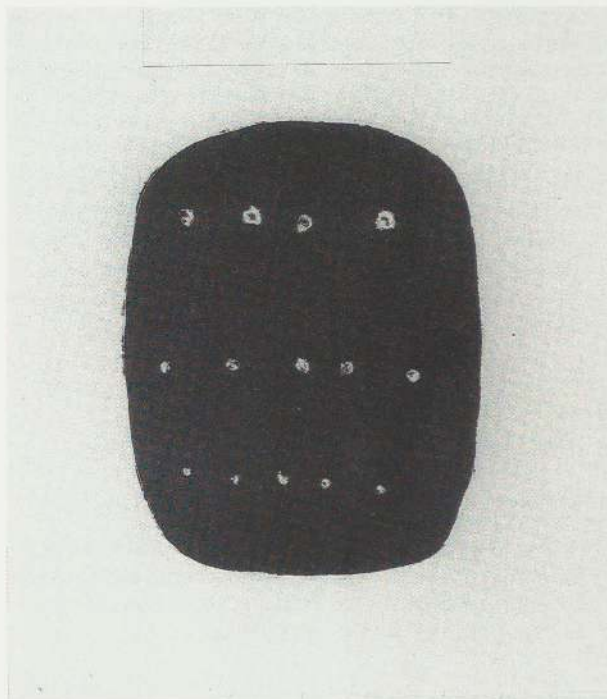
PUBLISHER: Bucciarelli, Ancona, 1962.

48 pp., folded, 35.5 × 25.7 cm. With two full-page etchings by Lucio Fontana of which one is printed on beige chine appliqué.

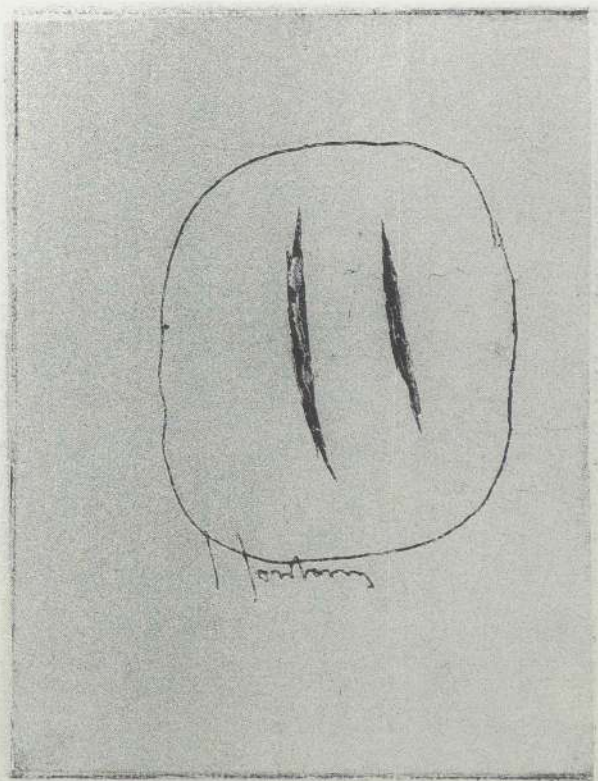
PRINTER: Brenno Bucciarelli, Ancona.

EDITION: 50 numbered copies of which 25 are for the trade. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. Both etchings numbered and signed by the artist. The colophon numbered and signed by the author, the artist and the publisher.

Leonardo Sinisgalli. Montemurro (Potenza), 1908 - Rome, 1981. After studying engineering Sinisgalli worked for Olivetti, Pirelli, the Eni and Alitalia. He began publishing poetry in 1936. He also wrote short stories, essays and articles on art. His scientific background is often apparent in his poetry. This *Ode a Lucio Fontana* is a fine poem celebrating Fontana and his friends - artists, poets, critics and writers - in a Milan, which now seems to belong to a bygone age.



217. LUCIO FONTANA, etching in brown for Alain Jouffroy, *L'Épée dans l'eau*, 15 × 11.4 cm.



218. LUCIO FONTANA, "Concetto spaziale", etching on beige chine appliqué for Leonardo Sinisgalli, *Ode a Lucio Fontana*, 14.9 × 11.4 cm.

219

Giuseppe Ungaretti.  
*Apocalissi e sedici traduzioni*

PUBLISHER: Bucciarelli, Ancona, 1965.

45(56) pp., 35.5 × 25.5 cm. With the text by Giuseppe Ungaretti from the year 1961 and texts by Lucretius, William Shakespeare, Luis de Góngora, William Blake, Stéphane Mallarmé and Arthur Rimbaud and two "Concetti Spaziali" by Lucio Fontana.

PRINTER: Tipografia Giovagnoli, Ancona.

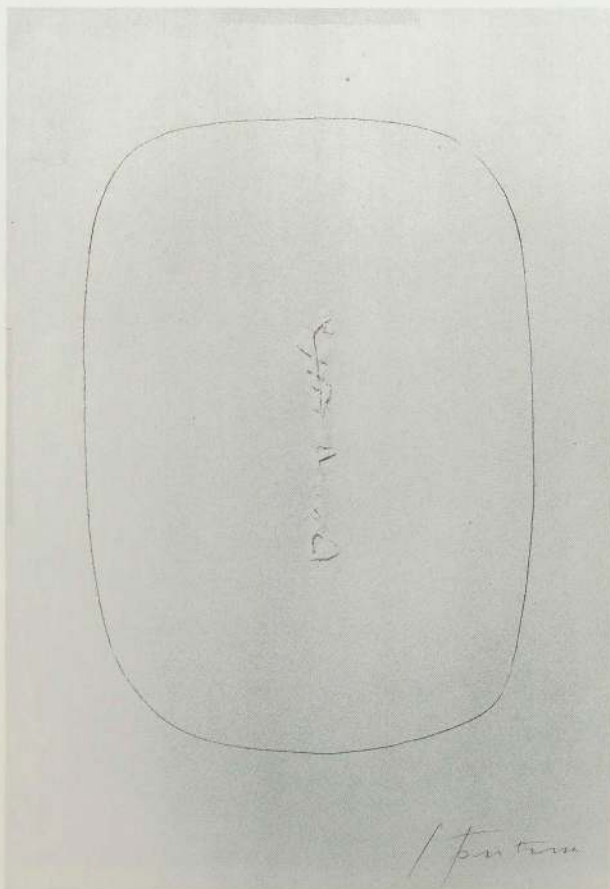
EDITION: 150 numbered copies. The text and the two "Concetti Spaziali" printed on paper by Cartiere Miliani di Fabriano, The text *Apocalisse* signed by the author, the two "Concetti Spaziali" signed by the artist. The colophon numbered and signed by the publisher.

220

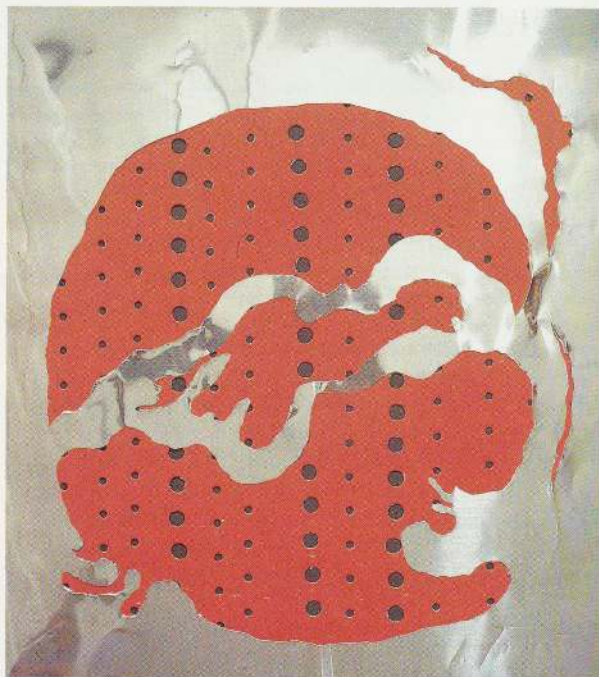
4 oggetti di Lucio Fontana  
e due poesie di Salvatore Quasimodo

PUBLISHER: Sergio Tosi Stampatore, Milan, 1965.

12 pp., folded, 49.6 × 49 cm. With two poems by Salvatore Quasimodo and four color decoupages by Lucio Fontana, consisting of perforated aluminum sheets and colored boards.



219. LUCIO FONTANA, "Concetto spaziale", pencil drawing for Giuseppe Ungaretti, *Apocalissi*, 24 × 16.8 cm.



220. LUCIO FONTANA, red decoupage in aluminum for 4 oggetti di Lucio Fontana e due poesie di Salvatore Quasimodo, 49.6 × 49 cm.



221. LUCIO FONTANA, "Concetto spaziale", etching on beige chine appliqué for Leonardo Sinisgalli, *Diario*, 20.3 × 14.7 cm.

PRINTER: Sergio Tosi. Bound by Conti-Borbone (Milan).

EDITION: 50 numbered copies. Each decoupage signed and numbered by the artist on the aluminum cover, the colophon numbered.

*Concetto spaziale.*Leonardo Sinisgalli. *Diario*

PUBLISHER: Bucciarelli, Ancona, 1969.

8 pp., 49.5 × 34.5 cm. With a homage by Leonardo Sinisgalli to Lucio Fontana and one etching printed on beige chine appliqué as "Concetto Spaziale" by Fontana from the year 1968.

EDITION: 50 numbered copies. The text and the etching printed on different wove papers. The text signed by the author, the etching mounted on one sheet and numbered and signed by the artist. The colophon numbered.

BY THE SAME ARTIST:

Luigi Fontana. *Concetto spaziale*  
Edizioni del Cavallino, Venice, 1966  
Forty-four pages of perforated gold foil,  
bound as folding accordion.

## GINO FORTI

Novi (Modena), 26.IV.1945. Forti studied in Modena, then at the Accademia d'Arte in Florence. He now teaches at the Liceo Artistico, the high school for the arts there. He has exhibited his work nationally and had solo exhibitions in various Italian cities.

222

Agnolo Firenzuola. *Tre storie di animali*

PUBLISHER: Mavida Edizioni, Reggio Emilia, 1990.

24 pp., 34 × 49 cm. With the text by Agnolo Firenzuola taken from *Discorsi degli animali* and thirteen color linocuts by Gino Forti of which three are full-page, seven interspersed within the text, one on the title page, one on the cover and one for the index.

PRINTER: The text and the linocuts printed on a handpress by Laboratorio F.lli Manfredi.

EDITION: 70 numbered copies of which 50 are numbered 1-50 and 20 numbered 1-XX with an addition-



222. GINO FORTI, color linocut for the story *Il gambero* by Agnolo Firenzuola from *Tre storie di animali*, 30.9 × 32.7 cm.

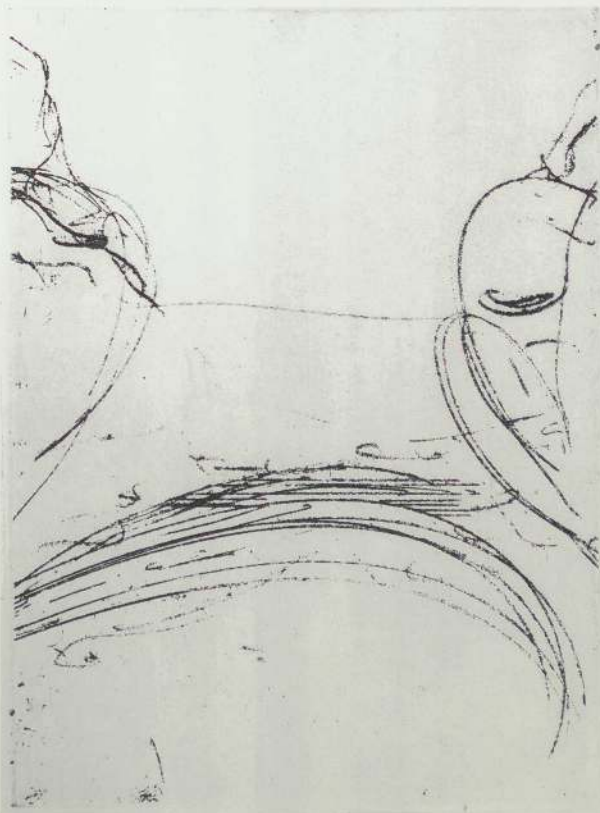
al linocut handcolored by the artist. The text and the linocuts printed on paper by Cartiere Miliani di Fabriano. The additional linocut of the 20 copies numbered and signed by the artist and loosely inserted. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 50 copies.

Agnolo Firenzuola. Florence, 1493 - Prato, 1543. Firenzuola led a dissolute life, contracting a painful form of syphilis, which left him depressed and disheartened. He retired to Vaiano near Prato, where he wrote his *Prima veste dei discorsi degli animali*, in imitation of ancient Indian fables. In his *Epistola in lode delle donne* (1525), as in his *Discorsi intorno alla bellezza delle donne* (1540), Firenzuola sets out his theories on love and beauty.

BY THE SAME ARTIST:

Giuseppe Bianchini.  
*Modi proverbiali e motti popolari*  
Le Edizioni di Monte Vertine,  
Monte Vertine, 1983  
Three etchings



223. PIETRO FORTUNA, etching for Elio Pecora, *A metà della notte*, 12.7 × 9.4 cm.

## PIETRO FORTUNA

Padua, 1950. As a painter, Fortuna has had his work favorably reviewed by the influential critic Achille Bonito Oliva and has taken part in many trend-setting exhibitions such as "Avanguardia Transavanguardia" in 1982. He is now recognized as one of the most important young artists working in the field of informal art.



Elio Pecora. *A metà della notte*

PUBLISHER: Edizioni L'Obliquo, Brescia, 1990.

34(40) pp., 16.7 × 12 cm. With the text of the play by Elio Pecora and four reproductions in color and one etching by Pietro Fortuna. Volume 8 from the series "Polaroid".

PRINTER: Tipografia EmmebiGrafica, Brescia.

EDITION: 500 copies of which 100 are with the etching. The text printed on laid paper, the etching on paper by Cartiere Magnani di Pescia. The etching numbered and signed by the artist and loosely inserted.

*Pecora was born at Sant'Arzenio (Salerno) and has lived in Rome since 1966. His literary output includes poetry, short stories, novels, critical essay and plays. He also contributes articles to newspapers and periodicals. A metà della notte is a play written in the spring of 1986. It has yet to be staged.*



224. FRANCO FRANCESE, etching for Vittorio Sereni and Franco Francese, *Sei poesie e sei disegni*, 15.7 × 8.3 cm.

FRANCO FRANCESE

Milan, 1920. Francese attended art high school, then studied at the Accademia di Brera. His first solo exhibition was held in Milan in 1954. In 1960 he was allocated a room at the Venice Biennale and this was followed by exhibitions in Paris, São Paulo, Amsterdam and Winterthur. In 1966 his work was shown at the Museo della Gran Guardia, Verona.

224

Vittorio Sereni. *Sei poesie e sei disegni*

PUBLISHER: Edizioni 32, Milan, 1972.

30(32) pp., 21 × 13.4 cm. With six poems by Vittorio Sereni and six full-page reproductions after drawings and one etching by Franco Francese. Volume 1 from the series "Il Bicordo. Quaderni di Poesia", edited by Sandro Boccardi.

PRINTER: Galli-Tierry, Milan.

EDITION: 560 copies of which 60 numbered copies are with the etching. The text and the etching printed on wove paper. The etching numbered and signed by the artist and loosely inserted.

*Vittorio Sereni. Luino (Varese), 1913 - Milan, 1983. Poet, critic and translator. After taking a degree in literature in Milan, Sereni worked for literary and art periodicals such as Corrente, Paragone, Campo di Marzio and Frontespizio. His poems often hark back to his wartime experiences in Greece and Sicily and the time he spent as a prisoner in Algeria and Morocco. His translations include works by Pound, Char, Apollinaire, Camus and Corneille.*

FRANCO M. FRANCHI

Castiglioncello (Leghorn), 1951. Sculptor.  
See No. 79. BUSCIONI. *Per inciso...*

FRANCESCO FRANCO

Mondovì, 4.X.1924. Painter and engraver. Franco studied in Turin with Casorati, Boglione and Calandri and since 1957 has taught printmaking at the city's Accademia Albertina. He began exhibiting in 1958. He also paints on glass.

225

Tommaso Campanella.  
*Poesie filosofiche*

PUBLISHER: Fògola Editore, Turin, 1982.

327(344) pp., 30.8 × 21 cm. With eight full-page etchings by Francesco Franco.

PRINTER: Fògola Editore, Turin.

EDITION: 412 copies of which 300 are numbered 1-300, the first 125 copies of these dedicated ad personam to subscribers, 75 numbered 1-LXXV with the eight etchings dedicated ad personam to subscribers, 27 marked with the letters A-Z for the collaborators and 10 artist's copies numbered 1-10. The text printed on paper by Cartiere Magnani

di Pescia, the etchings on wove paper. Each etching signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 75 copies.

*These Poesie filosofiche, taken from Settimontano Squilla's 1622 edition of La Cantica, have been rearranged and renamed by Marziano Guglielminetti in accordance with research published by L. Firpo Tutte le opere di Tommaso Campanella, Milan 1954. In his bibliographical notes, Guglielminetti gives clear and detailed information on how each title was presented in earlier editions.*

## GIOVANNI FRANGI

Milan, 1959. Frangi attended the Accademia di Belle Arti di Brera and first exhibited his work at Milan's Bergamini gallery in 1986. This was followed by exhibitions in other Italian cities including the Incontro gallery in Rome.

226

Giovanni Testori. *L'aquila di Makana*

PUBLISHER: Compagnia del Disegno, Milan, 1981.

32 pp., 25 × 17 cm. With six poems by Giovanni Testori and one etching by Giovanni Frangi.

PRINTER: Artegrafica Silva, Parma.

EDITION: 70 numbered copies of which 60 are numbered 1-60 and 10 numbered 1-X outside the trade. The text printed on paper by Cartiere Miliani di Fabriano, the etching on wove paper. The etching signed, numbered and dated "81" by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 60 copies.

*Giovanni Testori. Milan, 1923. A philosophy graduate of the Università Cattolica in Milan, Testori has written novels, essays and plays. He is also active as a painter and art critic. These six poems have been selected from L'Aquila di Makana, published in 1980.*

## VITTORE FRATTINI

Varese 25.VI.1937. Frattini studied at the Accademia di Belle Arti di Brera. He has been director of Varese's art high school since it was founded in 1975 and has won prizes and taken part in exhibitions at home and abroad. He has also contributed several times to the Venice Biennale and the Rome Quadriennale.

227

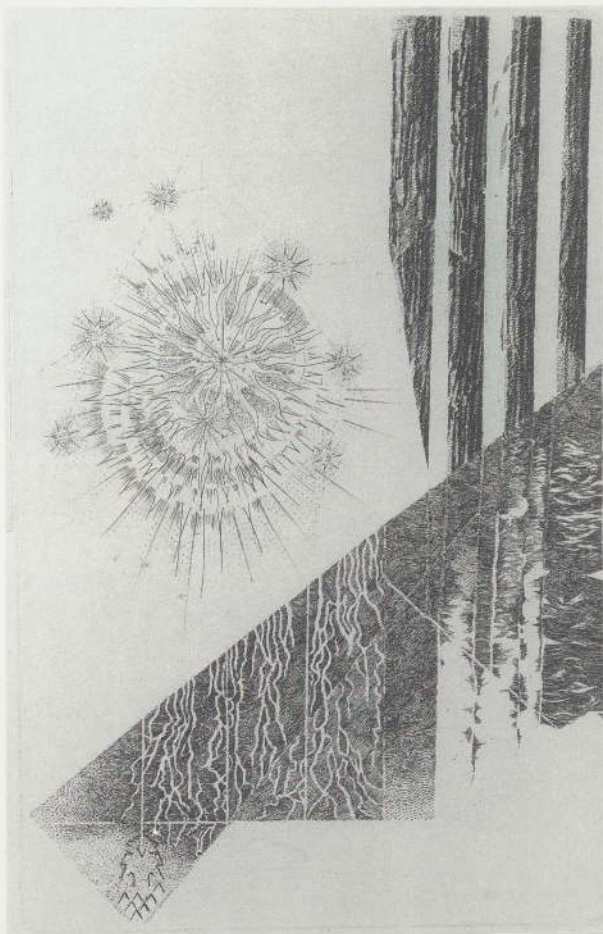
Enotrio Mastrodonardo.

*Parole e immagini*

PUBLISHER: Edizioni della Flora, Milan, 1965.

24 pp., 30.5 × 25 cm. With an introduction by Franco Russoli, five poems by Enotrio Mastrodonardo and five full-page etchings by Vittore Frattini of which one is in color.

PRINTER: The text printed by Art Grafiche A. Nicola, Varese. The etchings printed on a handpress by Giorgio Upiglio with the assistance of G. C. Pozzi, Milan.



225. FRANCESCO FRANCO, etching for Tommaso Campanella, *Poesie filosofiche*, 18.5 × 12.2 cm.



226. GIOVANNI FRANGI, etching for Giovanni Testori, *L'aquila di Makana*, 9.8 × 14.8 cm.

EDITION: 80 copies of which 48 are numbered 1-48, 22 numbered 1-XXII reserved for museums and collaborators and 10 marked with the letters A-L with one additional poem by the author and an original drawing by the artist. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. The etching



227. VITTORE FRATTINI, "Nascondiglio", etching for Enotrio Mastrodonardo, *Parole e immagini*, 25 x 16.5 cm.



228. ACHILLE FUNI, etching for Catulli Veronensis, *Ad Lesbiam*, 23.3 x 15.4 cm.

numbered, signed, dated "65" and titled by the artist. The colophon numbered.

ILLUSTRATION: One of the 48 copies.

## ANTONIO FREILES

Messina, 1943. Painter.

See No. 502. TADINI. *La stanza*

## LEONARDO FRETTA

Pozzuoli (Naples). Painter.

See No. 98. CARACCILO. *Oasi nello spazio*

## GINO FROGHERI

Nuara, 1937. Painter.

See No. 267. KODRA. *Vizi e virtù*

## ACHILLE FUNI

Ferrara, 1890 - Appiano Gentile, 1972. Funi studied in Ferrara, then at the Accademia di Brera. A friend of Boccioni, Carrà, Russolo and Sant'Elia, he joined the futurist movement and was later one of the founders of the Novecento group. At exhibitions, his monumental, metaphysical style of painting won widespread acclaim. With Sironi, Campigli and Carrà, he signed the Manifesto della pittura murale and this genre was to become his principal activity: "... I have painted more wall space than any other artist, something like six thousand square meters". From 1939 to 1960 he was a teacher, then director at the Accademia di Brera.

228

### Catulli Veronensis. *Ad Lesbiam*

PUBLISHER: Privately published, Editiones Dominae, Verona, 1965.

29(36) pp., 37.5 x 27.7 cm. With twenty-three odes by Catullus and two full-page etchings by Achille Funi. From the series "I Poeti Illustrati".

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 150 numbered copies. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. Both etchings signed by the artist, the colophon numbered.

## DANILO FUSI

Scandicci (Florence), 1940. Painter.

See No. 79. BUSCIONI. *Per inciso...*

## NICOLA GALANTE

Vasto, 1883 - Turin, 1969. A printmaker and painter who trained as a craftsman, Galante was in contact with contributors to *La voce* and *Lacerba* and in particular with Soffici, Papini and Prezzolini. From 1928 to 1930 he was a member of the newly-formed *Gruppo dei Sei di Torino*, consisting of Levi, Menzio, Paulucci, Chessa and Jessie Boswell.

229

Fausto M. Bongioanni. *Venti poesie*

PUBLISHER: Piero Gobetti Editore, Turin, 1924.

59(64) pp., 23 × 16.2 cm. With twenty poems by Fausto M. Bongioanni and five full-page woodcuts by Nicola Galante.

PRINTER: Arti Grafiche G. Calamandrei, Turin.

EDITION: A special numbered edition, signed by the artist and an unnumbered trade edition, the text and the woodcuts of the trade edition printed on laid paper. Size of editions not known.

ILLUSTRATION: A copy of the trade edition.

Fausto M. Bongioanni. Turin, 1902. Educator and university teacher, Bongioanni has published many specialized studies. This rare edition of *Venti poesie* belongs to the author's youth. Its special interest lies in the fact that it was presumably one of the last works published by Piero Gobetti, who in 1924 was forced to flee Italy and take refuge in France.

## RENZO GALARDINI

Pisa, 1946. Painter, printmaker and ceramist.

See No. 475. SCHIALVINO. *ExLibris L. Bartolini*

## RITA GALLÉ

Rita Gallé was born in Caltanissetta (Sicily). In 1967 she opened the *Studio del Beccaro*, her own art gallery in Milan and in 1972 the *Gallerita*. Painter, ceramist and printmaker, her special interest is in jewelry design. She has had many exhibitions in Europe, the United States and Japan.

230

*Song of Songs*

PUBLISHER: Pardes Rimonim Press & Grafica Uno, Milan, 1990.

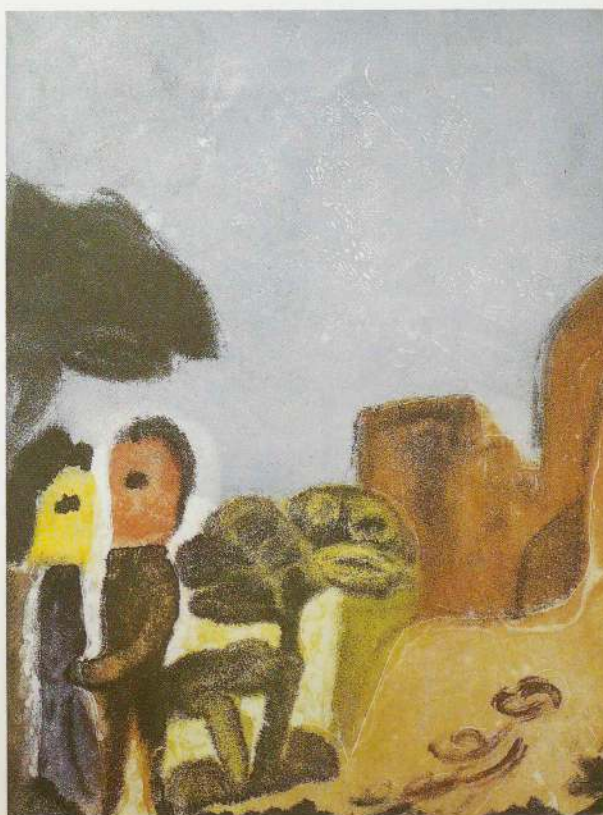
51(54) pp., folded, 38 × 28 cm. With the text in Hebrew and English from the revised version of the King James Bible and with four aquatints in color by Rita Gallé of which three are full-page and one double-page.

PRINTER: The text printed on a handpress by Raphael Fodde at the Pardes Rimonim Press, Woodmere (New York). The aquatints printed by Giorgio Upiglio, Milan.

EDITION: 100 numbered copies of which 90 are numbered 1-90 and 10 numbered 1-X dedicated ad per-



229. NICOLA GALANTE, woodcut for Fausto M. Bongioanni, *Venti poesie*, 13.5 × 18.5 cm.



230. RITA GALLÉ, color aquatint-etching for the chapter III and IV from *Song of Songs*, 38 × 28 cm (full-page).

sonam. The text and the etchings printed on Somerset paper. The double-page aquatint signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 90 copies.

BY THE SAME ARTIST:

Sergio Vannucchi. *Logica irregolare*  
Privately published, Milan, 1985  
One color etching

Sergio Vannucchi. *Sistemi di equilibrio*  
Giorgio Upiglio, Milan, 1986  
Three color etchings

Giannina Braschi.  
*Libro de payasos y bufones*  
 Giorgio Upiglio, Milan, 1987  
 Seven aquatints (six in color)

Sergio Vannucchi. *Gioco permanente*  
 Privately published, Milan, 1987  
 Two color aquatints

## FEDERICA GALLI

Soresina, 1932. *Painter and printmaker.*  
 See No. 77. BUENO. *Storia arte e costume nell'industria tessile*

## PIETRO GALLINA

Turin, 19.III.1937. *Painter, graphic artist and sculptor.* Since 1949 Gallina's interest in the visual arts has also led him to make a study of the ways artists communicate. He has exhibited his work in Italy and abroad.

231  
 Pietro Gallina. *Ama, l'uomo dell'Artka*

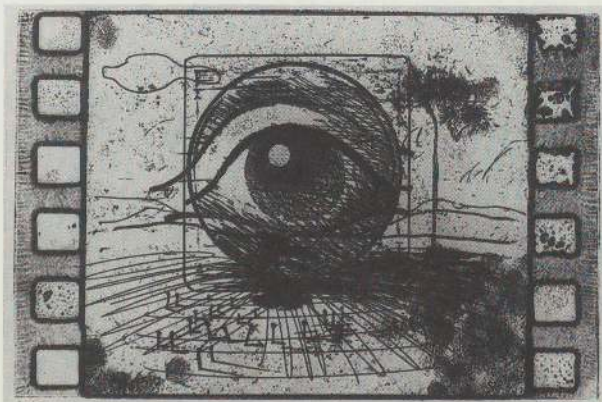
PUBLISHER: Marco Noire Editore, Turin, 1988.

15(16) pp., folded, and 12 loose sheets, 39.6 x 41 cm.  
 Musical opera in two acts with twelve etchings on loose sheets by Pietro Gallina from the years 1975-1988.

PRINTER: The etchings printed by Enrico Magnani at Laboratorio di Marco Noire, Turin.

EDITION: 50 numbered copies. The text printed on wove paper, the etchings on Rosaspina paper by Cartiere Miliani di Fabriano. Each etching signed and numbered by the artist, the colophon numbered.

*Pietro Gallina is the author not only of the prints, but also of the text of this "livre d'artiste", Ama, l'uomo dell'Artka. The book is a poetic diary of an inner journey undertaken by the artist in search of the sources of life. Powerful in its imagery, the poem is a kind of permanent document of love, with love seen by the author as the answer to the problem of existence.*



231. PIETRO GALLINA, etching for *Ama, l'uomo dell'Artka*, 16.2 x 24.5 cm.

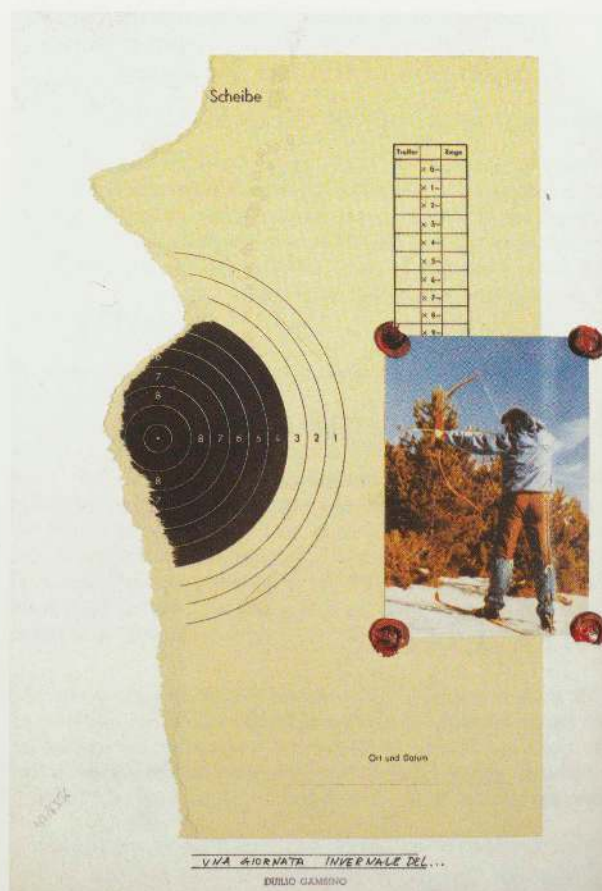
## DUILIO GAMBINO

Pinerolo, 1937. *An artist in many media, Gambino exhibits in Italy and abroad. He manages the Over-Studio showroom in Turin, where he has staged exhibitions of design, avant-garde art and comics.*

232  
 Franco Torriani. *I tentativi di Mosè*

PUBLISHER: Panda's Edition, Turin, 1979.

60 pp., 30.1 x 22 cm. With texts by Franco Torriani in Italian, English and German and a photo-documentation in color and black-and-white of four performances by Duilio Gambino. Printed and presented on the occasion of the "Expo Arte di Bari", 1979.



232. DUILIO GAMBINO, collage for Franco Torriani, *I tentativi di Mosè*, 39 x 27 cm.

PRINTER: Printed by Tipovelo, Turin. Photographs by Paolo Pellion and Anna Comba.

EDITION: An unnumbered trade edition and 50 numbered copies with a collage by Duilio Gambino, mounted on cardboard, signed and dated "79" by the artist on the reverse.

ILLUSTRATION: One of the 50 copies with the collage, however unnumbered.

*Franco Torriani. Turin, 28.IX.1942. Journalist and art critic. Torriani contributes to periodicals and is a member of the editorial*

team of *Il Giornale dell'Arte*. He has published a number of essays, including *Arte esatta, Il prezzo dell'arte* (1978) and *Bonne Balade* (1981) and a monograph on the sculptor *Marcello Pietrantonì* (1990). *I tentativi di Mosè* is a collection of critical writings on various Italian artists.

## LUIGI GARDENAL

*Mestre, 1950*. As a printmaker, Gardenal has taken part in many collective exhibitions, including the *Biennale Internazionale della Grafica* at Palazzo Strozzi, Florence. He has had solo showings in the Veneto region and in Milan.

233

### Bruno Gnesutta. *Sottovoce*

PUBLISHER: Bucciarelli, Ancona, 1973.

47(52) pp., 25.5 × 17.8 cm. With twenty poems by Bruno Gnesutta from the years 1968-1971 and two full-page etchings by Luigi Gardenal.

EDITION: 150 numbered copies. The text and the etchings printed on handmade paper by Cartiere Miliani di Fabriano. Both etchings numbered and signed by the artist, the colophon numbered.



233. LUIGI GARDENAL, frontispiece etching and title page for Bruno Gnesutta, *Sottovoce*, 13.2 × 9.6 cm.

## MARCO GASTINI

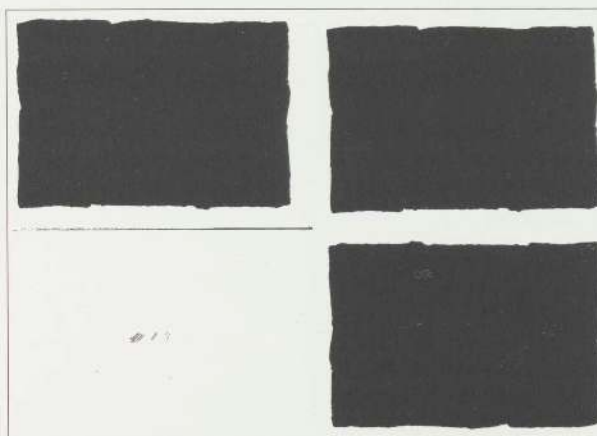
*Turin, 30.1.1938*. Painter. Gastini studied at the *Accademia Albertina* in Turin. He made his debut in the early 1960s with a series of monochrome canvases, akin to the experiments of the *nuova astrazione* and *nuova pittura* movements. In 1960 he was producing works in perspex and paintings in the tachist style, then moved on to experiments in running molten lead down a white wall. In the 1970s he went back to working on canvas. He has been featured in many collective and solo exhibitions.

234

### Ugo Leonzio. *Pantomima*

PUBLISHER: Franco Mello e Giorgio Persano Editori, Genoa, 1977.

40 pp., 35 × 50 cm, bound as horizontal and vertical folding accordion. With texts in facsimile handwriting and printing by Ugo Leonzio from the book *La Norma* and ten full-page color



234. MARCO GASTINI, three lithographs and one color chalk drawing for Ugo Leonzio, *Pantomima*, 69.5 × 99.5 cm (four unfolded pages).

silkscreens, eight full-page lithographs and one lithograph with color chalk by Marco Gastini.

PRINTER: The text printed by Evasio Airaudò. The silkscreens printed by Mauro Tummolo, the lithographs by Natalino Rampazzo. Bound by Luigi Defilippi. (Milan).

EDITION: 40 numbered copies of which 33 are numbered 1-33 and 7 numbered I-VII for the author and publishers. The text and the prints printed on drawing paper. The colophon signed and numbered by the artist.

ILLUSTRATION: One of the 33 copies.

## VINCENZO GATTI

*Turin, 1948*. Painter and printmaker. See No. 207. FANELLI. *Lovecraftiana*

## GIUSEPPE GATTO

*Lecce, 1939*. Painter. See No. 267. KODRA. *Vizi e virtù*

## GIUSEPPE GAVAZZI

*Paris, 1936*. Painter, sculptor and printmaker. See No. 79. BUSCONI. *Per inciso...*

## DANIELE GAY

*Torre Pellice, 1960*. Painter and printmaker. See No. 207. FANELLI. *Lovecraftiana*

## FRANCO GENTILINI

Faenza, 4.VIII.1909 - Rome, 5.IV.1981. Gentilini trained in his hometown to be a craftsman. In 1929, in Rome, he made contact with members of the Scuola Romana and formed a close link with Scipione. He has also been involved in engraving and book illustration and has several times exhibited his work at the Venice Biennale.

235

### Aglaucio Casadio. *Léda*

PUBLISHER: Privately published, Rome, 1974.

12 pp., folded, 46 × 35 cm. With the poem *Léda* by Aglaucio Casadio in French and one full-page etching by Franco Gentilini.

PRINTER: The etching printed on the private press by Piergiorgio Spallacci, Pesaro.

EDITION: 130 copies of which 6 are marked with the letters A-F with the first proofs of the etching, 25 numbered 1-XXV with the etching printed on Japon nacré paper and 99 numbered 1-99 with the etching on paper by Cartiere Magnani di Pescia. The etching signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 99 copies.

Aglaucio Casadio. Faenza, 1917. Poet, writer and film director. Casadio won the Leone d'Oro di Venezia Prize in 1960. Some of his volumes of poetry have been illustrated with prints by artist friends. He writes for a number of newspapers and periodicals.



235. FRANCO GENTILINI, "Léda", etching for Aglaucio Casadio, *Léda*, 32.6 × 25.7 cm.

236

### Ludovico Ariosto. *Orlando furioso*

PUBLISHER: Edizioni della Pergola, Pesaro, 1979.

21(36) pp., folded, 51 × 35 cm. With the *Canto ventesimottavo* from *Orlando furioso* by Ariosto and four full-page aquatint-etchings in color by Franco Gentilini.

PRINTER: The text printed by Tipografia Nobili. The etchings printed on a handpress by Loris Arlotti at Studio di Piergiorgio Spallacci, Pesaro.

EDITION: 120 numbered copies of which 90 are numbered 1-90 and 30 numbered 1-XXX for the collaborators. The text and the etchings printed on paper



236. FRANCO GENTILINI, color aquatint-etching for Ludovico Ariosto, *Orlando furioso. Canto Ventesimottavo*, 25.7 × 30.5 cm.

by Cartiere Magnani di Pescia. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 90 copies.

BY THE SAME ARTIST:

Gualtieri di San Lazzaro. *Un inverno a Parigi*  
Edizioni del Naviglio, Milan, 1967  
Twelve etchings

Stéphane Mallarmé. *Vers de circonstance*  
La Pergola, Pesaro, 1972  
Five color etchings

Piero Chiara. *Vita e miracoli  
di Ermenegildo Simontacchi*  
Edizioni Graphis Arte, Leghorn-Rome.  
Toninelli Arte Moderna, Milan-Rome, 1982  
Six color lithographs

Raffaele Carrieri. *Nessuno avrà memoria*  
Edizioni della Pergola, Pesaro, 1982  
One etching

*Omaggio a Franco Gentilini*  
Edizioni Graphis Arte, Leghorn-Rome.  
Toninelli Arte Moderna, Milan-Rome, 1983  
Two color lithographs

## QUINTO GHERMANDI

Crevalcore, 1919. Sculptor.

See No. 204. FABBRI. *Ballata delle madri*

## RICCARDO GHIRIBELLI

Florence, 1940. Painter.

See No. 79. BUSCIONI. *Per inciso...*

## FRANCA GHITTI

*Erbanno (Brescia), 1932. Ghitti, who lives and works in Boario Terme attended art high school in Milan, then studied at the Académie de la Grande Chaumière in Paris. She has taken part in exhibitions and events of all kinds, in Italy and abroad. Her work includes a series of stained-glass windows for the Italian Church in Nairobi, Kenya.*

237

### Ezra Pound. *Il nocchiero*

PUBLISHER: Privately published, Poiano, 1980.

16 pp., folded, 37.7 × 26.8 cm. With one full-page etching by Franca Ghitti.

PRINTER: Printed on a handpress by Franco Riva, Poiano.

EDITION: 100 copies. The text and the etching printed on handmade wove paper. The etching signed and numbered by the artist.

*Ezra Pound. See No. 59.*

## GIUSEPPE GIANNINI

*Quies, 1937. Painter.*

See No. 77. BUENO. *Storia arte e costume nell'industria tessile*

## ALBERTO GIANQUINTO

*Venice, 1929. Gianquinto's paintings are basically realistic and figurative in style.*

238

### Mino Blunda. *Per la potenza del vapore e la rapidità dell'elettrico*

PUBLISHER: Edizioni L'Obliquo, Brescia, 1991.

21(24) pp., 16.5 × 12 cm. With the text of the radio drama by Mino Blunda and one etching by Alberto Gianquinto.

PRINTER: Tipolitografia Emmebigrafica, Brescia.

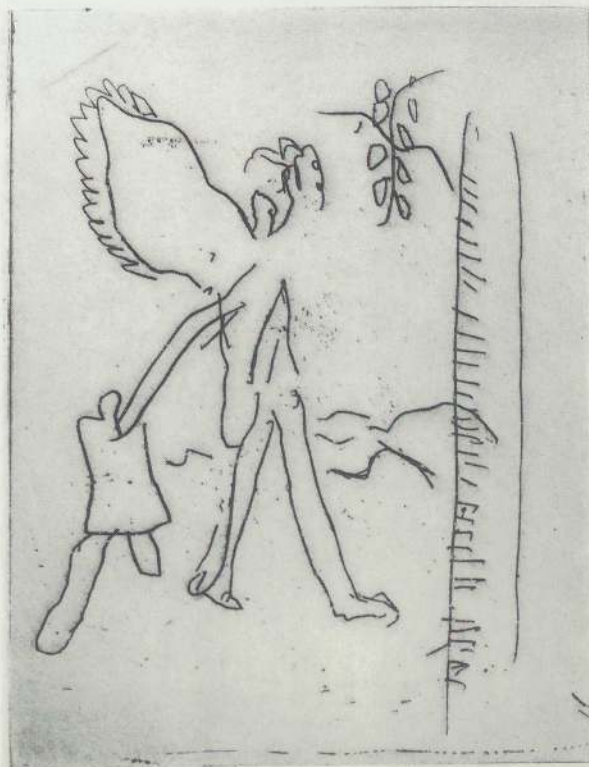
EDITION: A trade edition of 400 copies and a special edition of 100 copies with the etching. The text printed on laid paper, the etching on paper by Cartiere Magnani di Pescia. The etching numbered and signed by the artist and loosely inserted.

ILLUSTRATION: One of the 100 copies, the etching numbered to an edition of only 50 copies.

*Mino Blunda was born in Sicily. He now lives in Erice, where he founded and runs the Teatro della Vetta. He has written plays for radio and the stage.*



237. FRANCA GHITTI, etching for Ezra Pound, *Il nocchiero*, 23.4 × 15.7 cm.

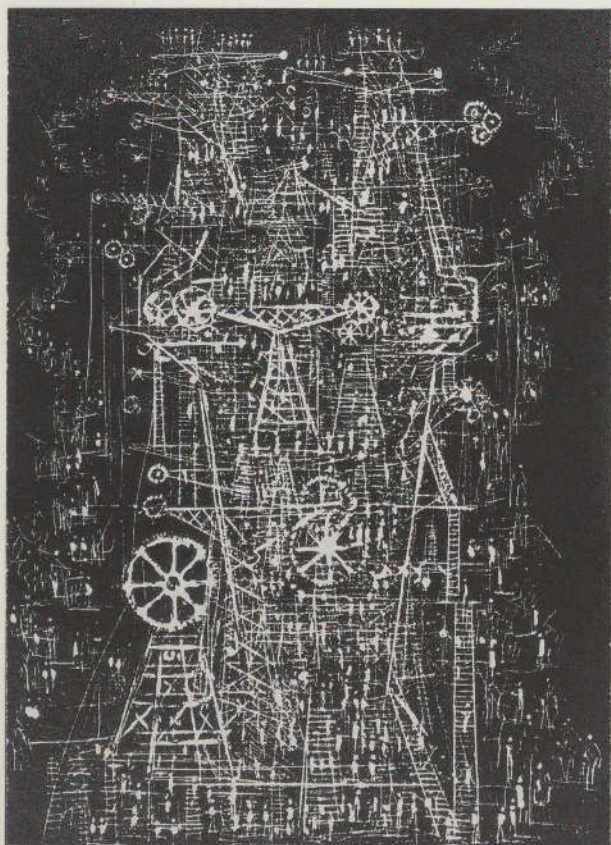


238. ALBERTO GIANQUINTO, etching for Mino Blunda, *Per la potenza del vapore...*, 10.7 × 8.3 cm.





239. EGIDIO GIAROLI, "Il discorso dalla barca", drypoint for *Trenta artisti per la Bibbia*, 15 × 11 cm.



240. GIANLUIGI GIOVANOLA, linocut for *Cavallo di Troia*, 33.6 × 24.1 cm.

## EGIDIO GIAROLI

Reggio Emilia, 11.VIII.1912. Sculptor. Giaroli studied at the Istituto Venturi in Modena and the Accademia di Belle Arti in Bologna. His monumental works are to be found all over Europe, in the United States and South Africa. He also made the silver urn containing the remains of Saint Peter kept in the Pope's private chapel. Giaroli has taught sculpture at the Liceo Artistico in Rome and the Accademia di Belle Arti in Frosinone.

239

### *Trenta artisti per la Bibbia*

PUBLISHER: Edizioni Bucciarelli, Ancona, 1987.

260 pp., 25 × 17.5 cm. With an introductory note by Luigi Santucci, quotations from the New and Old Testament, a gilded bronze relief by Enrico Manfrini on the cover, three full-page woodcuts by Luigi Veronesi, Adolfo De Carolis and Bruno Da Osimo and twenty-six full-page etchings by the following artists: Cecco Bonanotte, Cesco Magnolato, Bruno Caruso, Fausta Beer, Floriano Bodoni, Silvio Consadori, Giovanni Hajnal, Dina Bellotti, Raimondo Rossi, Gastone Breddo, Luigi Bartolini, Fiorella Diamantini, Bernardino Palazzi, Virgilio Guidi, Adriano Calavalle, Giovanni Macri, Egidio Giaroli, Alberto Manfredi, Remo Brindisi, Walter Piacesi, Arnoldo Ciarrocchi, Carlo Cattaneo, Lello Scorzelli, Ernesto Treccani, Gianpaolo Berto, Luigi Gardenal.

PRINTER: Arti Grafiche Editoriali, Urbino.

EDITION: 160 numbered copies of which 125 are numbered 1-125 and 35 numbered 1-XXXV for the collaborators. The text and the prints printed on different wove papers. All prints numbered and signed by the artists except the two woodcuts by Adolfo De Carolis and Bruno Da Osimo and the etching by Luigi Bartolini. The colophon numbered.

ILLUSTRATION: One of the 125 copies.

Luigi Santucci. Milan, 1918. Santucci, a narrative writer and essayist of religious inspiration, wrote the introduction to this book, which was published by Brenno Bucciarelli. Bucciarelli produced many other illustrated books in collaboration with the artists, first in Ancona and later at the Vatican in Rome, where he held the post of a librarian. This is one of the few books he published in Rome and the last before he died. Bucciarelli was responsible for selecting the biblical texts and also for choosing the artists to illustrate them.

## GIANLUIGI GIOVANOLA

Milan, 21.XII.1923. In 1963 Giovanola executed three large-scale paintings for the transatlantic liner Michelangelo. He has illustrated many volumes of poetry and short stories, using etching, linocut and lithographic techniques. His first solo exhibition was held in 1948, his most recent at the Museo Storico Trotto, Civitanova Marche, in 1988. He divides his time between Rome and Milan.

240

### *Cavallo di Troia*

PUBLISHER: Edizioni di Vanni Scheiwiller, Milan, 1984.

2 loose sheets, 33.6 × 24.1 cm. With a foreword by Carlo Belli, a folded poster with an image of the Trojan horse after a pencil drawing and one linocut by Gianluigi Giovanola. Published on the occasion of the annual meeting of the association "Cavallo di Troia", Milan, October 27, 1984.

PRINTER: Giorgio Cucini, Milan.

EDITION: 400 numbered copies of which the first 100 are with the linocut. The text and the linocut printed on different wove papers. The linocut signed and numbered by the artist on the reverse, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

Carlo Belli. Rovereto, 1903. Journalist and art critic. Belli has contributed to various newspapers over many years. In 1935 he published *Kn*, the first essay on abstract art to appear in Italy. As well as contemporary art, he has cultivated an interest in classical archaeology, publishing major works in this field.

## SILVANO GIRARDELLO

Verona, 1929. Painter.

See No. 1. ABACUC. *Dodici artisti uno zodiaco*

## FABRIZIO GORI

Florence, 27.XI.1940. Gori studied at the Istituto d'Arte in Florence. Around 1967 he joined *Il Moro*, a self-managed art studio, experimenting with constructivist techniques.

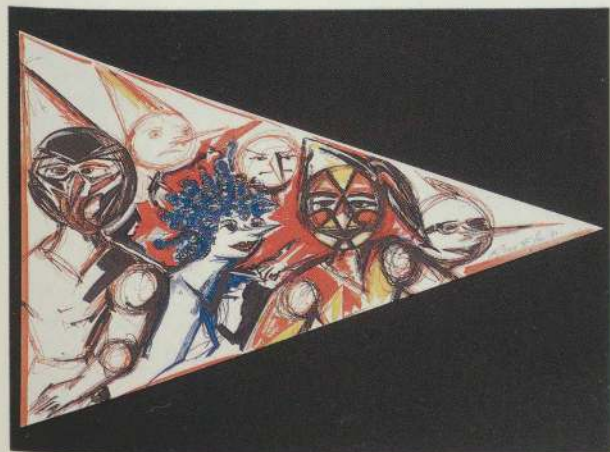
241

Carlo Collodi. *Le avventure di Pinocchio*

PUBLISHER: Da Burde Snc, Florence, 1991.

137(140) pp., 35 × 50 cm. With an introduction by Andrea B. Del Guercio, a preface by Fabrizio Gori and illustrations and five color lithographs by the following artists: Vinicio Berti, Paolo Favi, Fabrizio Gori, Emilio Malenotti, Liberia Pini.

PRINTER: Stampa Nazionale, Florence.

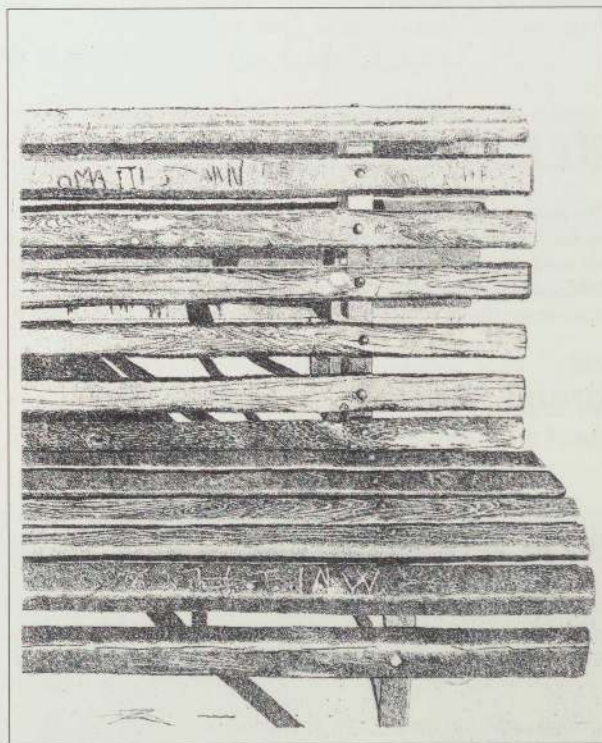


241. FABRIZIO GORI, color lithograph for Carlo Collodi, *Le avventure di Pinocchio*, 32.2 × 47.8 cm.

EDITION: An unnumbered trade edition and 200 numbered copies with the lithographs. The text and the lithographs printed on different wove papers. All lithographs signed, dated and numbered by the artists and loosely inserted, the book numbered.

ILLUSTRATION: One of the 200 copies.

Carlo Lorenzini (alias C. Collodi). It was Lapo Binazzi's idea to produce this book in memory of the writer Carlo Lorenzini (1826-1890), creator of Pinocchio. The book is shaped like the puppet's nose.



242. MARIO GOSSO, "Segni che non sai", etching for Pierce Brugnoli, *Fili*, 17.8 × 14.5 cm.

## MARIO GOSSO

Busca (Cuneo), 30.IX.1946. Painter and engraver. Gosso qualified at the Accademia Albertina in Turin and now teaches painting at the art high school in Cuneo. He has won a number of prizes for printmaking and has had solo exhibitions in Italy and abroad.

242

Pierce Brugnoli. *Fili*

PUBLISHER: Edizioni d'Arte Tuttagrafica, Turin, 1982.

48 pp., 33.3 × 24.3 cm. With poems by Pierce Brugnoli and eleven etchings by Mario Gosso of which nine are full-page, one on the title page and one for the colophon.

PRINTER: Tuttagrafica. The etchings printed on the press of Stamperia d'Arte Tuttagrafica.(Turin).

EDITION: 125 copies of which 100 are numbered 1-100, 20 numbered 1-XX and 5 dedicated ad personam. The text and the etchings printed on handmade wove paper. The nine full-page etchings signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

*Pierce Brugnoli. Cuneo, 1947. Brugnoli graduated in philosophy and information technology. He contributes literary criticism to a number of periodicals.*

## MARCO GRADI

*Mantua, 1955. Painter.*

See No. 98. CARACCILO. *Oasi nello spazio*

## RENZO GRAZZINI

*Florence, 1912. Grazzini studied painting at the Istituto d'Arte in his hometown. He began exhibiting in 1945 and has shown his work several times at the Rome Quadriennale and the Venice Biennale. In 1970 he was a prizewinner at the Biennale Internazionale della Grafica, held at Palazzo Strozzi in Florence.*

243

Bruno Nardini. *La terra di Nod*



243. RENZO GRAZZINI, etching in brown for Bruno Nardini, *La terra di Nod*, 14.7 × 9.9 cm.

PUBLISHER: Vallecchi Editore, Florence, 1952.

77(80) pp., 25 × 17.8 cm. With the text by Bruno Nardini and eight full-page drypoints by Renzo Grazzini.

PRINTER: Tipolitografici Vallecchi, Florence.

EDITION: An unnumbered trade edition with reproductions of the drypoints and a special edition of 20 numbered copies with the drypoints. The text and the drypoints printed on different wove papers. Each drypoint signed and numbered by the artist, the colophon numbered and signed by the author.

ILLUSTRATION: One of the 20 copies.

*Bruno Nardini. Florence, 1921-1990. Poet. In this youthful work Nardini wrestles with an acute spiritual problem, the fate of Cain in exile after the murder of his brother. Written in the immediate post-war years, it is intended to point towards a time of peace and hope.*

## EMILIO GRECO

*Catania, 11.X.1913. Sculptor and graphic artist. Greco became familiar with the problems of sculpture at a very young age in the workshop of a marble worker. He subsequently attended the Accademia di Belle Arti in Palermo, taught sculpture at the Accademia in Naples, then in Rome. Vital influences in his development were his acquaintance with Marino Marini and, after 1950, with Giacomo Manzù. His works include series of dancers and nudes, his Grande Bagnante (1956) and bronze panels for the central door of Orvieto Cathedral (1961-1964). In 1956 he won the prize for sculpture at the XXVIII Venice Biennale.*

244

Leonardo Sciascia. *Racconti siciliani*

PUBLISHER: Istituto Statale d'Arte, Urbino, 1966.

89(96) pp., 27 × 21.5 cm. With one full-page etching by Emilio Greco. Volume 4 from the series "Le Mete".

EDITION: 150 numbered copies. The text and the etching printed on Umbria paper by Cartiere Miliani di Fabriano. The etching signed by the artist, the colophon numbered.

*Leonardo Sciascia. Recalmuto, 1921 - Palermo, 1989. Writer and essayist. Racconti siciliani consists of five short stories written after 1959, all dealing with aspects of life in Sicily. According to the author himself, they are a summing-up of the themes and subjects most dear to him. The poems, here interpreted by Emilio Greco, are taken from Catullus' Liber. Many of them were inspired by Lesbia, the poet's lover, whose real name was Clodia. They reflect the tides of love and hatred in the poet's soul, at times inspiring hymns in praise of beauty and amorous passion, at others sorrowful considerations on infidelity.*

245

*Vivamus atque Amemus.*  
*Cinque acqueforti per Catullo*

PUBLISHER: Edizioni Fideurart, Rome, 1975.

6 loose sheets, 80 × 59.7 cm. With an introduction by Carlo L. Ragghianti and five sheets of etchings on light yellow chine appliqué by Emilio Greco.



244. EMILIO GRECO, etching for Leonardo Sciascia, *Racconti siciliani*, 22.7 × 14.8 cm.

PRINTER: The etchings printed on a handpress by Sigart, Rome.

EDITION: 125 copies numbered 1-125 and 25 numbered 1-XXV outside the trade with the text engraved. The text and the etchings printed on handmade wove paper. Each etching numbered and signed by the artist.

ILLUSTRATION: One of the 125 copies.

BY THE SAME ARTIST:

Federico De Roberto. *Processi verbali*  
Sellerio Editore, Palermo, 1976  
One etching

## FRANCESCO GRECO

*Siderno Marina*, 1953. Greco gained his diploma at the Accademia di Brera and continues to live in Milan, teaching printmaking at a city school. He has been exhibiting his work solo and with other artists since 1974.

246

Roberto Sanesi.

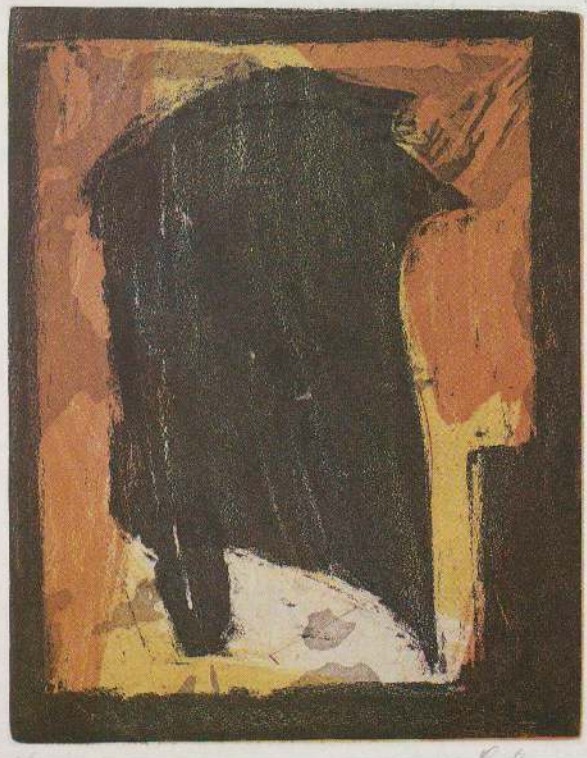
*Alterego considera lo spazio*

PUBLISHER: Privately published, Milan, 1987.

6 pp., folded, 42.5 × 33.5 cm. With the text by Roberto Sanesi and three color etchings by Francesco Greco.



245. EMILIO GRECO, "Amata nobis quantum amabitur nulla", etching on yellow chine appliqué for *Vivamus atque Amemus. Cinque acqueforti per Catullo*, 44.2 × 64.6 cm.



246. FRANCESCO GRECO, color etching for Roberto Sanesi, *Alterego considera lo spazio*, 31.5 × 24.5 cm.

PRINTER: The text printed by Tipografia Allegretti Snc di R. Campi & C. The etchings printed on the press by Giorgio Upiglio, Milan.

EDITION: 30 numbered copies. The text printed on wove paper, the etchings on paper by Sant'Ilario di Pescia. All etchings signed and numbered by the artist and loosely inserted in the folded pages. The colophon numbered and signed by the artist.

*Sanesi has written a poem on the space that surrounds the human body. The body's movements redefine this space without impairing or destroying it.*

## FRANCA GRILLI

Lugo di Romagna, 1940. Sculptor.  
See No. 133. CIONI. *Absinthium*

## PROFERIO GROSSI

Vignale di Troversetolo, 1923. Painter.  
See No. 488. SOLDATI. *Mac 1958*

## CARLO GUARIENTI

Treviso, 1923. Guarienti started painting for pleasure in 1949. He began exhibiting in 1956 and has shown his work at the Venice

*Biennale. Surrealist by temperament, the subjects he paints are often intended as a homage to artists from the past. His work has been featured in many collective and solo exhibitions.*

247

## Giorgio Soavi. *Tenero è il mostro*

PUBLISHER: Rizzoli Editore, Milan, 1977.

338(344) pp., 27.5 × 21.2 cm. With biographies by Giorgio Soavi and many reproductions of photographs and illustrations of works by the following artists: Alberto Giacometti, Balthus, Graham Sutherland, Giorgio de Chirico, Ben Shahn, Mino Maccari, Saul Steinberg, Jean Michel Folon, Enrico Baj, Pierre Alechinsky, Horst Janssen, Carlo Guarienti, Roland Topor.

EDITION: An unnumbered trade edition and a special edition of 100 numbered copies with prints by the following artists: Pierre Alechinsky (color lithograph), Enrico Baj (color etching), Jean Michel Folon (color etching), Carlo Guarienti (color lithograph), Mino Maccari (color etching), Graham Sutherland (color lithograph), Roland Topor (etching). The text and the prints printed on different wove papers. All prints signed and numbered by the artists and loosely inserted in a separate portfolio. The colophon numbered and signed by the author.

ILLUSTRATION: One of the 100 copies.

*Giorgio Soavi. Broni (Pavia), 1923. Soavi contributes to several periodicals, directs Caffè and writes novels. His work always has a strong autobiographical component. He has also written essays on art, including Il mio Giacometti (1966), Tenero è il mostro (1977), Il sogno continua (1982) and Il quadro che mi manca (1986).*



247. CARLO GUARIENTI, color lithograph for Giorgio Soavi, *Tenero è il mostro*, 36.5 × 42.5 cm.

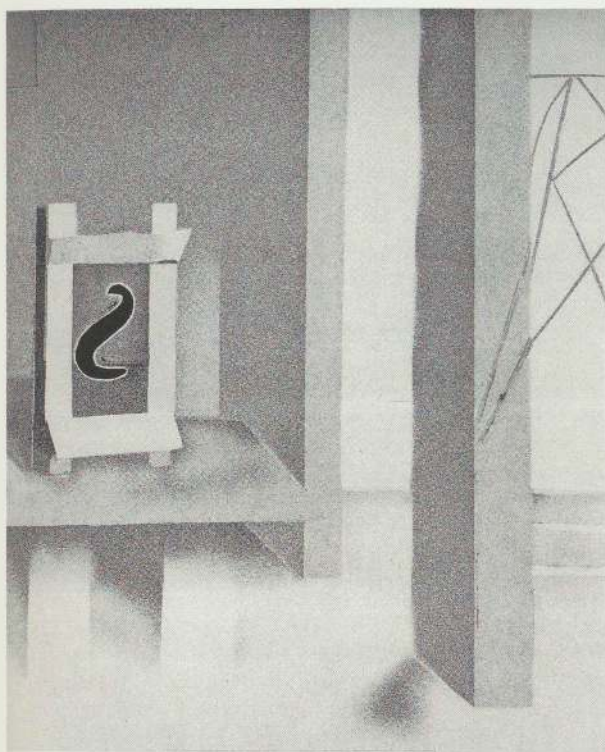
248

## Oswaldo Patani. *Concerto per rane*

PUBLISHER: Privately published, Milan, 1983.

31(36) pp., 24.9 × 20 cm. With three full-page color aquatint-etchings and one color aquatint-etching on the cover by Carlo Guarienti.

PRINTER: The text composed and printed by Ruggero Olivieri. The etchings printed on the press by Giorgio Upiglio. Bound by Giovanni De Stefanis (Milan).



248. CARLO GUARIENTI, color aquatint-etching for Osvaldo Patani, *Concerto per rane*, 24.7 × 19.7 cm.

EDITION: 105 numbered copies of which 85 are numbered 1-85 and 20 numbered I-XX. The text printed on paper by Sant'Ilario di Pescia, the etchings on Duchêne paper. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 85 copies.

Osvaldo Patani. Milan, 1923. Poet and art critic. Patani specializes in graphic art, contributing articles to newspapers and periodicals. He has also published a number of books, often illustrated by artist friends. *Concerto per rane* is a collection of verse written in the years 1963 to 1982.

## GIUSEPPE GUARINO

Fiume, 22.XII.1920. After classical high school and university Guarino took up painting in 1960. His work has been featured in both collective and solo exhibitions.

249

Giovanna Giubelli. *Se. Diario 1965-1975*

PUBLISHER: All'Insegna del Pesce d'Oro, Milan, 1976.  
© by Vanni Scheiwiller, Milan.

66(68) pp., 16.6 × 12 cm. With an introduction by Geno Pampaloni and six full-page reproductions after drawings and one etching by Giuseppe Guarino. From the series "Lunario", edited by Mario Costanzo and Vanni Scheiwiller.

PRINTER: Grafica Toscana, Florence.

EDITION: 600 numbered copies of which 500 are numbered 1-500 and 100 numbered I-C with the

etching. The text and the etching printed on different wove papers. The etching signed, numbered and dated "76" by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 100 copies.

*Se* is the first collection of verse published by Giovanna Giubelli de Rham. Composed over the years 1965 to 1975, the poems constitute a kind of intimate diary.

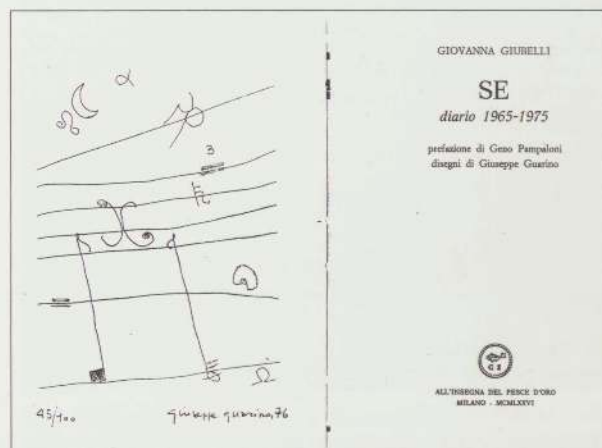
BY THE SAME ARTIST:

Luigi Cavallo. *Giuseppe Guarino.*

*Pitture 1966-1984*

All'Insegna del Pesce d'Oro, Milan, 1984

One handcolored etching



249. GIUSEPPE GUARINO, frontispiece etching and title page for Giovanna Giubelli, *Se. Diario 1965-1975*, 11.7 × 8.5 cm.

## RICCARDO GUARNIERI

Florence, 1933. Painter and printmaker.

See No. 79. BUSCIONI. *Per inciso...*

No. 133. CIONI. *Absinthium*

No 541. XERRA. *Segnoepoesia*

## MARCELLO GUASTI

Florence, 1924. Sculptor and printmaker.

See No. 79. BUSCIONI. *Per Inciso...*

No. 133. CIONI. *Absinthium*

## GIUSEPPE GUERRESCHI

Milan, 15.VII.1929 - Saint Laurent du Var, 14.V.1985. Guerreschi began painting as a hobby and only subsequently attended the Accademia di Brera. With Ceretti, Romagnoni and Vaglieri, he belonged to the group of neo-figurative artists associated with the Bergamini gallery. He contributed several times to the Rome Quadriennale and took part in the II Biennale devoted to engraving in Venice.

250

Max Horkheimer. *An Maidon.*  
*Zum Schicksal der Religion*

PUBLISHER: M'Arte Edizioni, Milan, 1972.

40 pp., 38.2 x 28.7 cm. With texts by Max Horkheimer in German and Italian, comments by Enzo Paci and Grytzko Mascioni, biographical notes and portraits of Max Horkheimer and Giuseppe Guerreschi, a facsimile of the poem *An Maidon* by Max Horkheimer and two color etchings by Giuseppe Guerreschi.

PRINTER: The text printed by Tipografia Stefanoni, Lecco. The etchings printed by Alberto Caprini, Rome. Bound by Giovanni De Stefanis, Milan.

EDITION: 149 copies of which one marked with the letter A contains the original manuscript of Max Horkheimer, 30 numbered 1-30 with proofs of the two etchings printed on Japan Japico paper, 104 numbered 31-134 and 14 numbered 1-xiv of which 10 are dedicated ad personam. The text and the etchings printed on handmade paper by Filicarta di Brugherio. The etchings numbered, signed and dated "71" by the artist, the facsimile manuscript *An Maidon* signed by the author, the colophon numbered.

ILLUSTRATION: One of the 104 copies.

*Max Horkheimer. Stuttgart, 1895 - Nuremberg, 1973. Philosopher. This volume contains a poem and another piece of writing by him. The poem, one of the very few he wrote, is dedicated to Maidon, his companion for over fifty years. Zum Schicksal der Religion is a speech he made in 1971. In it he clarifies his position on the conflict between philosophy and religion.*

BY THE SAME ARTIST:

Emilio Garroni. *I Tasmaniani*  
Bucciarelli, Ancona, 1963  
One color etching

## LUIGI GUERRICCHIO

*Matera, 12.X.1932. Painter, sculptor and printmaker. Guerricchio trained with Funi, Notte and Cantatore, attending the Accademia di Belle Arti in Naples and the Accademia di Brera in Milan. He later studied in Salzburg with Giacomo Manzù. He began making prints in 1960, mastering various techniques. He has taken part several times in the Rome Quadriennale and in the Biennale for prints in Venice.*

251

Salvatore Quasimodo.  
*Uomo del mio tempo*

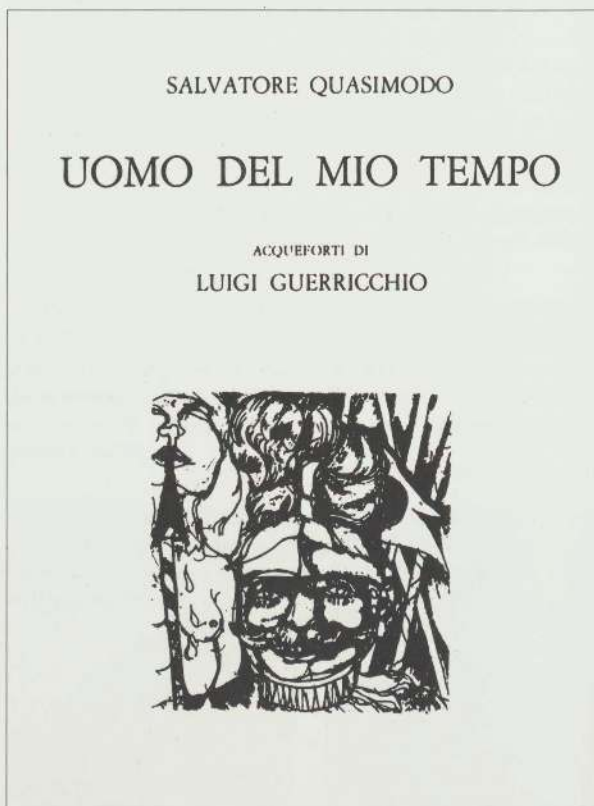
PUBLISHER: Cerastico Editore, Milan, 1971.

45(56) pp., folded, 44.5 x 31.5 cm. With a foreword by Curzia Ferrari and seven etchings by Luigi Guerricchio of which five are full-page, one on the title page and one on the cover. From the series "Gli Smeraldi".

PRINTER: The etchings printed on a handpress by Franco Sciardelli, Milan.



250. GIUSEPPE GUERRESCHI, "The Philosopher", color etching for *An Maidon II*, from Max Horkheimer, *An Maidon. Zum Schicksal der Religion*, 29.7 x 20 cm.



251. LUIGI GUERRICCHIO, etching within the title for Salvatore Quasimodo, *Uomo del mio tempo*, 10.7 x 10.2 cm.

EDITION: 120 numbered copies of which 20 are reserved for the artist and publisher. The text and the etchings printed on handmade Fila paper. Each etching numbered, except the one on the cover, and all are signed by the artist, the colophon numbered.

*Salvatore Quasimodo. Modica (Ragusa), 1901 - Naples, 1968. As a poet Quasimodo expresses all the anguish of modern man. His purity and economy of expression, acquired as a result of much effort, make him one of the greatest of contemporary poets. In 1959 he was awarded the Nobel Prize.*

BY THE SAME ARTIST:

Luigi Guericchio. *Il giacinto allegro*  
Franco Sciardelli, Milan, 1970  
Eight color lithographs

*Storie di volti e di fiori*  
Francesca Edizioni, Milan, 1973  
Six color etchings

## FRANCO GUERZONI

Modena, 1.1.1948. Guerzoni studied at the Istituto d'Arte in his hometown. His work has been shown by galleries in Italy and abroad.

252

### *Allucinazione portatile*

PUBLISHER: Edizioni Geiger, Turin, 1971.

10 single sheets of silkscreens, 70.2 x 49 cm, by Franco Guerzoni of which six are in color, with texts by Adriano Spatola, Adriano Malavasi and Sebastiano Vassalli.

EDITION: 150 numbered copies. Printed on white cardboard. Each silkscreen numbered and signed by the artist, the colophon numbered.

In this book the poets Adriano Spatola (1941-1988), Sebastiano Vassalli (Genoa 1941) and Adriano Malavasi tackle the theme of hallucination as a state of grace in which to create a work of art.

BY THE SAME ARTIST:

Paola Iori. *La parete dimenticata*  
Edizioni Mèta, Bolzano, 1988  
One etching

## GINO GUIDA

Naples, 1932. Painter and printmaker.  
See No. 134. CIPOLLA. *Dieci poesie*

## VIRGILIO GUIDI

Rome, 4.IV.1891 - Venice, 7.I.1984. Painter and graphic artist. Guidi received his training in a restorer's workshop, then studied under Sartorio at the Accademia di Belle Arti. In the 1920 he was associated with the *valori plastici* movement and subsequently exhibited with the *Novecento* group. In 1931 he joined the Roman Secession. In 1951 he was sympathetic to Fontana's spatialism.

253

### Stéphane Mallarmé. *L'Après-midi d'un faune*

PUBLISHER: Bucciarelli, Ancona, 1963.

29(40) pp., 35.5 x 25.5 cm. With the text in French and Italian, translated by Alvaro Valentini, and two full-page etchings on light yellow chine appliqué by Virgilio Guidi.



252. FRANCO GUERZONI, "Allucinazione portatile", black silkscreen on paper and white silkscreen on transparent foil, 69 x 49 cm.



253. VIRGILIO GUIDI, "Nymph", etching on yellow chine appliqué for Stéphane Mallarmé, *L'Après-midi d'un faune*, 19.5 x 15.5 cm.



PRINTER: Tipografia Giovagnoli, Ancona.

EDITION: 115 numbered copies of which 100 are numbered 1-100, 15 numbered I-XV for the artist and critics, and an unnumbered trade edition with the reproduction of the etchings. The text and the etchings printed on handmade paper by Cartiere Miliani di Fabriano. Both etchings numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

L'Après-midi d'un faune, the most extensive work by Stéphane Mallarmé (Paris, 1842 - Fontainebleau, 1898), brought official recognition for the symbolist movement. Published in 1876 in a celebrated edition illustrated by Manet, the 110-line poem has proved a source of inspiration to painters and illustrators as well as to the composer Debussy.

254

### Omaggio a Picasso

PUBLISHER: Edizione S. P. Procisa, Barcelona, 1981.

50 single sheets, 33 x 46 cm. With fifty contributions by contemporary artists, an introduction by Roberto Sanesi and nine lithographs and etchings (50.3 x 35.5 cm) by the following artists: Virgilio Guidi (color lithograph, color etching), Giacomo Manzù (color lithograph), Giuseppe Migneco (color lithograph), Ennio Morlotti (two etchings on light yellow chine appliqué), Ernesto Treccani (two color lithographs).

PRINTER: The lithographs and the etchings printed on a handpress by Spirale. Bound by Giovanni De Stefanis. (Milan).

EDITION: 150 numbered copies. The texts and the prints printed on different wove papers. Each print numbered and signed by the artist and loosely inserted in folded pages with printed titles. The colophon numbered. Folding box with cover design in color by Rafael Alberti.

Roberto Sanesi. Milan 1930. Poet and literary critic. Sanesi, who teaches at the Accademia di Brera, is a specialist in British and American literature, and also takes an interest in the theater. He has organized major exhibitions of the work of contemporary artists such as Baj, Buzzati and Sutherland.



254. VIRGILIO GUIDI, color etching for *Omaggio a Picasso*, 24.3 x 34.7 cm.

BY THE SAME ARTIST:

Virgilio Guidi. *Una "Marina" e una poesia*  
Bucciarelli, Ancona, 1962  
One color etching

Virgilio Guidi. *Ventidue poesie e cinque incisioni*  
Bucciarelli, Ancona, 1964  
Five etchings

Virgilio Guidi. *Madonna*  
Luigi Santucci. *Sei diventata la mamma*  
Bucciarelli, Ancona, 1965  
One etching

Luigi Santucci. *Alleluja e altre prose natalizie*  
Bucciarelli, Ancona, 1966  
One etching

Luciano Di Samosata. *Il giudizio delle Dee*  
Bucciarelli, Ancona, 1967  
Four etchings

Virgilio Guidi. *La Veronica*  
Jean Guitton. *Le Voile de Véronique*  
Bucciarelli, Ancona, 1969  
One etching

Virgilio Guidi. *Siamo venuti per voi*  
Bucciarelli, Ancona, 1969  
Three etchings

Libero Torraca. *Ma la libertà non muore*  
Bucciarelli, Ancona, 1972  
One etching

Dino Garrone. *Pensieri zoppi*  
Bucciarelli, Ancona, 1974  
One etching

Virgilio Guidi. *Volti della memoria*  
Aux Deux Amis. Edizioni d'Arte, Verona, 1976  
Seven color linocuts

Virgilio Guidi. *Quattro liriche in quattro acqueforti*  
Renzo Sommaruga, Verona, 1982  
Four etchings

## NUNZIO GULINO

Comiso, 16.VI.1920. Gulino trained at the Accademia di Urbino and began making prints in 1939. His subjects are mainly landscapes and the figments of his own imagination.

255

### Nicola Gogol. *La fiera di Sorocinez*

PUBLISHER: Istituto d'Arte, Urbino, 1944.

49(52) pp., 29.2 x 20.7 cm. With fourteen etchings by Nunzio Gulino from the years 1941/1942 of which five are full-page and nine are interspersed within the text.

PRINTER: The entire book produced at the Istituto d'Arte, Urbino.

EDITION: 110 numbered copies. The text and the etchings interspersed within the text printed on paper by Cartiere Miliani di Fabriano, the full-page etchings on paper by Duca di Ferrara. The colophon numbered.

Nicolai Vasilievich Gogol. *Sorochintsy*, 1809 - Moscow, 1852. One of the greatest Russian writers of the nineteenth century, Gogol



255. NUNZIO GULINO, etched title for Nicola Gogol, *La fiera di Sorocinez*, 18.2 × 12.7 cm.

immortalized his native village in the Ukraine with his Sorochintsky Fair. This story formed part of a collection of humorous tales published in 1831/1832 under the title *Evenings on a Farm near Dikanka*.

BY THE SAME ARTIST:

Libero De Libero. *Le acqueforti di Nunzio Gulino*  
Edizioni della Pergola, Pesaro, 1978  
One etching in the special edition

## ELISABETTA GUT

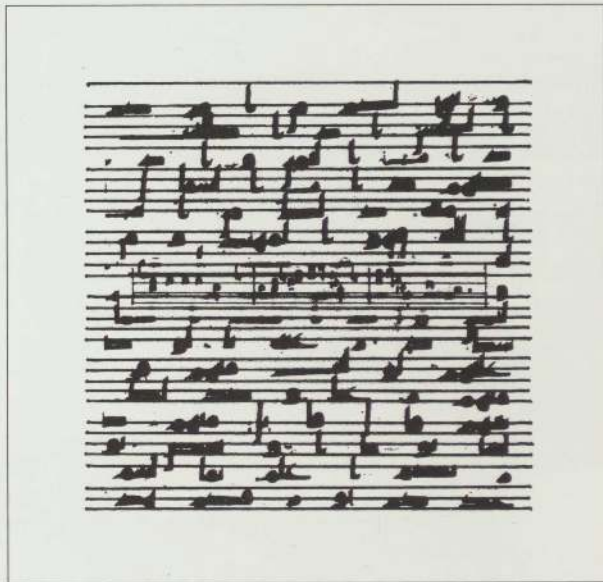
*Elisabetta Gut lives in Rome, where she was born in 1934. She has exhibited her work in Italy and abroad.*

256

### *Corano 1980*

Unique book, 21.5 × 21.5 cm, consisting of five designs of mixed media, four executed in silkscreen printing, black oil paint and black string with printed titles, and one with a musical note as title, printed in black and gold. Each design approximately 10.11 × 10.11 cm, mounted on white cardboard, signed and dated "80" by the artist. The cover signed, annotated and dated as well by the artist, stamped with her address in Rome. Housed in a plexiglas box.

The central section of each page bears an extract from a second-century copy of the Koran. The calligraphy has been reproduced by the silkscreen technique and subtly converted into musical symbols. What really transforms the ancient text into an imitation musical score is the insertion of black threads running through the lettering. The reverse of each sheet reveals the joins and knots. A few collage additions, again on a musical theme, give individuality to each page, composing a kind of visual concert, which also plays on varying shades of black, culminating in semi-obscurity.



256. ELISABETTA GUT, "Corano", book-object, mixed media, 21.5 × 21.5 cm.

## RENATO GUTTUSO

Bagheria, 2.1.1912 - Rome, 17.1.1987. Painter and sculptor. Guttuso received his early training in a craftsman's workshop. Later, he was a frequent visitor to the studios of the painters Quattrocchi and Rizzo, but eventually enrolled as a law student. In 1931 he began to paint full-time, subsequently exhibiting at the Rome Quadriennale and associating with Cagli, Mafai and Fazzini. In 1940 he gave his support to the corrente movement and in 1947 founded the Fronte Nuovo delle Arti, which had a formal and ethical basis in the work of Picasso.

257

### Angelo Poliziano. *Della congiura dei Pazzi*

PUBLISHER: Privately published, Verona, 1955.

41(46) pp., 30.3 × 21 cm. With four full-page lithographs by Renato Guttuso. Volume 10 from the series "Cento Amici del Libro".

PRINTER: Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 120 copies of which 110 are dedicated ad personam and 10 numbered 1-x for the trade. The text and the lithographs printed on paper by Fratelli Magnani di Pescia. The colophon numbered and signed by the president of the society, Bino Sanminiatelli.



257. RENATO GUTTUSO, lithograph for Angelo Poliziano, *Della congiura dei Pazzi*, 19 x 12 cm.

ILLUSTRATION: One of the 10 copies.

Angelo Poliziano. *Montepulciano, 1454 - Florence, 1494. The Pactianae Coniurationis Commentarium (1478) is the humanist Poliziano's account of the death of Giuliano de' Medici in the Pazzi conspiracy, to which he was a witness. A prose work, written in Latin in the style of Sallust, it is of great value as a historical and literary document.*

258

Raffaele Carrieri.

*Le strade. Cantata inedita*

PUBLISHER: Privately published, Milan, 1959.

20 pp., folded, 39.2 x 26.5 cm. With the song by Raffaele Carrieri from the year 1959 and eight etchings by the following artists: Giuseppe Ajmone, Aldo Bergolli, G. Carlo Cazzaniga, Alfredo Chighine, Renato Guttuso, Maria Petrucci, Guido Somarè, Tino Vaglieri.

PRINTER: The text printed by Industrie Grafiche N. Moneta. The etchings printed on a handpress under the direction of Roberto Scalabrini. (Milan).

EDITION: 120 numbered copies of which 90 are numbered 1-90 and 30 numbered 1-xxx. The text and the etchings printed on handmade paper by Cartiere Miliani di Fabriano. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 30 copies.

Raffaele Carrieri. *Taranto, 1905 - Lucca, 1984. Poet, writer of narrative and art critic. In his poetry Carrieri draws constantly on his adventurous past. In his cantata Le strade he recalls the landscapes of his restless youth, following the roads that led him from his native Puglia to the limestone uplands of the Carso and on to the distant Andes.*

259

Piero Chiara. *Il povero Turati*

PUBLISHER: Renzo Sommaruga, Verona, 1966.

23(30) pp., 37.5 x 28 cm. With one full-page etching and one intertextual etching by Renato Guttuso.

PRINTER: The etchings printed on a handpress by Renzo Sommaruga, Verona.

EDITION: 125 copies of which 99 are numbered 1-99 and 26 marked with the letters A-Z dedicated ad personam. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. The colophon signed by the author and the artist.

ILLUSTRATION: One of the 99 copies.

Piero Chiara. *Luino (Varese), 1913-1986. A fluent and agreeably ironical writer, Chiara was at his best in the short-story form. Il povero Turati was first published in 1962 in the magazine Il caffè and, in 1964, won the Accademia del Ceppo Prize for the best comic story of the year.*

260

Giuseppe Pitrè. *Goethe in Palermo nella primavera del 1787*

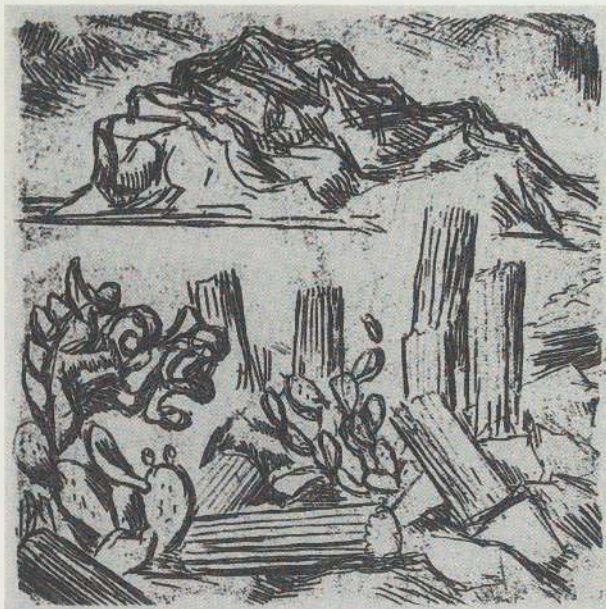
PUBLISHER: Sellerio Editore, Palermo, 1976.



258. RENATO GUTTUSO, etching for Raffaele Carrieri, *Le strade. Cantata inedita*, 15,7 x 11,8 cm.



259. RENATO GUTTUSO, etching for Piero Chiara, *Il povero Turati*, 23,3 x 16 cm.



260. RENATO GUTTUSO, etching for Giuseppe Pitrè, *Goethe in Palermo nella primavera del 1787*, 10 × 10 cm.

103(108) pp., 20.3 × 14.5 cm. With an introduction by Dominique Fernandez and one etching and its reproduction on the cover by Renato Guttuso.

PRINTER: The text printed by Officine Grafiche Ires, Palermo. The etching printed on the press by Corbo e Fiore, Rome.

EDITION: 110 numbered copies of which 100 are numbered 1-100 and 10 numbered 1-X. The text printed on Bodonia paper by Cartiere Fedrigoni di Verona, the etching on Rosaspina paper. The etching numbered and signed by the artist and loosely inserted.

ILLUSTRATION: One of the 100 copies.

*Giuseppe Pitrè. Palermo, 1841 - 1916. Doctor and student of folklore. In this unusual and fascinating essay, Pitrè scrutinizes Goethe's diary of his travels in Sicily, punctiliously noting the inaccuracies and omissions, checking names, dates and places and filling in gaps. His intention may have been to give a correct historical basis to Goethe's account of the island.*

BY THE SAME ARTIST:

*Crocifissione*  
Accademia Editrice, Rome, 1970  
One color silkscreen

Nino Savarese, *Gatteria*  
Sellerio Editore, Palermo, 1972  
One etching

Vincenzo Consolo, *Il sorriso dell'ignoto marinaio*  
Gaetano Manusè, Milan, 1975  
One etching

## LEA GYARMATI

Turin, 25.IV.1938. Gyarmati obtained her diploma at the Accademia Albertina, having studied painting under Menzio and Sartorio. She also attended Calandri and Franco's classes in engraving and in 1958 Kokoschka's painting course in Salzburg. She taught at the Turin art high school from 1964 to 1989.

261  
*Onde*

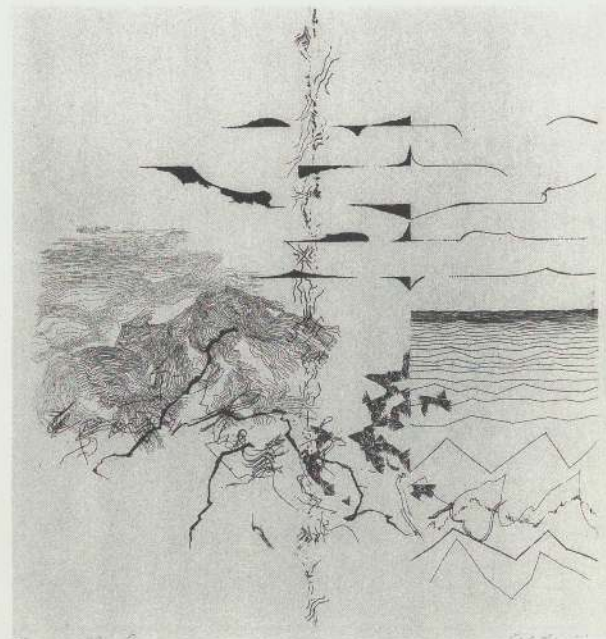
PUBLISHER: Editrice Stamperia del Borgo Po, Turin, 1984.

44 pp., folded, 34 × 24.4 cm. With texts by Pino Mantovani, Andrea Balzola, the music *Alch* in two parts by Marino Pessina on two folded sheets, a record with the music and two etchings and their reproductions by Lea Gyarmati.

EDITION: 200 numbered copies of which 150 are numbered 1-150 and 50 numbered 1-1 outside the trade. The text and the etchings printed on different wove papers. Both etchings signed, numbered and annotated by the artist, the text by Pino Mantovani signed by the author, the colophon numbered.

ILLUSTRATION: One of the 150 copies.

*Giuseppe (Pino) Mantovani. Bagnolo Mella, 1943. Painter, art critic and writer. With the painter Lea Gyarmati and the composer Marino Pessina, Mantovani is the author of this original edition, which is an experiment in conjugating the different languages of graphics, literature and music. The idea was suggested by the printer Franco Masoero. Together they have combined the three interrelated idioms to produce a satisfying unity of form.*



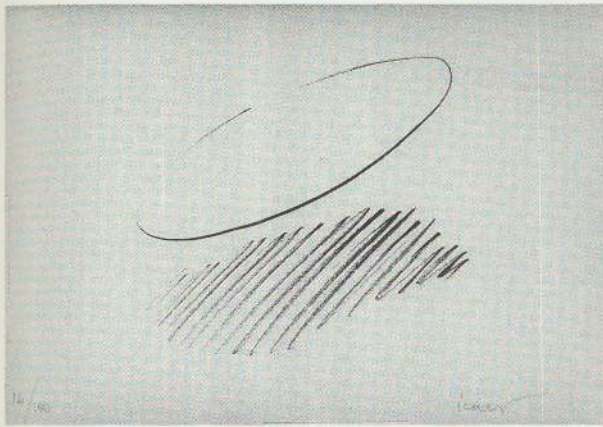
261. LEA GYARMATI, "Alla luce", etching for *Onde*, 17.9 × 16.8 cm.

## GIOVANNI HAJNAL

Budapest, 1913. Painter.  
See No. 239. GIAROLI. *Trenta artisti per la bibbia*

## GIOVANNI HUBBARD

Florence, 1945. Sculptor.  
See No. 133. CIONI. *Absinthium*



262. PAOLO ICARO, silkscreen for Louis-Ferdinand Céline, *Fulmini e saette*, 11.4 × 12 cm.

## PAOLO ICARO

Turin, 1936. Sculptor. Icaro began exhibiting in the 1960s. At first he was associated with the *arte povera* movement but later began to articulate a language of his own, arising principally from the materials he uses for his sculptures, plaster and lead.

262

Louis-Ferdinand Céline.  
*Fulmini e saette. (Balletto mitologico)*

PUBLISHER: Edizioni l'Obliquo, Brescia, 1989.

36(40) pp., 23.1 × 17 cm. With five illustrations and one silkscreen by Paolo Icaro.

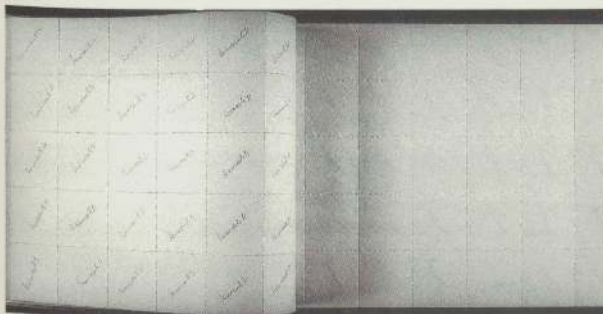
PRINTER: Tipografia Artigiana, Brescia.

EDITION: 500 copies of which 100 are with the silkscreen. The text printed on laid paper, the silkscreen on paper by Cartiere Magnani di Pesca. The silkscreen numbered and signed by the artist and loosely inserted.

ILLUSTRATION: One of the 100 copies.

## ETTORE INNOCENTI

Rome, 1934. Conceptual artist. Innocenti held his first exhibition at Rome's *La Salaria* gallery in 1965. He continues to live and work in the city.



263. ETORE INNOCENTI, "Take one. Grande seme 71", unique book with pages of perforated paper, 4.8 × 4.8 cm (each square).

263

*Take one. Grande seme 71*

Unique book. 198 pp., 24.5 × 34.5 cm. With pages of perforated paper, dividing each page in 35 equal squares. On 112 pages each square, except four, signed and dated "71" by the artist in pencil on the reverse. Some pages reduced to various sizes by missing squares. The pasted-down endpaper signed, titled and dated "Gennaio 1971" by the artist.

## FRANCO IONDA

Florence, 1946. Painter.

See No. 79. BUSCIONI. *Per inciso...*

## EMILIO ISGRÒ

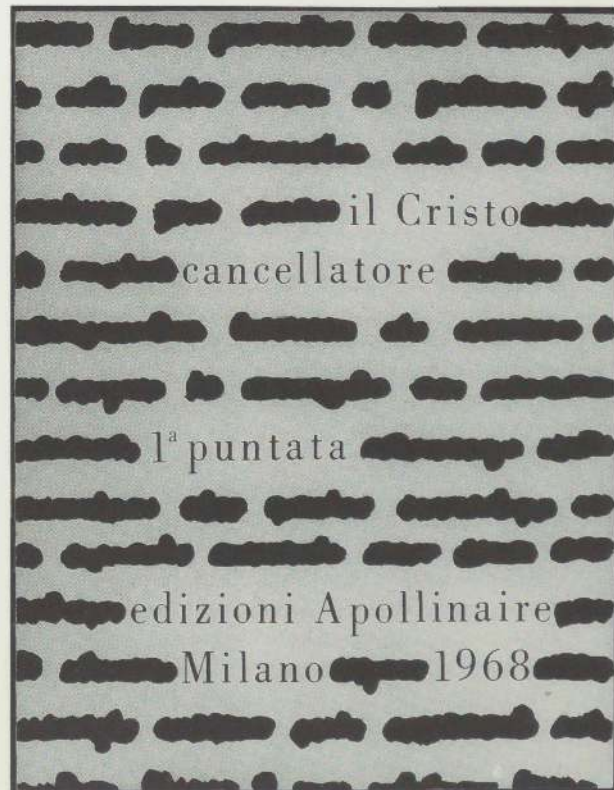
Barcellona Pozzo di Gotto (Messina), 1937. Isgrò held his first solo exhibition of visual poetry in Padua in 1966. His most recent exhibition was at Aosta in 1990. He has made his home in Milan.

264

Emilio Isgrò. *Il Cristo cancellatore*

PUBLISHER: Edizioni Apollinaire, Milan, 1968.

4 volumes, each 26.5 × 20.4 cm, with the title, the address of the publisher and the note on the last



264. EMILIO ISGRÒ, printed cover for *Il Cristo cancellatore*, volume I, 26.5 × 20.4 cm.

page: "Avvertenza. L'editore avverte che queste pagine sono state cancellate da Gesù Cristo" (The publisher notes that these pages have been cancelled by Jesus Christ).

Volume 1. 28 pp., including cover. With chapters *Ore 20-Ore 23*, the text completely cancelled.

Volume 2. 30 pp., including cover. The text partly cancelled.

Volume 3. 28 pp., including cover. The text partly cancelled.

Volume 4. 14 pp., including cover. The text partly cancelled.

EDITION: Unnumbered. Each copy signed on the back cover by the artist. Printed on wove paper.

*This is one of the best-known examples of Isgrò's cancellation method. The concealment technique practised by the artist is an expression of anger at the inadequacy of language, but also a way of bringing out graphic rhythms. Length of word, height of lettering, spaces between words are used to promote a purely visual appreciation of the symbols, undistracted by words as carriers of meaning. Some key words nevertheless remain to indicate that under the irregular black signs on the page runs a verbal text.*

## CRISTIANA ISOLERI

Milan, 1926. Isoleri studied sculpture at the Accademia di Brera under Marino Marini. Friendly with Dova, Crippa and Baj in 1964 she also took up painting, using a mixture of techniques and collage. Her first exhibition was held in 1972 and has been followed by others, both solo and collective.

265

Rafael Alberti.

*Canción del Amor Herido*

PUBLISHER: Vanni Scheiwiller Editore, Milan, 1979.

11 sheets, 58.1 × 42.9 cm. Portfolio with poems by Rafael Alberti in Spanish and Italian, translated by as well as accompanied by an introduction by Sebastiano Grasso, and three sheets of color etchings by Christiana Isoleri.

PRINTER: The text printed by Giorgio Lucini. The etchings printed on a handpress by Giorgio Upioglio. (Milan).

EDITION: 140 numbered copies of which 120 are numbered 1-120 and 20 numbered 1-xx. The text printed on wove paper, the etchings on Rosaspina paper by Cartiere Miliani di Fabriano. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

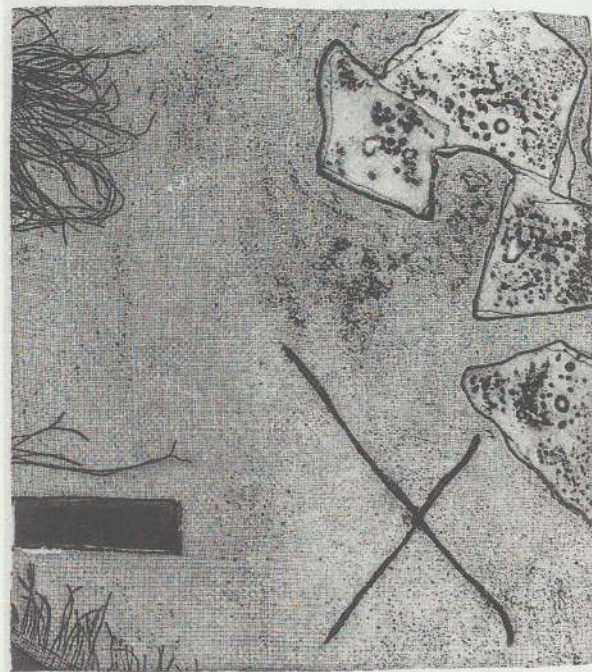
Rafael Alberti. *Puerto S. Maria (Cadiz)*, 16.XII.1902. Alberti went into exile after the Spanish Civil War because of his Republican and Communist activities. He found refuge in Paris and from 1940 in Argentina. In 1963 he left Argentina for political reasons and went to live in Rome. Not until 1977 did he return to Madrid. *Canción del Amor Herido* is one of the many autumn poems he wrote, evoking Puerto S. Maria, Montevideo, New York, Rome and Madrid.

BY THE SAME ARTIST:

Sandro Penna. *Il rombo immenso*

Vanni Scheiwiller Editore, Milan, 1978

Two color etchings



265. CRISTIANA ISOLERI, color etching for Rafael Alberti, *Canción del Amor Herido*, 32.8 × 29.8 cm.

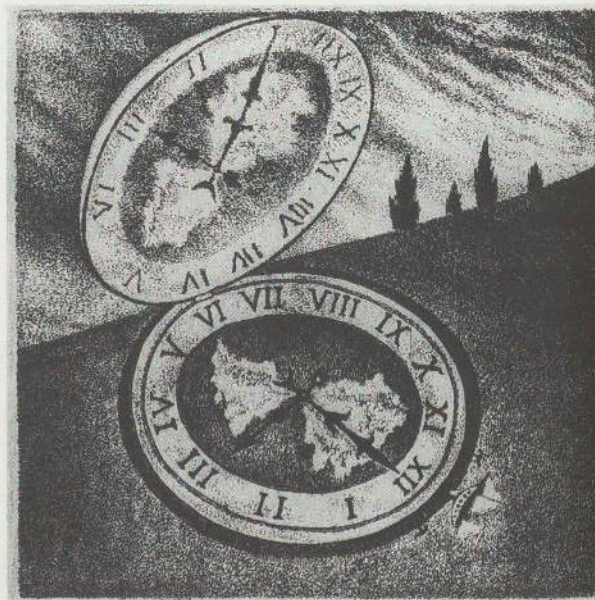
## EDO JANICH

Valvasone, 1943. Printmaker and sculptor. Since 1968 Janich has executed some 150 etchings, published in portfolios by Italian art publishers. In 1972 he began working with the Sellerio publishing house in Palermo. He has had solo exhibitions in Italy and abroad.

266

William Hickling Prescott.

*Gli ultimi anni di Carlo V*



266. EDO JANICH, etching for William H. Prescott, *Gli ultimi anni di Carlo V*, 10.5 × 10.5 cm.

PUBLISHER: Sellerio Editore, Palermo, 1978.

208(212) pp., 20.4 × 14.6 cm. With one etching and its reproduction on the cover by Edo Janich.

PRINTER: The text printed by Tipografia Luxograph. The etching printed on the artist's press.

EDITION: An unnumbered trade edition and 120 numbered copies of which 100 are numbered 1-100 and 20 numbered 1-XX. The text printed on Bodonia paper by Cartiere Fedrigoni di Verona, the etching on Rosaspina paper. The etching signed, numbered and dated "78" by the artist and loosely inserted, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

*William Hickling Prescott. Salem, 4.v.1796 - Boston, 28.1.1859. American historian and man of letters. His family background, sensitive conscience and strict personal code of morality made Prescott the most aristocratic and puritan intellectual of Boston, as Boston itself was the most aristocratic and puritan city of America at the time. With impeccable erudition he wrote many works on the history of Spain and her imperial conquests, winning the praise of scholars and the public on both sides of the Atlantic.*

## HIBRAIM KODRA

*Tirana (Albania), 1918. Though of peasant background, Kodra was trained at the Royal Court. He subsequently attended art school in Tirana and the Accademia di Brera, where he was a*



267. HIBRAIM KODRA, "Superbia", color etching for *Vizi e virtù*, 35 × 22.5 cm.

*fellow student of Carrà, Carpi and Funi. In 1945 he took part in the activities of the Oltre Guernica and Di Linea groups. He has exhibited frequently, solo and with others. His pictorial language is quite varied, embracing elements of cubism, abstract art and landscape painting.*

267

## Giuseppe Bosich. *Vizi e virtù*

PUBLISHER: Editrice S'Alvure, Oristano, 1990.

136 pp., folded, 50.2 × 34.7 cm. With texts by twenty-nine Italian writers and with fifteen etchings of which thirteen are in color by the following artists: Raffaele Alessandri, Antonio Amore, Giuseppe Bosich, Remo Brindisi, Antonio Corriga, Gian Battista De Andreis, Roberto Floris, Gino Frogheri, Giuseppe Gatto, Hibrain Kodra, Angelo Liberati, Renzo Margonari, Primo Pantoli, Pinuccio Sciola, Giorgio Tavaglione. Project by Giuseppe Bosich, presented by Salvatore Naitza.

PRINTER: The text printed by Editrice S'Alvure, Oristano. The etchings printed on a handpress by L'Aquilone, Cagliari.

EDITION: 135 copies of which 60 are numbered 1-60 for the trade, 70 numbered 1-LXX for the authors and publisher and 5 proof copies. The text printed on light yellow wove paper, the etchings on paper by Sicars Graphia Bianca. All etchings numbered and signed by the artists and loosely inserted in the folded pages, the colophon numbered.

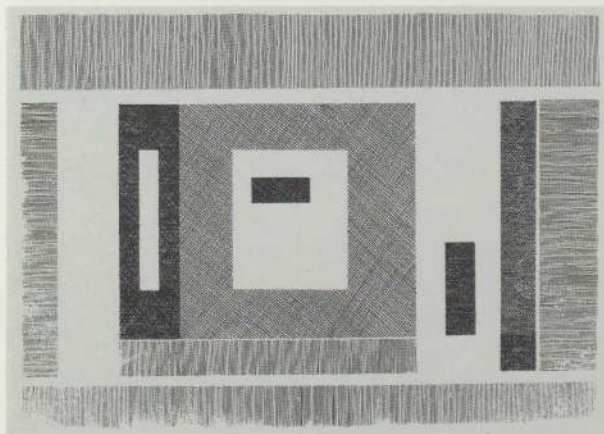
ILLUSTRATION: One of the 70 copies.

## GIOVANNI KOROMPAY

*Venice, 26.IV.1904. Painter, sculptor and printmaker. Korompay studied with Tito and Leight. In 1922 he met Marinetti and became engaged in futurist experiments, later supporting the second futurist movement and aeropainting. In the 1940s he began painting in an abstract-geometrical style. He has been a frequent exhibitor at the Venice Biennale.*

268

### 10 situazioni iconogrammatiche vibrotestature



268. GIOVANNI KOROMPAY, "Percorso individuabile", etching, 1969/1970, for *10 situazioni iconogrammatiche vibrotestature*, 24.7 × 32.7 cm.



PUBLISHER: Giorgio Upiglio Studio Grafica Uno, Milan, 1970.

8 pp., folded, 54.5 × 45.5 cm. With an introduction by Carlo Belloli and ten sheets of etchings from the years 1969-1971 by Giovanni Korompay.

PRINTER: The text printed by Officina d'Arte Grafica Lucini. The etchings printed on the press by Giorgio Upiglio. (Milan).

EDITION: 60 numbered copies of which 50 are numbered 1-50 and 10 numbered 1-x reserved for the collaborators. The text and the etchings printed on Fila paper. Each etching numbered, signed, annotated and dated (five "1970" and five "1971") by the artist on the reverse. The colophon numbered and the edition of the 10 copies signed by the author.

ILLUSTRATION: One of the 10 copies.

269

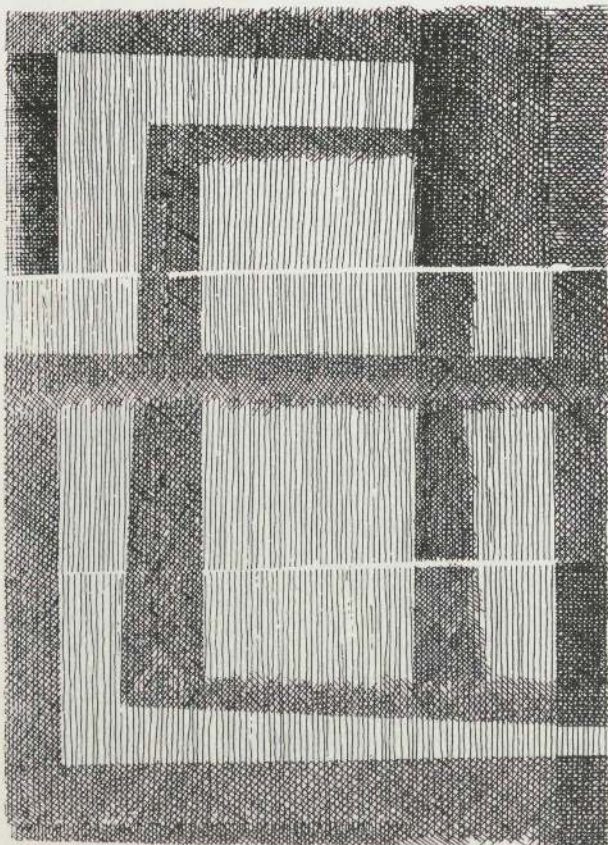
### Antonio Saitta. *Il cuore assurdo*

PUBLISHER: La Pergola, Edizione d'Arte, Pesaro-Milan, 1972.

21(28) pp., 25.3 × 17.7 cm. With five poems by Antonio Saitta and two full-page etchings by Giovanni Korompay.

PRINTER: Grafiche A. Nava, Milan.

EDITION: 140 copies of which 99 are numbered 1-99, 30 numbered 1-XXX and 11 dedicated ad personam. The text and the etchings printed on paper by



269. GIOVANNI KOROMPAY, etching for Antonio Saitta, *Il cuore assurdo*, 16.4 × 12 cm.

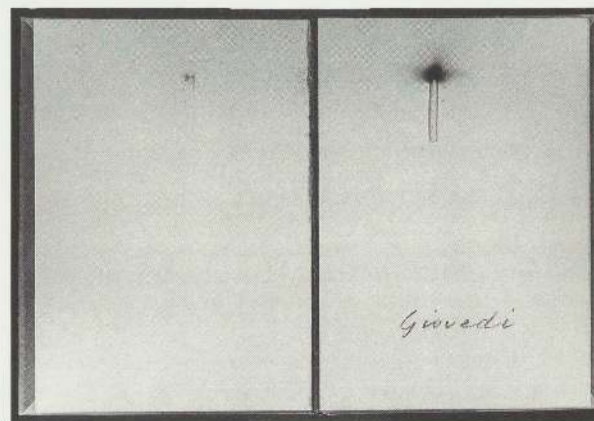
Cartiere Magnani di Pescia. Both etchings signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 99 copies.

Antonio Saitta. Pseudonym of Nino Antonellus Lionello Folgore. Messina (Sicily), 28.I.1903 - 10.VIII.1987. Poet and writer. Saitta also wrote dialect poetry. He worked as a bookseller and in 1950 set up and managed the Il Fondaco art gallery in Messina. The five poems published in this edition, *Nuvole e pietre*, *Accendere una stella*, *Oltre fiumi e mare*, *Il cuore assurdo* and *Fa paura il sole*, are all written in standard Italian.

## JANNIS KOUNELLIS

Piraeus (Greece), 1936. Kounellis has been resident in Italy for many years. In the 1960s with Pascali and other Roman artists, he was a promoter of local versions of the American pop experience.



270. JANNIS KOUNELLIS, "Giovedì", double-page for *La via del sangue*, burnt match and pencil drawing, 14.7 × 20.9 cm.

270

### *La via del sangue*

PUBLISHER: Galleria La Salita, Rome, 1973.

24 pp., 14.7 × 10.3 cm. Booklet consisting of seven burnt Italian matches, each mounted on a page, annotated with the weekday's name from Monday to Sunday. Number 4 from the series "Collana di Perle", published on the occasion of an exhibition of Kounellis at the Galleria La Salita, Rome, March 16, 1973.

PRINTER: Nazareno Iori, Rome.

EDITION: 290 numbered copies of which 250 are for the trade, 30 outside the trade and 10 artist's proofs. The matches are mounted on wove paper. Each copy numbered and signed by the artist.

ILLUSTRATION: One of the 290 copies.

## SILVIO LACASELLA

Trento, 1956. Painter and printmaker. Lacasella took up making prints in 1977 together with Tono Zancanaro. Since then he has developed a consistent style characterized by powerful romantic tensions and surreal overtones.

271

## Ernst Jandl. *Molte vie*

PUBLISHER: Edizioni L'Obliquo, Brescia, 1989.

35(40) pp., 16.6 × 12 cm. With an introductory note by Margit Knapp Cazzola, poems by Ernst Jandl and one color aquatint-etching by Silvio Lacasella. Volume 3 of the series "Ozi".

PRINTER: Tipografia Artigiana, Brescia.

EDITION: 200 copies of which 100 are with the etching. The text printed on laid paper, the etching on paper by Cartiere Magnani di Pescia. The etching numbered and signed by the artist and loosely inserted.

ILLUSTRATION: One of the 100 copies, the etching numbered to an edition of only 90 copies.

Ernst Jandl. Vienna, 1925. Jandl graduated in German and English studies, then taught in further education in Vienna. He began publishing poetry in 1952, experimenting with new ways of writing and reciting his work. Due to the enormous problem of translation, Jandl's poetry is little known outside the German-speaking world. This is the first edition of his poetry in Italian.

## LANFRANCO LANARI

Falconara Marittima, 1953. Painter and printmaker.  
See No. 475. SCHIALVINO. ExLibris L. Bartolini

## LUCIANO LATTANZI

Born in 1925, Lattanzi took his degree in English language and literature, soon becoming interested in theoretical developments in modern art. He first exhibited paintings in London in 1956, exemplifying his new theory of abstract ornamentation. He has exhibited in the United States, Germany, Austria and Paris and took part in the XXXII Venice Biennale.

272

## Luciano Lattanzi.

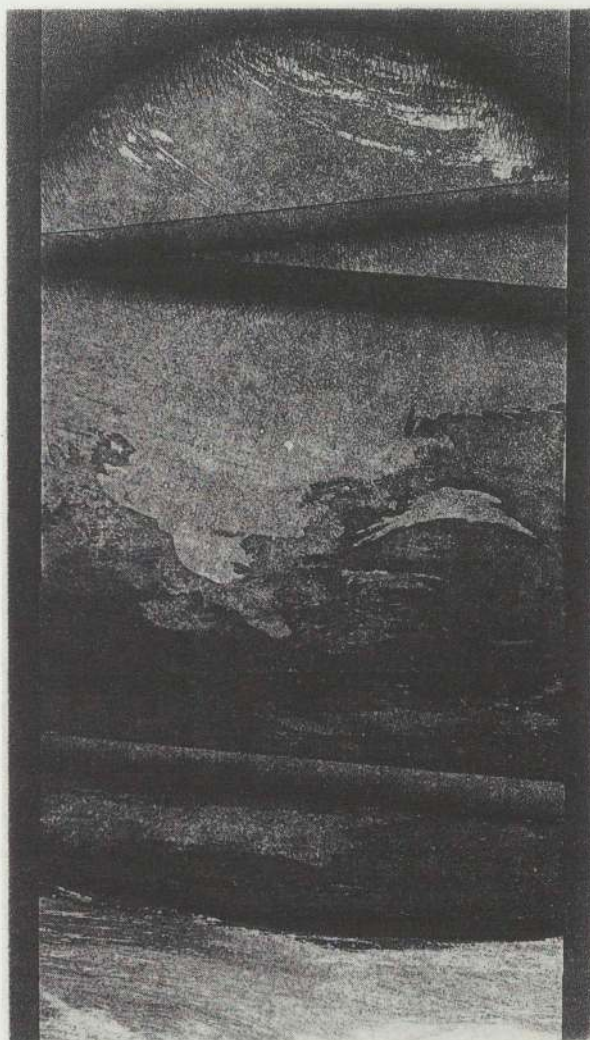
### *Acquaforte in cinque stati e una poesia*

PUBLISHER: Edizioni di Vanni Scheiwiller, Milan, 1976.

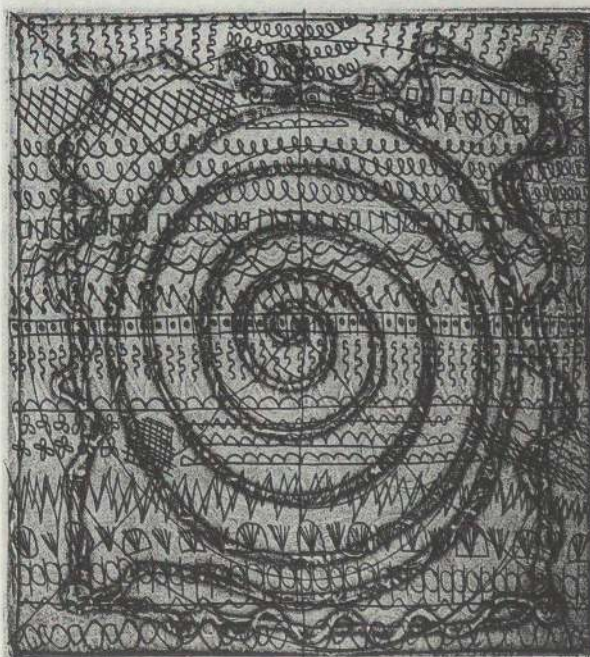
6 pp., folded, 30 × 26 cm. With poems from *Poesie razionali* from the year 1954 and five etchings by Luciano Lattanzi.

PRINTER: The text printed by Grafic Olimpia. The etchings printed on the press by Giorgio Upiglio. Bound by Giovanni De Stefanis. (Milan).

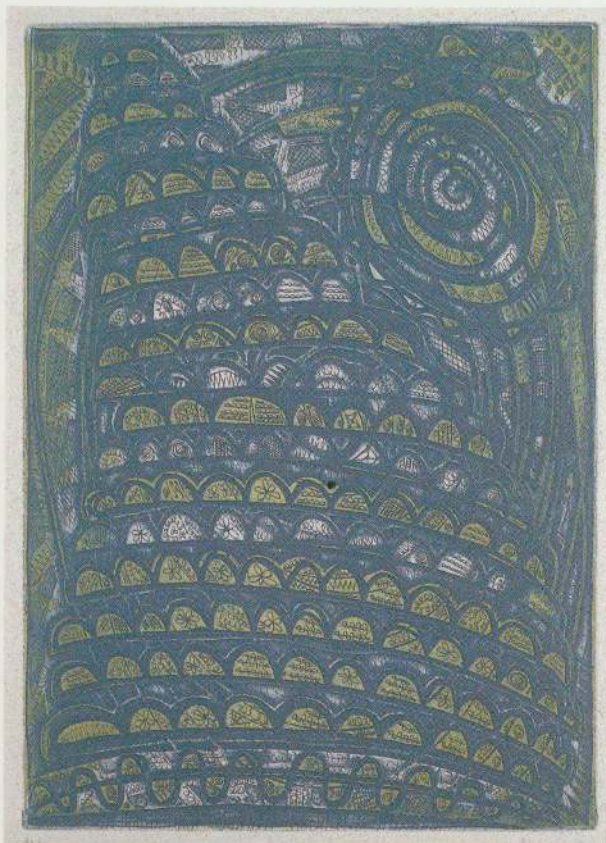
EDITION: 9 numbered copies. The text and the etchings printed on different wove papers. All etchings numbered, signed, dated "1975" and annotated "BI stato" to "BV stato" by the artist and loosely inserted. The colophon signed and numbered by the artist.



271. SILVIO LACASELLA, color aquatint-etching for Ernst Jandl, *Molte vie*, 12.4 × 7.1 cm.



272. LUCIANO LATTANZI, etching in the first state for *Acquaforte in cinque stati e una poesia*, 17.9 × 16.5 cm.



273. LUCIANO LATTANZI, color etching for Robert Estivals, *Du structuralisme au schématisation*, 32.2 × 23 cm.

273

Robert Estivals.

*Du structuralisme au schématisation*

PUBLISHER: Edizioni Rovio, Rovio, 1982.

70 pp., folded, 38 × 28.2 cm. With the text by Robert Estivals and a foreword by Jean-Charles Gaudy in French, a blind relief etching printed on eight pages (folded) and five full-page color etchings by Luciano Lattanzi.

PRINTER: The etchings printed by Giorgio Upiglio and Carolina Hollinger. Bound by Giovanni De Stefanis. (Milan).

EDITION: 134 copies of which 25 are numbered 1-25 with an extra suite of the five etchings, 74 numbered 26-99, 30 outside the trade and 5 numbered I-V with a complete series of prints of each color from all the five etchings as well as a set of the etchings in black-and-white. The text and the etchings printed on Arches vellum. The etchings signed and numbered by the artist, the colophon numbered and signed by both authors and the artist.

ILLUSTRATION: One of the 74 copies.

Jean-Charles Gaudy, Born in 1938, Gaudy teaches literature and humanities at the *École Nationale des Arts Appliqués* in Paris. He is also a member of the *Société de Bibliologie et de Schématisation*. *L'Avant-garde*, written in conjunction with Robert Estivals, was published by the *Bibliothèque Nationale*, Paris in 1968.

Robert Estivals. Born in 1927, Estivals graduated in literature and now teaches at the university of Bordeaux. President of the *Société de Bibliologie et de Schématisation*, he directs the periodical *Schéma et Schématisation* and has also directed *Grammes*, *Schéma* and *Cahiers de Schématisation*. His published works include *La Défense*, *Un Sociocrate*, *L'Avant-garde* and *La Bibliologie*.

BY THE SAME ARTIST:

Luciano Lattanzi. *Acquaforse in sette stati e una poesia*  
Edizioni di Vanni Scheiwiller, Milan, 1976  
Seven etchings

Luciano Lattanzi. *Acquaforse in tre stati e una poesia*  
Edizioni di Vanni Scheiwiller, Milan, 1976  
Three etchings

## PIERO LEDDI

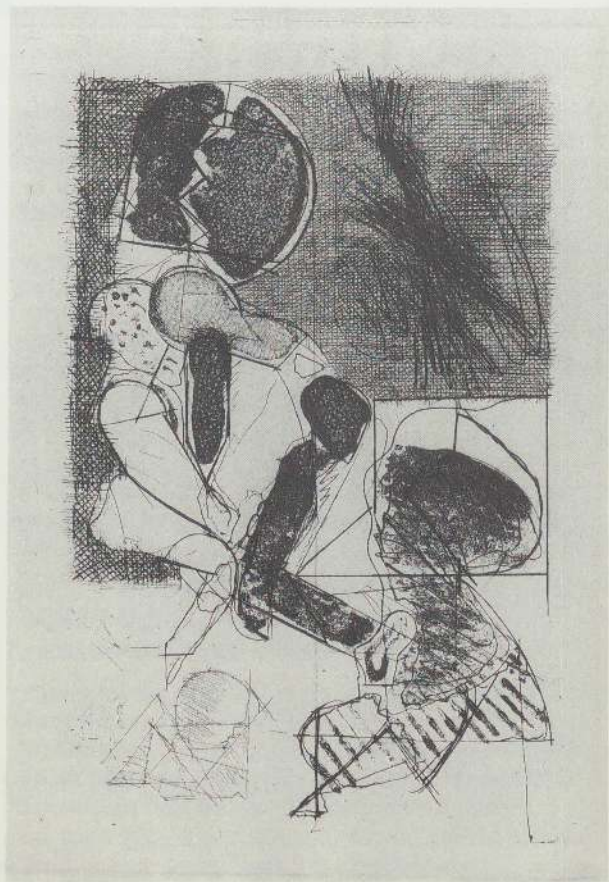
*San Sebastiano Curone*, 1930. Leddi started exhibiting in 1959 and has shown his work in Italy and abroad. He depicts the natural world and the urban landscape with a deep sense of tragedy, acutely aware of human suffering.

274

*La comadre. Undici incisioni* (1970)

PUBLISHER: Giorgio Upiglio, Milan, 1984.

6 pp., folded, 30.6 × 23.5 cm. With a note by Giorgio Upiglio and eleven etchings by Piero Leddi.



274. PIERO LEDDI, etching, 1970, for *La comadre*, 24.8 × 17.5 cm.

PRINTER: The etchings printed on the press by Giorgio Upiglio, Milan.

EDITION: 140 numbered copies of which 90 are numbered 1-90 and 50 numbered 1-L. The text printed on laid paper, the etchings on Zerkall paper. All etchings numbered, signed and dated "70" by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 50 copies.

BY THE SAME ARTIST:

Carlo Porta. *Il romanticismo*.  
Stendhal. *Dal diario*  
Edizioni Il Ponte, San Giovanni Valdarno, 1979  
Six etchings

## ACHILLE LEGA

Brisighella (Ravenna), 21.IV.1899 - Florence, 28.I.1934. Lega was an adherent of the futurist movement and one of the precursors of aeropainting.

275

Sigfrido Bartolini.

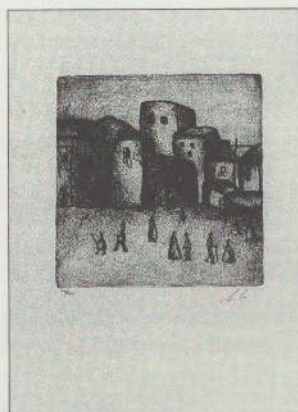
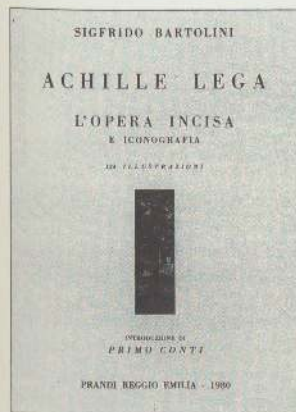
*Achille Lega. L'opera incisa e iconografia*

PUBLISHER: Prandi, Reggio Emilia, 1980.

202(208) pp., 30.5 x 24 cm. Catalogue raisonné of Achille Lega's prints with 124 illustrations, an introduction by Primo Conti, one etching by Sigfrido Bartolini and one etching by Achille Lega from the year 1916, posthumously printed.

PRINTER: Tipolitografia Emiliana, Reggio Emilia.

EDITION: 650 numbered copies of which the first 100 copies numbered 1-100 and 30 copies numbered 1-XXX outside the trade are with the two etchings. The text printed on wove paper, the two etchings on handmade wove paper. The etching of Achille Lega numbered and with the monogram by his brother Leone Lega, the etching by Sigfrido Bartolini numbered and signed by the artist. Both etchings loosely inserted. The colophon numbered.



275. ACHILLE LEGA, "San Frediano", etching, 1916, and title page for Sigfrido Bartolini, *Achille Lega. L'opera incisa e iconografia*, 13.9 x 13.5 cm.

ILLUSTRATION: One of the 100 copies.

This catalog of Achille Lega's etchings, compiled by the painter and writer Sigfrido Bartolini, has an introduction by Primo Conti, a painter friend of Lega's who first met him during the futurist era in Florence.

## NELLO LEONARDI

Reggio Emilia, 1917. Painter and printmaker. Leonardi obtained a diploma in painting and decoration at the Accademia di Belle Arti in Bologna. He is now a teacher at the San Sepolcro art school, having formerly taught drawing in Reggio Emilia. He has taken part in many exhibitions of prints in Italy and abroad.



276. NELLO LEONARDI, "Ritratto di Valentina", etching for *Poesie d'amore*, 13.2 x 11.2 cm.

276

*Poesie d'amore*

PUBLISHER: Privately published, Reggio Emilia, 1977.

75(80) pp., 26.1 x 18 cm. Collection of love poems by celebrities such as Beethoven, Goethe, Nietzsche, Verlaine and others in order to commemorate the death of Valentina Prandi on August 4, 1976, and eight full-page etchings dedicated to this project by the following artists: Sigfrido Bartolini, Leonardo Castellani, Arnaldo Ciarrocchi, Nello Leonardi, Mino Maccari, Paolo Manaresi, Alberto Manfredi, Franco Rognoni.

PRINTER: The text printed by Stamperia Valdonega, Verona. The etchings printed by Nicola and Caterina Manfredi, Reggio Emilia.

EDITION: 125 numbered copies outside the trade. The text printed on paper by Cartiere Magnani di Pescia, the etchings on wove paper. Each etching signed by the artist, the colophon numbered and with a dedication ad personam by Dino Prandi or his son Paolo.

*Dino Prandi comes from an old family of antiquarian booksellers and publishers. He produced this collection of love poems in memory of his wife Valentina who was killed in Val Badia in 1976.*

## CARLO LEVI

*Turin, 1902 - Rome, 1975. Painter and writer. A pupil of Casorati in Paris in the 1920s Levi studied the work of the fauve painters, Modigliani and Soutine, who had a decisive influence on his development. From 1929 to 1932 he was a member of the Turin Six. Banished during the Fascist era to Lucania (1935-1936), he became interested in the way of life of the poor, a theme that found development in his subsequent painting and writing.*

277

### *Velso Mucci e il Concilium Lithographicum*

PUBLISHER: Prandi, Reggio Emilia, 1970.

17(24) pp., 45.7 × 29.3 cm. With a text contribution



277. CARLO LEVI, lithograph for *Velso Mucci e il Concilium Lithographicum*, 34 × 23 cm.

by Leonardo Sinisgalli, portraits of Velso Mucci by various artists, a bibliography of the publication *Concilium Lithographicum*, fifteen facsimile issues of the publication from the years 1944-1947 and thirteen lithographs (41 × 29 cm) by the following artists: Corrado Cagli (1970), Domenico Cantatore (1969), Arnaldo Ciarracchi (1969), Giorgio de Chirico (1968), Pericle Fazzini (1968), Franco Gentilini (1969), Renato Guttuso (1969), Carlo Levi (1970), Mino Maccari (1968), Giovanni Omiccioli (1968), Domenico Purificato (1969), Nino Scordia (1968), Orfeo Tamburi (1969).

PRINTER: The text printed by Tipolitografia Emiliana, Reggio Emilia. The lithographs printed under the direction of Duilio Rossoni by Stamperia Aldina, Rome, the lithograph by Mino Maccari by Stamperia Bulla, Rome.

EDITION: 120 numbered copies of which 90 are numbered 1-90 and 30 numbered I-XXX outside the trade, reserved for Dora Mucci and the collaborators. The text and the lithographs printed on different wove papers. All lithographs numbered and signed by the artists and loosely inserted, the colophon numbered.

ILLUSTRATION: One of the 90 copies.

*Velso Mucci. Florence, 1911 - London, 1964. A man of taste and sensitivity, in 1945 Mucci embarked on two ventures: *Il costume*, a political and literary magazine spanning French and American culture, and *Concilium Lithographicum*, a collection of poems and illustrations by the most representative artists and poets of the time, of which 80 copies were printed using the same lithographic stone. Six years after Mucci's death, Prandi brought out a facsimile edition of the *Concilium*, adding a series of new lithographs commissioned from the eight original artists who were still alive, and from five new artists in place of those who had since died.*

## FELICE LEVINI

*Rome, 1956. Painter. Drawing on mythology and the work of earlier artists, Levini reconstitutes the repertory of forms and fantasies to create images of reality and its symbols. He uses the pointillist technique to destabilize spatial relationships and achieve a sense of irony and detachment.*

278

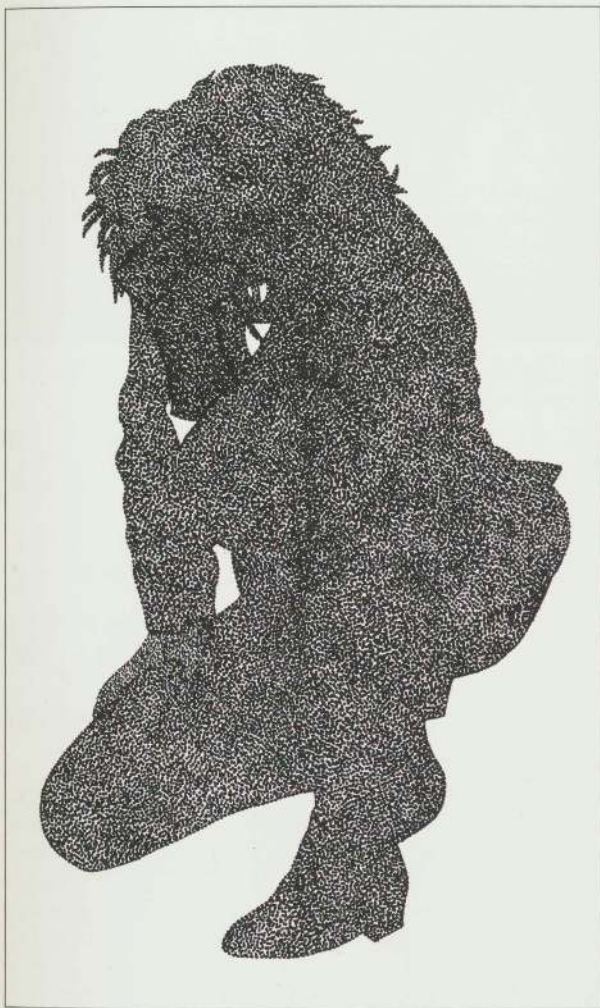
### *Claudio Damiani. Saltatrice dei numeri*

PUBLISHER: Illustrazione, Adine in Chianti, 1984.

36 pp., folded, 24.6 × 17.5 cm. With seven color lithographs by Felice Levini of which two are full-page, three double-page and two on larger paper, 46.5 × 33 cm, folded twice. Volume 3 from the series "Illustrazione".

PRINTER: The lithographs printed by Marco Noire at Stamperia Adine in Chianti.

EDITION: 60 numbered copies of which 50 are numbered 1-50 and 10 numbered I-X outside the trade. The text with the five lithographs printed on heavy wove paper, the two folded lithographs printed on imitation parchment paper. Two of the poems are printed on transparent foil as well as two additional designs and loosely inserted,



278. FELICE LEVINI, color lithograph for Claudio Damiani, *Saltatrice dei numeri*, 38 x 23.5 cm.

completing the two full-page and two double-page lithographs. The seven lithographs numbered and signed by the artist and the two folded lithographs loosely inserted. The colophon numbered, signed and dated "84" by the artist.

ILLUSTRATION: One of the 50 copies.

*Claudio Damiani. Rome, 1955. Poet and essayist. In 1980 Damiani founded the literary review Braci which he directed until 1984. He has published essays in the magazine Preto Pagano. His most recent collection of poetry, Sfraturno, came out in 1992.*

## ANGELO LIBERATI

Frascati, 1946. Painter.

See No. 267. KODRA. *Vizi e virtù*

## RICCARDO LICATA

Turin, 1929. Painter and printmaker. After art high school Licata studied at the Accademia di Belle Arti in Venice, then completed his training in Paris, where he spends part of each year. His work is characterized by hieroglyphs, wedge shapes and hooks alternating with blank spaces.

279

Guillaume Apollinaire.

*Quattro poesie, quattro incisioni*

PUBLISHER: Edizioni Proposte d'Arte Colophon, Belluno, 1990.

28 pp., folded, 34.1 x 22.2 cm. With four poems by Guillaume Apollinaire and four color etchings by Riccardo Licata.

PRINTER: The text printed on a Vandercook press by Alessandro Zanella, Verona. The etchings printed on a handpress by Giancarlo Sardella, Milan.

EDITION: 110 numbered copies of which 75 are numbered 1-75, 25 numbered I-XXV and 10 numbered P.A.1-P.A.10 with an additional watercolor by the artist. The text printed on Hahnemühle paper, the etchings on Etna paper. Each etching numbered, signed and dated "80" by the artist, the colophon numbered. Cover with one additional etching in color and etching in blind relief printing.

ILLUSTRATION: One of the 75 copies.



279. RICCARDO LICATA, "Signs", color etching for Guillaume Apollinaire, *Quattro poesie, quattro incisioni*, 32.3 x 20.4 cm.

## ANTONIO LIGABUE

Zürich, 1899 - Gualtieri, 1965. Painter and sculptor. Born in Switzerland of Italian immigrant parents, Ligabue settled at Gualtieri in Emilia in 1919. Throughout his life he suffered from mental illness and had to spend periods in psychiatric hospitals. Self-educated, he gave himself entirely to painting after meeting the painter Marino Mazzacurati.

280

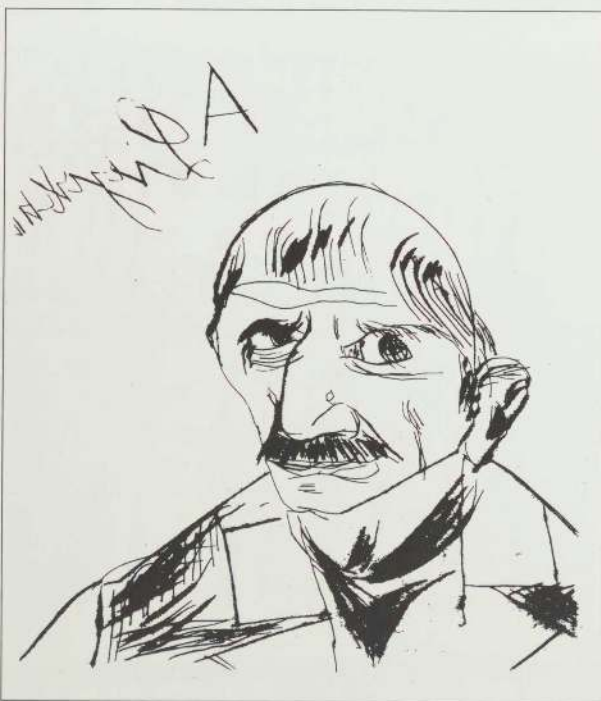
### *La terra e il contadino*

PUBLISHER: Quaderni delle Edizioni, Verona, 1967.

16 pp., 38 × 28 cm. With thirty-five proverbs from the Veneto, taken from the volume *Proverbi del Veneto* by G. A. Cibotto and one full-page drypoint by Antonio Ligabue.

PRINTER: The drypoint printed by Renzo Sommaruga, Verona.

EDITION: 115 numbered copies. The text and the drypoint printed on paper by Cartiere Miliani di Fabriano. The colophon numbered.



280. ANTONIO LIGABUE, drypoint for *La terra e il contadino*, 29.4 × 24.7 cm.

## LEO LIONNI

Amsterdam, 1910. Lionni first came to Italy in 1925. He became interested in art in 1928, writing articles and producing paintings and ceramics. In 1931 he joined the futurist movement. In 1939, he emigrated with his wife and two children to the United States, where he was involved in design and advertising, and taught drawing in several schools. In 1945 he applied for American citizenship and became director of the periodical *Fortune*. In 1959 he published his first children's story, *Il piccolo blu e il piccolo giallo*. As well as writing books for children, he continues to paint and sculpt and has had exhibitions in Italy and abroad.



281. LEO LIONNI, lithographs for *Per grazia ricevuta*, 17 × 30.7 cm (double-page).

281

### *Per grazia ricevuta*

PUBLISHER: Privately published, Milan, 1966.

18 pp., 17 × 14 cm (maximum size), cut as profiles. With twenty-two lithographs, showing twenty different profiles of women.

PRINTER: The lithographs printed on the press by Giorgio Upiglio, Milan.

EDITION: 120 numbered copies of which 100 are numbered 1-100 and 20 numbered I-XX reserved for the artist and the editor. Printed on paper by Colono Monzese. Cover of the same paper with an image of a woman's hair, done in lithographic technique. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 100 copies.

## MARIO LOGLI

Urbino, 1933. Painter and lithographer. Logli studied at art school where he specialized in lithography. After qualifying he became a teacher of ornamental design. In 1958 he settled in Milan where he works as a book illustrator and collaborates with the stage designer Ezio Frigerio. Towards the end of the 1960s he began to consider the problem of the environment and its destruction, making lucid statements on the spiritual crisis of humanity.

282

### *Poesia e immagine.*

### *Cinque artisti per Giacomo Leopardi*

PUBLISHER: Azienda Autonoma di Soggiorno e Turismo. Centro Nazionale di Studi Leopardiani, Recanati, 1987.

21(28) pp., folded, 50 × 35 cm. With a foreword by Franco Foschi, the director of the foundation, and five color etchings by the following artists: Mario Logli, Giò Pomodoro, Piergiorgio Spallacci, Valeriano Trubbiani, Walter Valentini. Printed on the occasion of the 150th anniversary of Giacomo Leopardi.

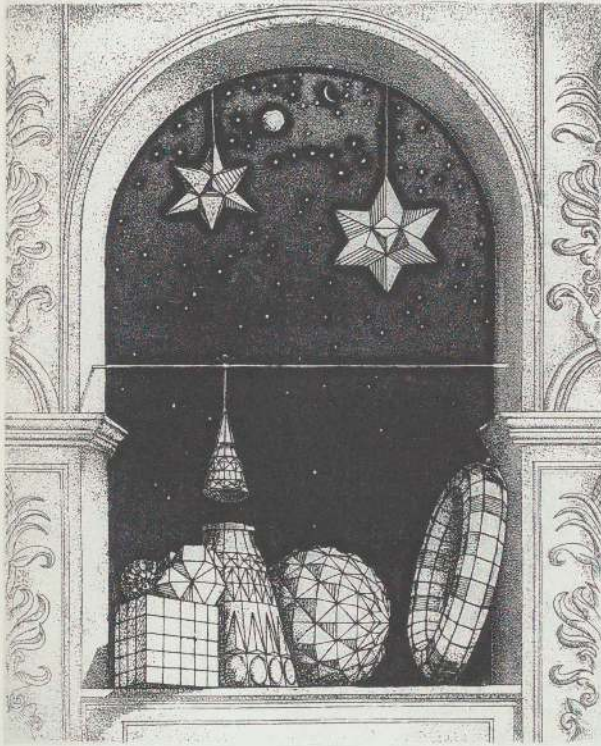
PRINTER: Stamperia della Pergola, Pesaro.

EDITION: 150 numbered copies of which 100 are numbered 1-100, 30 numbered I-XXX and 20 marked

with the letters A-V for the collaborators. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 20 copies.

Giacomo Leopardi. *Recanati*, 29.vi.1798 - Naples, 14.vi.1837. These five poems have been illustrated by five artists from the Marche region of Italy where Leopardi was born and lived. This edition was commissioned by the tourist office at Recanati to celebrate the 150th anniversary of the poet's death.



282. MARIO LOGLI, "Vaghe stelle dell'Orsa", color aquatint-etching for *Poesia e immagine*. Cinque artisti per Giacomo Leopardi, 30 x 24.4 cm.

## DANIELE LOMBARDI

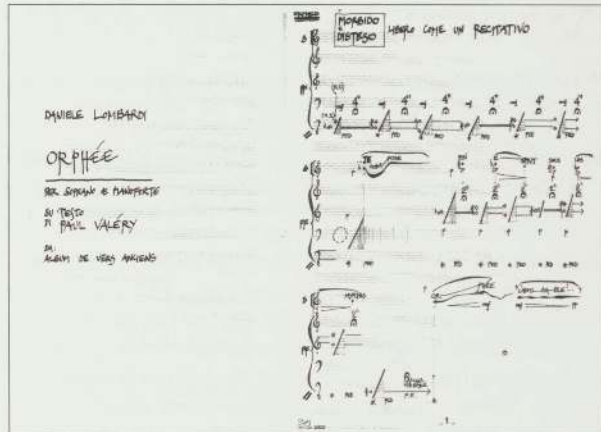
Lombardi was born in Florence and studied music there. He teaches the piano at the Conservatorio Cherubini in Florence and is very active as a pianist and composer. He takes special interest in the avant-garde music of the early twentieth century, particularly futurist compositions. As a composer he has produced large-scale works, such as *La grande sonata* for twelve pianos. He has performed at major festivals and makes radio and television programs for Italian and European broadcasting companies.

283

### Paul Valéry. *Orphée*

7 sheets of handwritten music score, 33.6 x 25.3 cm, the first version of the music for soprano and piano by Daniele Lombardi after a text by Paul Valéry from *Album de vers anciens*. Dated by the composer "Firenze, Dicembre 1986". In a music sheet cover with handwritten title and a dedication and with notes of the first performance in Rome and broadcast.

*Orphée*, a song for soprano and pianoforte, dedicated to Barbara Lazotti, is a subtle dialogue between the two protagonists.



283. DANIELE LOMBARDI, page one of the music score and title for Paul Valéry, *Orphée*, black ink, 33.6 x 50.6 cm (double-page).

Ideograms are used to achieve an experimental synthesis of conventional musical notation. For Valéry's text, normal writing is abandoned in favor of a diagrammatic form of expression.

BY THE SAME ARTIST:

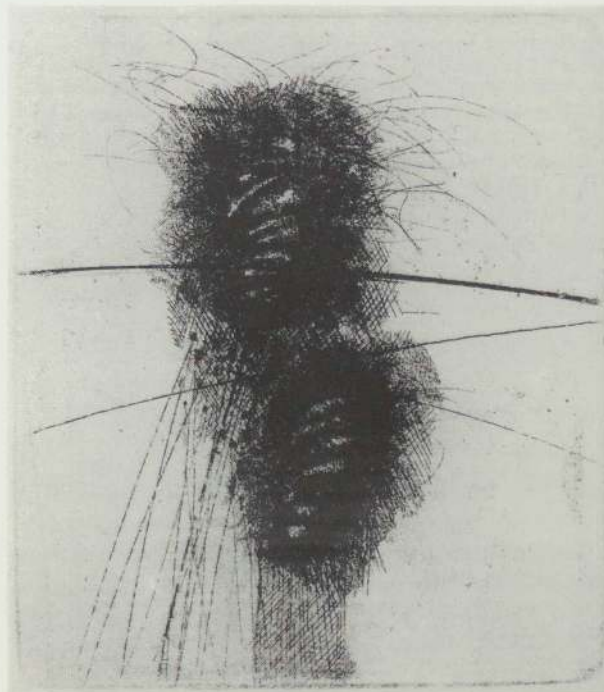
Daniele Lombardi. *Il rumore del tempo*  
Centro Di, Florence, 1983  
One collage

## IVO LOMBARDI

Leghorn, 1936. Painter and printmaker. Lombardi lives and works in his native town. He has had many solo exhibitions, the first in 1970.

284

### Ivo Lombardi. *Germinazioni*



284. IVO LOMBARDI, etching for *Germinazioni*, 7.3 x 6.4 cm.



PUBLISHER: Bandecchi & Vivaldi Editore, Pontedera, 1990.

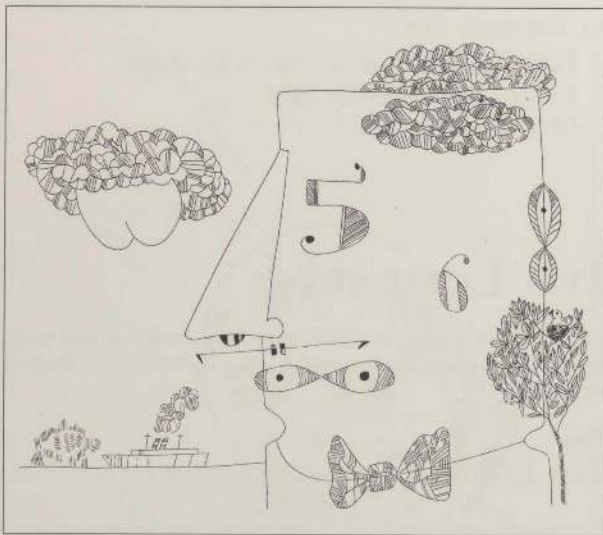
32 pp., folded, 14.3 × 11.4 cm. With a note and six etchings by Ivo Lombardi.

PRINTER: The text printed by Bandecchi & Vivaldi Editore, Pontedera. The etchings printed by the artist.

EDITION: 119 numbered copies of which 99 are numbered 1-99 and 20 numbered 1-xx. The text printed on laid and wove papers, the etchings on paper by Cartiere Magnani di Pescia. All etchings signed and numbered by the artist and loosely inserted. The cover and the colophon numbered.

ILLUSTRATION: One of the 99 copies.

*In Germinazioni, Lombardi gives a brief description of his studio, the shelves, chairs and table, and a rich and evocative collection of stuffed birds, feathers, votive offerings, butterflies, and puppets.*



285. ALBERTO LONGONI, "Nn", etching for the letter "N" from *ABBECDARIO*, 24.5 × 27.5 cm.

## ALBERTO LONGONI

Milan, 1921-1991. Painter and printmaker. He has been awarded many national and international prizes for printmaking.

285

### *ABBECDARIO*

PUBLISHER: Giorgio Lucini, Milan, 1978.

120 pp., folded, 33.5 × 35.5 cm. With text and twenty-six etchings by Alberto Longoni, one for each letter of the alphabet.

PRINTER: The text printed by Tipografia Lucini, Milan. The etchings printed on a handpress by Bruno Palladino and Giancarlo Pozzi, Castellanza. Bound by Giovanni De Stefanis, Milan.

EDITION: 70 numbered copies of which 60 are numbered 1-60 and 10 numbered 1-X for the collabo-

rators. The text and the etchings printed on handmade paper by Cartiere Magnani di Pescia. Each etching signed, numbered and dated "78" by the artist, the colophon numbered.

ILLUSTRATION: One of the 10 copies.

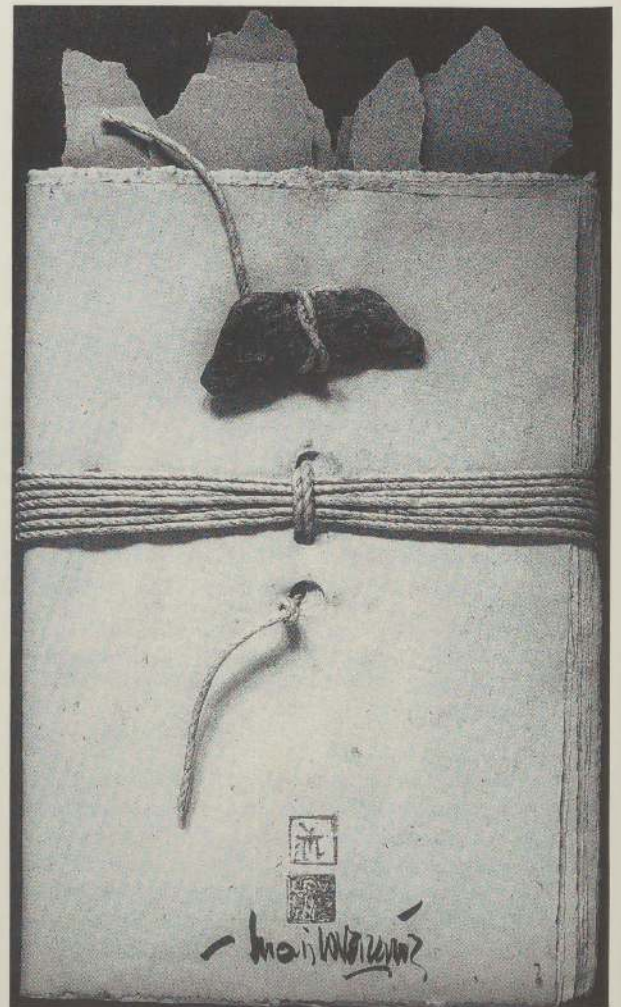
## MARIO LOVERGINE

Bari, 23.VIII.1942. Ceramist, stage designer, graphic designer and illustrator. Lovergine studied in Bari and later in Florence where he now lives. He has traveled widely in Europe and from 1969 to 1972 resided in New York where he became involved in architecture and industrial design. He has exhibited his work in Italy and abroad. He now teaches graphic design at the Istituto Superiore per le Industrie Artistiche in Florence.

286

### *Librarsi*

Unique item, consisting of 48 pages with cover of gray laid paper and five inserts of pieces torn from brown wrapping paper, 24.2 × 14.4 cm. The paper stenciled four times and bound up with a piece of string, together with a piece of wood. Stamped with red seals, signed, titled and dated "1991" by the artist.



286. MARIO LOVERGINE, "Librarsi", unique item of paper, string and wood, 24.2 × 14.4 cm.



287. EMANUELE LUZZATI, "Il sarto", color lithograph for Nico Orenco, *La cabala del lotto*, 38.4 × 28.5 cm.

## EMANUELE LUZZATI

Genoa, 1921. Luzzati studied at the *École des Beaux Arts* in Lausanne and made his professional debut in 1947 when he designed the stage sets and costumes for Farsen's *Lea Lebowits*.

287  
Nico Orenco. *La cabala del lotto*

PUBLISHER: Laboratorio Stella, Turin, 1990.

72 pp., 40 × 30 cm. With ten rhymes by Nico Orenco and ten lithographs by Emanuele Luzzati of which five full-page and four double-page are in color and one full-page printed in black.

PRINTER: The text printed by Tipo-Litografie Carlo Brandoni. The lithographs printed on a hand-press by Laboratorio Stella, Turin.

EDITION: 55 numbered copies of which 50 are numbered 1-50 and 5 numbered 1-v reserved for the artist and the collaborators. The text printed on Arches Ingres paper, the lithographs on Arches vellum. Each lithograph signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 50 copies.

Nico Orenco. Turin, 1944. Poet and writer. Orenco, who lives in Turin, has written many novels. His latest work, *Le rose di Evita*, was published by Einaudi in 1990.

## MINO MACCARI

Siena, 24.XI.1898 · Rome, 17.VI.1989. On the completion of his legal studies, Maccari took up painting and graphic arts, and in his early years specialized in nineteenth-century still life paintings. He was profoundly affected by satirical painting and came under the influence of Grosz, Ensor, Steinberg and Picasso and later, following disagreements with the avant-garde, became involved with the Strapaese movement. During the 1960s Maccari worked as a scenographer in Florence and Milan.

288  
Mino Maccari. *Il trastullo di Strapaese*

PUBLISHER: Vallecchi Editore, Florence, 1928.

79(80) pp., 19.5 × 13.5 cm. With ditties and nine full-page woodcuts by Mino Maccari.

PRINTER: Tipografia A. Vallecchi, Florence.

EDITION: Unnumbered. The text and the woodcuts printed on wove paper.

From the time *Il selvaggio* was founded, Maccari was a member of the cultural movement known as Strapaese. *Il trastullo di Strapaese* is an ironic and decadent satire on the manners of his time.

289  
Valerio Zurlini. *Il tempo di Morandi*

PUBLISHER: Prandi, Reggio Emilia, 1975.

27(32) pp., 26.1 × 17.9 cm. With the text by Valerio Zurlini, first published in 1973 in *Cinquanta acquarelli di Morandi* and one etching printed in red-brown by Mino Maccari.

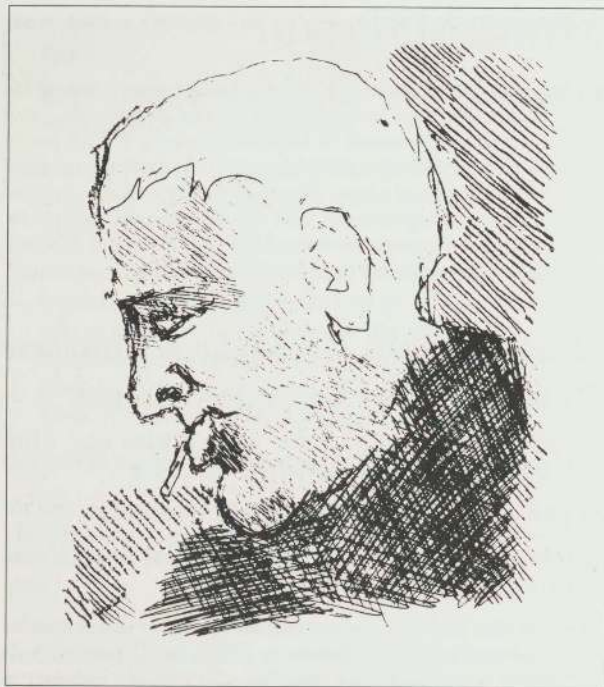
PRINTER: Stamperia Valdonega, Verona.

EDITION: 120 numbered copies printed for the friends of Morandi, Mino Maccari, Dino Prandi and the author. The text printed on paper by Cartiere Magnani di Pescia, the etching on Japan paper. The etching signed and numbered by the artist and loosely inserted. The colophon numbered.

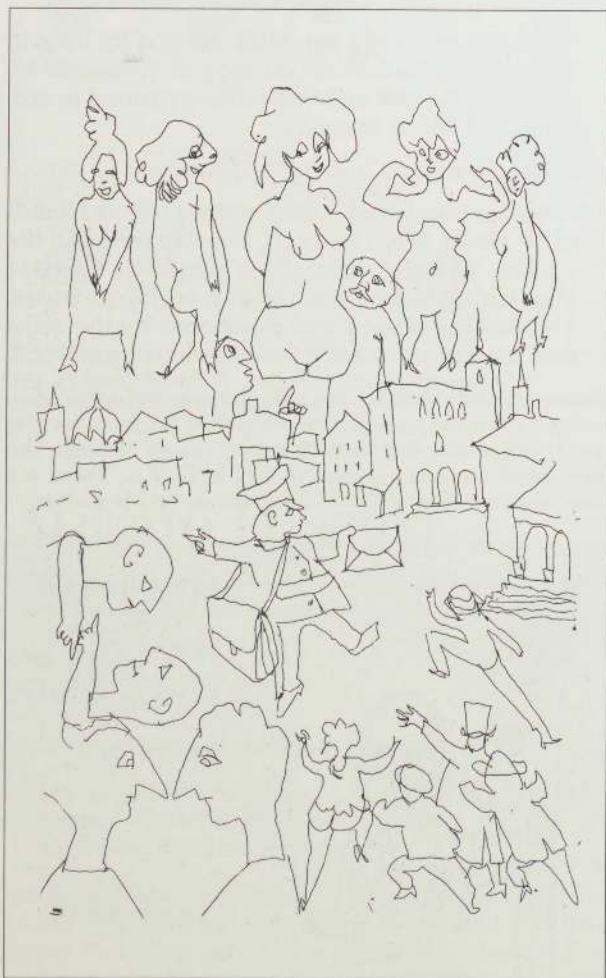
Valerio Zurlini. Modena, 1926-1982. Director and writer. As a writer Zurlini was particularly influenced by the figurative arts, and he was on close terms with the painter Giorgio Morandi. This piece which was first published in 1973 by I.L.T.E., Turin, is a clear demonstration of Zurlini's admiration for the painter.



288. MINO MACCARI, frontispiece woodcut and title page for *Il trastullo di Strapaese*, 15 × 10 cm.



289. MINO MACCARI, "Portrait of Giorgio Morandi", etching in red-brown for Valerio Zurlini, *Il tempo di Morandi*, 14.2 x 12.7 cm.



290. MINO MACCARI, "Piazza della Libertà", etching for Aldo Palazzeschi, *Piazza della Libertà e altre poesie*, 20.9 x 13.2 cm.

290

Aldo Palazzeschi.

*Piazza della Libertà e altre poesie*

PUBLISHER: M'Arte Edizioni, Milan, 1977.

4 and 47(100) pp., 28.5 x 19 cm. With an introductory text and poems by Aldo Palazzeschi from the years 1908 and 1971/1972 in facsimile handwriting and five full-page etchings by Mino Maccari. Volume 5 from the series "Piccolo Torchio".

PRINTER: The text printed by Istituto Grafico Bertieri, Milan. The etchings printed by Salvatore Marchese on the artist's press. Bound by Ennio Torri, Milan.

EDITION: 100 numbered copies of which 30 are numbered 1-XXX with a suite of the etchings and 70 numbered 31-100 and another edition of 100 numbered copies of the same kind with five different etchings by the artist. The text and the etchings printed on paper especially manufactured for this edition by Filicarta di Brugherio. The introduction signed by the author, the etchings numbered and signed by the artist. The colophon numbered.

ILLUSTRATION: One of the 70 copies.

Aldo Palazzeschi. Florence, 1885 - Rome, 1974. The poems date from the spring of 1973 and are the most recent and up-to-date versions. Palazzeschi made innumerable alterations and corrections to his poems *Le regine* and *I mari*, both originally written in 1908, on the grounds that he had in the meantime "learned Italian".

BY THE SAME ARTIST:

Aldo Palazzeschi. *Bestie del 900*  
Vallecchi Editore, Florence, 1951  
Forty-six linocuts (thirty in color)

Marcello Camilucci. *Impossibili ma vere*  
Bucciarelli, Ancona, 1969  
Three etchings

Dylan Thomas. *Lunch at Mussolini's*  
M'Arte Edizioni, Milan, 1972  
Two color woodcuts

## GIOVANNI BATTISTA MACRÌ

*Benestare*, 1930. Painter.

See No. 239. GIAROLI. *Trenta artisti per la bibbia*

## MADELEINE

Pseudonym of Giuseppe Tiberio. Aiello del Friuli, 1918. Painter and lithographer. Madeleine lives and works in Milan and has published various collections of graphic design on some of his favorite subjects, including horses. He has also had a number of solo exhibitions all over Italy.

291

Jacopo Vittorelli. *Anacreontiche ad Irene*

PUBLISHER: Edizioni dello Scoiattolo, Milan, 1963.

XLII (48) pp., 25.5 x 19.2 cm. With an introduction

by Alessandro Cutolo and four full-page silkscreens printed in white by Madeleine.

PRINTER: The text printed by Officina d'Arte Grafica A. Lucini e C., Milan. The silkscreens printed by the artist. Bound by Giovanni De Stefanis, Milan.

EDITION: 165 numbered copies. The text printed on Filigranata paper by Filicarta di Brugherio, the silkscreens on dark gray laid paper. The silkscreens signed in the form by the artist, the colophon numbered.

*Jacopo Andrea Vittorelli. Bassano del Grappa (Vicenza), 1749-1835. Arcadian poet. After the fall of the Venetian Republic Vittorelli moved from Venice to Padua before retiring to Bassano. His fame is associated with the poem Anacreontiche a Irene e a Dori, written in quatrains of seven-syllable lines and published in the Rime collection in Bassano in 1784.*

## ANTONIETTA RAPHAËL MAFAI

*Kovno (Lithuania), 1895 - Rome, 1975. Painter, sculptor and graphic artist. Mafai moved to London in 1905 to study music and design, but by 1925 she was attending the Accademia di Belle Arti in Rome where she met and married her husband, Mario Mafai. Already working closely with Scipione and the Roman School, she exhibited in the Sindacato laziale Fascista degli Artisti show of 1929 and 1938. In 1946 she won the premio di scultura della Spiga in Milan.*

292

### Ezra Pound. *Me felice, felice notte*

PUBLISHER: Edizioni di Vanni Scheiwiller - L'Arco Edizioni d'Arte, Milan-Rome, 1972.

8 pp., folded, 24.8 x 17.5 cm. With the text by Ezra Pound, translated into Italian by Mary de Rachewiltz, and five etchings by Antonietta Raphaël Mafai.

PRINTER: The text printed by Tipografia Persi. The etchings printed on a handpress by Salvi Stampatore. (Rome).

EDITION: 55 copies of which 50 are numbered 1-50 and 5 marked with the letters A, E, I, O, U outside the trade. The text printed on laid paper, the etchings on wove paper. All etchings signed, numbered and dated "Roma 72" by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 50 copies.

*Ezra Pound see No. 59.*

## ALBERTO MAGNELLI

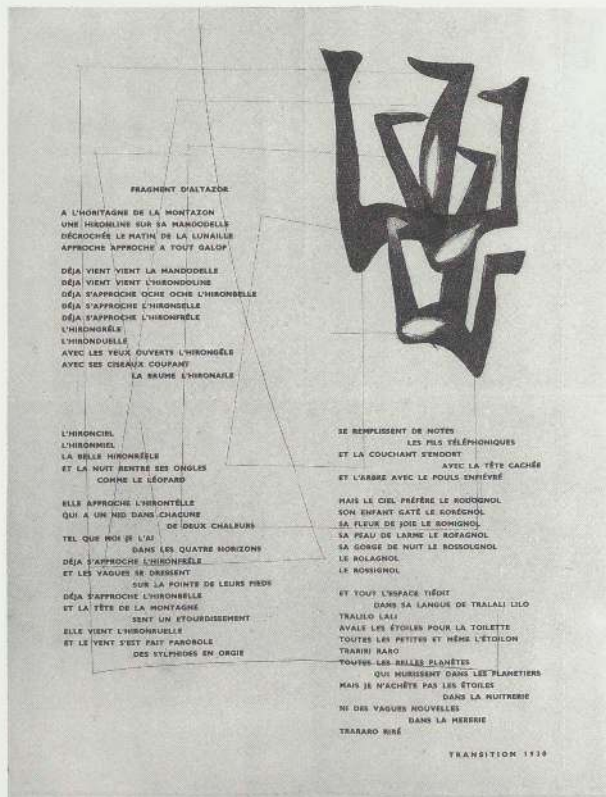
*Florence, I.VII.1888 - Meudon (France), 20.IV.1971. Magnelli trained himself as a painter. When in Florence in 1913, he made contact with the futurist group around Lacerba which included Marinetti, Papini and Soffici, but the following year in Paris he met Picasso, Léger, Apollinaire and Delauney and embraced cubism. Following a phase of abstract work in the style of Kandinsky during the period 1915-1918, Magnelli's work sought out figurative inspirations of a purist and metaphysical nature before he eventually opted for geometrical abstract forms.*



291. MADELEINE, silkscreen for Jacopo Vittorelli, *Anacreontiche ad Irene*, 18 x 12 cm.



292. ANTONIETTA RAPHAËL MAFAI, color etching for Ezra Pound, *Me felice, felice notte*, 9.6 x 8.8 cm.



293. ALBERTO MAGNELLI, aquatint-etching for poems by Vincent Huidobro from *Poésie de mots inconnus*, 32 × 24 cm.

293

*Poésie de mots inconnus*

PUBLISHER: Iliazd (Iliia Zdanevitch), Paris, 1949.

26 pp., folded twice, 16 × 12.5 cm and 3 loose pp. With poems by Akinsemoyin, Albert-Birot, Arp, Artaud, Audiberty, Ball, Beauduin, Bryen, Dérnée, Hausmann, Huidobro, Iliazd, Jolas, Khléb-nikov, Krutchonykh, Picasso, Poplavsky, Schwit-ers, Seuphor, Terentiev and Tzara and twenty-nine etchings, woodcuts, linocuts and lithographs of which eight are in color by the following artists: Jean Arp, Georges Braque, Camille Bryen, Marc Chagall, Oscar Dominguez, Serge Férat, Alberto Giacometti, Albert Gleizes, Raoul Hausmann, Vincent Huidobro, Henri Laurens, Fernand Léger, Alberto Magnelli, André Masson, Henri Matisse, Jean Metzinger, Joan Miró, Pablo Picasso, Survage, Sophie Taeuber-Arp, Edgard Tytgat, Jacques Villon, Wols.

PRINTER: L'Imprimerie Union. The prints printed on the presses by L'Imprimerie Union, Paul Haasen, Roger Lacourière and Mourlot Frères. (Paris).

EDITION: 158 copies of which 115 are numbered 1-115, 41 numbered 1-XLI for the artists and collaborators and 2 marked with the letters A and B for the legal depot. The text and the prints printed on Isle de France paper. The colophon numbered and signed and dated by the publisher.

ILLUSTRATION: One of the 115 copies.

*Poésie de mots inconnus* is an extraordinary anthology of texts and original prints by the poets and artists who gave birth to the artistic avant-garde movements of the twentieth century. The book is Iliazd's poetic response to the frequently violent controversy which, from 1946 onwards, placed him on opposing sides to Isidore Isou and the "Lettristi". It is also a tribute to the memory of his companions of those heroic years and of his wife Ronke who had died in 1945. It is one of the most unusual books produced this century as evidenced by the way the book was made (the pages are folded in four and, to be read, they have to be opened up like letters), the quality of the beautiful handmade paper, the variety of splendid – and sometimes new – typefaces, the range of printing techniques, including woodcuts, lithographs and etchings and the fame of the various poets and artists who contributed. *Poésie de mots inconnus* was also one of the first books to give modernist poetry the historical position which had hitherto been denied to it, thereby anticipating literary criticism by many years.

294

*Hommage à Hans Arp*

PUBLISHER: Galerie Im Erker, St. Gallen, 1966.

68(76) pp., 22.5 × 17.5 cm. Exhibition catalog of a memorial exhibition for Hans Arp, November 1966-January 1967 at the Galerie Im Erker, with texts by Jean Cassou, Piero Dorazio, Alberto Magnelli, Marino Marini, Giuseppe Ungaretti et al., reproductions after sculpture, collages, water-colors and drawings by Hans Arp and with prints from the years 1966/1967 by the following artists in the special edition of the catalog: Max Bill (perforation), Camille Bryen (color etching), Piero Dorazio (color lithograph), Hans Hartung (color lithograph), Bernhard Heiliger (lithograph), Marcel Janco (color lithograph), Asger Jorn (color lithograph), Alberto Magnelli (color linocut),



294. ALBERTO MAGNELLI, color linocut for *Hommage à Hans Arp*, 21 × 16 cm.

Robert Motherwell (lithograph), Giuseppe Santomaso (color lithograph), Michel Seuphor (woodcut), Antonio Tàpies (lithograph), Fritz Wotruba (lithograph), Ossip Zadkine (lithograph).

PRINTER: The catalog printed by Zollikofer & Co.AG, St. Gallen.

EDITION: Unnumbered trade edition and 120 numbered copies of which 100 are numbered 1-100 and 20 numbered 1-XX for the collaborators. The prints printed on different wove papers. All prints numbered and signed by the artists and loosely inserted in an extra folding cover.

ILLUSTRATION: One of the 100 copies.

295

Aldo Palazzeschi. *La passeggiata*

PUBLISHER: M'Arte Edizioni, Milan, 1971.

60 pp., folded, 38 × 28.5 cm. With an introduction by Aldo Palazzeschi, the facsimile of the handwritten manuscript of *La passeggiata* from 1910 and its portraits of the author and the artist with their biographies and two linocuts by Alberto Magnelli. Volume 6 from the series "Immagine e Testi".

PRINTER: The text composed by Ruggero Olivieri, Milan and printed by Tipografia Stefanoni, Lecco. The linocuts printed by Hidalgo Arnéra, Vallauris. Bound by Giovanni De Stefanis, Milan.

EDITION: 155 copies of which one copy marked with the letter A is with the author's original manuscript, 5 marked with the letters B-F with another manuscript by the author, 5 marked with the letters G-N with an original design by the artist, 25 numbered 1-25 with proofs of the two linocuts printed in different colors on Japon nacré paper, 105 numbered 26-130 and 14 numbered 1-XIV dedicated ad personam. The text and the linocuts printed on paper especially handmade for this edition by Filicarta di Brugherio. The facsimile manuscript numbered and signed by the author. The linocuts numbered and signed by the artist and loosely inserted, the colophon numbered.

ILLUSTRATION: One of the 105 copies.

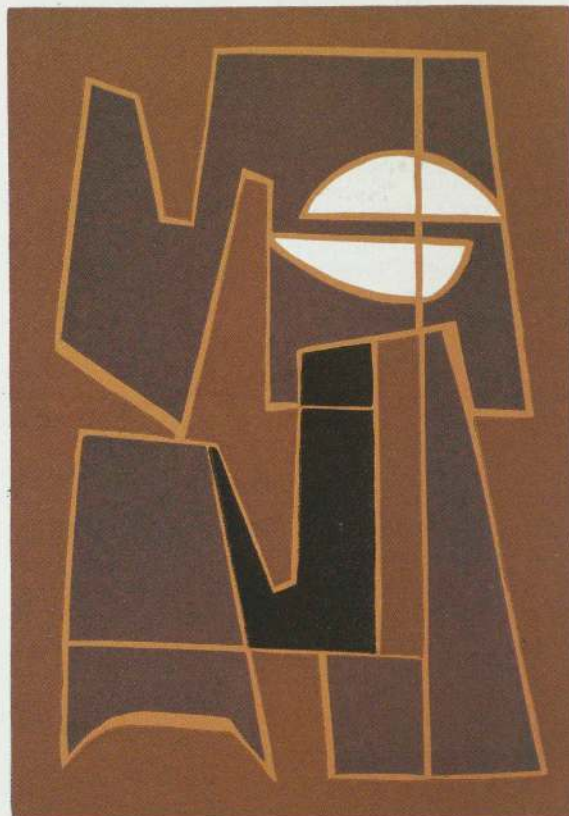
Aldo Palazzeschi. Pseudonym of Aldo Giurlani. Florence, 1885 - Rome, 1974. Poet and writer. Palazzeschi is one of the leading Italian writers of the twentieth century. He joined the futurist movement but left shortly afterwards as he did not share its interventionist policies. Palazzeschi was a friend of Magnelli, like him a Florentine and the son of business people. In these two poems, he recounts their first trip to Paris in 1914 and their return to Florence on the outbreak of war.

RAOUL MAGNI

Florence, 21.IV.1934. Magni studied at the Istituto d'Arte in Florence under Pietro Parigi, mainly working with woodcuts.

296

Francesco Gurrieri. *Umanesimo a Prato*



295. ALBERTO MAGNELLI, "La passeggiata", color linocut for Aldo Palazzeschi, *La passeggiata*, 30.2 × 21 cm.



296. RAOUL MAGNI, "Portrait of Filippo Lippi", color woodcut for Francesco Gurrieri, *Umanesimo a Prato*, 23 × 19 cm.

PUBLISHER: Giulio Giannini & Figlio Editori, Florence, 1982.

20 pp., folded, 51 × 35 cm. With text by Francesco Gurrieri and three color woodcuts with portraits of Agnolo Firenzuola, Filippo Lippi and Francesco Di Marco Datini by Raoul Magni.

EDITION: 200 numbered copies outside the trade. The text and the woodcuts printed on wove paper. Each woodcut numbered and signed by the artist, the colophon numbered.

*Francesco Gurrieri. Benghazi, 22.1.1938. Architect and teacher of architecture at the University of Florence. Gurrieri restored palazzi and public buildings in Tuscany and published many books on ancient and modern art. He contributed many photographs to a number of publications on the architecture of major cities. Umanesimo a Prato is a digression into the history of the city of Prato, not only from the standpoint of town planning and art but also from a social and political point of view.*



297. CESCO MAGNOLATO, frontispiece etching in brown-red and title page for Fabio Tombari, *Il canto del gallo*, 10.9 × 8.4 cm.

## CESCO MAGNOLATO

*Noventa di Piave (Venice), 1926. Painter and printmaker. He began his career in Venice after the war, and his work has been shown frequently at the Venice Biennale, the Rome Quadriennale and at other exhibitions in Italy and abroad. He has also taught at the Accademia di Belle Arti in Venice.*

297

Fabio Tombari. *Il canto del gallo*

PUBLISHER: Bucciarelli, Ancona, 1969.

23(32) pp., 16.6 × 12.7 cm. With one etching printed in brown-red as frontispiece by Cescio Magnolato.

PRINTER: Tipografia Giovagnoli, Ancona.

EDITION: 150 numbered copies. The text and the etching printed on handmade paper by Cartiere Miliani di Fabriano. The etching numbered and signed by the artist, the colophon numbered.

*Fabio Tombari. Fano, 1899-1989. Novelist and poet. For many years he was a teacher in Fano. His work is close to Strapaese poetry, and his stories of the life, food and typical wines of his hometown are told with simple realism.*

BY THE SAME ARTIST:

Alvaro Valentini. *Una storia d'amore*  
Bucciarelli, Ancona, 1961  
Four etchings

## TEODOSIO MAGNONI

*Offanengo, 1934. Painter. Magnoni lived abroad for many years at the beginning of his career when he was still influenced by informal styles. His repertoire ranges from kinetic art to pop art, and in recent years he has been producing works articulated in space-sculpture-objects made of various materials which lend themselves to fundamental geometric design such as aluminum, translucent resin, iron and wood.*

298

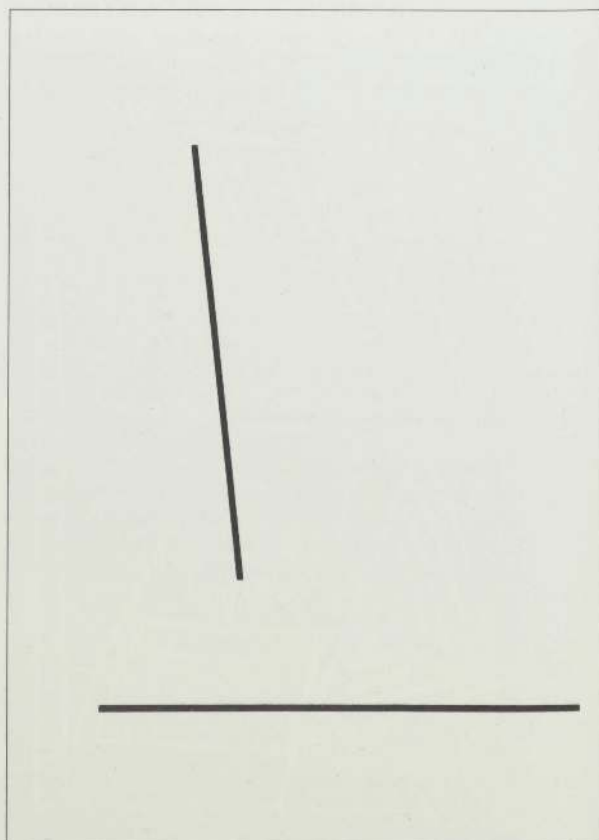
Alfredo Giuliani. *Anima Asola Malsana*

PUBLISHER: Telai del Bernini, Modena, 1981.

62 pp., 34.5 × 25 cm. With poems by Alfredo Giuliani in Italian and German, translated by Irmela Evangelisti-Heimbächer, and eleven silkscreens with blind relief printing and lithography by Teodosio Magnoni of which ten are full-page and one double-page.

PRINTER: The silkscreens printed by Riccardo Bernini and the lithographs by Grafiche Stig, all under the direction and supervision of the artist.

EDITION: 120 numbered copies of which 90 are numbered 1-90 and 30 numbered 1-XXX. The text and

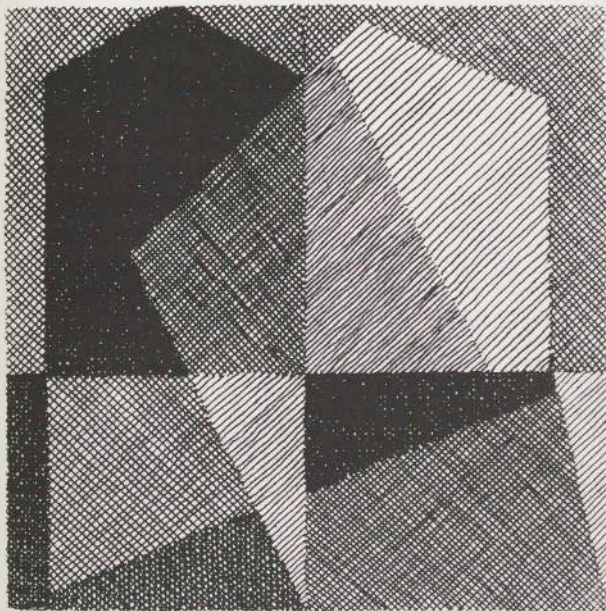


298. TEODOSIO MAGNONI, silkscreen with blind relief printing for Alfredo Giuliani, *Anima Asola Malsana*, 21 × 15.5 cm.

the prints printed on Ventura paper. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 90 copies.

Alfredo Giuliani. *Mombaraccio* (Pesaro), 1924. Writer, poet and teacher of the history of modern Italian literature at the University of Chieti. Giuliani has written the poetry criticism column in the magazine *Il Verri*, produced an anthology of modern poets and published volumes of his own poetry.



299. ENZO MAIOLINO, "Casa di Ventimiglia", etching, 1969, for *La casa nera*, 11.7 x 11.6 cm.

## ENZO MAIOLINO

*Santa Domenica Talao* (Cosenza), 1926. Printmaker. Since 1958 Maiolino has had his work displayed in many exhibitions. He is also an art critic and has published a number of books by Scheiwiller, Milan.

299

### *La casa nera*

PUBLISHER: All'Insegna del Pesce d'Oro, Milan, 1972.  
© by Vanni Scheiwiller, Milan.

8 pp., folded, 25 x 17.6 cm. With quotations by André Lhote, Alberto Magnelli, Antonio Calderara and Herbert Read and six etchings by Enzo Maiolino from the years 1967-1972. Published on the occasion of a solo exhibition by Maiolino at the Galleria Le Tableau, Turin, November 1972.

PRINTER: The text printed by Tipografia U. Allegretti di Campi, Milan. The etchings printed in Bordighera on a handpress by the artist.

EDITION: 55 numbered copies of which 50 are numbered 1-50 and 5 numbered I-V outside the trade. The text and the etchings printed on different wove papers. Each etching signed, numbered and dated by the artist and loosely inserted with the text in a folding cover. The colophon numbered.

## EMILIO MALENOTTI

Florence, 1913. Painter.

See No. 241. GORI. *Le avventure di Pinocchio*

## PAOLO MANARESI

Bologna, 1908. After graduating from the Accademia di Belle Arti, Manaresi concentrated on landscape painting. He succeeded Morandi as professor of printmaking at the Accademia in Bologna and threw himself into graphic art, winning many awards.

300

### Riccardo Bacchelli. *Terra d'Emilia*

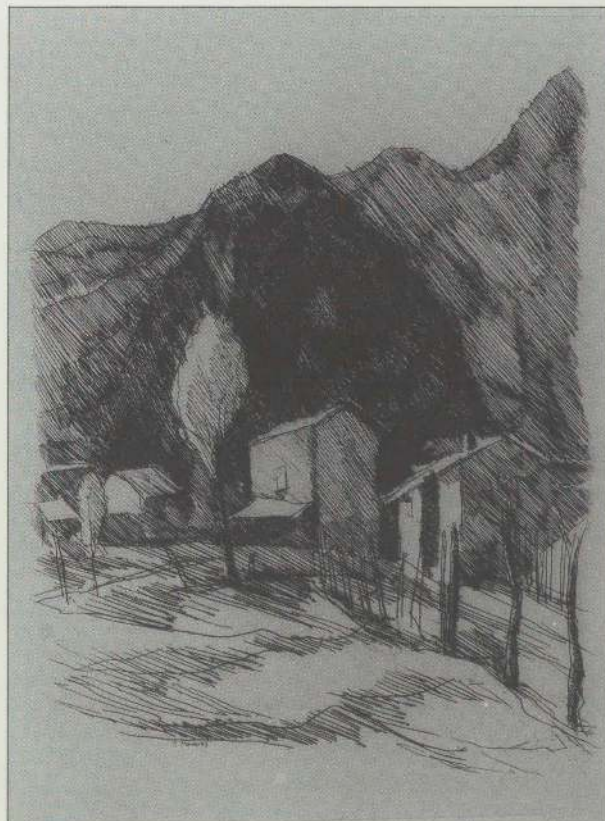
PUBLISHER: Prandi, Reggio Emilia, 1973.

143(150) pp., 32 x 23 cm. With texts by Riccardo Bacchelli from the years 1924-1964, selected and accompanied with an introduction by Mario Saccenti, and twenty-three etchings by Paolo Manaresi of which six are full-page and seventeen interspersed within the text.

PRINTER: Stamperia Valdonega, Verona.

EDITION: 160 numbered copies of which 135 are numbered 1-135 and 25 numbered I-XXV outside the trade. The text and the etchings printed on paper by Cartiere Magnani di Pescia. The full-page etchings signed by the artist, the colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 135 copies.



300. PAOLO MANARESI, "Strada nel Ferrarese", etching for Riccardo Bacchelli, *Terra d'Emilia*, 19.8 x 14.4 cm.



## ALBERTO MANFREDI

Reggio Emilia, 26.II.1930. After graduating in humanities from Bologna, Manfredi taught himself painting and printmaking and studied German expressionism and new objectivity. He has exhibited at the Venice Biennale and the Rome Quadriennale and teaches etching in Florence.

301

### Ambrogio Vollard. *Papà Ubu all'aviazione*

PUBLISHER: Libreria Antiquaria Prandi, Reggio Emilia, 1975.

40 pp., folded, 35.1 × 26 cm. With facsimile handwriting of the text by Alberto Manfredi after a translation by Ardengo Soffici and twenty-seven color linocuts by Manfredi of which three are full-page, eight double-page and sixteen interspersed within the text.

EDITION: 75 numbered copies of which the first 25 copies are with a suite of five linocuts. The text and the linocuts printed on wove paper. Two of the full-page and double-page linocuts signed and numbered by the artist. The colophon signed and numbered as well by the artist.

Ambroise Vollard. Réunion Island (Indian Ocean), 1865 - Paris 1939. After being sent to Paris by his family to complete his law studies, Vollard soon abandoned them and opened an art gallery in Rue Laffitte, immediately discovering his true vocation. He

is credited with mounting Cézanne's first exhibition and also the one by Gauguin after the artist's first trip to Tahiti. He also played a major role in the revival and financial success of original engraving and of books illustrated by artists. He wrote short stories, produced the first monographs of Cézanne, Renoir and De-gas, and penned a very lively account of his life as an art dealer. *Papà Ubu all'aviazione* is a satire by Ambroise Vollard aimed at state bureaucracy and the Ministry of Aviation.

302

### Charles Baudelaire. *Trentatré fiori del male*

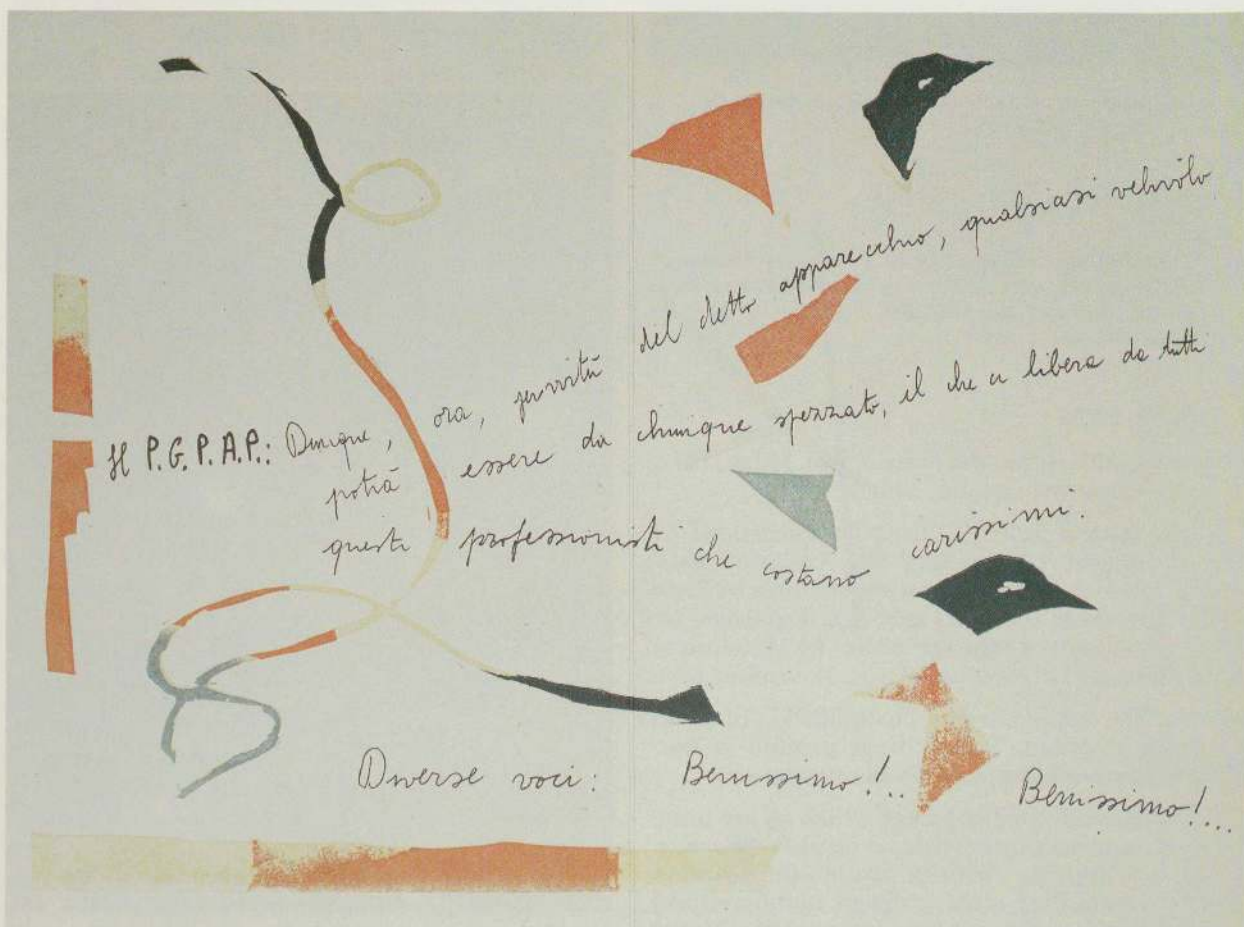
PUBLISHER: Prandi, Reggio Emilia, 1982

52(62) pp., 26 × 18 cm. With the text translated by Gesualdo Bufalino and three full-page etchings by Alberto Manfredi.

PRINTER: Stamperia Valdonega, Verona.

EDITION: 140 numbered copies. The text and the etchings printed on paper by Cartiere Magnani di Pescia. Each etching signed by the artist, the colophon numbered.

Charles-Pierre Baudelaire. Paris, 9.IV.1821-31.VIII.1867. *Les Fleurs du mal* is a collection of poems which was revised and lengthened several times until it came out in the so-called definitive version in 1868. The book opens with a dedication in verse entitled "Au Lecteur", and then comprises six sections: Spleen et idéal, Tableaux parisiens, Le vin, Fleurs du mal, Révolte, and La mort.



301. ALBERTO MANFREDI, color linocut for Ambrogio Vollard, *Papà Ubu all'aviazione*, 26.8 × 33.7 cm (double-page).



302. ALBERTO MANFREDI, frontispiece etching for Charles Baudelaire, *Trentatré fiori del male*, 11.8 x 10.2 cm.

BY THE SAME ARTIST:

Paolo Cesarini. *Memorie della villa bianca*  
Prandi, Reggio Emilia, 1979  
Three linocuts (two in color)

Sergio Manetti. *Noterelle sull'Artusi*  
Le Edizioni di Monte Vertine,  
Monte Vertine, 1983  
Three etchings

Luigi Veronelli. *Breviario libertino*  
Le Edizioni di Monte Vertine,  
Monte Vertine, 1984  
Three etchings

## ENRICO MANFRINI

Lugo di Romagna, 1917. Sculptor.  
See No. 239. GIAROLI. *Trenta artisti per la bibbia*

## EDGARDO MANNUCCI

Fabriano, 10.VI.1904. Graphic artist and sculptor. His early work from 1930 was influenced by Arturo Martini. He participated at the Rome Quadriennale of 1955/1956 and exhibited at the Obelisco in Rome and the Venice Biennale.

303

### *Cinque incisioni per Cecco D'Ascoli*

PUBLISHER: Edizioni della Pergola, Pesaro, 1986.

21(28) pp., folded, 25 x 30.3 cm. With poems by

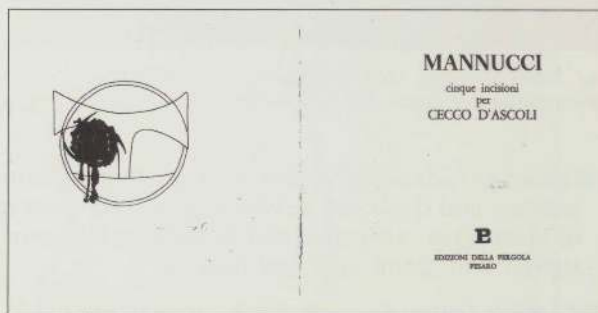
Cecco D'Ascoli, selected by Valeriano Trubbiani from the book *L'Acerba* from 1376 and five color aquatint-etchings by Edgardo Mannucci. The concept of this book developed and directed by Piergiorgio Spallacci.

PRINTER: The text printed on an English handpress by Edizioni della Pergola, Pesaro. The etchings printed on a handpress by Giulio Serafini.

EDITION: 75 numbered copies of which 50 are numbered 1-50 and 25 numbered 1-xxv. The text printed on wove paper, the etchings on paper by Cartiere Magnani di Pescia. All etchings signed and numbered by the artist and loosely inserted in the folded pages. The colophon numbered.

ILLUSTRATION: One of the 25 copies.

Cecco D'Ascoli. Pseudonym of Francesco Stabili. Ascoli, 1269 - Florence, 1327. D'Ascoli taught astrology at the University of Bologna, but he was obliged to give up teaching and was subsequently condemned to death as a heretic by Frate Lamberto da Cingoli. He wrote Latin commentaries on Arabic and English works of astrology and wrote an allegorical, didactic poem, *L'Acerba*, in idiomatic Italian.



303. EDGARDO MANNUCCI, "L'arco che vedi", color aquatint-etching and title page for *Cinque incisioni per Cecco D'Ascoli*, 12.2 x 13.7 cm.

## PIERO MANZONI

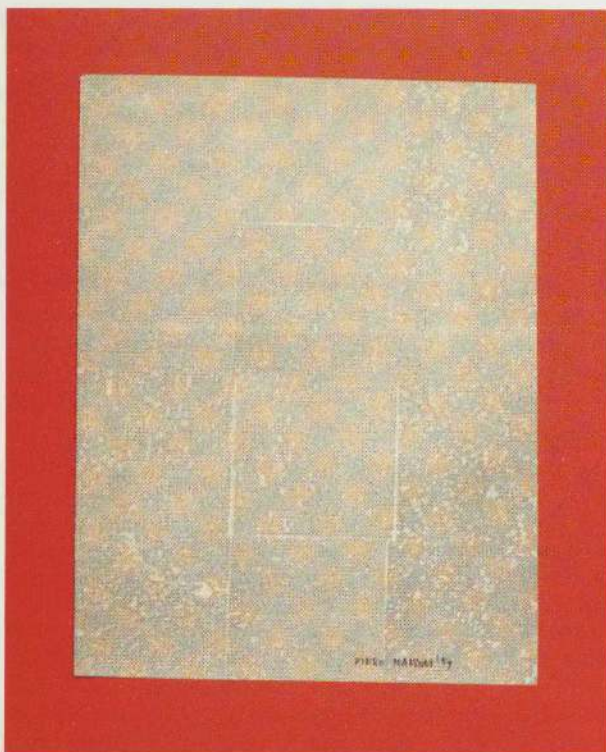
Soncino (Cremona), 3.VII.1933 - Milan, 6.II.1963. Manzoni studied at the Accademia di Brera, specializing in painting. After 1955 he began experimenting with new materials like wax, enamel, gypsum and gum. In 1957 his work was on show at the Movimento Arte Nucleare exhibition in Milan. He supported the manifesto *Per una pittura organica* and *Contro lo stile*, and he also joined *Orez*, an avant-garde group from The Hague. In 1959 he founded a movement and review called *Azimuth* and distanced himself even further from traditional artistic processes.

304

### *La Lune en rodage I*

PUBLISHER: Editions Panderma Laszlo, Basel, 1960.

7 pp. of text and 64 boards, 32.3 x 34.4 cm. With contributions by sixty-four artists in the manner of texts, prints, drawings, watercolors and objects. With a lead embossment by Giò Pomodoro on the cover. Among the authors and artists are: Hundertwasser, Belloli, Vasarely, Fontana, E. Castellani, Man Ray, R. Crippa, Meret Oppenheim, Laszlo, Piene, Mack, Manzoni, Baj, Brauer, Plat-schek, Arman, Mikl, Munari, Arp, Cárdenas.



304. PIERO MANZONI, color silkscreen on velvet paper, mounted on red board, for *La Lune en rodage I*, 22.5 × 17.3 cm.

EDITION: 150 numbered copies. All sixty-four contributions laid down on heavy board in the colors of black, gray, white and red. Most contributions signed and dated 1958 and 1959.

*Carl Lazslo's Editions Panderma, which is based in Basel, Switzerland, specializes in art publications and books illustrated by artists. La Lune en rodage I was the first book in a trilogy. It was followed by La Lune en rodage II in 1965 and by La Lune en rodage III in 1977. The second volume contains sixty-two original works by various artists, the third contains fifty-four. There was a limited edition of 150 of each publication.*

## GIACOMO MANZÙ

*Bergamo, 1908-1991. Born into a poor family Manzù started to work at a very young age in the workshops of local decorators. In 1921 he began to attend evening classes in plastic arts at the Scuola Fantoni in Bergamo and later on at the Accademia Ciconini in Verona. On his return to Bergamo in the 1930s he began his famous series of cardinali and in 1936 exhibited at the Venice Biennale. At the 1938 Biennale he caused a scandal with his crucifixions. He also taught sculpture at the Accademia di Brera and the Accademia Albertina in Turin. After the war he joined the Corrente movement. In 1952 he finished his reliefs for the main entrance of Saint Peter's Basilica in Rome and in the late 1950s the doors of Salisbury Cathedral, England.*

305

### Arnaldo Beccaria. *Adamo*

PUBLISHER: Edizioni della Cometa, Rome, 1942.

50(56) pp., 25.6 × 19.5 cm. With seventeen poems by Arnaldo Beccaria and one etching by Giacomo Manzù.

PRINTER: Artidoro Benedetti, Pescia (Pistoia).

EDITION: 410 numbered copies of which 350 are numbered 1-350 and 60 numbered I-LX with the etching. The text and the etching of the special edition printed on Ingres paper. The colophon numbered.

*Beccaria started out as a poet with this collection of poems called Adamo. The intimate and anti-rhetorical character of these poems was explored and expanded in later work, particularly in the collection entitled Sull'orlo del cratere.*

306

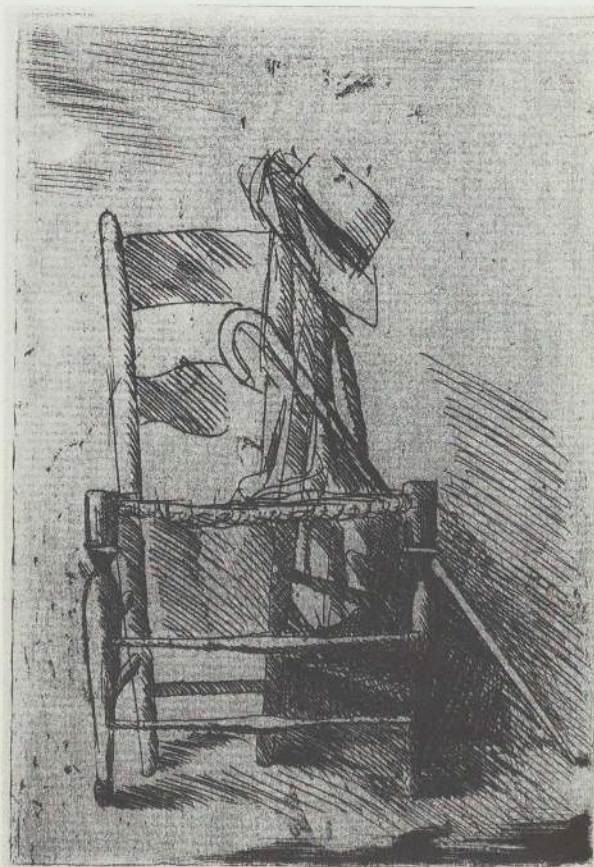
### Virgilio. *Le Georgiche*

PUBLISHER: Ulrico Hoepli Editore, Milan, 1948.

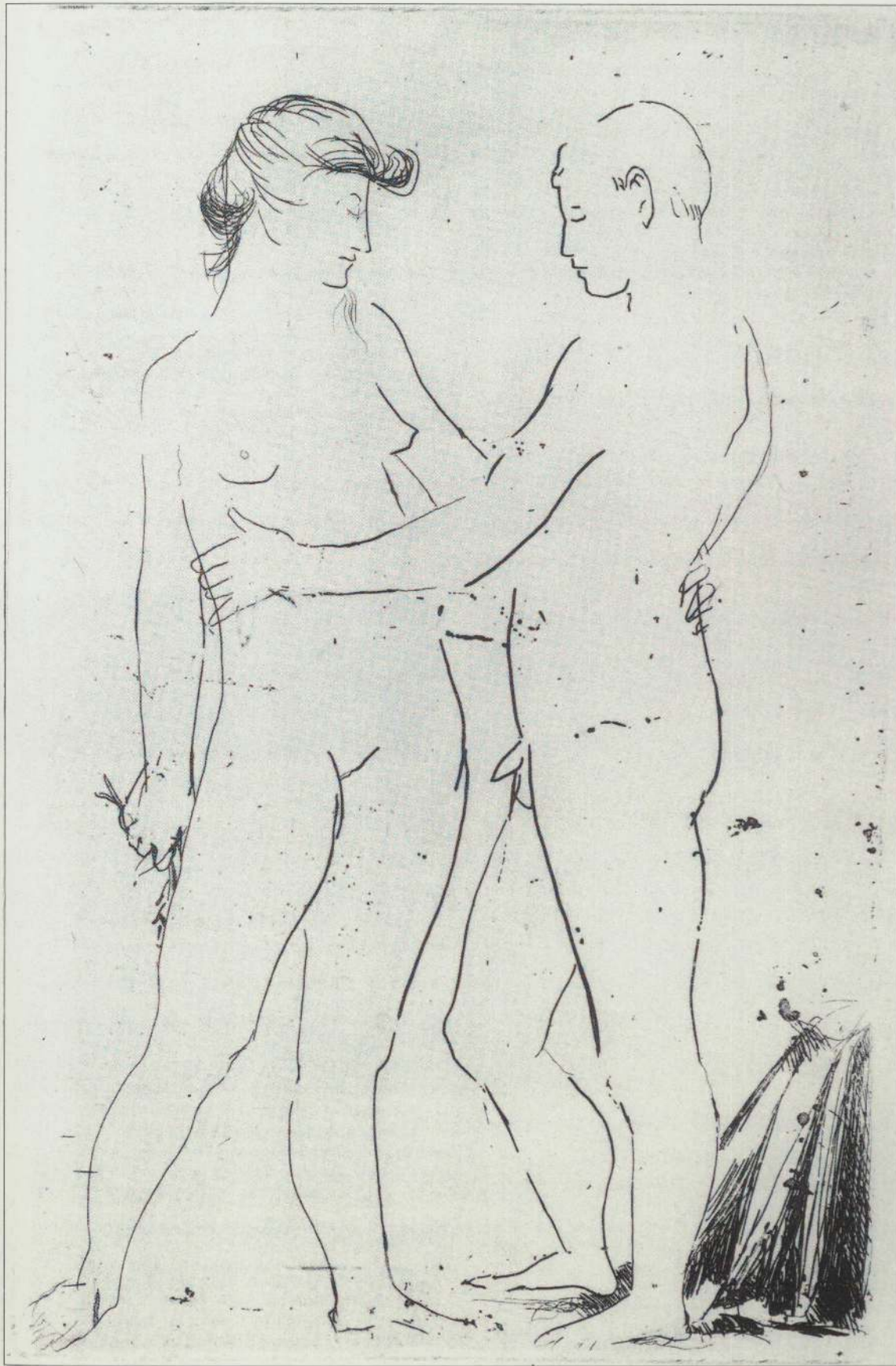
121(128) pp., 38.2 × 28.2 cm. With the text after the Italian version by Giulio Caprin and nineteen etchings by Giacomo Manzù of which ten are full-page, eight interspersed within the text and one for the title page.

PRINTER: Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 165 copies of which 150 are numbered 1-150 and 15 marked with the letters A-P outside the trade. The first 20 copies are with a series of 10 proofs with variations of the prints. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. The first etching of the book signed by the artist, the colophon numbered.



305. GIACOMO MANZÙ, etching for Arnaldo Beccaria, *Adamo*, 14.3 × 9.9 cm.



306. GIACOMO MANZÙ, "Gli amanti", etching for the second book from Virgilio, *Le Georgiche*, 23 x 14.7 cm.

ILLUSTRATION: An unnumbered copy from the edition without the additional series.

Publius Vergilius Maro (Virgil). *Andes (Mantua)*, 70 B.C. - Brindisi, 19 B.C. The *Georgics* is a poem on the subject of agriculture written between 37 B.C. and 30 B.C., shortly after the *Eclogues* and some time before the *Aeneid*. It consists of four books. The first concerns working the land and describes the growing of various crops as well as the influence of the stars both on sowing seasons and human beings, the second looks at trees and includes descriptions of the best areas in every region of Italy for cultivating vines and olives, the third book deals with animals that share not only work with men and women but also reproductive functions and death, the fourth book is devoted to bees whose honey was then in great demand.

307

### Sofocle. *Edipo re*

PUBLISHER: Privately published, Editiones Officinae Bodoni, Verona, 1968.

95(116) pp., folded, 38 × 28.2 cm. With the text after the Italian version by Manara Valgimigli and seven full-page etchings in brown and a blind relief medallion on the cover by Giacomo Manzù.

PRINTER: Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 114 numbered copies of which 105 are numbered 1-105 printed on paper by Cartiere Magnani di Pescia and 5 copies numbered 1-v printed on Japan paper. The colophon numbered and signed by the artist.



307. GIACOMO MANZÙ, "Edipo si acceca", etching in brown for Sofocle, *Edipo re*, 23.5 × 16 cm.

ILLUSTRATION: One of the 105 copies.

BY THE SAME ARTIST:

Salvatore Quasimodo. *Il falso e vero verde*  
Schwarz Editore, Milan, 1954  
Thirteen lithographs

## ELIO MARCHEGIANI

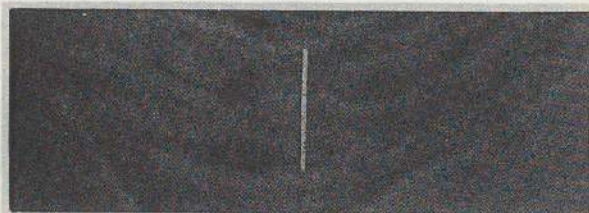
Syracuse, 2.IX.1929. He started out as a painter in Leghorn in 1958, and after an early period during which he devoted himself to informal styles, he concentrated during the 1960s on technical experimentation and on personal participation in happenings of a provocative nature. He also joined Gruppo 70. His work has been exhibited in solo exhibitions and at the Venice Biennale.

308

### *La grande scacchiera*

PUBLISHER: Belforte Editore, Leghorn, 1977.

24 pp., 28 × 22 cm. Catalog of the exhibition by Elio Marchegiani in Ferrara, March 1977, with



308. ELIO MARCHEGIANI, aurogram in red and gold for *La grande scacchiera*, 6 × 15 cm.

texts by Bruno D'Amore, Gillo Dorfles, Giorgio Cortenova and Daniela Palazzoli, photograph illustrations by the artist and an "Aurogram" in brown and gold in the special edition of the catalogue by Elio Marchegiani.

PRINTER: Belforte Grafica, Leghorn.

EDITION: 1000 numbered copies of which 900 are numbered 1-900 and 100 numbered 1-c with the "Aurogram". The "Aurogram" signed, numbered, dated and annotated "aurogramma" on the mounting by the artist and loosely inserted. The colophon numbered.

## BRUNO MARCUCCI

Cagli (Pesaro), 14.VI.1948. After qualifying in plastic decoration at the Istituto Statale in Cagli, Marcucci graduated from the Accademia di Belle Arti in Urbino. He began exhibiting in 1970 and since 1977 has had a number of solo exhibitions.

309

### Fernando Mencherini. *Notturmo volgare*

PUBLISHER: Telai del Bernini, Modena, 1981.

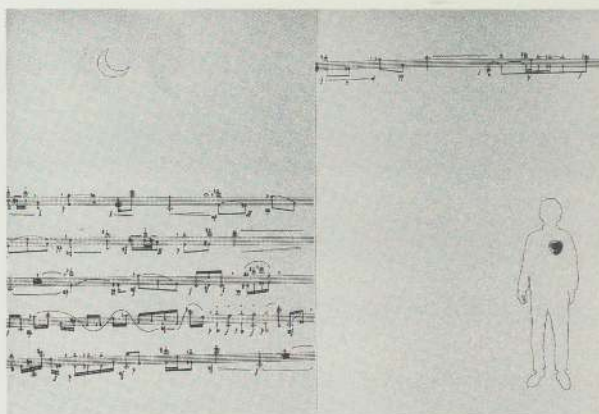
12 pp. text and 8 pp. folded, 34.8 × 24.5 cm. With a music score by Fernando Mencherini and hand-colored silkscreens by Bruno Marcucci.

PRINTER: Telai del Bernini, Modena.

EDITION: 120 numbered copies of which 90 are numbered 1-90 and 30 numbered 1-xxx. The text printed on wove paper, the silkscreens on Rusticus paper by Cartiere Ventura di Milano. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 30 copies.

*Fernando Mencherini. Cagli. Mencherini graduated from the Conservatorio Rossini in 1949 after studying electronic music under Walter Branchi and was subsequently very successful at various international competitions in Budapest, Rome, Cologne and Zürich. His chamber music is performed in Italy and abroad. Notturmo volgare for solo flute was composed a few years ago as a tribute to Arthur Rimbaud and contains echoes of the French poet's sacrilegious anti-conformism.*



309. BRUNO MARCUCCI, color silk-screen for Fernando Mencherini, *Notturmo volgare*, 34.8 × 49.2 cm (double-page).

## MARIO MARCUCCI

*Viareggio, 10.VIII.1910. Self-taught painter. He studied mostly with Rosai, Carrà and Morandi and devoted himself mostly to landscapes, figures and still-life, using traditional techniques in both his paintings and his graphic art. In 1932 he won the premio Viareggio.*

310

### *Acquerelli*

PUBLISHER: Edizioni Pananti, Florence, 1987.

30(164) pp., 33.5 × 25 cm. With an introduction by Cesare Garboli, biographical notes of the artist by Manlio Cancogni and the reproduction of sixty-four watercolors from the years 1928-1977 and one color lithograph by Mario Marcucci.

PRINTER: Tipografia Aurora, Florence. Bound by Giagnoni, Calenzano.

EDITION: 2000 numbered copies of which 100 are with the lithograph. The lithograph printed on wove paper. The lithograph numbered and signed by the artist and loosely inserted. The colophon numbered.

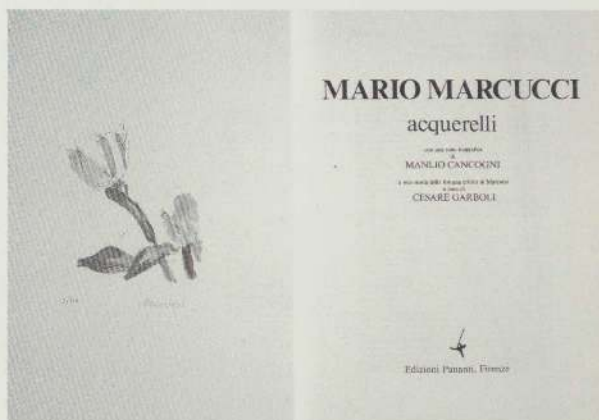
*Manlio Cancogni. Bologna, 6.VII.1916. Journalist, novelist and essayist. He has written novels on political, amorous and existential subjects, and in each of them he offers a profoundly negative appraisal of contemporary history and society.*

*Cesare Garboli. Viareggio, 17.XII.1928. Literary critic. He has contributed to many magazines and is the editor of *Paragone*. He has also translated Molière and published an edition of Leopardi's *Canti* and a collection of poems.*

## RENZO MARGONARI

*Mantua, 1937. Painter.*

See No. 1. ABACUC. *Dodici artisti uno zodiaco* No. 267. KODRA. *Vizi e virtù*



310. MARIO MARCUCCI, color lithograph and title page for *Acquerelli*, 13.1 × 11.2 cm.

## UMBERTO MARIANI

*Milan, 16.XI.1936. After studying at the Accademia di Brera Mariani devoted himself largely to fresco techniques. In 1968 he became involved in the activities of the Phases group and in 1969 produced a political environment for the Salon de la Jeune Peinture in Paris. Since 1980 he has also been producing works associated with theater scenery.*

311

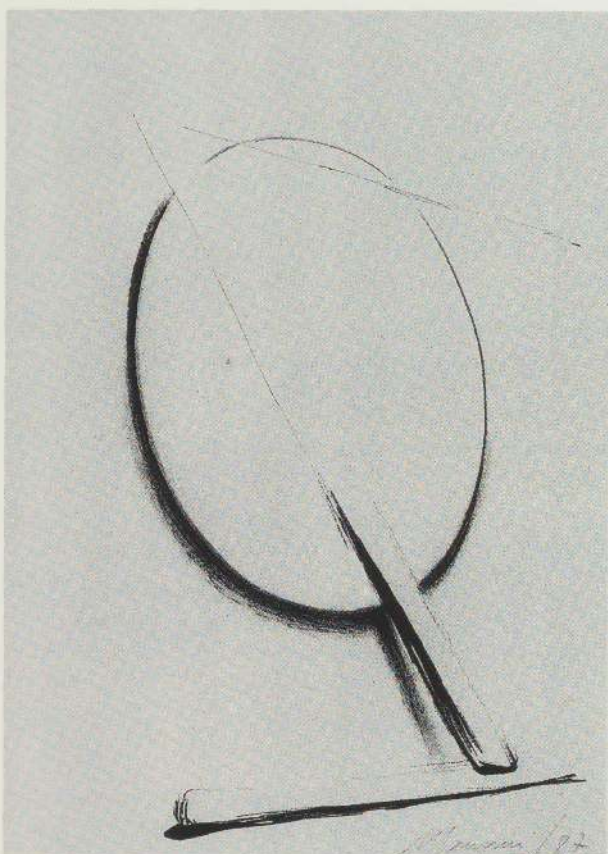
### *Specchi*

PUBLISHER: Nuova Prearo Editore, Milan, 1987.

76 pp., unbound, 21.4 × 16.1 cm. With the reproduction of ten design mirrors from the years 1985-1987, six drawings in mixed techniques of china wash, pencil, color ink as well as three objects, of which one is on the cover, made of brass and lead, by Umberto Mariani.

EDITION: 50 numbered copies. The drawings and objects executed on various papers and boards made by Cartiere Miliani di Fabriano and with Mouette paper. Each of the drawings and objects, except the cover, signed and dated "87" by the artist, the colophon numbered.

*This book by Mariani is on the theme of the mirror. It ranges from the watery mirror of the mythological character, Narcissus,*



311. UMBERTO MARIANI, "Specchio No. 3, 1985", china wash drawing, 1987, for *Specchi*, 21.4 x 16.1 cm.



312. MARINO MARINI, "Cavalli", color etching for Egle Marini, *Idea e spazio*, 39.5 x 20.7 cm.

to Mycenaean, Achaean, Etruscan and Venetian mirrors. It was produced entirely by Mariani himself using his own techniques and materials.

## GIANCARLO MARINI

Sesto Fiorentino, 1936. Sculptor.  
See No. 79. BUSCIONI. *Per inciso...*

## MARINO MARINI

Pistoia, 27.II.1901 - Viareggio, 1980. Sculptor, painter and graphic artist. Marini trained at the Accademia in Florence between 1919 and 1926 under Chini and Trentacoste and, after starting out as a graphic artist, concentrated on sculpture from 1929 until he took up painting again in the late 1950s. He was influenced by Rodin, Medardo Rosso and Maillol, but of no less fundamental importance for him was the study of ancient statuary, both classical and Etruscan. His works have a number of recurrent themes, including female nudes, jugglers, dancers and riders.

312

### Egle Marini. *Idea e spazio*

PUBLISHER: Les Cent Bibliophiles de France et d'Amérique, Paris, 1963.

88 pp., folded, 50.5 x 37.8 cm. With poems by Egle Marini and twelve color etchings by Marino Marini of which some are with color silkscreen and aquatint. The fourth publication of the society "Les Cent Bibliophiles de France et d'Amérique".

PRINTER: The text printed by Fequet et Baudier. The etchings printed on the presses of Atelier Crommelynck. (Paris).

EDITION: 128 numbered copies of which 100 are for the members of the society and 28 as well as some sets of the prints reserved for the artist, the author and the collaborators. The text and the etchings printed on Rives paper. The colophon numbered and signed by the artist.

Egle Marini. Pistoia, 27.II.1901-1983. Poet, writer and painter. Egle Marini was the twin sister of the painter and sculptor Mario Marini, but led a secluded and reserved life. Between 1953 and 1983 she wrote various collections of poems illustrated by the drawings of her brother. In 1924 she married Alberto Giuntoli, one of Mario's friends whom she met at the Istituto di Belle Arti in Florence where she had been studying with Mario since 1917.

313

### Gérald Cramer. *Trente Ans d'activité*

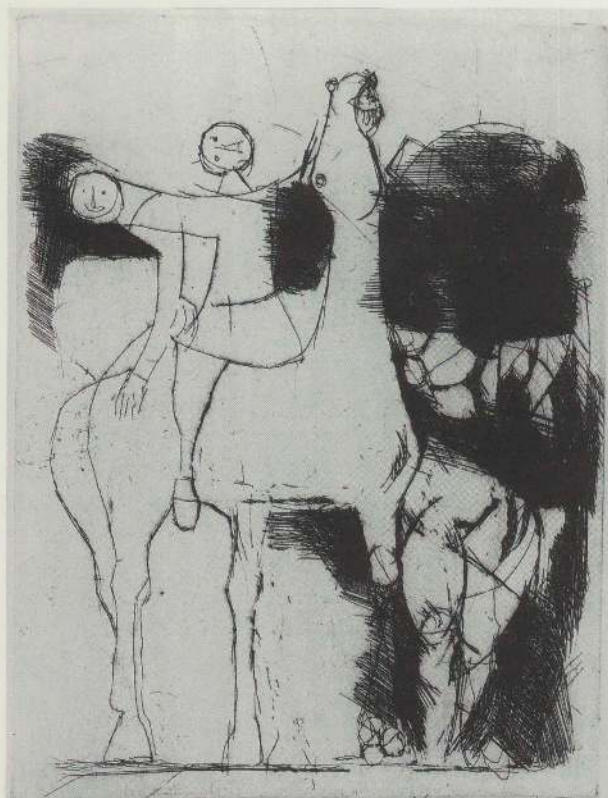
PUBLISHER: Gérald Cramer, Geneva, 1971.

92 pp., folded, 52.5 x 41.8 cm. With an introductory note by Arnold Kohler, a list of exhibitions of the gallery from 1950-1971, a list of the gallery editions and illustrated books from 1945-1971 and four reproductions and eleven prints and a moveable clasp for the folding box by the following artists: Alexander Calder (moveable clasp), Lynn Chadwick (lithograph), Marc Chagall (aquatint)

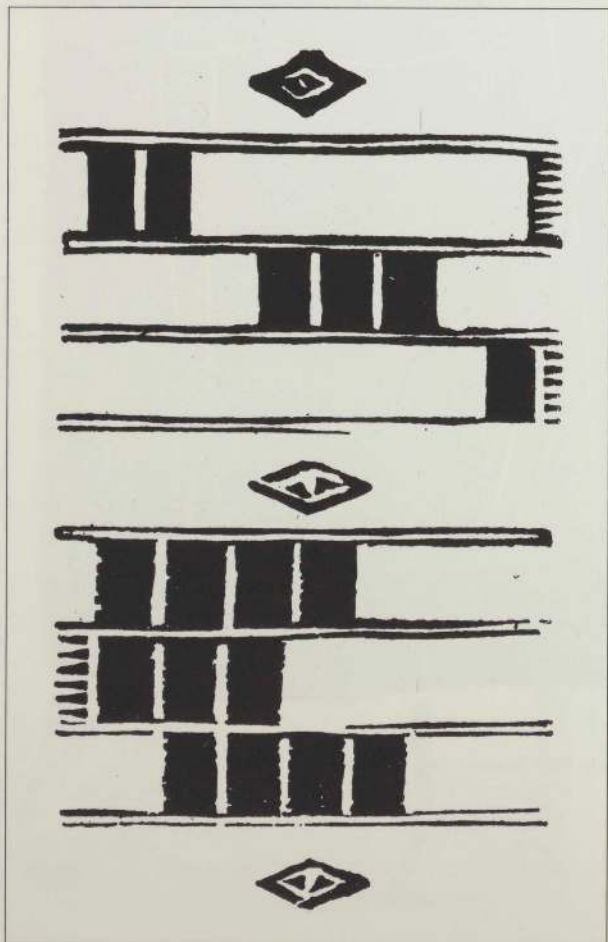


312. MARINO MARINI, "Cavaliere superstite", color aquatint-etching for Egle Marini, *Idea e spazio*, 40 x 30 cm.





313. MARINO MARINI, "Jongleur", etching for G erald Cramer, *Trente Ans d'activit *, 32.5 x 24.6 cm.



314. ARTURO MARTINI, woodcut, 1918/1936, for *Contemplazioni*, 12.6 x 7.5 cm.

etching), Andr  Dunoyer de Segonzac (etching), Max Ernst (aquatint-etching), Marino Marini (etching), Andr  Masson (aquatint-etching), Joan Mir  (aquatint-etching), Henry Moore (etching), Pablo Picasso (etching), David Siqueiros (lithography), Zao Wou-Ki (aquatint-etching).

PRINTER: Fequet et Baudier, Paris.

EDITION: 125 numbered copies of which the first 40 copies are reserved for the artists and collaborators. The text printed on Rives paper, the prints on different wove and Japan papers. Each print numbered and signed by the artist and loosely inserted, the moveable clasp by Calder with the artist's monogram. The colophon numbered.

*G erald Cramer opened a gallery in Geneva in 1941 and, in addition to selling pictures and works on paper, began publishing books illustrated by artists. One of the most beautiful is Paul Eluard's *  Toute  preuve*, which was illustrated by Mir  in 1958. Cramer published this portfolio in 1971 to celebrate his thirty years in business. Together with the other eleven original prints it contains a list of all his exhibitions and a bibliography of all his publications.*

BY THE SAME ARTIST:

Marino Marini. *Graphic Work and Paintings*  
Harry N. Abrams, Inc. New York, 1987  
One color lithograph

## ARTURO MARTINI

Treviso, 2.VIII.1889 - Milan, 22.III.1947. Painter, graphic artist and sculptor.

314

### *Contemplazioni*

PUBLISHER: Privately published. First edition: Faenza, 1918. Second edition: Milan, 1936.

84 pp., 14.2 x 10.5 cm. With forty full-page woodcuts by Arturo Martini.

PRINTER: First edition: Tipografia F. Lega, Faenza. Second edition: Tipografia P. Vera, Milan.

EDITION: Unnumbered. Printed on imitation Japan paper. The second edition printed from the original woodblocks on the same paper as the first edition.

ILLUSTRATION: A copy from the second edition.

*This is the very first book ever of asemantic writings. It was conceived in 1916 during World War I, at a time of considerable spiritual tension, and the printing of the pages was carried out under the artist's supervision with wooden blocks that he himself had cut. The signs are short, clear-cut and simple, run between constant linear tracks, sometimes thickening, sometimes dispersing, sometimes becoming separated, and suggest with their asymmetrical rhythms the primary structure of a poem or piece of music.*

315

Massimo Bontempelli.  
*Viaggio d'Europa*

PUBLISHER: Edizioni della Chimera, Milan, 1942.

95(104) pp., 40 x 29 cm. With twenty-three lithographs by Arturo Martini of which six are full-page and seventeen interspersed within the text.

PRINTER: Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 175 copies of which one is numbered I with an extra suite of the lithographs and twelve original designs for the illustrations, 4 numbered II-V printed on Japan paper with one original design, 2 numbered 1-2 printed on handmade paper by Cartiere Miliani di Fabriano with one original design, 148 numbered 3-150 printed on handmade paper by Cartiere Miliani di Fabriano and 20 unnumbered for the collaborators printed on paper by Cartiere Miliani di Fabriano. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 148 copies.



315. ARTURO MARTINI, "Morte d'Europa", lithograph for Massimo Bontempelli, *Viaggio d'Europa*, 24.5 x 17.2 cm.

SANDRO MARTINI

Leghorn, 1941. Martini completed his studies at art schools in Florence and Lucca. He has been exhibiting since 1957, first with a series of collages made of "carte trovate" (using scraps of paper that have been found lying around), a mix of painting and collage, and toy furniture. Since the 1970s he has been producing works which seek to cross a boundary of preset limits into the surrounding space.

316

Brandolino Brandolini D'Adda. *Duale*

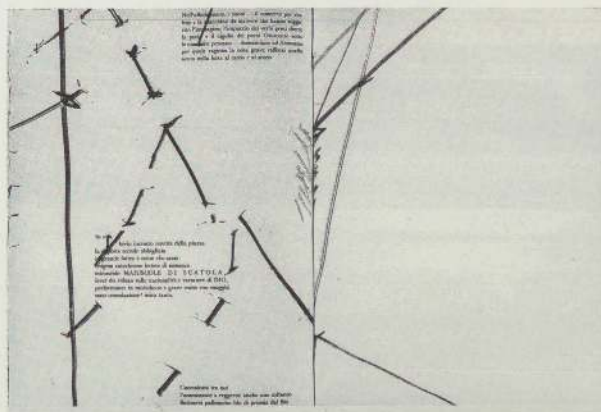
PUBLISHER: Giorgio Upiglio, Milan, 1976.

56 pp., 38 x 28.5 cm. With poems by Brandolino Brandolini D'Adda and thirteen color etchings by Sandro Martini of which seven are full-page, five double-page, one interspersed within the text and one color lithograph as wrapper.

PRINTER: The text composed by Monotopia Olivieri and printed by Cromotopia Sormani. The prints printed on the press by Giorgio Upiglio. Bound by Giovanni De Stefanis. (Milan).

EDITION: 119 numbered copies of which 86 are numbered 1-86 printed on handmade Vang paper and 33 numbered I-XXXIII printed on Vang paper with an extra suite of nine etchings printed on larger Vang paper. The etchings of the suite signed by the artist, the colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 86 copies.



316. SANDRO MARTINI, color etching for Brandolino Brandolini D'Adda, *Duale*, 38 x 57 cm (double-page).

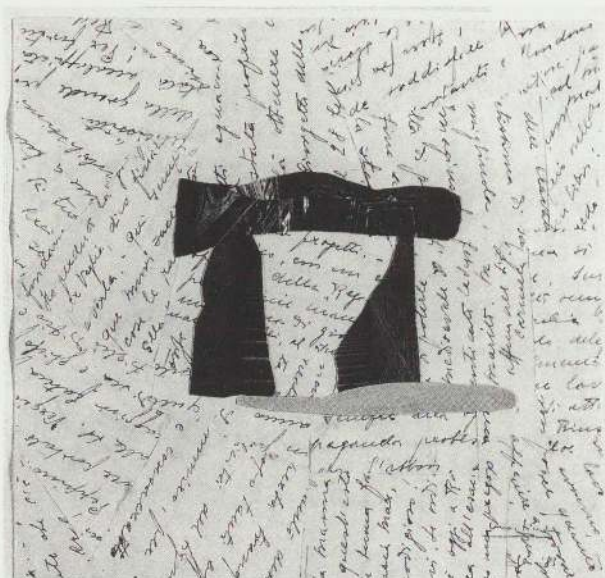
Brandolino Brandolini D'Adda. *Cison di Valmarino (Treviso)*, 1928. He has published several collections of poems and edited anthologies of Italian and foreign poetry. He is currently mayor of Cison di Valmarino, his hometown.

317

Stelio Maria Martini.  
*Scrittura elo paesaggio*

STELIO MARIA MARTINI

Pseudonym of Crescenzo Martini. Ancona, 13.IV.1934. He lives and works in Caivano, near Naples. He wrote *Schemi* and *Neurosentimental* in 1962 and 1963, respectively. They are among the first entirely visual books of poetry produced by the avant-garde.

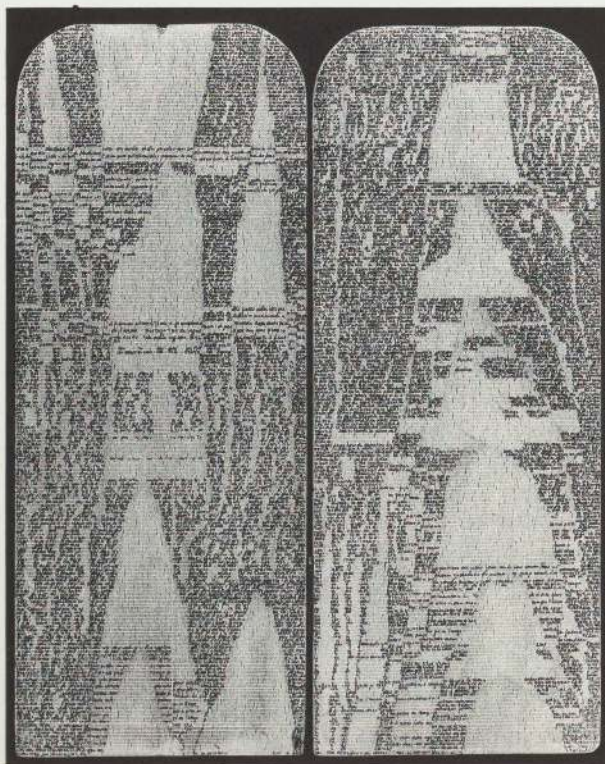


317. STELIO MARIA MARTINI, paper collage for *Scrittura elo paesaggio*, 16.5 × 17.3 cm.

PUBLISHER: Belforte Editore Libraio, Leghorn, 1983.

4 pp., folded, 34.6 × 24.7 cm. With text and a paper collage by Stelio M. Martini. From the series "Le Brache di Gutenberg", edited by Luciano Caruso.

EDITION: 35 numbered copies of which 30 are numbered 1-30 and 5 numbered 1-v outside the trade. The collage mounted on white paper and signed and dated "83" by the artist. The colophon numbered.



318. GIOVANNI MARTINUCCI, "Le tavole della legge", book-object, wood, 25 × 31 cm (opened).

Ever since his earliest productions which date from 1962, Martini has worked with collage and the use of "scritture trovate" (small pieces of writing that have been found lying around). This book belongs to a series of works that derive from a kind of dadaist gesture, but one loaded with sentimental values.

## GIOVANNI MARTINUCCI

Rome, 1947. He has had solo exhibitions in many places, including Rome, the city where he lives and works.

318

### *Le tavole della legge*

Unique item of two halves of a solid wooden sphere connected with brass hinges, diameter 12.3 cm, height 31 cm, the interior surface containing handwriting in red and blue ballpoint ink. Signed and dated "1979" on the bottom by the artist.

This articulated book-object consists of a sectioned, cylindrical branch that is rounded at the top. When it is opened up, it has a formal resemblance to Mose's famous tablets of stone and therefore part of the iconographical tradition that has been handed down to us. Following the grain of the wood, as if it were the lines of an exercise book, Martinucci transcribes in his minute handwriting excerpts from certain anthroposophic texts of Rudolph Steiner. These lines represent both the religious and the lay testimony of a modern prophet.

## MAURO MASI

Potenza, 1920. Painter.

See No. 167. DE FILIPPIS. *Lo specchio del comò*

## ANTONIO MASINI

Calvello (Potenza), 1933. Painter.

See No. 167. DE FILIPPIS. *Lo specchio del comò*

## ROMANO MASONI

Santa Croce sull'Arno (Pisa), 1940. After abandoning his classical studies to devote himself to painting and graphic design, Masoni's first solo exhibition took place at the Casa di Dante gallery in Florence in 1966. In 1975 he painted a crucifixion for the church of Sant'Andrea in his hometown. He has completed frescoes and murals and during the 1970s he took part in a number of highly politicized action-images.

319

### Romano Masoni. *Kantoriana*. *La classe morta*

PUBLISHER: Privately published, 1990.

32 pp., folded, 14.1 × 11.5 cm. Manifesto by Romano Masoni of a *Story of Imagination* by Maurizio Bugarino and six etchings by the artist.

PRINTER: The text printed by Bandecchi & Vivaldi Editori, Pontedera. The etchings printed by the artist. Bound by Edizioni della Mela.

EDITION: 99 copies numbered 1-99 and 20 extra sets of the etchings beyond this edition numbered 1-xx. The text printed on wove paper, the etchings on handmade paper by Cartiere Magnani di Pescia. All etchings signed and numbered by the artist and loosely inserted. The colophon numbered.

*Kantoriana is a pessimistic dissertation on how the world is going: Everything is being commercialized and this is nullifying taste, art and even the beauty of nature.*

BY THE SAME ARTIST:

*La grande metafora. Per mutazione*  
Comune di Santa Croce sull'Arno, 1982  
One etching in the special edition  
of the catalog



319. ROMANO MASONI, etching for *Kantoriana. La classe morta*, 7.5 x 6.5 cm.

## EVA TERESA MASSARANI

*Maria Radno (Romania). Painter.*

See No. 327. MELONI. *Le lucertole blu*

## UMBERTO MASTROIANNI

*Fontana Liri (Frosinone), 1910. Mastroianni studied at the Accademia di Brera before moving to Turin where he came into contact with De Pisis and Spazzapan and started working as a sculptor. Following the Genoa exhibition of 1931 he was named as the successor to Boccioni and his work was shown at the 1932 Venice Biennale. He later exhibited at the Rome Quadriennale several*

*times, winning many prizes and honorary mentions. An early figurative period was followed by an interest in informalism and abstract art. Mastroianni has also produced a number of public works, including the Monumento al partigiano for the city of Turin.*

320

## *Poeti sovietici*

PUBLISHER: Editalia - Edizioni d'Italia, Rome, 1964.

56 pp., folded, 43.4 x 34.5 cm. With texts by nine Russian poets, Majakovskij, Pasternak, Achmatova, Cvetaeva, Mandelstam, Zabalockij, Evtuscenco, Voznesenskij and Achmadulina, translated into Italian by Angelo Maria Ripellino, an introduction by Giancarlo Vigorelli and eleven etchings by Umberto Mastroianni of which five are full-page, two full-page in color, three double-page and one for the title page.

PRINTER: The text and the etchings printed by Litografica Romero, Rome.

EDITION: 110 numbered copies of which 100 are numbered 1-100 and 10 numbered 1-x reserved for the collaborators, containing an original design. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 100 copies.

*Giancarlo Vigorelli here describes Russian poetry and the many poets who are either dead, have committed suicide or have been persecuted: "No poetry anywhere in the world has cost so much blood or more pain than Russian poetry".*

321

## *Vita di Vittorio Alfieri da Asti, scritta da esso*

PUBLISHER: Fògola Editore, Turin, 1968.

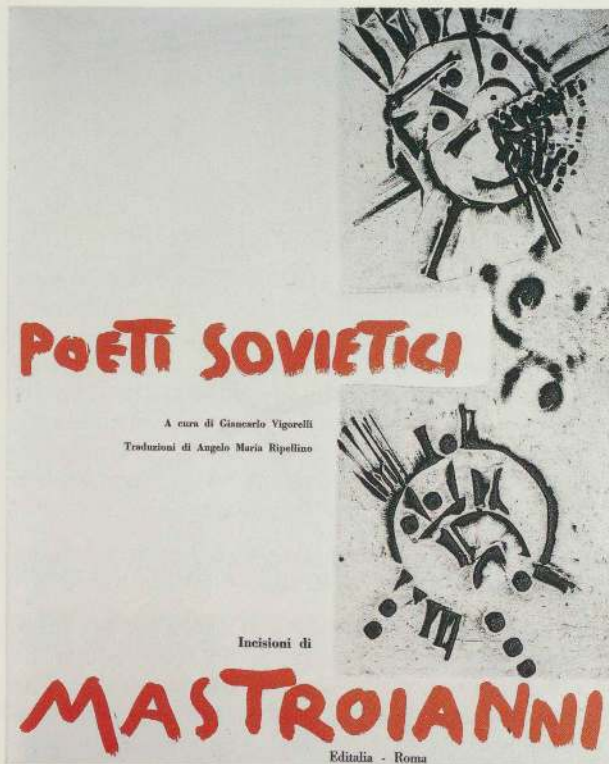
347(352) pp., 31.5 x 21.2 cm. Account of the life of Vittorio Alfieri, written by himself, and nine etchings by Umberto Mastroianni of which three are double-page, one double-page in color, one full-page in color, one color etching on four folded pages and three full-page in blind relief printing.

PRINTER: The text printed by Fògola Editore. The etchings printed by Bortolo Bortolaso on the press of Stamperia Fògola, Turin.

EDITION: 401 copies of which 300 are numbered 1-300, the first 125 of these copies dedicated ad personam to subscribers, 75 numbered 1-LXXV dedicated ad personam to subscribers with the etchings signed by the artist, 21 marked with the letters A-Z for the collaborators and 10 reserved for the artist. The text and the etchings printed on different handmade papers by Cartiere Magnani di Pescia. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 75 copies.

*Vittorio Alfieri. Asti, 16.I.1749 - Florence, 8.X.1803. Alfieri is buried in the church of Santa Croce in Florence beside the tomb of Michelangelo. Alfieri's autobiography Vita di Vittorio Alfieri da Asti scritta da esso was started in Paris in 1790 and took the rest of his life to complete. It was published posthumously in*



320. UMBERTO MASTROIANNI, etching and title for *Poeti sovietici*, 38 × 16.5 cm.



320. UMBERTO MASTROIANNI, color aquatint-etching for *Poeti sovietici*, 43.8 × 34.5 cm.



321. UMBERTO MASTROIANNI, color etching for *Vita di Vittorio Alfieri da Asti, scritta da esso*, 31 × 40.7 cm (two of four folding pages).



322. UMBERTO MASTROIANNI, aquatint-etching for *Il segno e l'uomo*, 33.6 × 24.3 cm.

1804 by the Countess of Albany. In the introduction Alfieri wrote: *If I am not brave or indiscreet enough to say everything that is true about myself, I certainly will not be so craven as to say what is not true.*

322

Francesco Moschini.

*Umberto Mastroianni. Il segno e l'uomo*

PUBLISHER: Ruggero Aprile Editore, Turin, 1975.

32 pp., folded, 51 × 35.2 cm. Monograph with photographs and biography of U. Mastroianni and three aquatint-etchings of which two are in color.

PRINTER: The text printed by Tipolitografia G. Canale & C., Turin. The etchings printed on a handpress by Renzo Romero, Rome.

EDITION: 129 copies of which 100 are numbered 1-100, 27 numbered 1-xxvii and 2 dedicated ad personam. The text printed on Goya paper, the two color etchings on paper by Cartiere Magnani di Pescia and the other etching on Rosaspina paper by Cartiere Miliani di Fabriano. Each etching signed and numbered by the artist and loosely inserted. The colophon numbered. Housed in a heavy aluminum case with the cover stenciled after a design by the artist.

ILLUSTRATION: One of the 100 copies.

Francesco Moschini. *Bogliaco sul Garda (Brescia)*, 1948. After graduating in architecture in Rome Moschini is now a teacher of the history of architecture at the Politecnico di Bari. He has edited collections of articles on architecture. In 1978, in Rome, he conceived and directed AAM (Architettura Arte Moderna), a cultural institution that has since become very well established.

## VITTORIO MATINO

*Tirana*, 1943. Painter.

See No. 502. TADINI. *La stanza*

## GIAN LUCA MATTI

*Milan*, 1942. Painter.

See No. 327. MELONI. *Le lucertole blu*

## GIAN LUIGI MATTIA

*Venaria Reale (Torino)*, 1940. Painter.

See No. 134. CIPOLLA. *Dieci poesie*

## ELISEO MATTIACCI

*Cagli (Pesaro)*, 13.XI.1940. After studying at the Istituto d'Arte in Pesaro Mattiacci now teaches at the Istituto d'Arte in Rome. During his early years in Rome Mattiacci was heavily involved in pop art, but in the 1960s he became an exponent of arte povera.

323

*Spazi cosmici*

PUBLISHER: Marco Noire Editore, Turin, 1985.

32 pp., folded and 8 pp., folded twice, 16.5 × 12.5 cm. With text by Silvia Chessa and nine lithographs by Eliseo Mattiacci of which five are double-page and four on one of the pages folded twice. Published on the occasion of an exhibition by the artist at the gallery of Marco Noire, October 1985, Turin.

PRINTER: The text printed by Stamperia Marco Noire, Turin. The lithographs printed on a handpress by Donatella Gaydou.

EDITION: 150 numbered copies. The text and the lithographs printed on paper by Cartiere Miliani di Fabriano. The colophon numbered.

Silvia Chessa. *Turin*, 1960. She is a student of philosophy and since 1984 has been interested in art publishing, involving herself in limited edition art books with original graphics, similar to the one shown here.



323. ELISEO MATTIACCI, lithographs for *Spazi cosmici*, 16.3 × 37.5 cm (three pages).

## CARLO MATTIOLI

Modena, 8.v.1911. Mattioli was born into a family of decorators and completed his painting studies at the Istituto d'Arte in Parma in 1929. At first he followed in the footsteps of Morandi, but after 1960 he moved off in the direction of informal styles, concentrating on whites, blacks and ochres. In recent years he has taken an interest in more naturalistic figurations. A prolific illustrator and engraver of a wide range of books, including literary works, he has been the designer of the magazine *Paragone* since 1950.

324

### Anonimo del Cinquecento. *La venexiana*

PUBLISHER: Cerastico Editore, Milan, 1968.

71(72) pp., folded, 53.6 × 38.9 cm. Comedy in five acts, written by an anonymous Venetian of the sixteenth century, with a preface by Diego Valeri and ten full-page color lithographs and one lithograph as cover by Carlo Mattioli.

PRINTER: The text printed by Tipografica Giovanni Fusetti. The lithographs printed on a handpress by Giorgio Upiglio. (Milan).

EDITION: 140 copies of which 100 are numbered 1-100, 20 numbered 1-XX with an original handcolored design and 20 reserved for the artist and the publisher. The text and the lithographs printed on paper by Filicarta di Brugherio. All lithographs signed and numbered by the artist except the cover which is only signed. The colophon numbered.

ILLUSTRATION: One of the 100 copies.

*La venexiana* is a comedy in five acts in Venetian dialect by an unknown sixteenth-century writer. It was discovered by Emilio Lovarini who published it in 1928. It tells the story of a young stranger who is wooed by two noblewomen and is mainly interesting for its study of the costumes and life in Venice during the 1500s.

325

### Gentile Sermini. *Cinque novelle*

PUBLISHER: Privately published, Verona, 1970.

176(184) pp., 23.1 × 15.3 cm. With five novels by Gentile Sermini, a note by Domenico de Robertis and eleven etchings by Carlo Mattioli of which six are full-page and five are title etchings for the novels. Two of the full-page etchings repeated on the front and back of the wrapper. Volume 19 of the series "Cento Amici del Libro".

PRINTER: Printed by Officina Bodoni di Giovanni Mardersteig, Verona.

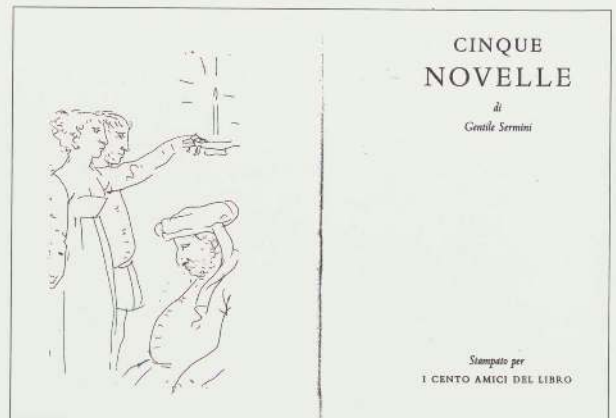
EDITION: 118 copies of which 100 are numbered 1-C, 10 numbered 1-10 and 8 copies for libraries and the collaborators. The text and the etchings printed on paper by Fratelli Magnani di Pescia. The colophon numbered and signed by the president of the society, Bino Sanminiatielli.

ILLUSTRATION: One of the 100 copies.

*Gentile Sermini*. Sieneese storyteller who lived from the end of the fourteenth century to the middle of the fifteenth. In 1424 he is thought to have collected forty stories in the style of Boccaccio, which were intended for the merry gatherings of people who re-



324. CARLO MATTIOLI, color lithograph for *La venexiana*, 43.1 × 32.1 cm.



325. CARLO MATTIOLI, frontispiece etching and title page for Gentile Sermini, *Cinque novelle*, 13.5 × 7.9 cm.

gularly went to the spa town of Petriolo. They are interesting from an historical and literary point of view as they are among the very few well-known stories written in the vernacular.

326

### Stendhal. *Vanina Vanini ou particularités sur la dernière vente de Carbonari*

PUBLISHER: Cerastico Editore, Milan, 1970.

67(72) pp., folded, 44.1 × 31.5 cm. With the text by Stendhal in French, an introduction by Giancarlo Vigorelli in Italian and ten lithographs by Carlo Mattioli of which two are full-page and eight printed in red and black: three of which are full-page, four double-page and one on the wrapper.



326. CARLO MATTIOLI, lithograph in red and black for Stendhal, *Vanina Vanini*, 38 x 61.2 cm.

PRINTER: The text composed and printed by Bruno Fusetti. The lithographs printed on a handpress by Giorgio Upiglio. (Milan).

EDITION: 140 copies of which 100 are numbered 1-100, 20 numbered 1-XX with an original handcolored design and 20 marked with the letters A-V for the artist, the editor and the collaborators. The text and the lithographs printed on paper by Filicarta di Brughiero. Each lithograph signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

*Vanina Vanini* is a short story that deals with activities of the secret society of the Carbonari in the nineteenth century. Giancarlo Vigorelli, who wrote the introduction to this book in French, believes the principal character is based on Giulia Rimini, Stendhal's Roman lover.

## GINO MELONI

Varese, 29.IV.1905 - Lissone (Varese), 23.II.1989. He attended the Istituto Superiore d'Arte in Monza where he was a pupil of Martini and Semeghini and later the Accademia di Brera where he studied under Alciati. He had solo exhibitions in 1939 at the Mazzuchelli gallery in Milan and in 1946 at the 15 Borgonuovo gallery, also in Milan.

327

### Oswaldo Patani. *Le lucertole blu*

PUBLISHER: Giorgio Upiglio, Edizioni d'Arte Grafica Uno, Milan 1973.

102(110) pp., 30 x 24 cm. With essays about various artists by Oswaldo Patani and illustrations of their works. The special edition of this book with a portfolio of one woodcut and seventeen etchings by the following artist: Bruno Cassinari, Alik Cavaliere, Luca Crippa, Gianfranco Fasce, Giovanni Korompay, Luciano Lattanzi, Alberto Longoni, Evi Massarani, Gian Luca Matti, Gino Meloni, Luciano Minguzzi, Giancarlo Pozzi, Mario Rossello, Sandro Somarè, Ernesto Treccani, Vemil, Luigi Veronesi (woodcut), Antonino Virduzzo.

PRINTER: The text printed by Grafic Olimpia. The prints printed on a handpress by Giorgio Upiglio. (Milan).

EDITION: 375 numbered copies of which 350 are numbered 1-350, the first 125 accompanied with the portfolio of prints and 25 numbered 1-XXV with the portfolio and two additional designs by Guido Somarè and Vemil. The text of the book printed on wove paper, the colophon numbered and signed by the author. The prints of the portfolio printed on different wove papers. Each print numbered and signed by the artist, the cover of the portfolio numbered.

ILLUSTRATION: One of the 125 copies.

Oswaldo Patani. Milan, 1923. Journalist, critic, poet and expert in Italian graphic art. Patani has published collections of poems and short stories illustrated by artists including Baj, Cassinari, Manfredi, Veronesi and Buzzati and has produced and directed a number of television documentaries.

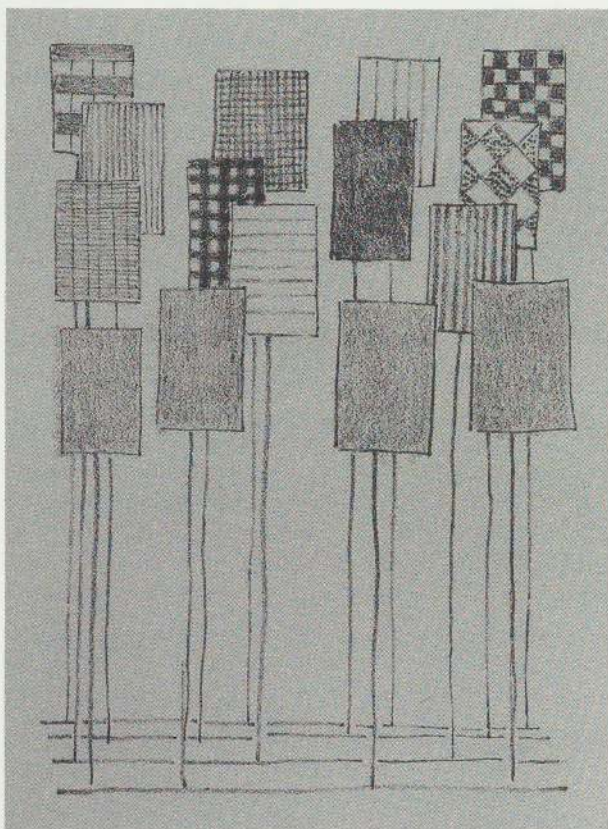


327. GINO MELONI, etching for Oswaldo Patani, *Le lucertole blu*, 14.8 x 9.9 cm.

## FAUSTO MELOTTI

Rovereto, 8.VI.1901 - Milan, 22.VI.1986. Melotti graduated in electrical engineering but never worked in that field. Since 1925 he has devoted his life to the plastic arts and had a long association with Fontana from 1928 to 1940. His first exhibition in 1935 consisted of some twenty abstract sculptures and took place at the Il Milione gallery in Milan. After the war he concentrated on ceramics and after a long period of oblivion Melotti's sculptures were shown in galleries both in Italy and abroad.





328. FAUSTO MELOTTI, lithograph for *Il triste Minotauro*, 21.4 × 15 cm.

328  
Fausto Melotti. *Il triste Minotauro*

PUBLISHER: Edizioni di Vanni Scheiwiller, Milan, 1973.

60(76) pp., folded, 35.4 × 25.2 cm. With a note by the publisher and thirty-six poems in facsimile handwriting and eight full-page lithographs by Fausto Melotti.

PRINTER: The text printed by Tipografia Antonio Locatelli e F., Trezzano. The lithographs printed on the press by Franco Sciardelli, Milan. Bound by Giovanni De Stefanis, Milan.

EDITION: 120 copies of which 100 are numbered 1-100 and 20 marked with the letters A-Z outside the trade. The text and the lithographs printed on wove paper. Each lithograph signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

*Il triste Minotauro* is a collection of poems written during the war and published by Scheiwiller in 1944. The are here re-published together with ten new poems. Melotti is a shy, solitary person, and this explains why much of his work is still unpublished.

329  
Ezra Pound. *Il pesce e l'ombra*

PUBLISHER: Privately published, Milan, 1975.

16 loose sheets, 39.3 × 29.1 cm. With the poem by Ezra Pound in English, translated into Italian by Mary de Rachewiltz, and twelve full-page lithographs by Fausto Melotti.

PRINTER: Franco Sciardelli, Milan.

EDITION: 90 numbered copies of which 80 are numbered 1-80 and 10 numbered 1-x. The text and the lithographs printed on wove paper. Each lithograph signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 80 copies.

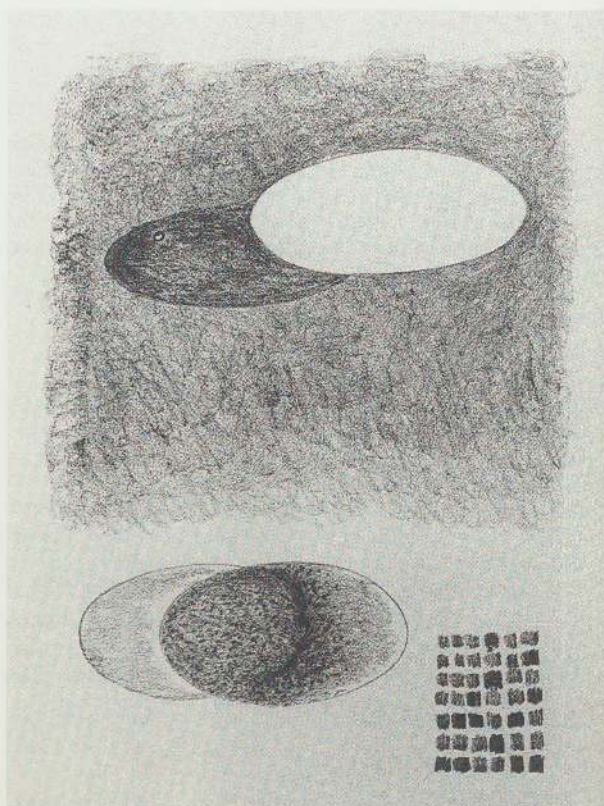
330  
Ezra Pound. *Homage to Sextus Propertius*

PUBLISHER: M'Arte Edizioni, Milan, 1976.

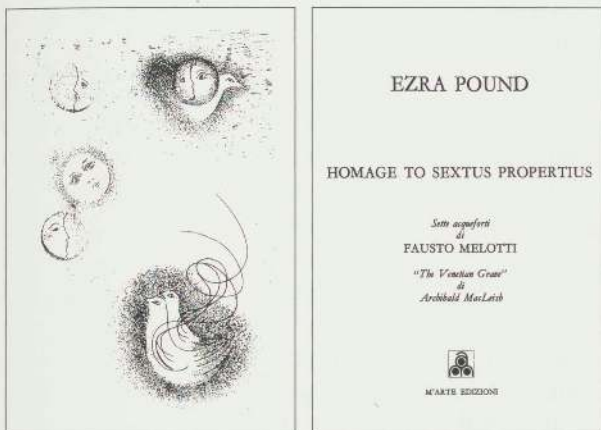
104 pp., folded, 38.1 × 28.6 cm. With an introductory text by Luigi Majno, the facsimile of Ezra Pound's manuscript dated "Venice 1970", elegies by Propertius in Latin, translated into Italian, French and German, seven color reproductions of pages from the *Codex Neopolitanus* (1200), a biographical-bibliographical essay by Donald Gallup, a portrait of Ezra Pound after a photograph by Henri Cartier-Bresson, the text *The Venetian Grave* by Archibald MacLeish and seven etchings by Fausto Melotti. Volume 1 from the second series of "Immagine e Testi".

PRINTER: The text composed by Ruggero Olivieri, Milan and printed by Tipografia Stefanoni, Lecco. The etchings printed by Franco Sciardelli, Milan. Bound by Ennio Torri, Milan.

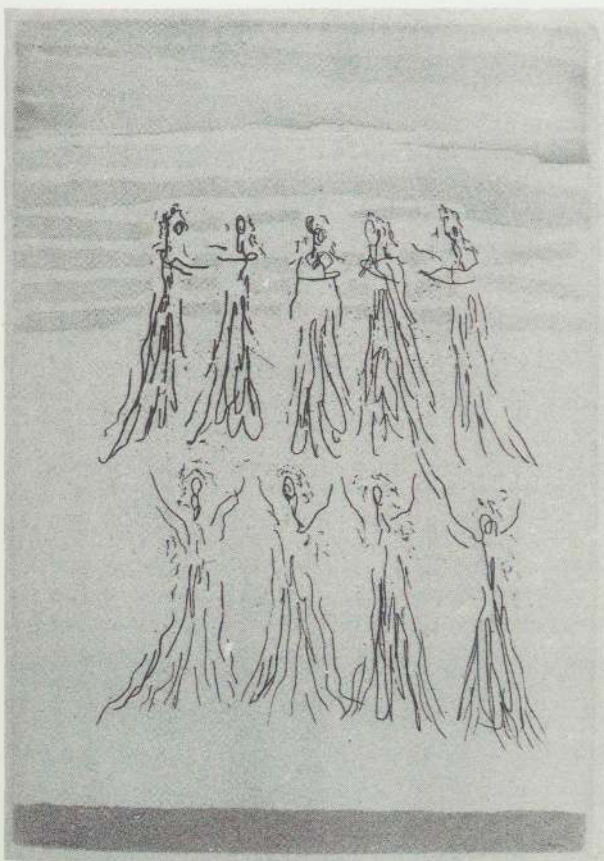
EDITION: 177 copies of which one is marked with the letter A with the original manuscript by Ezra Pound, 5 marked with the letters B-F with another original manuscript by Pound, 5 marked with the



329. FAUSTO MELOTTI, lithograph for Ezra Pound, *Il pesce e l'ombra*, 22.7 × 16.5 cm.



330. FAUSTO MELOTTI, etching and title page for Ezra Pound, *Homage to Sextus Propertius*, 29.4 × 19.7 cm.



331. FAUSTO MELOTTI, color aquatint-etching for W. B. Yeats, *Poems*, 17 × 12 cm.

letters G-N with an original drawing by the artist, 30 numbered 1-30 with a suite of the etchings printed on Japon nacré paper (56 × 41 cm), 106 numbered 31-136 and 30 numbered 1-XXX outside the trade. The text and the etchings printed on paper especially handmade for this edition by Filicarta di Brugherio. The facsimile manuscript signed by Ezra Pound, the text of Archibald MacLeish also signed by the author. All etchings signed and numbered by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 136 copies.

*Sextus Propertius* was born probably around 46 B.C. in Umbria and died in Rome around 15 B.C. He is famous for his Elegies in four books. The first two were for Cynthia, the woman he loved for five tormented and passionate years, the third is a glorification of important Romans, the last book deals with ancient legends. The story of Propertius and Cynthia was revived and described in a modern form by Ezra Pound.

331

### William Butler Yeats. *Poems*

PUBLISHER: Privately published, Milan, 1986.

26(38) pp., folded, 37.5 × 27 cm. With five poems by William Butler Yeats in English, translated into Italian by Eugenio Montale, and three full-page color aquatint-etchings by Fausto Melotti. From the series "I Poeti Illustrati".

PRINTER: The text composed by Franco Riva in 1981 in Verona, a few weeks before his death. The project completed in 1986 by Martino Mardersteig, Officina Bodoni, Verona. The etchings printed by Franco Sciardelli, Milan.

EDITION: 130 copies of which 100 dedicated ad personam for the members of the society and 30 numbered 1-XXX. The text printed on paper by Cartiere Magnani di Pescia, the etchings on wove paper. The etchings numbered and signed by the artist.

ILLUSTRATION: An unnumbered copy, the etchings only signed.

*William Butler Yeats. Sandymount (Dublin), 13.VI.1865-Roquebrune-Cap-Martin (Nice), 28.I.1939. Poet, dramatist and essayist. He studied art so as to become a painter like his father and brother, but his interests took him in the direction of spiritualism, neo-Platonism and Celtic folklore. Ezra Pound was his secretary from 1913 to 1916 and he had a decisive influence on Yeat's poetry. In 1923 he won the Nobel Prize for Literature.*

*Eugenio Montale. Genoa, 1896 - Milan, 1981. Poet, essayist, literary critic and translator. In 1925 he published his first collection of poems, Ossi di seppia, and in 1975 he was awarded the Nobel Prize for Literature. Yeat's four poems which are translated here are Verso Bisanzio (Sailing to Byzantium), L'indiano all'amata, (The Indian to his love), Quando tu sarai vecchia (When you are old), and Dopo un lungo silenzio (After long silence).*

### GISELLA MEO

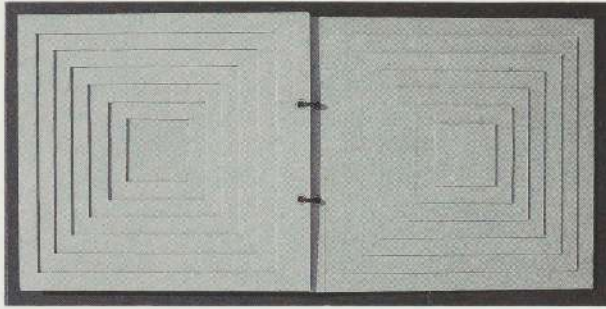
*Treviso, 1939. Painter. After studying at the Accademia di Venezia Meo spent some time in Africa where she produced works with collages made of paper and cloth. She then returned to Italy where she took an interest in books. Her book-objects make use of cloth, board, wood and paper, and are marked by both mathematical rigor and liberating gestures. She has taken part in many exhibitions in Italy and abroad.*

332

### *Square's square*

PUBLISHER: Edikon, Rome, 1979.

Book-object, 23.5 × 25 cm, consisting of nine heavyweight gray cardboards, each with a square cut out in different sizes, the cut-outs mounted as a pyramid on the inside cover.



332. GISELLA MEO, "Square's square", book-object, heavy gray board, 23.5 × 50 cm (opened).

EDITION: 20 numbered copies. The colophon signed and numbered by the artist.

A section of board gradually diminishing in size has been removed from the center of each page, and the removed sections are glued one on top of the other in reverse order inside the cover. Therefore, when the book is open, on the left-hand side there is a stepped pyramid and on the right-hand side a kind of rectangular amphitheater. Even the gray of the card suggests an architectural medium. This is further confirmed by the title with its double-meaning signifying a geometrical form and an urban space.

## MARIO MERZ

Milan, 1925. Merz's experience as a painter began during the post-informal period. In 1965 he abandoned traditional techniques for assemblage in which objects are placed in relationship to each other under neon lighting. Merz also joined a group of artists concentrating on *arte povera* and distinguished himself with the use of perishable materials such as wax. In 1968 he completed pieces known as igloos. The gradual elimination of all object elements and the replacement of aesthetic value by conceptual priority led him to produce a collection of works based on Fibonacci's mathematical series.

333

### *Fibonacci 1202*. Mario Merz 1970

PUBLISHER: Sperone Editore, Turin, 1970.

112 pp., 16.3 × 9.7 cm. With many notes, arithmetic scales and illustrations after drawings by Mario Merz. The book edited by Germano Celant and Pierluigi Pero.

EDITION: Unnumbered. The text and the illustrations printed on wove paper.

*Leonardo Fibonacci*. Also known as *Leonardo of Pisa*. Pisa, 1175-1235. One of the great mathematicians of the Middle Ages. From childhood he knew the works of Euclid and many mathematical works written by Arab scholars, ranging from elementary operations with Arabic figures to a whole complex of operations using fractions that were completely unknown in Europe. Fibonacci's series is one in which any term is equal to the sum of the two preceding terms. It was conceived by Fibonacci in order to study the progeny of a pair of rabbits.

334

### Mario Merz. *Voglio fare subito un libro. Sofort will ich ein Buch machen*

PUBLISHER: Hopefulmonster, Florence, 1986.

287(288) pp., 26.5 × 17.5 cm. With texts in Italian and German by Mario Merz and with an extra portfolio for the special edition, consisting of four folded pages, 26.5 × 18.2 cm, and two prints by Mario Merz of which one is printed in color. The edition supervised by Beatrice Merz with the assistance of Harald Szeemann.

PRINTER: The book printed in Switzerland, the portfolio by Stamperia Marco Noire, Turin, 1987.

EDITION: The book unnumbered, the portfolio published in an edition of 150 numbered copies. The two prints printed on drafting paper. The prints signed and numbered by the artist, folded three times and loosely inserted.

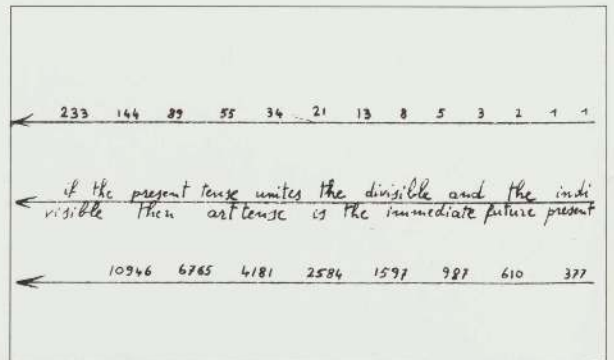
*This is a collection of Merz's published and unpublished writings up to 1985. His work is always characterized by great poetic freedom.*

BY THE SAME ARTIST:

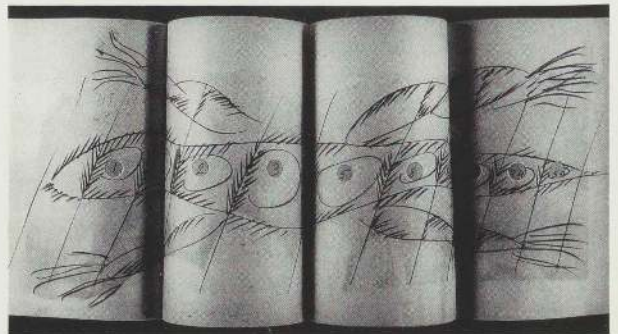
*Fibonacci 1202*. Mario Merz 1972

Galleria Sperone, Turin, 1972

With the reproduction of eleven photographs by Mussat Pellion



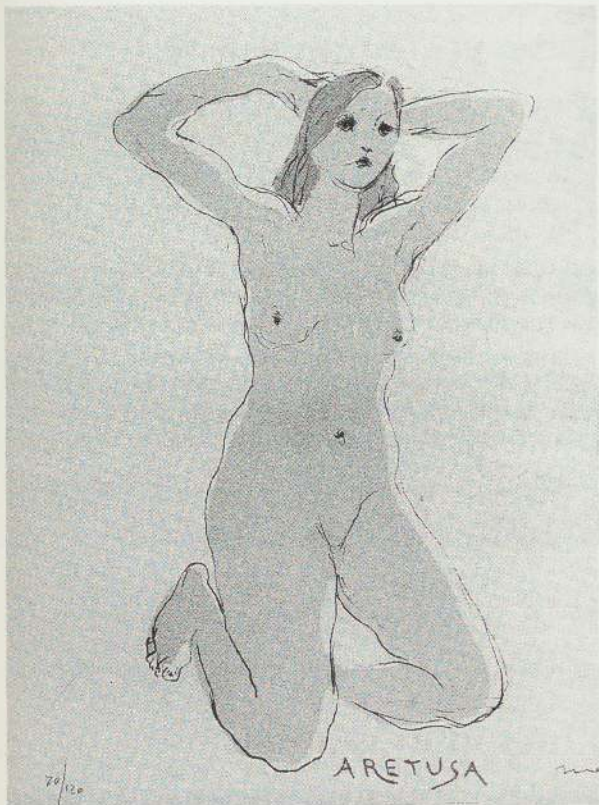
333. MARIO MERZ, "Mathematical progression", illustration after drawings for *Fibonacci 1202*, 4.5 × 15.2 cm.



334. MARIO MERZ, illustrations printed in black and red and after drawings with stenciled paper cut-outs for *Voglio fare subito un libro. Sofort will ich ein Buch machen*, 26.3 × 65 cm.

## FRANCESCO MESSINA

*Linguaglossa* (Catania), 1900. He trained as a young man in the marble workshop of Genoa and later studied drawing and sculpture. From 1920 onwards he took part in many national exhibitions, including the Venice Biennale in 1922, and in 1934 was appointed professor of sculpture at the Brera.



335. FRANCESCO MESSINA, "Aretusa", color lithograph for Salvatore Quasimodo, *Lamento per il sud*, 28.8 × 16.6 cm.

335  
Salvatore Quasimodo.  
*Lamento per il sud*

PUBLISHER: Franco Sciardelli, Milan, 1977.

11(28) pp., folded, 39 × 30.1 cm. With an introduction by Curzia Ferrari, the poem by Salvatore Quasimodo from the year 1947, typeset and in facsimile handwriting, and three full-page color lithographs and a medallion (diameter 8 cm) with the portrait of the author by Francesco Messina.

PRINTER: The text printed under the direction of Luigi Maestri. The lithographs printed on the press by Franco Sciardelli. (Milan).

EDITION: 135 numbered copies of which 120 are numbered 1-120 and 15 numbered I-XV for the collaborators. The text and the lithographs printed on paper by Cartiere Magnani di Pescia. The medallion gilded and signed by the artist. Each lithograph numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

*In this poem, Quasimodo recalls his homeland, Sicily, on a wintry day in Lombardy. In her splendid introduction Curzia Ferrari gives a description of the countryside of the South and demonstrates her knowledge of both the colors and the smells.*

336  
*Cavalli e tori*

PUBLISHER: Edi. Artes, Milan, 1988.

153(160) pp., 30.5 × 22.7 cm. With texts by Luigi Cavallo, Raffaele Carrieri and Mario Monti, letters to Francesco Messina by Carlo Emilio Gadda, Ugo Ojetti, Giovanni Papini and Ardengo Soffici and forty-two reproductions of drawings from the years 1961-1986 and five full-page etchings by Francesco Messina. Volume IV from the series "Pinacoteca", edited by Mario Monti.

PRINTER: Printed by Edi. Artes under the direction of Mario Monti. The etchings printed on the press by Giorgio Upiglio. (Milan).

EDITION: 250 numbered copies of which 200 are numbered 1-200 and 50 numbered I-L for legal depot and the collaborators. The text printed on Vellata paper by Cartiere Magnani di Pescia, the etchings on Aquereello paper by the same manufacturer. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 200 copies.

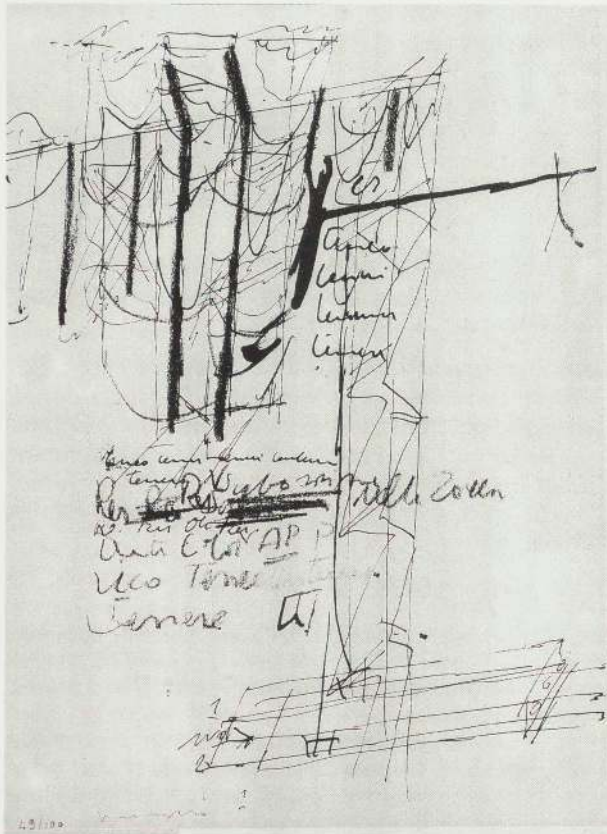
*Luigi Cavallo, Raffaele Carrieri and Mario Monti, poets, writers and art critics, wrote this introduction to Messina's book of drawings, entitled Cavalli e tori. They describe events and recount stories and anecdotes of times they have spent with their sculptor friend. Letters and personal testimonies by the writers Carlo Emilio Gadda, Ugo Ojetti, Giovanni Papini and Ardengo Soffici, all of them friends and admirers of Messina, have also been published.*



336. FRANCESCO MESSINA, "L'incornata del cavallino", etching with pink tone plate on chine appliqué for *Cavalli e tori*, 17 × 19.2 cm.

## VITTORIO MESSINA

*Zafferana Etnea (Catania), 1946. Messina studied at the Liceo Artistico in Rome and then, from 1966 to 1968, at the faculty of architecture. The time he spent here prepared him for his research into archaeological finds, a series of works based on finds made in ancient buildings. He had his first solo exhibition La Muraglia Cinese in Rome in 1979, another entitled Shetiyla (from the name of the man who painted the altar of the Jewish temple) was held in the Locus Solus gallery in Genoa. In 1988 he took part in the Europa Oggi, exhibition which inaugurated the new Luigi Pecci Museo d'Arte Contemporanea in Prato.*



337. VITTORIO MESSINA, color photolithograph for Gianni D'Elia, *La delusione*, 21.2 x 16.7 cm.



338. EUGENIO MICCINI, "Liber scriptus proferetur", offset printed music score for *Liber*, 10 x 3.5 cm.

337

## Gianni D'Elia. *La delusione*

PUBLISHER: Edizioni L'Obliquo, Brescia, 1991.

25(32) pp., 23.3 x 16.7 cm. With an introduction by Roberto Roversi and eight photographs of installations and one color photolithograph by Vittorio Messina.

PRINTER: Tipolitografia Emmebigrafica, Brescia.

EDITION: 500 copies of which 100 are with the photolithograph. The text printed on laid paper, the photolithograph on paper by Cartiere Burgo. The photolithograph numbered and signed by the artist and loosely inserted.

## RENZO MEZZACAPO

Castiglion d'Orcia (Siena), 1945. Painter.  
See No. 79. BUSCIONI. *Per inciso...*

## EUGENIO MICCINI

Florence, 1925. Miccini is a visual poet who was one of the founders of Gruppo 70. In 1969 he set up the Centro Téchne in Florence, and a number of works were brought out by a publishing house of the same name. He has taken part in many exhibitions in Italy and abroad, and now lives in the province of Verona.

338

## *Liber*

PUBLISHER: Téchne, Florence, 1981.

280 pp., 17.3 x 12.3 cm. Handmade book consisting of many typescripts, collages, paper cut-outs, handstamped letters, drawings, photocopies and other combined techniques.

EDITION: 280 numbered copies. Various papers, color tissue, wove and others. The colophon numbered.

A work characterized by extraordinary variety, this anthology is made of pages of the same size contained within a printed cover. The pages themselves, however, are made from paper of different weights and colors, and with different graphic, collage and object designs, all of them applied manually: Parts removed, scorch marks, stamps, folds, typed lines of poetry, extracts from early etchings, pieces of string and newspaper cuttings. The Latin title plays on the double meaning of "book" and "free".

## SIRIO MIDOLLINI

Florence, 1925. Painter.  
See No. 79. BUSCIONI. *Per inciso...*

## GIUSEPPE MIGNECO

Messina, 1908. Illustrator and advertising designer. When in Milan in 1931 he made the acquaintance of the Via della Spiga group of artists including Sassu, De Grada and Birolli, and this inspired him to take up art. He devoted himself to painting and first exhibited in 1934 in a collection of young Sicilian artists at the Il

Milione gallery in Milan. By 1937 he was involved in organizing Corrente and in 1952 exhibited at the Venice Biennale.

339

Luigi Pirandello.

*Sei personaggi in cerca d'autore*

PUBLISHER: Edi. Artes, Milan, 1986.

100(108) pp., 30.5 × 22.7 cm. With an introductory note by Luigi Cavallo and six full-page etchings and lithographs by the following artists: Luciano Minguzzi (color lithograph), Bruno Caruso (color aquatint-etching), Domenico Cantatore (color lithograph), Giuseppe Migneco (color aquatint-etching), Bruno Cassinari (color aquatint-etching), Francesco Messina (lithograph). Volume II from series "Pinacoteca", edited by Mario Monti.

PRINTER: The text printed by Arti Grafiche Salea, Milan. The etching by Bruno Caruso printed by Sergio Pandolfi, Rome, the other prints printed on the press by Giorgio Upiglio, Milan.

EDITION: 250 numbered copies of which 200 are numbered 1-200 and 50 numbered 1-L for legal depot and the collaborators. The text printed on Vellata paper by Cartiere Magnani di Pescia, the prints printed on various wove papers. Each print numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 200 copies.

Luigi Pirandello. *Girgenti*, 28.vi.1867 - Rome, 10.xii.1936. When *Six Characters in Search of an Author* was published, many critics including Tigher, Nicastro and Bontempelli immediately acknowledged the play's imagination and innovation, only Benedetto Croce slated it, saying it was no more than a farce.

## LUCIANO MINGUZZI

Bologna, 24.v.1911. Sculptor and engraver. Minguzzi studied at the Accademia di Belle Arti with Morandi and first exhibited in Florence in 1931. In 1934 he took part in the Venice Biennale for the first time and the following year exhibited at the Rome Quadriennale. At the 1943 Quadriennale he had a room devoted exclusively to his works. In 1945 he founded the Cronache group which was closely linked to the gallery and review of the same name, and in 1950 won the competition to design the fifth door of Milan Cathedral. The language of Minguzzi's style ranges from ancient and Etruscan art in his early years to naturalistic subjects in the 1960s. In the latter phase he went to the very limits of informality. During the 1970s he made the door for Saint Peter's in Rome.

340

Federico García Lorca.

*Llanto por Ignacio Sánchez Mejías*

PUBLISHER: Cerastico Editore, Milan, 1969.

35(40) pp., folded, 44.2 × 31.5 cm. With seven etchings by Luciano Minguzzi of which five are full-page, one for the title page and one for the cover.

PRINTER: The text composed and printed by Giovanni Fusetti. The etchings printed on a handpress by Franco Sciardelli. (Milan).



339. GIUSEPPE MIGNECO, "Il figlio", color aquatint-etching for Luigi Pirandello, *Sei personaggi in cerca d'autore*, 25 × 17.8 cm.



340. LUCIANO MINGUZZI, aquatint-etching for Federico García Lorca, *Llanto por Ignacio Sánchez Mejías*, 23.5 × 17.6 cm.

EDITION: 130 copies of which 100 are numbered 1-100, the first 30 copies containing an original tempera by the artist, 10 numbered 1-X with an original drawing and 20 copies for the artist and the collaborators. The text and the etchings printed on paper by Filicarta di Brugherio. The full-page etchings numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

Federico García Lorca. *Fuente Vaqueros (Granada)*, 5.vi.1898 - Viznar, 19.viii.1936. Spanish poet and dramatist. García Lorca was a friend of Rafael Alberti, Moreno Villa, Manuel de Falla, Luis Buñuel and Salvador Dalí, for whom he wrote an ode in 1926. *Llanto por Ignacio Sánchez Mejías (Lament for Ignacio Mejías)* is a short elegiac poem written in 1934 shortly after the death of the great bullfighter who was also a dramatist, essayist and friend of García Lorca. Rafael Alberti too wrote a poem on Sánchez's death.

341  
Giovanni Boccaccio. *Decameron*

PUBLISHER: Teodorani Editore, Milan, 1975.

105(108) pp., folded, 47.7 x 35.2 cm. With the first twenty books from the *Decameron* by Boccaccio in facsimile handwriting by the publisher and fifty-five lithographs by Luciano Minguzzi of which thirty-three are full-page and in color and twenty-two in color and black-and-white interspersed within the text.

PRINTER: Teodorani Editore, Milan.

EDITION: 130 numbered copies of which 100 are numbered 1-100 and 30 numbered 1-XXX for the artist and publisher as well as some unnumbered copies dedicated ad personam. The text and the lithographs printed on paper especially manufactured for this edition by Cartiere Ventura di Cernobbio. Each of the thirty-three full-page color lithographs and two of the color lithographs interspersed within the text are numbered and signed by the artist. The colophon numbered and signed by the publisher and the artist.

ILLUSTRATION: One of the 30 copies.

Giovanni Boccaccio. *Florence, 1313 - Certaldo (Florence), 1375*. Boccaccio was brought up in Florence and studied in Naples with Florentine merchants, the *Compagnia dei Bardi*. Boccaccio developed his poetic skills in the cosmopolitan atmosphere of Naples with its Italian, French and even Byzantine-Arabic influences, and also wrote of his feelings for his beloved Fiammetta. In 1340 he witnessed the terrible plague which ravaged not only the city of Naples but all of Italy and Europe, and he described this in his *Decameron*.

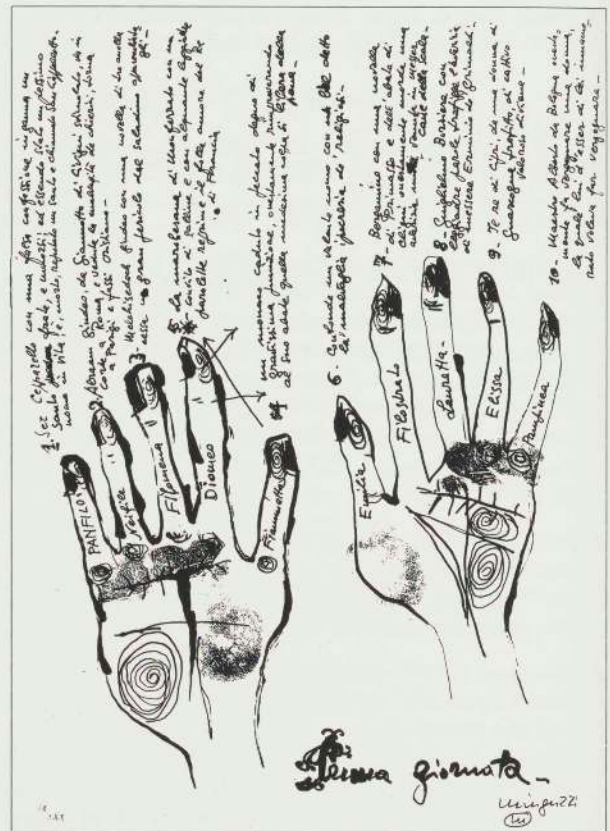
342  
Riccardo Bacchelli.  
*Il brigante di Tacca del Lupo*

PUBLISHER: Privately published, Verona, 1988.

45(48) pp., 33.5 x 25 cm. With five full-page etchings by Luciano Minguzzi. From the series "Cento Amici del Libro".

PRINTER: The text printed on the press by Officina Bodoni, Verona. The etchings printed on the press by Giorgio Upiglio, Milan.

EDITION: 130 copies of which 100 are dedicated ad



341. LUCIANO MINGUZZI, "Prima giornata", color lithograph for Giovanni Boccaccio, *Decameron*, 43.7 x 33 cm.



342. LUCIANO MINGUZZI, etching for Riccardo Bacchelli, *Il brigante di Tacca del Lupo*, 24.2 x 15.6 cm.



343. AGAPITO MINIUCCHI, woodcut for *Le profezie del beato Tommasuccio da Foligno*, 28.5 x 19.2 cm.



344. MIRKO, "Self-portrait", color silkscreen for *Cancelli delle Fosse Ardeatine*, 26.6 x 19.5 cm.

personam and 30 numbered 1-xxx. The text printed on paper by Cartiere Magnani di Pescia, the etchings printed on wove paper. Each etching signed and numbered by the artist.

ILLUSTRATION: One of the 100 copies.

*Riccardo Bacchelli. Bologna, 19.IV.1891 - Monza, 8.X.1985. The works of Bacchelli are both prolific and varied, ranging from poetry to novels, from essays to the theater and from biographical studies to memoirs and travel writing. This story is more than the exploits of the brigand Tacca del Lupo, it is an historical reconstruction of piracy in southern Italy after unification.*

## AGAPITO MINIUCCHI

*Roccasinibalda (Rieti), 1923. Miniucchi took sculpture in 1953 shortly after graduating in medicine. Since then he has exhibited on many occasions, won many prizes and completed a large number of works, mainly steel sculptures, to go on permanent public display. His smaller pieces use materials such as wood, leather and rope for sculptures, and lead for bas-reliefs.*

343

### *Le profezie del beato Tommasuccio da Foligno*

PUBLISHER: Giampiero Zazzera, Libraio in Lodi, 1989.

80(86) pp., 30.5 x 22.5 cm. With a preface by Cesare Vivaldi, an introduction and paraphrase of the text by Silvestro Nesi and four full-page woodcuts and one woodcut for the wrapper by Agapito Miniucchi.

PRINTER: The text and the woodcuts printed by Istituto Grafico Bertieri, Milan.

EDITION: 150 numbered copies of which 125 are numbered 1-125 and 25 numbered 1-XXV for the artist and the collaborators. The first 10 copies numbered 1-10 with an extra suite of the four full-page woodcuts, signed, and one original design by the artist. The text and the woodcuts printed on Hahnemühle paper. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 125 copies.

*Tommasuccio da Foligno. Todi, 1319 - Foligno, 1377. A preacher of the third order of Saint Francis, Tommasuccio was strongly influenced by Dante and the sermons of Jacopone da Todi who died fifteen years before he was born. The famous prophecies were very fashionable up to the sixteenth century and beyond, but were never fulfilled.*

## MIRKO

*Mirko Basaldella. Udine, 1910 - Cambridge, 1969. Sculptor, painter and designer. He studied in Venice and Florence and from 1932 to 1934 worked in Martini's studio in Milan. After a trip to Paris in 1937 he came into contact with the Roman Corrente group and took part in their second show in 1939. Since 1938 he has exhibited at the Venice Biennale and the Rome Quadriennale and executed many sculptures for public display, including the gates to the Ardeatine Caves (1949-1951).*



*Cancelli delle Fosse Ardeatine*

PUBLISHER: Accademia Editrice, Rome, 1968.

146(150) pp., 33.5 × 27 cm. Documentation of the concept and erection of the sculpture gates for the Ardeatine Caves by Mirko, with a text by Corrado Maltese in Italian and English, many documentary photographs by De Antonis and Di Savio and a full-page self-portrait in color silkscreen by the artist. From the series "Opere Uniche", edited by Enrico Crispolti.

PRINTER: Tipolitografia Aldina, Rome.

EDITION: 330 numbered copies of which 300 are numbered 1-300 and 30 numbered 1-XXX. The silkscreen printed on beige wove paper. The silkscreen signed, numbered and dated "1944" by the artist (the year of the Nazi assault on Italian prisoners as revenge for a partisan bombing, killing German soldiers). The silkscreen loosely inserted in the book. The colophon numbered.

ILLUSTRATION: One of the 300 copies.

*The Ardeatine Caves in Rome stand in memory of those killed by the Nazis and were conceived by a group that included the architects Mario Fiorentino, Giuseppe Perugini and Nello Aprile and the sculptors Francesco Coccia and Mirko Basaldella. In 1946 their design won a competition organized by the ministry of public works, but it was not finished until 1951. The three bronze gates of which the largest at the entrance is with a relief decoration and stands six meters high and is three meters wide, are the work of Mirko Basaldella.*

BY THE SAME ARTIST:

Enrico Crispolti. *La scultura di Mirko*  
Edizioni Bora, Bologna, 1974  
One original drawing in the special edition

## BRUNO MISSIERI

Piacenza, 1942. Painter and printmaker.  
See No. 475. SCHIALVINO. ExLibris. L. Bartolini

## AMEDEO MODIGLIANI

Leghorn, 12.VII.1884 - Paris, 24.I.1920. Painter and sculptor. He trained first at the studio of Micheli who was also from Leghorn. He then studied at the free school in Florence where he was able to learn about nude painting as a student of Fattori. Subsequently he studied in Venice. In the course of his long stays in Paris he spent much time with cubist painters and learned above all from Cézanne. From 1909 to 1913 with Brancusi, Modigliani devoted himself entirely to sculpture. This experience in the plastic arts introduced a formal rigor into his paintings and under the influence of fauvism and cubism he completed a series of portraits of people he knew. The famous series of nudes, which were shown at his first solo exhibition in Paris, date from 1916-1917.

Blaise Cendrars.  
*Dix-neuf poèmes élastiques*

PUBLISHER: Au Sans Pareil, Paris, 1919.

66 pp., 28.5 × 23 cm. With nineteen poems by Blaise Cendrars in French from the years 1913/1914 and 1919 and one portrait of Cendrars after a drawing by Amedeo Modigliani from the year 1917.

PRINTER: Firmin-Didot et Cie, Paris.

EDITION: 1100 numbered copies of which 10 are numbered 1-10 printed on Japon Ancien paper and 40 numbered 11-50 printed on Hollande van Gelder paper (all these 50 copies are with a second portrait of Cendrars by Modigliani) and 1050 copies numbered 51-1.100 printed on Vélín d'Alfa paper. The colophon numbered.

ILLUSTRATION: One of the 40 copies.

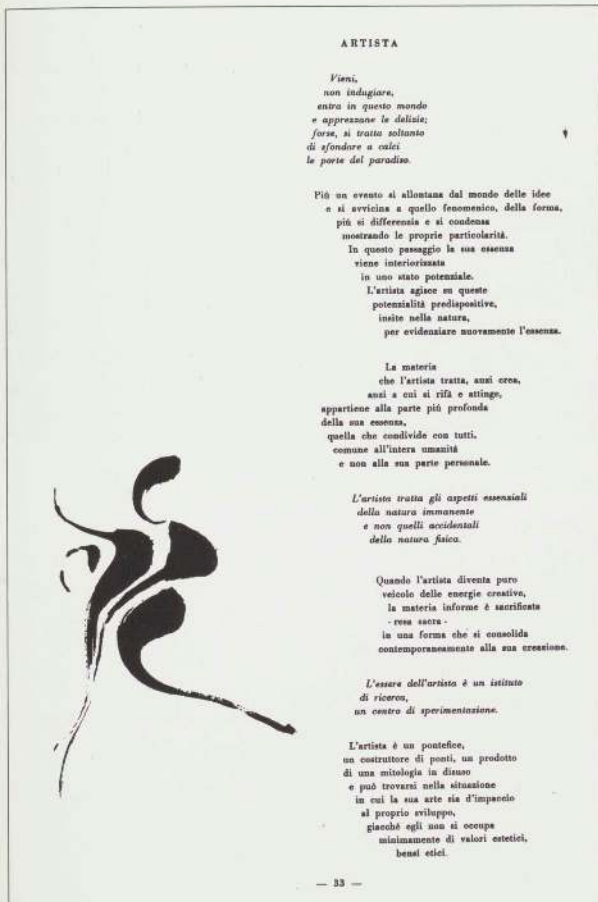
*Blaise Cendrars. Pseudonym of Frédéric Sausser-Hall. Neuchâtel (Switzerland), 1.IX.1887 - Paris, 21.I.1961. Poet and French novelist of Swiss origin. Cendrars wrote widely on the cinema. Following an errant youth he fought in Africa during World War I.*

BY THE SAME ARTIST:

Roger Frère. *Les nymphes*  
Ronald Davis & Cie, Paris, 1921  
Five drawings after Modigliani



345. AMEDEO MODIGLIANI, "Portrait of Blaise Cendrars", illustration after a drawing for Blaise Cendrars, *Dix-neuf poèmes élastiques*, 14.2 × 9 cm.



346. SAHLAN MOMO, "Artista", filigree design in watercolor and printed aphorism for *De marginis Sophia. Aforismi & Filigrane*, 30.9 x 25.5 cm (full-page).

## SAHLAN MOMO

Villareggia (Turin), 31.XII.1944. Artist, writer and stage designer. Since 1967 Momo has taken an interest in psychology, information technology and the function of the media in art. He has also promoted study into the quality, conservation and lasting qualities of paper and has himself carried out research in these media.

346  
Sahlan Momo. *De marginis Sophia. Aforismi & Filigrane*

PUBLISHER: Semar Editore, Rome - New York, 1986.

41(48) pp., 30.9 x 25.5 cm. With a note by Antonio Zappalà and a collection of sixteen aphorisms by Sahlan Momo, each on a page with a filigree design in watercolor, eight of these pages with an additional blind relief filigree line scratched by hand and four full-page filigree watermark designs and a music score.

PRINTER: The text printed by Riccardo Forti. Bound by Giuseppe Scaletta. (Rome).

EDITION: 90 copies of which 75 are numbered 1-75, 15 numbered I-XV for the artist and 5 marked with the letters A-E for the collaborators. The text with the filigree designs and the four filigree water-

mark designs on paper by Cartiere Miliani di Fabriano. Each filigree watermark design signed and numbered by the artist as well as the colophon.

ILLUSTRATION: One of the 15 copies.

BY THE SAME ARTIST:

Sahlan Momo. *Appunti operativi*  
Semar Editore, Rome, 1970  
Twenty blind relief prints

Sahlan Momo. *Arte come pre-testo*  
Semar Editore, Rome, 1976  
Three etchings (two in color), one photo, two tensorial surfaces

## SANTE MONACHESI

Macerata, 1910. Monachesi has lived in Rome since 1933, the year in which he won a national scholarship for painting. He completed his artistic studies in Macerata, concentrating on wooden sculpture, but after the 1934 Venice Biennale he began to take part in futurist activities. After the war he involved himself in setting an avant-garde movement with Corpora, Guttuso and Omiccioli. Monachesi has been a director of the Accademia di Belle Arti in Rome.

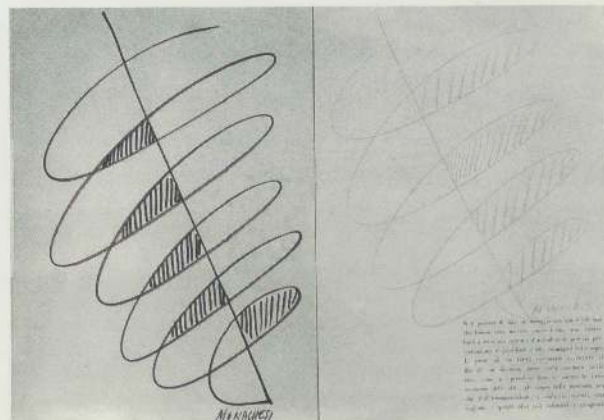
347  
*Architettura*

PUBLISHER: Edizioni Margutta Duemila, Rome, 1958.

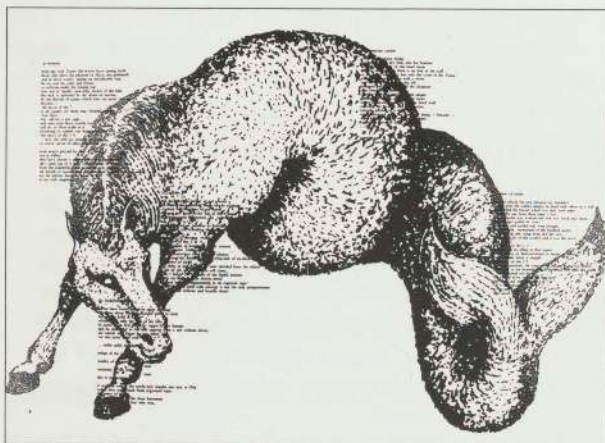
42 pp., 41.5 x 30 cm. Monograph with an introductory note by Franco Desideri and many full-page illustrations of architectural designs from the years 1933-1940 and two dedication design drawings in black and red ink by Santo Monachesi. From the series "Arte Moderna Italiana".

EDITION: 500 numbered copies. The drawings are on the paste-down and free endpapers of the book. Both drawings signed by the artist, the colophon numbered.

The works reproduced in *Architettura* are drawings which Monachesi did in the 1930s in memory of the pioneers of Italian abstract art. Indeed, he himself exhibited abstract painting and sculpture in Recanati in 1932.



347. SANTE MONACHESI, dedication drawings in red and black ink in *Architettura*, 41.5 x 60.2 cm (double-page).



348. SERGIO MARIA MONARI, lithograph in blue for Gian Ruggero Manzoni, *Le tavole dei Reziari*, 31.3 × 47.4 cm.

## SERGIO MARIA MONARI

Born in Urbino Monari is a teacher of anatomy at the Accademia di Belle Arti in that city. His sculpture has been widely acclaimed both in Italy and internationally, but in recent years he has devoted more time to painting. In this new form he takes a particular interest in figurative and symbolic subjects.

348  
Gian Ruggero Manzoni.  
*Le tavole dei Reziari*

PUBLISHER: Telai del Bernini, Modena, 1983.

28 pp., 34.4 × 24.8 cm. With poems by Gian Ruggero Manzoni in Italian and English, translated by Giulia Niccolai, and eleven color lithographs with color silkscreen printing, some with additional stencil coloring, by Sergio Maria Monari of which five are full-page, one double-page and five interspersed within the text.

PRINTER: The silkscreen printed by Riccardo Bernini, the lithographs by Grafiche Stig, Modena.

EDITION: 120 numbered copies of which 90 are numbered 1-90 and 30 numbered 1-XXX. The text and the prints printed on paper by Cartiere Miliani di Fabriano. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: An unnumbered copy.

Gian Ruggero Manzoni. San Lorenzo di Lugo (Ravenna), 22.III.1957. Poet, novelist and organizer of art exhibitions and festivals. He currently runs the art and literature review *Origini* in Reggio Emilia together with Marisa Vescovo.

## VAIRO MONGATTI

Florence, 24.X.1934. Mongatti studied printmaking with Viviani and graduated in painting from the Accademia di Belle Arti in Florence. He is now taking a renewed interest in prints and watercolors. He has taken part in exhibitions like the Biennale of Italian printmaking in Padua in 1966 and the International Biennale of Graphic Art in Florence (1970 and 1974) and has also had many solo exhibitions.



349. VAIRO MONGATTI, etching for Italo Moretti, *Il Chianti. Difficile identità di una terra*, 9.8 × 13.8 cm.

349  
Italo Moretti. *Il Chianti.*  
*Difficile identità di una terra*

PUBLISHER: Le Edizioni di Monte Vertine, Monte Vertine (Radda in Chianti), 1983.

36 pp., 23.6 × 16.8 cm. With three etchings and their reproductions by Vairo Mongatti.

PRINTER: Tipografia Giuntina, Florence.

EDITION: 350 numbered copies of which 50 are numbered 1-50 and 30 numbered 1-XXX outside the trade and 270 numbered 51-320 without the etchings. The text printed on Aquerello paper, the etchings on wove paper. All etchings signed and numbered by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 50 copies.

Italo Moretti. Florence, 1937. Moretti graduated in art history and now teaches history of architecture at the University of Siena. Among his many publications are a number of essays on the Romanesque architecture in the countryside around Florence and Siena.

## GIANNI MONNET

Turin, 1912. Painter.  
See No. 488. SOLDATI. Mac 1958

## GIORGIO MORANDI

Bologna, 20.VII.1890 - 18.VI.1964. He studied painting at the Accademia di Bologna between 1907 and 1913, and in 1914 shared an exhibition with the futurists in Bologna and Rome, but despite that, his early works demonstrate the profound influence of Cézanne and cubism. In the period immediately following World War I he worked with Broglio on *Valori plastici* and then, after a brief metaphysical period from 1918 to 1920, he directed his energies to a study of tonality and limited his output to still life and landscape. From 1926 to 1929 he exhibited with the *Novecento* group and in 1930 was working with *Il selvaggio*.



Morandi

350. GIORGIO MORANDI, etching for Giuseppe Raimondi, *Anni di Bologna*, 17.3 × 13.2 cm.



351. GIORGIO MORANDI, etching for Lamberto Vitali, *Giorgio Morandi. Opera grafica*, 20.4 × 19.8 cm.

350

Giuseppe Raimondi.

*Anni di Bologna (1924-1943)*

PUBLISHER: Edizioni del Milione, Milan, 1946.

104(112) pp., 25 × 17.5 cm. With one full-page etching by Giorgio Morandi.

PRINTER: Tipografia Vighi & Rizzoli, Bologna. The etching printed by the artist.

EDITION: 333 copies of which 30 are numbered 1-30 with the etching, 3 marked with the letters A, B, C with a proof of the etching reserved for the author, the artist and the publisher and 300 numbered 31-330 printed on Alfa paper. The text of the copies with the etching printed on handmade wove paper, the etching on Japan paper. The etching signed, numbered and dated "1946" by the artist. The colophon numbered and signed by the author.

ILLUSTRATION: One of the 30 copies.

*Giuseppe Raimondi. Bologna, 1898-1985. Novelist and essayist. Raimondi's prose works range from autobiography to short moral pieces. He has written monographs on Magalotti, De Pisis and Baudelaire, and has edited the complete works of Vincenzo Cardarelli. Raimondi dedicated this book of stories and memoirs to his old painter friend and fellow-Bolognese Giorgio Morandi during World War II, although it was only in 1945 after the end of hostilities that the book could be published.*

351

Lamberto Vitali. *Giorgio Morandi. Opera grafica*

PUBLISHER: Giulio Einaudi Editore, Turin, 1957.

21(24) pp. and 117 single sheets, 39 × 28.5 cm. Catalogue raisonné of the etchings by Giorgio Morandi with an introductory text by Lamberto Vitali, describing and illustrating 117 works from the

years 1912-1956 and one etching by the artist in the special edition.

PRINTER: Stamperia Artistica Nazionale, Turin. The etching printed by the artist.

EDITION: 1000 numbered copies of which the first 100 are with the etching. The text printed on laid paper, the plates on wove paper. The etching printed on wove paper and signed, numbered and dated "1957" by the artist and loosely inserted.

*Lamberto Vitali. Milan, 1896. Vitali is an art critic, a writer of exhibition catalogs and of essays and monographs of artists such as Segantini, Degas and Fattori. He has also worked as a photographer.*

## MARCELLO MORANDINI

*Morandini was born in Mantua in 1940 and now lives in Varese. His field is optical art and he makes objects in which the careful study of movement is allied to great technical skill and cleanness of line. He has had exhibitions both in Italy and abroad.*

352

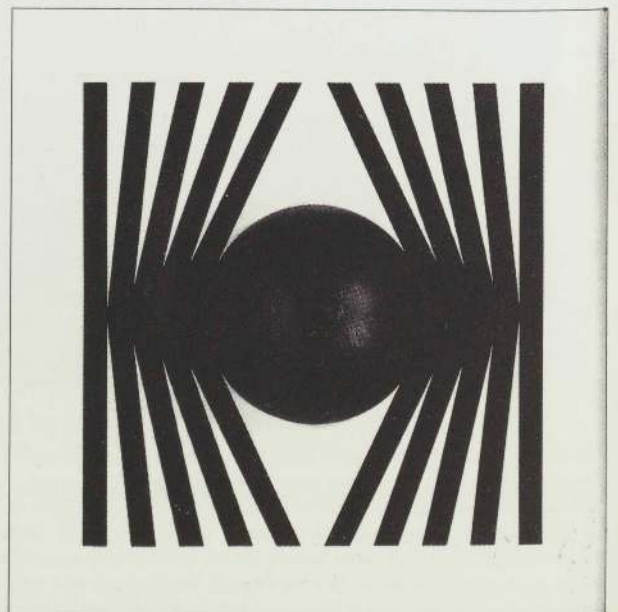
*Libro oggetto*

PUBLISHER: Edizione Panderma Carl Laszlo, Bale/ Basel, 1967.

Book-object, 28.3 × 28.3 cm, consisting of a cover with a lithograph and a hemisphere made of painted wood titled *Una tensione* and three sheets of silkscreen titled *Tre progressioni* by Marcello Morandini.

EDITION: 150 copies. The silkscreens printed on wove paper. All silkscreens signed by the artist and loosely inserted. The inside of the cover signed and numbered by the artist.

*This booklike œuvre has a very overt meaning, that of the complementary nature of opposites. The left-hand side of the box with*



352. MARCELLO MORANDINI, "Una tensione", cover for *Libro oggetto*, lithograph and painted wood, 28.3 × 28.3 cm (full cover).

its square cavity seems to refer to the idea of rationality, while the right-hand side with its raised hemisphere, visibly emerging from distant graphic bars like an elastic dropcurtain, illustrates the concept of phenomenology and refers particularly to the urgency of the materials used. This book-box can also be closed because the square area is large enough to take the hemisphere, just as on a symbolic plane (and this is implicit in the way the book has been made) knowledge is a receptacle for experience.

## ALBERICO MORENA

Gubbio, 1928. Printmaker. Morena has been exhibiting since 1955 and won prizes at the VII Rome Quadriennale and at 1957 Biennale of Contemporary Italian printmaking in Venice. He is clearly influenced by Morandi as well as by sixteenth-century traditions, particularly in respect to technique.

353

### Giacomo Leopardi. *La torta*

PUBLISHER: Edizioni Vanni Scheiwiller, Milan, 1982.

20(36) pp., 24.7 × 25.2 cm. With the text from the *Appendix Vergiliana* in the version by Moretum in Latin and Italian and four full-page wood engravings by Alberico Morena. Volume 2 from the series "Aloni", edited by Ines and Gaetano D'Ambrosio.

PRINTER: The text printed on a handpress under the direction of Luigi Maestri, Milan. The wood engravings printed by the artist. Bound by Fratelli Recalcati, Milan.

EDITION: 115 copies of which 75 are numbered 1-75, 30 numbered 1-XXX outside the trade and 10 copies for the collaborators. The text printed on paper by Cartiere Magnani di Pescia, the wood engravings on thin China paper. Each wood engraving signed, numbered and dated "81" by the artist. The colophon numbered.

ILLUSTRATION: One of the 75 copies.

## ENNIO MORLOTTI

Lecco (Como), 24.IX.1910. Morlotti studied at the Accademia di Belle Arti in Florence before graduating from Bari. He joined the Corrente group, taking part in an exhibition with Cassinari and Treccani in 1943, and after the war published the review *Il 45* with Cassinari, Guttuso, Vittorini and De Grada. Later on he joined the *fronte nuovo delle arti* movement and *Gruppo degli Otto*.

354

### Sebastiano Grasso. *Pour Marie Hélène*

PUBLISHER: Galleria Rizzardi, Milan, 1982.

15(20) pp., 24.8 × 17 cm. With five poems by Sebastiano Grasso and one etching by Ennio Morlotti. Published on the occasion of an exhibition of watercolors by Giorgio Morandi in Milan.

PRINTER: The text printed on the press under the direction of Luigi Maestri. The etching printed by Giorgio Upiglio. (Milan).



353. ALBERICO MORENA, wood engraving for Giacomo Leopardi, *La torta*, 13 × 9 cm.



354. ENNIO MORLOTTI, etching and title page for Sebastiano Grasso, *Pour Marie Hélène*, 15 × 9.8 cm.

EDITION: 114 numbered copies of which 99 are numbered 1-99 and 15 numbered 1-xv. The text and the etching printed on different wove papers. The etching numbered and signed by the artist and loosely inserted, the colophon numbered.

ILLUSTRATION: One of the 99 copies.

Sebastiano Grasso. Catania, 1947. Grasso graduated in humanities before becoming a one-year contract teacher in Catania. He now lives in Milan where he is editor-in-chief of the *Corriere della Sera*. He has published numerous novels and books of poems, many of them illustrated by artists. In 1976 he won the Calabria Prize for Literature and in 1979 the *Il Ceppo* Prize for Poetry.

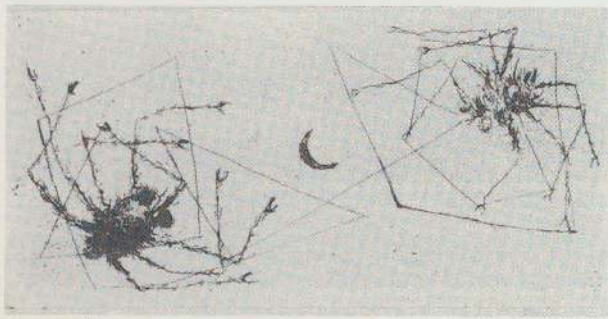
BY THE SAME ARTIST:

Yves Bonnefoy. *Un sogno fatto a Mantova*  
Sellerio Editore, Palermo, 1979  
One etching

*Il disegno italiano*. Catalog 3, 1983/1984  
Edizioni la Scaletta, Reggio Emilia, 1983/1984  
One etching

## IVAN MOSCA

Parma, 14.I.1915. Mosca studied at the *Scuola del Libro* in Milan and at the *Accademia di Arti Figurative* in Monza. His paintings deal with subjects taken from the world of nature. He has been showing his work in exhibitions in Italy and abroad since 1933.



355. IVAN MOSCA, etching for *The Little Book of Insects*, 4.8 x 9.9 cm.

### 355 *The Little Book of Insects*

PUBLISHER: Snake's Edition, New York, 1960.

16 pp., folded, 21.3 x 27.7 cm. With a foreword by Renzo Nissim in English and ten etchings by Ivan Mosca.

EDITION: 72 numbered copies of which 50 are numbered 1-50 and 22 numbered I-XXII with the etchings handcolored by the artist. The text and the etchings printed on different wove papers. All etchings signed and numbered by the artist and loosely inserted. The colophon signed and numbered as well by the artist.

ILLUSTRATION: One of the 50 copies.

Mosca's *The Little Book of Insects* describes the fascination and poetry of a living microcosm that would usually be well beyond powers of perception. The work gives a sense of the true essence of life as the tiny creatures grow before the eye until they become gigantic points of reference.

## LUDOVICO MOSCONI

Piacenza, 1928 - Milan, 1987. Mosconi studied at the *Scuola Gazzola* in Piacenza and subsequently in Paris from 1951 to 1954. He has been exhibiting in Italy since 1955.

356

### Pieraldo Marasi. *Gli alberi erano allegri nella notte*

PUBLISHER: Edizione Franco Sciardelli, Milan, 1972.

28 pp., 27 x 18.3 cm. With the fable by Pieraldo Marasi and four etchings by Ludovico Mosconi of which three are full-page and one interspersed within the text.

PRINTER: The text composed and printed by Officine Grafiche Esperia. The etchings printed on a hand-press by Franco Sciardelli. (Milan).

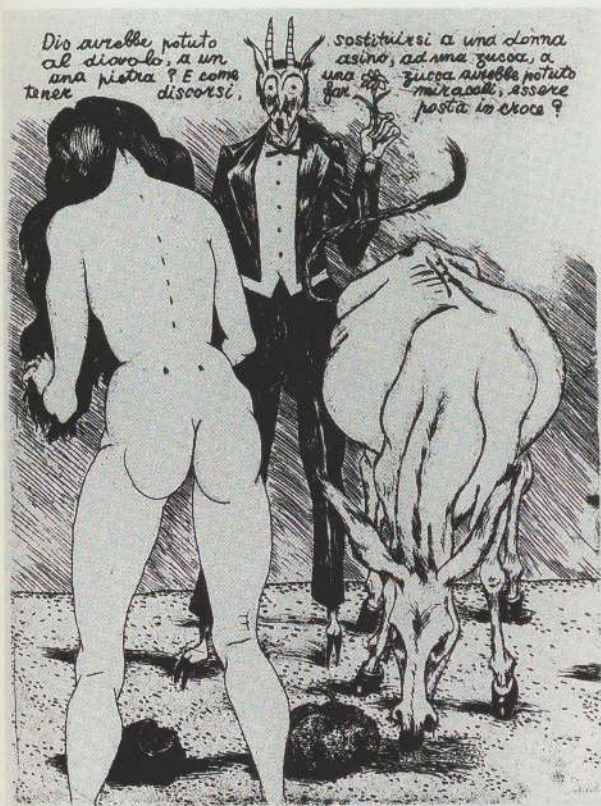
EDITION: 140 numbered copies of which 120 are numbered 1-120 and 20 numbered I-XX for the authors. The text and the etchings printed on wove paper. The three full-page etchings signed by the artist, the colophon numbered and signed by the author.

ILLUSTRATION: An unnumbered copy.

Pieraldo Marasi. Reggio Emilia, 1932 - Milan, 1986. Novelist, essayist and poet. Marasi has published many collections of stories and poems. *Gli alberi erano allegri nella notte* is a short story about spirits who meet every evening for a chat on the branches of pine trees and cypresses close to the cemetery.



356. LUDOVICO MOSCONI, etching for Pieraldo Marasi, *Gli alberi erano allegri nella notte*, 17.9 x 12.2 cm.



357. GABRIELE MUCCHI, etching for Erasmo da Rotterdam, *Dall'elogio della pazzia*, 32 x 24.3 cm.

## GABRIELE MUCCHI

Turin, 25.VI.1899. Painter and graphic designer. After a number of exhibitions in Italy, Mucchi went first to Berlin and then to Paris and became in Italy a member of the Corrente group. He was active in the Resistance during the war, and after hostilities ended he adopted a style of crude realism and took to painting peasants and country scenes, city suburbs and farmhouses with the intention of making strong social comment.

357

### Erasmo da Rotterdam. *Dall'elogio della pazzia*

PUBLISHER: Corbo e Fiore Editore, Venice-Rome, 1977.

40 pp., 50.1 x 35.5 cm. With a text contribution by Giuseppe Marchiori and seven full-page etchings and their reproduction by Gabriele Mucchi.

PRINTER: Grafica Foto Pubblicitaria, Azzano Decimo (Pordenone). The etchings printed on a handpress by Stamperia Corbo e Fiore, Rome.

EDITION: 115 numbered copies of which 90 are numbered 1-90 and 25 numbered I-XXV. The text and the etchings printed on Rosaspina paper by Cartiere Miliani di Fabriano. All etchings signed, numbered and dated "77" by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 90 copies.

*Erasmo da Rotterdam. Rotterdam, 1466 - Basel, 1536. Dall'elogio della pazzia is a celebrated satire on scholastic, medieval science, above all attacking the Church of Rome.*

## MARCO MUCHA

Rome, 14.IV.1954. Painter and printmaker. Having achieved artistic maturity Mucha attended a course in etching at the *Calcografia Nazionale* in Rome and since 1980 has had many exhibitions both in Italy and abroad.

358

### Salomone. *Dai proverbi*

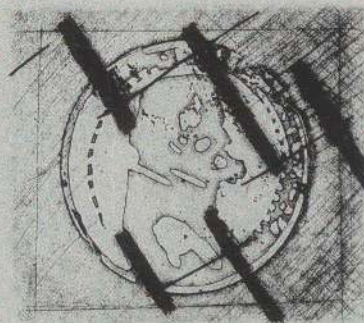
PUBLISHER: Ascona Presse, Mendrisio, 1991.

32 pp., folded, 23 x 14 cm. With proverbs by King Solomon and eight etchings interspersed within the text by Marco Mucha.

PRINTER: The text composed and printed by Officina Handsatz Fässler, Zürich. The etchings printed on a handpress by the artist. Bound by Josef Weiss.

EDITION: 55 numbered copies of which 50 are numbered 1-50 and 5 numbered I-V for the collaborators. The text and the etchings printed on Rives vellum. The colophon numbered and signed by the artist.

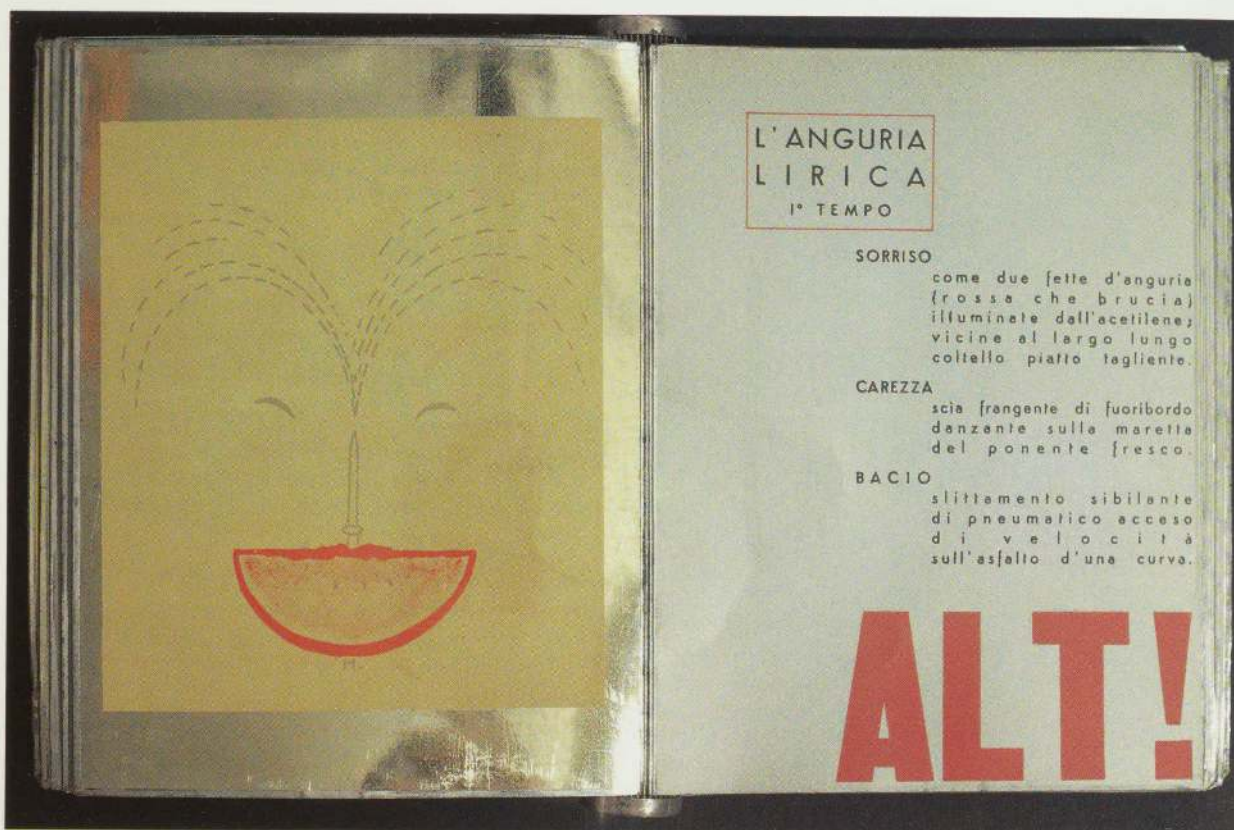
ILLUSTRATION: One of the 50 copies.



C'è chi spende liberalmente  
e diventa più ricco,  
e c'è chi risparmia più del dovere  
e non fa che impoverire.

358. MARCO MUCHA, etching for Salomone, *Dai proverbi*, 6.9 x 7.8 cm.





359. BRUNO MUNARI, color lithographs on zinc for Tullio D'Albisola, *L'anguria lirica*, 19.7 × 29.5 cm (both pages).

## BRUNO MUNARI

Milan, 24.X.1907. Designer, sculptor and painter. Munari trained in the 1930s when futurism was well established, but he had already shown his work at futurist exhibitions at the Galleria Pesaro in Milan in 1927. In 1932 he completed a number of photograms inspired by Man Ray, and in 1952 he was involved in the setting up of the arte concreta movement. Munari has since moved away from futurism in the direction of geometric abstraction, and his techniques range from the traditional to the more experimental, including kinetic structures.

359

### Tullio D'Albisola. *L'anguria lirica*

PUBLISHER: Edizioni Futuriste di Poesia, Rome, 1933/34.

42 sheets of tin, including cover, 19.6 × 14.7 cm. With a presentation by F. T. Marinetti, an explanation by V. Orazi, futurist poetry by Tullio D'Albisola and twelve full-page color lithographs by Bruno Munari.

PRINTER: Lito-Latta, Savona.

EDITION: 101 copies of which 50 are for the trade.

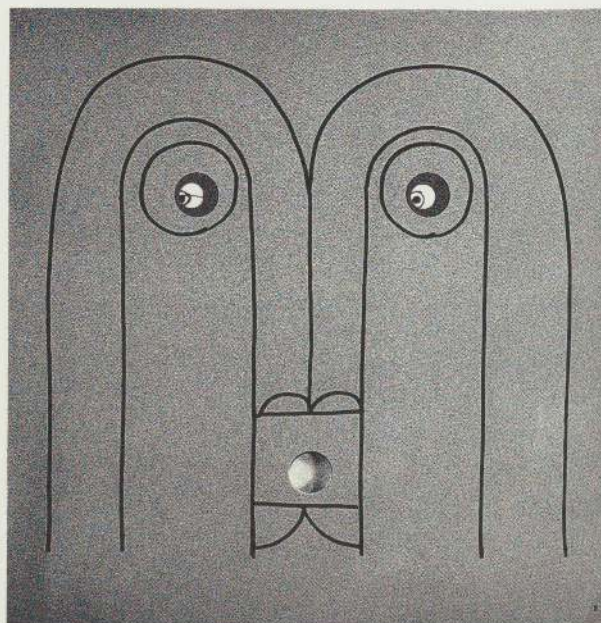
Tullio D'Albisola. Pseudonym of Tullio Spartaco Mazzotti. Albisola (Savona), 2.XII.1899-19.V.1971. Poet, ceramic artist, sculptor and photographer. He was a member of the futurist group in Savona and was involved in the early days of litolatta futurist publications.

360

### Bruno Munari. *Guardiamoci negli occhi*

PUBLISHER: Giorgio Lucini Editore, Milan, 1970.

8 pp., folded and 26 single sheets, 20 × 20 cm. With twenty-five single sheets by Bruno Munari, each with a different design of a face and three stenciled holes resembling the eyes and the mouth, except for two pages with just one hole. With a preface by the artist and directions on an extra



360. BRUNO MUNARI, page two with stencil cut-outs for *Guardiamoci negli occhi*, 20 × 20 cm.

sheet on how to use and vary these groups of faces.

PRINTER: Officina d'Arte Grafica A. Lucini e C., Milan.

EDITION: 250 numbered copies for the friends of the artist. The faces printed in different colors on various colored wove papers. The preface signed and dated "1970" by the artist, the colophon numbered.

*The single sheets made of different color papers carry images of faces which have been sketched synthetically but with great graphic imagination. Although diverse, the faces have one thing in common: the eyes are all circular holes of different sizes through which the underlying colors appear and merge. This is a booklike work whose very title urges us to "look one another in the eye". It is also one that can be permuted an infinite number of times, and is a fine illustration of the artist's view of human interdependence.*

361

### Farfa. *Il miliardario della fantasia*

PUBLISHER: Marco Sabatelli Editore, Savona, 1986.

30 sheets of tin, including the cover, 20 x 16 cm. With a note by Giovanni Farris, futurist poetry by Farfa and F. T. Marinetti and six full-page color illustrations by Bruno Munari. Published on the occasion of the exhibition "Futurismo e Futurismi" at the Palazzo Grassi, Venice, May-October 1986.

PRINTER: Stabilimento Litografico "Priamàr" di Marco Sabatelli Editore, Savona.

EDITION: 200 unnumbered copies.

*Farfa. Pseudonym of Vittorio Osvaldo Tommasini. Trieste, 1879 - San Remo, 1964. Farfa was one of the most original and interesting poets in the futurist movement as well as a painter, sculptor and ceramic artist. Il miliardario della fantasia was published for the first time in 1933. This litolatta work was made by means of the same printing techniques that had been used on the two famous books of the 1930s by Marinetti and Tullio D'Albisola. Although it is bound with a spiral instead of rotating pins like its two predecessors, the skillful way in which the borders have been cut and folded give the work, which is unique within its genre, an unmistakable character.*

BY THE SAME ARTIST:

Bruno Munari. *Libro illeggibile N.Y. 1*  
The Museum of Modern Art, New York, 1967

Bruno Munari. *Libro illeggibile MN2*  
Edizione Maurizio Corraini, Mantua, 1988  
Thirty-two pages of color paper,  
cut and cut-outs

## FRANCESCO MUSANTE

*Genoa, 17.11.1950. Painter. Musante graduated from the Liceo Artistico in Turin and since 1970 has been living in Vezzano Ligure (La Spezia). Since 1973 he has taken part in many exhibitions in Italy and abroad.*

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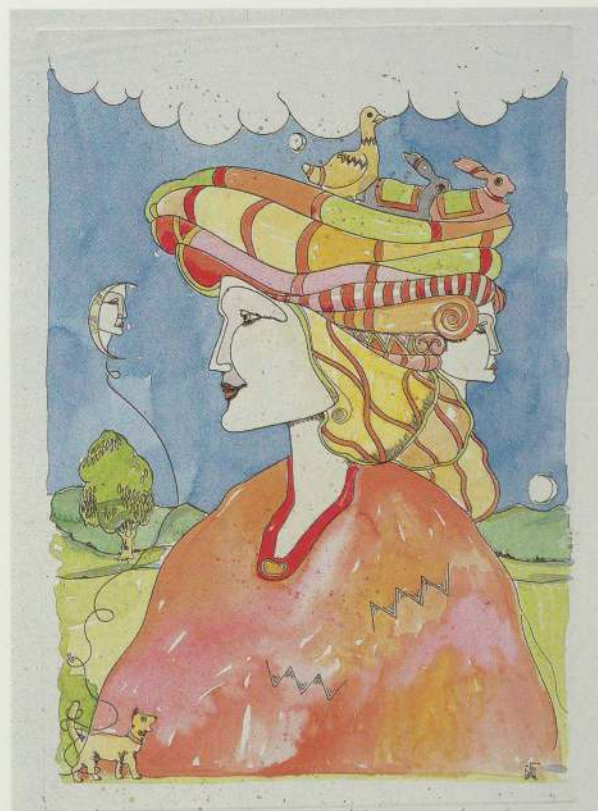
### Francesco Musante.

#### *Le stanze del sogno*

PUBLISHER: Edizione "La Luna Magica", La Spezia, 1986.



361. BRUNO MUNARI, color lithographs on zinc for Farfa, *Il miliardario della fantasia*, 20 x 33 cm.



362. FRANCESCO MUSANTE, "Donna dai due volti", handcolored etching for *Le stanze del sogno*, 32.7 x 22.3 cm.

16 pp. and 13 single sheets, 50 × 35.5 cm. With texts by Ferruccio Battolini and a text, thirteen full-page reproductions after etchings and one etching by Francesco Musante.

PRINTER: The text printed by Tipolitografica, the photolithographs by Cibiemme Plast. The etching printed on a handpress by the artist. (La Spezia).

EDITION: 200 copies of which 100 are numbered 1-100 with the etching handcolored by the artist printed in two different versions, each version numbered 1-50 as well as 90 copies numbered 1-xc with the etching printed in two different versions, each version numbered 1-vl and 10 copies marked with the letters a-l dedicated ad personam with the thirteen etchings handcolored by the artist. The text printed on paper by Cartiere Fedrigoni di Verona, the etchings on paper especially manufactured for this edition by Cartiere Magnani di Pescia. The etching and the 13 etchings of the special edition signed and numbered by the artist and loosely inserted. The colophon signed, numbered and dated "1986" by the artist.

ILLUSTRATION: One of the 100 copies.

*Ferruccio Battolini. La Spezia, 1923. After graduating in humanities Battolini was for thirty years the director of the La Spezia library and coordinator of cultural activities in that city. In 1984 he published Fra realtà e immaginazione and in 1985 Emozione e conoscenza. Le stanze del sogno is a journey into a dream, written and illustrated by the painter Francesco Musante. Battolini writes a commentary on Musante's writings and painting, whose theme is nourished by fantastic dreams.*

## ZORAN MUSIC

*Gorizia, 12.II.1909. Painter and engraver. From 1930 to 1936 Music attended the Fine Arts Academy in Zagreb and then in Madrid, and he had his first exhibition in 1941 in Zagreb. When in Ljubljana, he exhibited together with a group of independent artists, and he has also completed murals in northeastern Italy. While he was in Paris in 1952 Music came under the spell of informalism. His favorite subjects are landscapes and Dalmatian themes.*

363

### Jean Lescure. *Procession des monts*

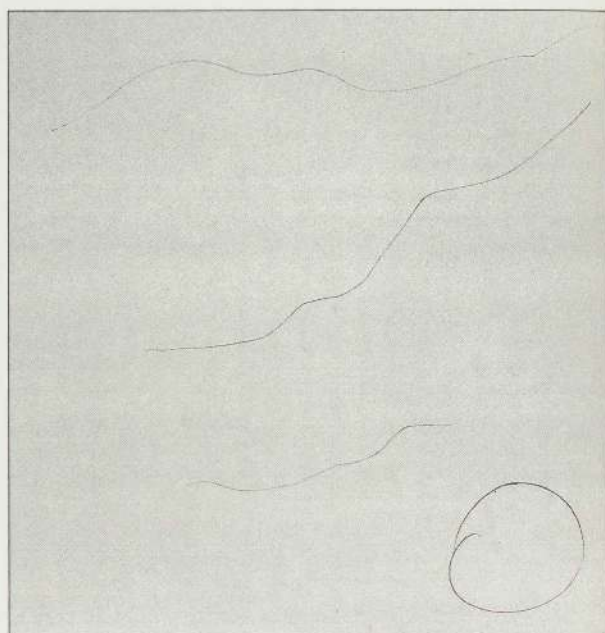
PUBLISHER: Editions F. B., Paris, 1976.

40 pp., folded, 38 × 28 cm. With three poems by Jean Lescure in French and three full-page drypoints by Zoran Music.

PRINTER: Fequet et Baudier. The drypoints printed by Lacourrière et Fréulaut. (Paris).

EDITION: 64 copies of which 10 are numbered 1-10 with an extra suite of the drypoints printed on paper by Moulin Richard-de-Bas, 50 numbered 11-60 and 4 marked "H.C." for the collaborators. The text and the drypoints printed on Rives velum. Each drypoint signed and numbered by the artist, the colophon numbered and signed by the author.

ILLUSTRATION: An unnumbered and unsigned dedication copy.



363. ZORAN MUSIC, drypoint for Jean Lescure, *Procession des monts*, 25.4 × 23.8 cm.

*Jean Lescure. This French poet and art critic was born in 1912. He is a translator of Shakespeare and Ungaretti and is editor of the review Message. In these three poems he shows great refinement in his use of language, and in this sense he is close to the surrealists.*

364

### Charles Juliet. *Approches* Zoran Music. *Fata Morgana*

PUBLISHER: Fata Morgana, Montpellier, 1981.

40 pp., folded, 32 × 25 cm. With five full-page aquatint-etchings in sepia by Zoran Music.

PRINTER: L'Imprimerie de la Charité, Montpellier.



364. ZORAN MUSIC, frontispiece etching for Charles Juliet, *Approches*, and Zoran Music, *Fata Morgana*, 18.1 × 18.3 cm.

EDITION: 75 numbered copies of which the first 30 copies are with an extra suite of the etchings printed on handmade paper by Moulin de Larroque. The text and the etchings printed on Arches vellum. The frontispiece etching numbered and signed by the artist as well as the suite of the special edition. The colophon numbered and signed by the author.

ILLUSTRATION: One of the 75 copies without the suite.

Charles Juliet. *Jugnieux (Ain, France), 1934. The son of peasants Juliet abandoned his medical studies to devote himself to writing. Life was hard for a long time, and for many years he was unknown until his qualities as a writer were finally acknowledged. Among his writings are essays on Giacometti, Van de Velde and Michel Leiris.*

## MAGDALO MUSSIO

Pisa, 1925. Painter.

See No. 541. XERRA. *Segnoepoesia*

## MAURIZIO NANNUCCI

Florence, 1939. He is involved in visual and concrete poetry, tending towards conceptual art. He organized a book exhibition entitled *Cento artisti italiani at the Bibliothèque Nationale in Paris*. He has also held solo exhibitions in major European cities, the last of which was in October 1991 in Munich.

365

*Universum Volume I 1969*

*Universum Volume II 1969*



PUBLISHER: Bianconero Edizioni, Rome, 1976.

Book-object, 17.8 x 11.7 x 2 cm. Completely closed by a full binding of blue moroccon with two spines, the gilded titles reversed. Slipcase with gilded back.

EDITION: 100 copies, signed and numbered by the artist inside the slipcase.

*Universum is a hermetic and valuable book-object of unusual simplicity. The double meaning of the title is intriguing.*

365. MAURIZIO NANNUCCI, *Universum. Volume I. Volume II*, gilded back of the slipcase, 18.5 x 2.9 cm.

## SERGIO NARDONI

Florence, 1947. Painter.

See No. 79. BUSCONI. *Per inciso...*

## ALESSANDRO NASTASIO

Milan, 1934. Painter. He studied in Milan, Rome and Padua. At present he lives and works in Milan. Nastasio has created frescoes, murals, mosaics, sculptures, ceramics and panels of stained glass and has also illustrated many literary works.

366

Raffaele Carrieri. *L'inverno anticipa*

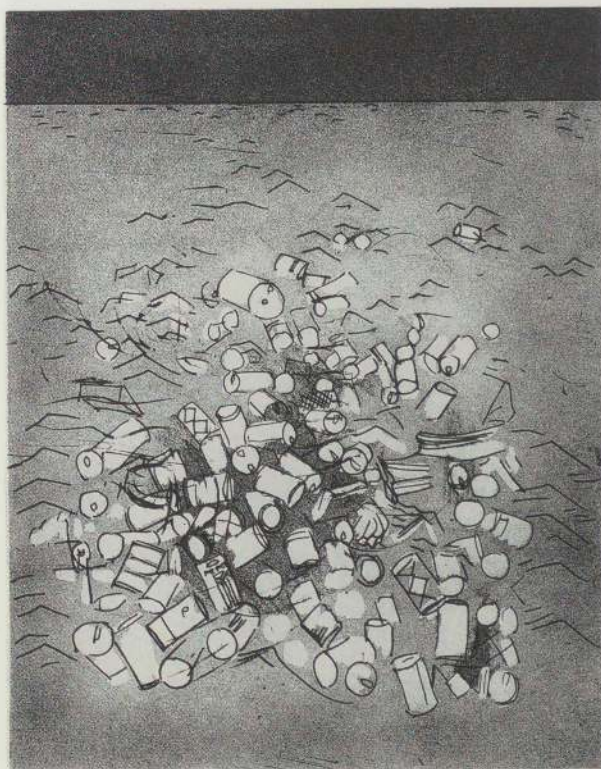
PUBLISHER: GL Editore, Milan, 1976.

8 pp., folded, 50.3 x 35 cm. With a note by Luigi Cavallo, a poem by Raffaele Carrieri and four aquatint-etchings by Alessandro Nastasio.

PRINTER: Printed by Officina d'Arte Grafica A. Lucini. The text of the note, the poem and the etchings printed on a handpress by Giancarlo Sardella. (Milan).

EDITION: 60 numbered copies. The text printed on light brown wove paper, the etchings on wove paper. All etchings signed and numbered by the artist and loosely inserted. The colophon numbered.

Raffaele Carrieri. *Taranto, 1905 - Casole (Lucca), 1984. Prolific poet and writer of delightful stories. Journalist, art critic and painter. L'inverno anticipa is a poem dedicated to his friend, the painter Alessandro Nastasio, written in old age with obvious allusions to the winter of life drawing closer as each year passes.*



366. ALESSANDRO NASTASIO, color aquatint-etching for Raffaele Carrieri, *L'inverno anticipa*, 32.2 x 24.6 cm.

## GUALTIERO NATIVI

*Pistoia, 1925. Painter.*  
See No. 79. BUSCIONI. *Per inciso...*  
No. 133. CIONI. *Absinthium*

## GIUSEPPE NEGRISIN

*Muggia, 1930. Painter.*  
See No. 131. CHITI. *Cara Italia*

## UGO NESPOLO

*Mosso Santa Maria, 1941. Painter and printmaker. In the first half of the 1960s he was closely involved with Baj's experimental activities and used pop art as a medium of expression in a series of neo-dada works, providing a provocative response to the hackneyed language of the mass media. His painting techniques include compositions and puzzles made of varnished wood and other materials. His graphics are mainly lithographs and silkscreen prints. Since 1966 he has made short films and full-length features.*

367  
Jan Janus. *Ugo Nespolo*

PUBLISHER: Aprile Ronda Editore, Biella, 1985.

191(194) pp., 33.5 × 23.5 cm. Extensive monograph of Ugo Nespolo with many illustrations in color



367. UGO NESPOLO, color silkscreen for Jan Janus, *Ugo Nespolo*, 29.5 × 21.8 cm.

and black-and-white, an itinerary of his exhibitions and films and a bibliography. Volume 1 of the series "Le Monografie Sonore di Dialoghi Club".

PRINTER: Arti Grafiche Giaccone, Chieri (Torino).

EDITION: 3240 copies of which 600 are reserved for the artist. 2640 copies contain one color silkscreen and a record by the artist. The silkscreen printed in twenty-four different versions of which each version is signed and numbered by the artist to an edition of 100. 10 additional copies of each version are reserved for the artist. The silkscreens printed on black board and loosely inserted. The record signed on the cover by the artist.

ILLUSTRATION: One of the 100 copies from one of the twenty-four versions.

*Jan Janus. Journalist and art critic. He is the editor of Quaderni d'arte della Valle d'Aosta and is in charge of the exhibitions program for the Valle d'Aosta region. Janus has been the curator of a number of major contemporary art exhibitions and has published many monographs on artists.*

## IMPERO NIGIANI

*Incisa Val d'Arno, 1937. Painter.*  
See No. 79. BUSCIONI. *Per inciso...*

## MARIO NIGRO

*Pistoia, 1917. Painter.*  
See No. 488. SOLDATI. *Mac* 1958

## PIERO NINCHERI

*Sesto Fiorentino, 1940. Painter.*  
See No. 79. BUSCIONI. *Per inciso...*

## GASTONE NOVELLI

*Vienna, 1925 - Milan, 1968. Graphic artist, painter and sculptor. He studied political science in Florence, graduating in 1947. After meeting Max Bill in Zürich he began to work as a graphic artist. From 1948 until 1955 he lived in Brazil, where he produced ceramics and taught drawing. He then settled in Rome where in 1957 he was with Perilli cofounder of the magazine L'esperienza moderna. Influenced at first by expressionism and Paul Klee, Novelli then turned to the abstract. In 1960 he began his Writings and Semi-Writings.*

368  
Edouard Jaguer.  
*Le mur derrière le mur*

PUBLISHER: Edizioni l'Esperienza Moderna, Rome, 1985.



368. GASTONE NOVELLI, lithograph for Edouard Jaguer, *Le mur derrière le mur*, 18.5 x 23.5 cm.

80 pp., 22.2 x 24.5 cm. With poems in French by Edouard Jaguer from the year 1913 and 1948-1958 and eight full-page lithographs by the following artists: Luigi Boille (two), Gastone Novelli (two), Achille Perilli (two), Ugo Sterpini (two).

PRINTER: La Linograf, Rome.

EDITION: 200 numbered copies. The text and the lithographs printed on wove paper. The colophon numbered and signed by the four artists.

*Edouard Jaguer. Paris, 1924. Surrealist poet and art critic. He was the founder of Phases, a magazine focusing on avant-garde art and poetry and has written important essays on Surrealism. Le mur derrière le mur is a rare edition of twelve poems written by Jaguer between 1948 and 1958.*

369

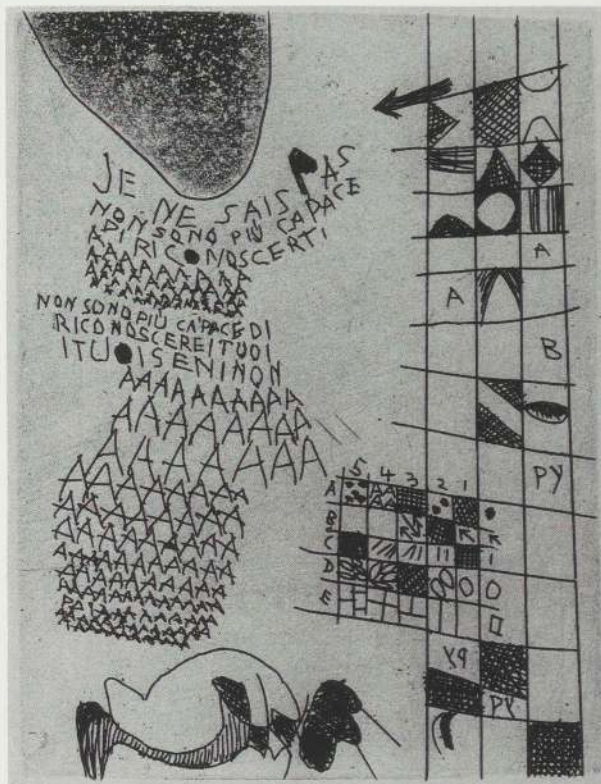
### Franco Russoli. *L'avanguardia internazionale. Volume IV*

PUBLISHER: Galleria Schwarz, Milan, 1962.

16 pp., 30 x 24 cm. Volume 4 from the series "L'avanguardia internazionale / The International Avant-Garde" with text in Italian, French and English from *Antologia internazionale dell'incisione contemporanea / The International Anthology of Contemporary Engraving*, edited by Tristan Sauvage. With an introduction by Franco Russoli and twenty etchings by the following artists: T. Brzozowski, M. Cahn, G. Capogrossi, J. Dobashi, C. Domela, L. Ferrari, J. Friedlaender, A. Gironella, F. Hundertwasser, P. Mansourov, R. Nieto, G. Novelli, A. Perilli, G. Pomodoro, E. Scanavino, L. Survage, J. Tchorzewski, G. Turcato, A. Verlon, E. Zañartu. Each etching matted with gray board with the artist's name and date and place of birth on the reverse.

PRINTER: The text printed by Grafiche Gaiani, Milan. The etchings printed on a handpress by G. Leblanc, Paris.

EDITION: 100 copies of which 60 are numbered 1-60, 25 numbered 1-XXV for the collaborators and 15 marked "P.A." for the artists. The text printed on



369. GASTONE NOVELLI, aquatint-etching for Franco Russoli, *L'avanguardia internazionale I, Volume IV*, 14.6 x 11.4 cm.

wove paper, the etchings on handmade Rives paper. Each etching numbered and signed by the artist except the one by F. Hundertwasser, the colophon numbered.

ILLUSTRATION: One of the 60 copies.

### GIOVANNI OMICELLI

Rome, 1907-1975. Painter.

See No. 277. LEVI. *Velso Mucci e il Concilium Lithographicum*

### LUIGI ONTANI

*Vergato (Bologna), 1943. An exponent of Italian body art, his best-known performances are the Tableaux vivants in which he re-creates images from famous works of art, sometimes through the use of photography. Ontani links archetypal pop art ideas to a manual re-creation more closely reminiscent of the Italian tradition.*

370

### Valentino Zeichen. *Svanimento*

PUBLISHER: Illustrazione, Adine in Chianti, 1986.

42 pp., folded, 25 x 17.5 cm, of which 12 pages are folded in two multiple pleats of 6 pages each. With poems by Valentino Zeichen and ten color silkscreens by Luigi Ontani of which seven are double-page and three full-page. Volume 6 from the series "Illustrazione".

PRINTER: The silkscreens and the poems printed on the press by Marco Noire, Adine in Chianti.

EDITION: 130 numbered copies of which 100 are numbered 1-100 and 30 numbered 1-XXX outside the trade. The text and the silkscreens printed on wove paper. The silkscreens of the 30 copies signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

Valentino Zeichen. *Fiume*, 1938. Poet. He lives in Rome and has published several collections of poetry, using free and easy language. His work contains a strong sense of paradox and exposes the absurdity of everyday life. This collection of poems contains a scroll bearing the words: Valentino, sesso e vino (Valentino, sex and wine).

BY THE SAME ARTIST:

Esopo. *La cicala e la formica*  
& *La mosca e la formica*  
Edizioni Rizzardi, Milan, 1988  
One color etching



370. LUIGI ONTANI, color silk-screen for Valentino Zeichen, *Svanimento*, 25 x 35 cm (double-page).

## LUCIANO ORI

Florence, 11.III.1928. Painter. He participated in 1980 in the Hannover (Germany) exhibition *Visuelle Poesie* and also in exhibitions in Italy.

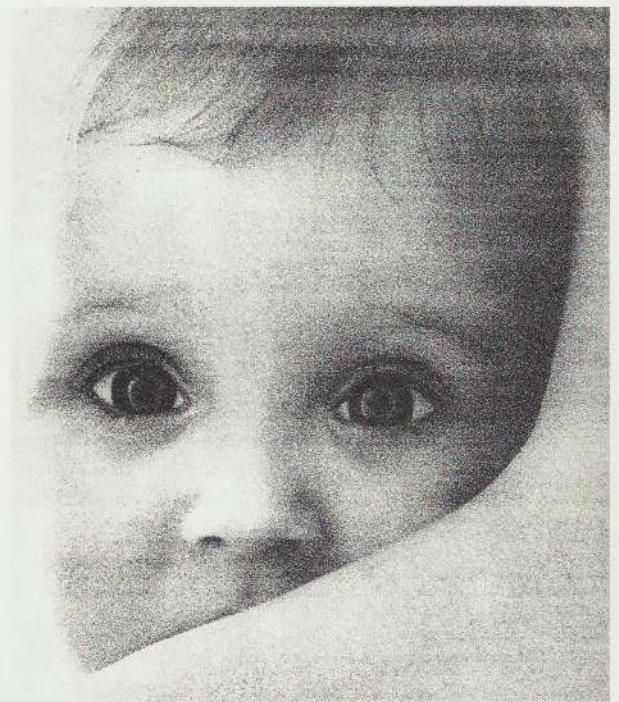
371  
*L'eternità*

PUBLISHER: Maurizio Corraini, Mantua, 1980.

34(72) pp., 24 x 18 cm. With the portrait of an infant after a photograph, printed thirty-four times on various papers and a mirror.

EDITION: 5 numbered copies. The illustrations laid down on heavy board. The pagination and the colophon done in pencil by the artist. The colophon signed, numbered and annotated "Firenze/Giugno 1980".

*L'eternità* is a book containing a long series of photographs of a child's face with an astonished, dreamy expression. Inserted into the last page is a mirror, reflecting the face of the reader who was also once a child.



371. LUCIANO ORI, offset print for *L'eternità*, 23.3 x 17.7 cm.

BY THE SAME ARTIST:

Luciano Ori. *Concerto per una linea*  
Privately published, Florence, 1980  
Printed music score

## GOTTARDO ORTELLI

Viggiù (Varese), 1938. Painter.

See No. 502. TADINI. *La stanza*

## MAURIZIO OSTI

Sasso Marconi (Bologna), 1944. His work has been exhibited in Italy and abroad. At present he lives and works in Bologna.

372  
*Cantica*

Three volumes, each 49.3 x 34.4 cm. The first volume with stamped title and the artist's name, the other volumes with the stamped title. Each volume executed in different mixed media.

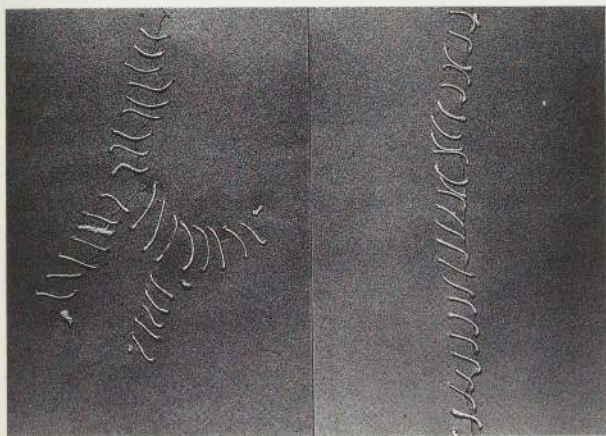
Volume 1: 23 sheets of gray board, bound together at one side and through the boards with string. One loose sheet with the title.

Volume 2: 22 sheets of beige board, bound with string as folding accordion. Two loose sheets with the title and colophon.

Volume 3: 39 loose sheets of brown board, some painted in black, some with tears, some with the tears taped or cross-hatched with string.

EDITION: 6 numbered copies. Each volume signed, numbered and dated "72/74" by the artist.

The work consists of three volumes (Genesis, Exodus and Apocalypse). They are handmade in cardboard of three different colors, brown, the color of earth, gray, the color of rock, and white, the color of marble. The page is gradually explored, first as a surface divided into equal areas of ink, then invaded by a black, wordless tide. Then the density is examined, torn and repaired with adhesive strips and tapes and finally stitched back together, so turning the writing into an object composed of string and knots, resembling a linguistic archetype.



372. MAURIZIO OSTI, double-page from Volume 3 of *Cantica*, heavy brown board with string stitching, 49 × 68.8 cm.

## MIMMO PALADINO

*Paduli*, 1948. Trans-avant-garde artist. Paladino combines highly creative complexity with the use of a wide range of painting concepts and various modes of expression.

373

### Paolo Pietroni. *Ombre*

PUBLISHER: Galleria Rizzardi, Milan, 1983.

14(20) pp., 24.5 × 17 cm. With three parables by Paolo Pietroni and one etching by Mimmo Paladino. Published on the occasion of an exhibition of drawings by Tancredi.

PRINTER: The text printed on a Stanhope handpress under the direction of Luigi Maestri. The etching printed on the press by Giorgio Upiglio. (Milan).



373. MIMMO PALADINO, etching for Paolo Pietroni, *Ombre*, 12.6 × 20.7 cm.

EDITION: 114 numbered copies of which 99 are numbered 1-99 and 15 numbered 1-xv. The text printed on Tino paper, the etching on wove paper. The etching signed and numbered by the artist and loosely inserted, the colophon numbered.

ILLUSTRATION: One of the 99 copies.

Paolo Pietroni. Parma, 27.VII.1940. After taking a degree in philosophy in Milan he was an actor for several years and edited newspapers belonging to the Rizzoli group, including *Amica*, *Salve*, *Max* and *Sette*, a supplement to *Corriere della Sera*. He has also written several novels. *Ombre* is a short story published at the time of the exhibition of the work of Tancredi, a painter much admired by Pietroni.

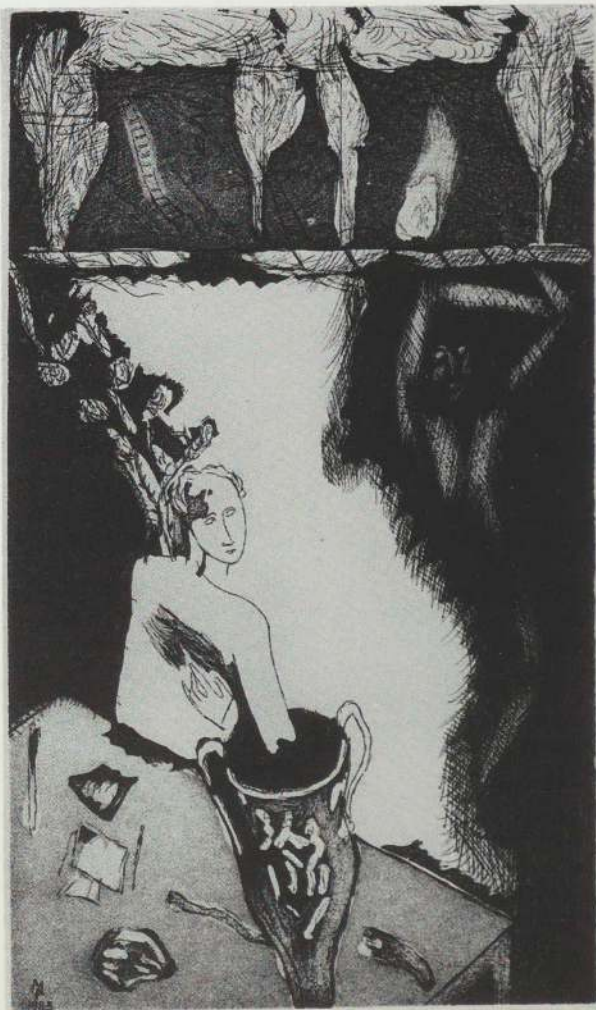
374

### Constantinos Kavafis. *Versi*

PUBLISHER: Privately published, Verona, 1984.

9(12) pp., 30.6 × 20.2 cm. Collection of eight poems by Constantine Cavafy with one frontispiece etching by Mimmo Paladino. Published for the friends of Giorgio Upiglio on the occasion of New Year's Eve, Verona, 1984.

PRINTER: The text printed on the private press of Gino Castiglioni & Alessandro Corubolo, Verona. The etching printed by Giorgio Upiglio. (Milan).



374. MIMMO PALADINO, frontispiece etching for Constantinos Kavafis, *Versi*, 22.7 × 12.8 cm.



EDITION: 60 numbered copies. The text and the etching printed on wove paper. The etching signed by the artist and with his monogram and the date "1983" in the plate. The colophon numbered.

*Constantine Cavafy (Constantinos Kavafis). Alexandria (Egypt), 1863-1933. Greek poet. He lived most of his life in seclusion in Alexandria, devoted to his studies. His style is serene and conversational. In beautifully measured tone he evokes the pleasures and sensuality of his long lost-youth, criticizing the society in which he lives and depicting the somewhat decadent personalities he has known. His lyric poems, collected in Poesie, were published for the first time in 1935 and were translated into Italian by Pontani in 1961.*

375

Jacques Kober. *Le feu navigué*

PUBLISHER: Maeght Editeur, Paris, 1987.

64 pp., 27 × 20.8 cm. With poems by Jacques Kober, a preface by Pierre Emmanuel, a facsimile letter to the author by Pierre Bonnard, two designs after Joan Miró, a gouache after Bram van Velde and one drypoint by Mimmo Paladino.

PRINTER: Printed on the presses of L'Imprimerie Arte, Paris.

EDITION: 200 numbered copies of which 50 are numbered 1-50 printed on Arches paper and 150 numbered 51-200 printed on Rivoli paper. The 50 co-



375. MIMMO PALADINO, drypoint for Jacques Kober, *Le feu navigué*, 17.8 × 11.2 cm.

pies are with the drypoint and its reproduction by Mimmo Paladino. The drypoint signed and numbered by the artist and loosely inserted. The colophon of the entire edition numbered and signed by the author and the artist.

ILLUSTRATION: One of the 50 copies.

*Jacques Kober. 1925. Poet, essayist, novelist and lecturer in literature at the University of Paris. Many of his essays and novels have been illustrated by artists such as Serge Rezvani, Marie-José Servant, André Marchand, Geer Van Velde, Mimmo Paladino and Vivian Scheihing. Le feu navigué is a poem dedicated to Adrien Maeght. Maeght was the publisher of Kober's earliest works in 1945.*

376

Esopo. *Il lupo e l'agnello*

PUBLISHER: Edizioni Rizzardi, Milan, 1987.

35(50) pp., 35.1 × 25.1 cm. With the parable by Aesop, a preface by Alberto Moravia and one drypoint by Mimmo Paladino.

PRINTER: The text printed on a Stanhope handpress by Alessandro Zanella, Verona. The drypoint printed by Giorgio Upiglio, Milan.

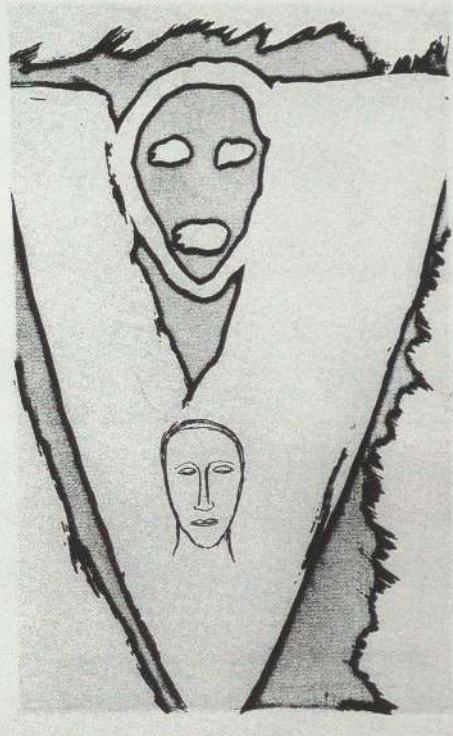
EDITION: 150 numbered copies of which 120 are numbered 1-120 and 30 numbered 1-XXX. The text and the drypoint printed on different Hahnemühle papers. The drypoint signed and numbered by the artist and loosely inserted, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

*Around 400 fables of variable quality are attributed to Esopo. Some are genuine masterpieces: Short, simple, laconic and to the point. The morals of the fables extol the supreme virtues of prudence, restraint and shrewdness. Esopo is credited with having paved the way for all subsequent fabulists including Phaedrus and La Fontaine. In The Wolf and the Lamb, human traits are attributed to animals: The lion has dignity, the fox is cunning, the ant provident, and the wolf wicked.*



376. MIMMO PALADINO, drypoint for Esopo, *Il lupo e l'agnello*, 23.7 × 34.3 cm.



377. MIMMO PALADINO, double-page with two etchings, the left page printed in reverse, for Salvatore Licitra, *Piccolo circolo chiuso*, 22.5 x 15 cm (left page), 22.5 x 14 cm (right page).

377  
Salvatore Licitra. *Piccolo circolo chiuso*

PUBLISHER: Giorgio Upiglio Grafica Uno, Milan, 1991.

64 pp., bound as folding accordion, 30.6 x 21.3 cm. With the story by Salvatore Licitra and eighteen etchings by Mimmo Paladino of which nine of them are printed in reverse. Six of the etchings are full-page, five double-page, five etchings and one double-page etching interspersed within the text and one on the title page.

PRINTER: The text printed on the press by Ruggero Olivieri. The etchings printed on the press by Giorgio Upiglio. Bound by Giovanni De Stefanis. (Milan).

EDITION: 125 numbered copies of which 99 are numbered 1-99 and 26 numbered 1-XXVI. The text and the etchings printed on Zerkall-Bütten paper. The frontispiece etching signed and dated "92" by the artist, the colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 99 copies.

Salvatore Licitra. Milan, 1953. Art photographer. He lives and works in Milan. His work appears in art and architecture magazines, including *Domus* for which he has photographed and interviewed Merz, Pistoletto, Adams, Katz and Cartier-Bresson. In 1978 he worked with Agnelli on Machiavelli 30 in which the text is interspersed with photographic images. He has taken part in many photographic exhibitions and in 1990 staged a solo exhibition at the Palazzo dei Diamanti in Ferrara.

BY THE SAME ARTIST:

Oswaldo Patani. *Aria diversa*  
Giorgio Upiglio, Milan, 1992  
Three etchings

BERNARDINO PALAZZI

Nuoro, 1907 - Rome, 1987. Painter.

See No. 239. GIAROLI. *Trenta artisti per la bibbia*

DANTE PANNI

Senigallia, 1924. Painter, lithographer and book illustrator. He lives in Urbino where he teaches at the Istituto d'Arte. Since 1949 he has regularly participated in regional and national art exhibitions.

378

Corrado Alvaro. *Quattro novelle*

PUBLISHER: Istituto Statale d'Arte di Urbino, Urbino, 1954.

78(84) pp., 19.2 x 13 cm. With four novels by Corrado Alvaro, taken from the volume *Incontri d'amore* and ten full-page lithographs by Dante Panni from the years 1951/1952.

PRINTER: The entire book produced by the Istituto Statale d'Arte di Urbino.

EDITION: 200 numbered copies. The text and the lithographs printed on Umbria paper by Cartiere Miliani di Fabriano. The colophon numbered.

Corrado Alvaro. San Luca (Reggio Calabria), 1895 - Rome, 1956. Writer and dramatist. His early journalism includes articles for *Il resto del Carlino*, *Corriere della Sera* and *Il mondo*.



378. DANTE PANNI, lithograph for the novel *Piedi scalzi* from *Quattro novelle* by Corrado Alvaro, 13.3 x 6.8 cm.



379. CESARE PAOLANTONIO, color etching for *Interesse di Goethe per Manzoni*, 19.7 x 14.8 cm.

## PRIMO PANTOLI

Cesena, 1932. Painter.

See No. 267. KODRA. *Vizi e virtù*

## CESARE PAOLANTONIO

Milan, 1937. Painter, draftsman and engraver. His work is metaphysical and characterized by a symbolism associated with the dilemmas of twentieth-century life.

379

### *Interesse di Goethe per Manzoni*

PUBLISHER: Franco Sciardelli Editore, Milan, 1984.

63(72) pp., 32 x 25.2 cm. With the German text, translated into Italian by Camillo Ugoni, a preface and a note by Giorgio Cusatelli and four full-page color etchings by Cesare Paolantonio.

PRINTER: The text printed by Ruggero Olivieri. The etchings printed on a handpress by Franco Sciardelli. (Milan).

EDITION: 155 copies of which 120 are numbered 1-120, 25 numbered 1-xxv and 10 dedicated ad personam. The text and the etchings printed on paper by Sicars di Catania. Each etching signed and dated "84" by the artist, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

Giorgio Cusatelli. Parma, 1930. Lecturer in German language and literature at the University of Pavia. He has published a collection of his own poetry entitled *Imbarco a Citera* and also essays and translations of German poetry. In *Interesse di Goethe per Manzoni* Cusatelli discusses and clarifies the relationship between these two writers.

## PIERO PAOLI

Florence, 1940. Painter.

See No. 79. BUSCIONI. *Per inciso...*

## GIULIO PAOLINI

Genoa, 1941. Painter and art dealer. He studied at the Istituto d'Arti Grafiche e Fotografiche. His early experiences were gained in the *arte povera* movement around 1966. As one of the leading exponents of conceptual art, Paolini analyzes the structure of art with the aim of demystifying the artistic phenomenon.

380

### *Sei illustrazioni per gli scritti sull'arte antica di Johann J. Winckelmann*

PUBLISHER: Franco Mello e Giorgio Persano Editori, Genoa, 1977.

36 pp., 49.2 x 34 cm. With six illustrations done in a combination of color silkscreen and offset printing by Giulio Paolini of which two of them are with collages.

PRINTER: The silkscreens printed by Alfredo Rossi, the offset printing by Walter Basile. Bound by Poggi & Giovani.

EDITION: 40 numbered copies of which 33 are numbered 1-33 and 7 numbered I-VII for the author and publisher. The text and the illustrations printed on wove paper. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 7 copies.

*Johann Joachim Winckelmann. Stendhal (Prussia), 9.XII.1717 - Trieste, 8.VI.1768. He studied theology and acquired a vast knowledge of philosophy, history and literature. He converted to Catholicism and with his special expertise in antiquity became a librarian in Rome. He visited Naples, Taranto, Florence, Herculaneum and Paestum. His writings on the history of the art of antiquity are of major importance.*

## EDUARDO PAOLOZZI

Edinburgh (U.K.), 1924. Sculptor.

See No. 504. TANCREDI. *L'avanguardia internazionale*

## FLAVIO PAOLUCCI

Torre (Val di Blenio), 1934. He attended the cantonal school of art in Lugano and studied at the Accademia di Belle Arti in Brera under Aldo Carpi. His work was first exhibited in 1958 winning a number of awards, including the second prize at the UNESCO international exhibition in Paris in 1961.

381

Flavio Paolucci.

*Sette lavori inseguiti e seguiti da altri*

PUBLISHER: Ateliers Lafranca, Locarno, 1986.

12 pp., folded, 46.5 × 38.5 cm. With texts by the artist, translated into English and German, and seven color aquatint-etchings.

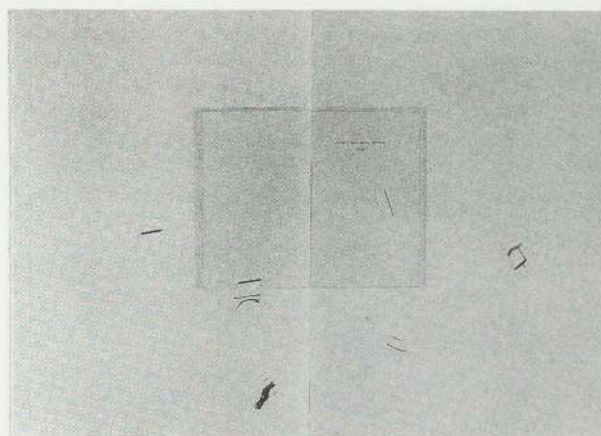
PRINTER: The text printed by Tipografia Mazzoni. The etchings printed on a handpress by François Lafranca. (Locarno).

EDITION: 50 copies of which 45 are numbered 1-45 and 5 artist's proofs. The first seven copies contain one original collage, the project of one etching in various states and one cancelled plate and its print. The text and the etchings printed on handmade wove paper. All etchings signed, numbered and dated "86" by the artist and loosely inserted. The colophon numbered and signed by the artist and the publisher.

ILLUSTRATION: One of the 45 copies.

## EUGENIO PARDINI

Viareggio, 1912. A self-taught artist inspired by a great feeling for color. From the start of his career his powerful compositions have shown serious concern for social and political issues.



380. GIULIO PAOLINI, color silkscreen and collage for *Sei illustrazioni per gli scritti sull'arte antica* di Johann J. Winckelmann, 49.2 × 68 cm (double-page).



381. FLAVIO PAOLUCCI, color aquatint-etching for *Sette lavori inseguiti e seguiti da altri*, 27.7 × 18.1 cm.

382

Dino Carlesi. *Storia di donne e di mare*

PUBLISHER: Francesca Edizioni, Milan, 1974.

24 pp., folded, 50.2 × 35 cm. With six lyric poems by Dino Carlesi and six etchings by Eugenio Pardini.

PRINTER: The etchings printed on a handpress by Studio Lito, Viareggio. Bound by Buchignani.



382. EUGENIO PARDINI, etching for Dino Carlesi, *Storia di donne e di mare*, 39 x 26 cm.



383. PIETRO PARIGI, "Il cieco e la bellona", woodcut for *Dodici tavole xilografiche*, 22.9 x 17.5 cm.

EDITION: 100 copies numbered 1-100 and some additional proofs reserved for the artist and the publisher. The text printed on wove paper, the etchings on paper by Cartiere Magnani di Pescia. Each etching signed, numbered and dated "1974" by the artist and loosely inserted in the folded pages, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

## MIMI PARENT

Montreal (Canada), 1924. Painter.

See No. 395. PERSICO. *L'avanguardia internazionale*

## PIETRO PARIGI

Settimello (Firenze), 1892 - Florence, 1991. After graduating from the Scuola Professionale di Arti Decorative in Florence he taught first at the city's Istituto d'Arte and later at the Accademia di Belle Arti in Perugia. He began making prints in 1921, concentrating mainly on woodcuts.

383

### *Dodici tavole xilografiche*

PUBLISHER: Galleria d'Arte Grafica "Il Ponte", San Giovanni Valdarno, 1971.

6 single sheets of text and 12 single sheets of prints, 50.7 x 35 cm. With an introduction by Luigi Testa, four poetic fragments by Enzo Fabiani and twelve woodcuts by Pietro Parigi. The six sheets of text with a reproduction after a woodcut by Pietro Parigi. Published on the occasion of the twenty-fifth anniversary of the popular drama at San Miniato.

PRINTER: The text and the woodcuts printed by Tipografia Editrice, San Miniato. Bound by Baldini, Florence.

EDITION: 120 copies of which 100 are numbered 1-100 and 20 copies reserved for the collaborators. The text and the woodcuts printed on paper by Cartiere Magnani di Pescia. Each woodcut numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

## CLAUDIO PARMIGGIANI

Luzzara (Reggio Emilia), 1943. Painter and visual poet. He studied at the Istituto d'Arte in Modena. Around 1965 he became involved with the Noigandres group and with the German concrete artists. In 1967 he took part in the exhibition *Parole sui muri* at Fiumalbo. Subsequently his work has tended towards the surreal. In recent years his efforts have been concentrated on analyzing images from established art and the problems surrounding time and memory.

Claudio Parmiggiani.  
*L'arte è una scienza esatta*

PUBLISHER: Franco Melli e Giorgio Persano Editori, Genoa, 1977.

25(34) pp., 49.5 × 34.7 cm. With eleven notes by the artist, each titled as one book, and eight etchings of which six are in color on four pages and one other page consisting of fourteen rectangular squares of paper cut-outs in black-and-white and one in black and red, representing a painting and script by Piet Mondrian with the title *L'arte è una scienza esatta*.

PRINTER: The text printed by Grafis, Bologna. The etchings printed by the studio of Mario Leoni, Bologna. Bound by Pietro Gozzi, Modena.

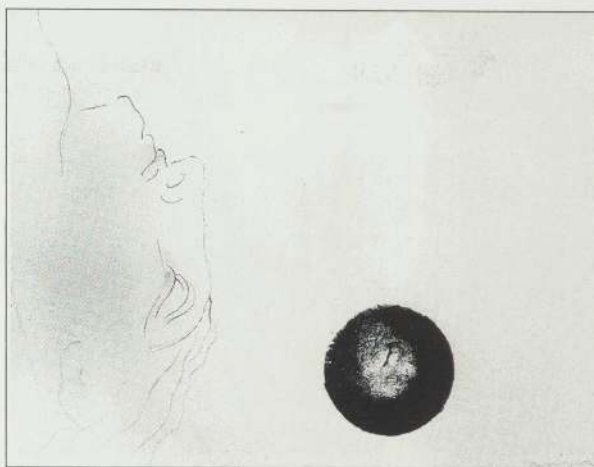
EDITION: 40 numbered copies of which 33 are numbered 1-33 and 7 numbered I-VII reserved for the artist and the publisher. The text and the etchings printed on Rosaspina paper by Cartiere Miliani di Fabriano. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 33 copies.

*L'arte è una scienza esatta* is the title of a handwritten book by Piet Mondrian of which he made a very limited number of copies. Having seen the book and leafed through its pages, Parmiggiani was able to reproduce and describe its structure.



384. CLAUDIO PARMIGGIANI, three etchings in blue on one page for *L'arte è una scienza esatta*, 18.5 × 18.2 cm.



385. CLAUDIO PARMIGGIANI, color lithograph for Arturo Schwarz, *Sei variazioni sul tema degli antichi elementi cinesi (più una)*, 33 × 34.7 cm.

385  
Arturo Schwarz. *Sei variazioni sul tema degli antichi elementi cinesi (più una)*

PUBLISHER: Privately published, Milan, 1982.

17(20) pp., 34 × 24 cm. With seven poems by Arturo Schwarz and with a color lithograph by Claudio Parmiggiani used as frontispiece in part of the edition.

PRINTER: The text printed by Grafis, Bologna. The lithograph printed on a handpress by Marco Noire, Turin.

EDITION: 120 copies of which 85 are numbered 1-85, 30 numbered I-XXX and 5 marked with the letters A, E, I, O, U outside the trade. The 35 special copies are with the color lithograph by Claudio Parmiggiani. The text printed on Scaligera bianca paper, the lithograph of the 30 copies on Arches vellum, and of the other 5 copies on Mouette paper. The lithograph signed and numbered by the artist, the colophon of all books numbered and signed by the author.

Arturo Schwarz. *Alexandria (Egypt)*, 1924. From 1944 he corresponded with André Breton whom he met in Paris in 1949. His relationship with Breton was to determine his intellectual approach to surrealism. In 1951 began his association with Duchamp which was to lead to the publication of *The Complete Works of Marcel Duchamp*. In 1952 he turned to publishing. Among the texts he published were works by Breton, Peret, Trotsky and Naville and by Italian poets including Carrieri, Luzi, Quasimodo, Ungaretti, Fortini and Sanesi. Between 1954 and 1975 he owned an art gallery in Milan. Later he gave up the gallery and publishing in order to devote himself to study and research. He wrote on art, alchemy and Indian life and customs. After reading the poems by Arturo Schwarz on the theme of ancient Chinese subjects, Parmiggiani offered to illustrate them and became involved in the whole production process.

386  
Charles Baudelaire.  
*Amoenitates Belgicae*

PUBLISHER: Marco Noire Editore, Turin, 1987.

85(94) pp., folded, 35 × 24.8 cm. With the poems



386. CLAUDIO PARMIGGIANI, lithograph for Charles Baudelaire, *Amoenitates Belgicae*, 32 x 16.3 cm.

by Charles Baudelaire in French and Italian, translated by Giuseppe Guglielmi, an introductory note by Luciano Anceschi and ten full-page lithographs by Claudio Parmiggiani of which the first one is printed in color.

PRINTER: The text printed by Stamperia Valdonega, Verona. The lithographs printed at the studio of Marco Noire, Turin.

EDITION: 250 copies of which 214 are numbered 1-214, 30 numbered 1-XXX and 6 marked with the letters A-F reserved for the printers and libraries. The text and the lithographs printed on paper by Cartiere Magnani di Pescia. The lithographs of the 36 copies are signed by the artist. The colophon of all the books numbered and signed by the translator, the author of the note and the artist.

ILLUSTRATION: One of the 214 copies.

BY THE SAME ARTIST:

Claudio Parmiggiani. *Poesie dipinte* Frankfurter Kunstverein, Frankfurt, 1981. One etching in the special edition of the catalog

## REMO PASETTO

*San Giovanni Lupatoto*, 3.vi.1925. The figures in his paintings, people in the street and from the world of work, are portrayed with hallucinatory realism.

387

Romano Pascutto.

*La crosera de i zingani*

PUBLISHER: Vangelista Editore, Milan, 1974.

139(144) pp., 27.1 x 20.5 cm. With poems by Romano Pascutto and twenty-seven full-page illustrations after drawings from 1974 and one etching by Remo Pasetto.

PRINTER: Arti Grafiche Ubezzi & Dones Spa, Milan. The etching printed on a handpress by the artist. Bound by Vergani, Milan and F.lli Recalcati, Sesto San Giovanni.

EDITION: An unnumbered trade edition and 100 numbered copies with the etching. The text printed on wove paper. The etching printed separately on wove paper (50.3 x 34.9 cm) and mounted together with the book in a frame made of board. The etching numbered and signed by the artist, the colophon numbered.

*Romano Pascutto. Poet. He writes in Italian and in Venetian dialect. La crosera de i zingani is a collection of sixty poems on everyday themes, some based on newspaper stories. The text in dialect is translated into standard Italian on the same page.*



387. REMO PASETTO, etching for Romano Pascutto, *La crosera de i zingani*, 26.4 x 19.9 cm.

## ENZO PATTI

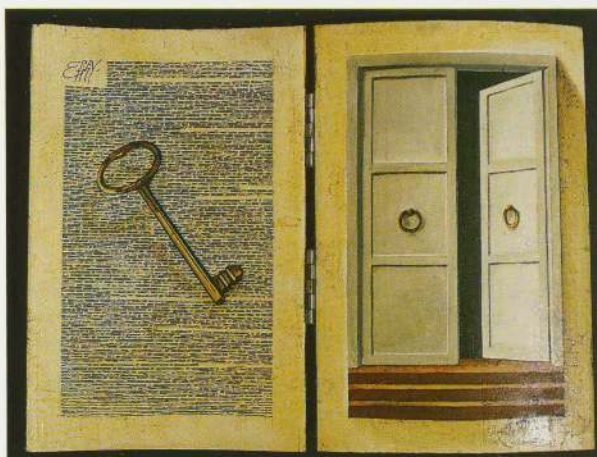
Palermo, 1947. Painter and set designer. He lives in Palermo where he has held many solo exhibitions.

388

### *Libro in legno*

Unique item of two wooden frames, one concave and one convex, hinged together to resemble an open book (28 × 37 × 4.7 cm, opened), (28 × 18 × 4.8 cm, closed). Interior painted, signed and dated "LXXXV" by the artist.

One side of the book-object is concave, the other convex. On the right-hand side a large key, painted in oil, lies across a simulated, wordless text. This is an allusion to the loss of the "key" enabling the world to be interpreted through language. On the left-hand side is a half-open door, almost an invitation to engage directly with the mystery. This book is an enigmatic object, its shape suggesting harmony and its images implying contradiction.



388. ENZO PATTI, "Libro in legno", book-object, painted wood, 28 × 37.5 cm (opened).

## ENRICO PAULUCCI

Genoa, 1901. A law graduate from 1924 he began to devote himself entirely to painting. He started with the second futurist group of Turin and from 1927 onwards worked with Boswell, Galante, Levi, Menzio and Chessa on the development of the autonomous poetics of the Turin Six, who were strongly opposed to the prevailing modernism. After 1940 his style became abstract and informal. Paulucci is also an engraver and lithographer.

389

### *Museo. Ero e Leandro*

PUBLISHER: Privately published, Novara, 1977.

36(44) pp., 28.5 × 19.5 cm. With the Greek legend by Museus, translated into Italian by Enzo Cetrangolo, and two full-page etchings by Enrico Paulucci.

PRINTER: Officina Bodoni, Verona.

EDITION: 112 copies of which 100 are numbered 1-100 and 12 dedicated ad personam. The text and the etchings of the 100 copies printed on handmade Cernobbio paper, the 12 copies on paper by Giappone Kaji Torinoko. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 100 copies.

390

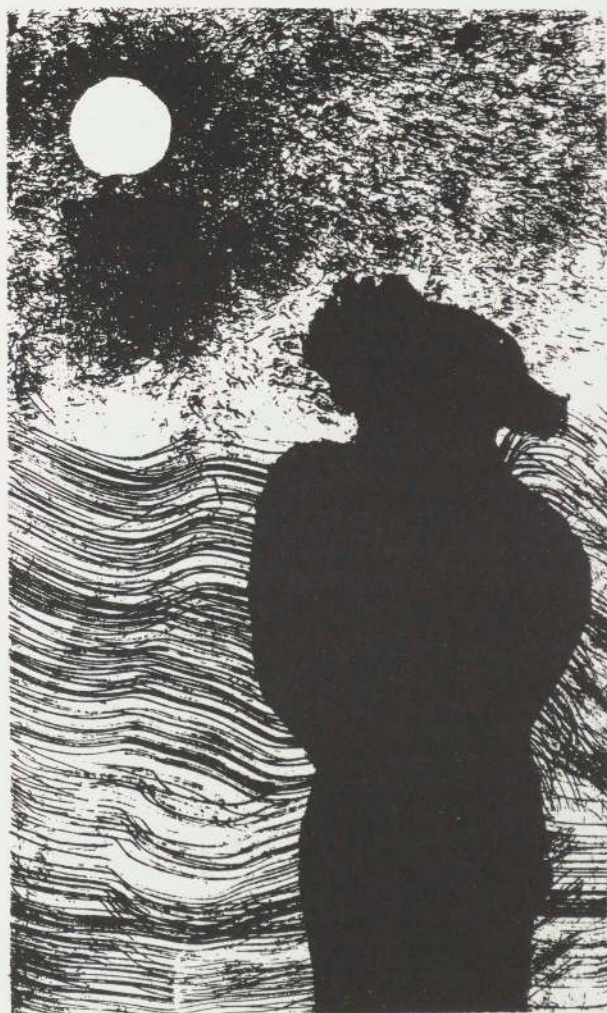
### Salvatore Pugliatti. *Symbola*

PUBLISHER: Edizioni della Pergola, Pesaro, 1977.

40(48) pp., 25.4 × 17.5 cm. Collection of twenty-three short stories by Salvatore Pugliatti and three full-page lithographs by Enrico Paulucci. From the series "Pagine Incise".

PRINTER: The text printed by Arti Grafiche Editoriali, Urbino.

EDITION: 100 numbered copies of which the first 30 copies are with a suite of the lithographs. The text and the lithographs of the 100 copies printed on



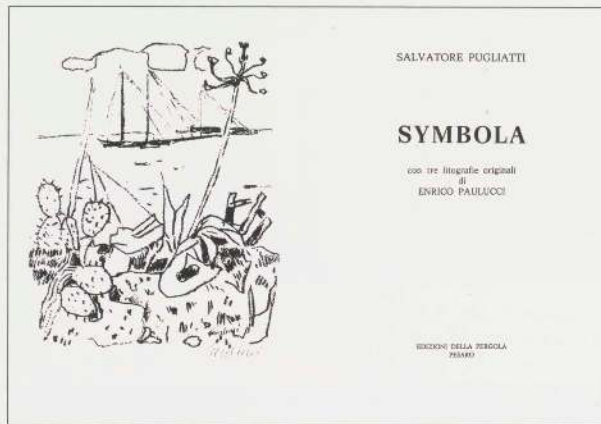
389. ENRICO PAULUCCI, aquatint-etching for Museo, *Ero e Leandro*, 18 × 11 cm.

wove paper. The lithograph used as frontispiece numbered and signed by the artist. The lithographs of the suite printed on a handpress with a yellow tone plate on paper by Cartiere Magnani di Pescia. Each of these lithographs numbered with Roman numerals and signed by the artist.



ILLUSTRATION: One of the 30 copies.

Salvatore Pugliatti. Messina, 16.III.1903-22.V.1976. University lecturer in civil law, poet and writer who was also interested in music. *Symbola* is a collection of twenty-three short passages revised shortly before his death.



390. ENRICO PAULUCCI, frontispiece lithograph and title page for Salvatore Pugliatti, *Symbola*, 17 × 14.2 cm.

## JULIO PAZ

Buenos Aires, 1939. He has lived and worked in Milan since 1976. He has taken part in major national and international graphics exhibitions and has illustrated many literary texts.



391. JULIO PAZ, frontispiece etching for Czeslaw Milosz, *Versi*, 22.9 × 16.2 cm.

391

## Czeslaw Milosz. *Versi*

PUBLISHER: Privately published, Verona, 1985.

9(12) pp., 30.5 × 20.2 cm. With six poems by Czeslaw Milosz from the years 1957-1971, translated by Pietro Marchesani, and one etching as frontispiece by Julio Paz. Published for the friends of Giorgio Upiglio on the occasion of New Year's Eve, Verona, 1985.

PRINTER: The text printed by Gino Castiglioni and Alessandro Corubolo. The etching printed by Giorgio Upiglio, Milan.

EDITION: 60 numbered copies. The text and the etching printed on wove paper. The etching signed by the artist, the colophon numbered.

Czeslaw Milosz. *Szetejnie (Lithuania)*, 1911. Poet, novelist, essayist and translator, winner of the Nobel Prize for Literature in 1980. He has translated Polish poetry into English and French and vice versa. He is the author of a valuable history of Polish literature, written in English. These poems are chosen from his collections produced between 1957 and 1971.

BY THE SAME ARTIST:

Felisberto Hernández. *La culpa es de Cortázar* Edizione dell'Autore, Milan, 1984  
Eight etchings

## ROBERTO PEDRAZZOLI

Mantua, 1942. Painter.  
See No. 134. CIPOLLA. *Dieci poesie*

## VERO PELLEGRINI

San Giuliano Terme (Pisa), 1925. Painter and printmaker.  
See No. 79. BUSCIONI. *Per inciso...*

## ACHILLE PERILLI

Rome, 1927. He began his artistic studies in the studio of the painter Aldo Bandinelli. Later he attended the Paris École des Beaux Arts. In 1947 he was one of the founders of the Forma I group in Rome, later joining Mac. In the 1950s he and Colla were among the cofounders of the Origine group. Broken lines and ice-cold colors were the main characteristics of his painting during this period. In the 1960s his spacial concepts were linked to fantastic geometric shapes.

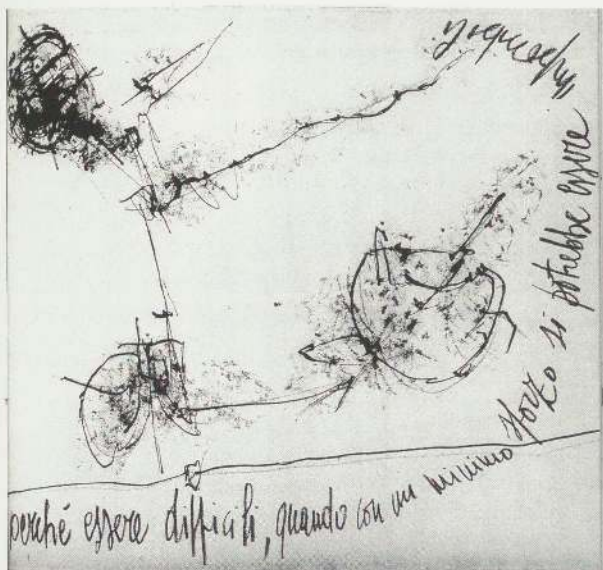
392

## Achille Perilli. *Time capsule 6958*

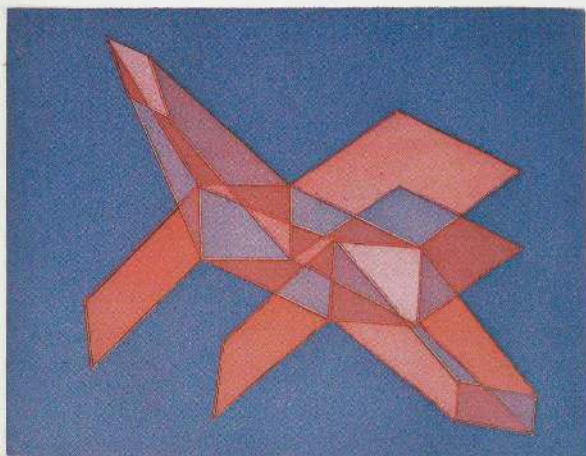
PUBLISHER: L'Esperienza Moderna, Rome, 1958.

94 pp., 22.8 × 24.2 cm. With texts and thirty-three lithographs in color and black-and-white by Achille Perilli.

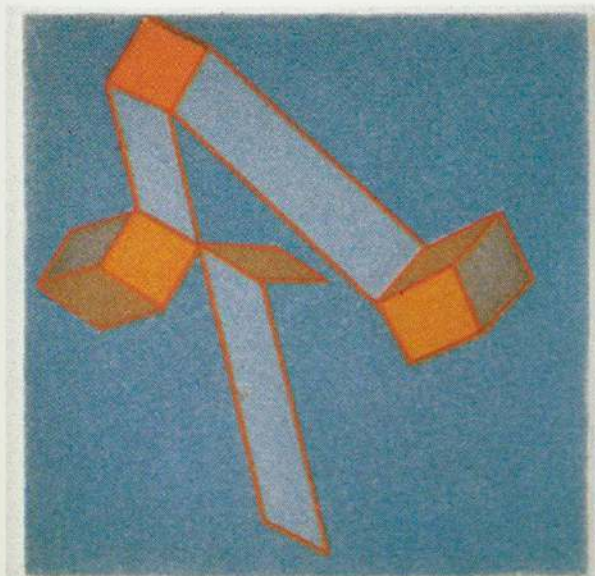
PRINTER: "La Linograf", Rome.



392. ACHILLE PERILLI, lithograph for *Time capsule 6958*, 22.8 × 24.2 cm.



393. ACHILLE PERILLI, color aquatint-etching for *Omaggio a Ludovico Ariosto. 1474-1974*, 25 × 32 cm.



394. ACHILLE PERILLI, color aquatint-etching for the first epigram from *7 epigrammi da Martin Lutero*, 9.6 × 9.7 cm.

EDITION: 200 numbered copies of which 180 are numbered 21-200 and 20 numbered 1-xx outside the trade with an original tempera by the artist. The text and the lithographs printed on wove paper and color tissue paper. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 180 copies.

393

*Omaggio a Ludovico Ariosto. 1474-1974*

PUBLISHER: Ruggero Aprile Editore, Turin, 1974.

32 pp., 50.7 × 35.5 cm. With texts by Corrado Pizzinelli and Gianni Canova and four full-page color aquatint-etchings and short notes by the following artists: Umberto Mastroianni, Achille Perilli, Giuseppe Santomaso, Giulio Turcato.

PRINTER: The text printed by Tipografia Bona, Turin. The etchings printed on a handpress by Renzo Romero, Rome.

EDITION: 139 copies of which 100 are numbered 1-100, 27 numbered 1-xxvii and 12 marked with the letters A-L. The text printed on handmade Goya paper, the etchings on paper by Cartiere Magnani di Pescia. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

394

*7 epigrammi da Martin Lutero*

PUBLISHER: La Librericiuola, Rome, 1990.

36 pp., folded, 20 × 20 cm. With seven epigrams by Elio Pagliarani and seven full-page aquatint-etchings by Achille Perilli.

PRINTER: The text printed by Studio Tipografico. The etchings printed on a handpress by Luciano Trina. Bound by Sergio Bertoni. (Rome).

EDITION: 60 numbered copies of which 50 are numbered 1-50 and 10 numbered 1-x reserved for the artist, the author and collaborators. The text and the etchings printed on paper by Sicars Graphia. Each etching signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 50 copies.

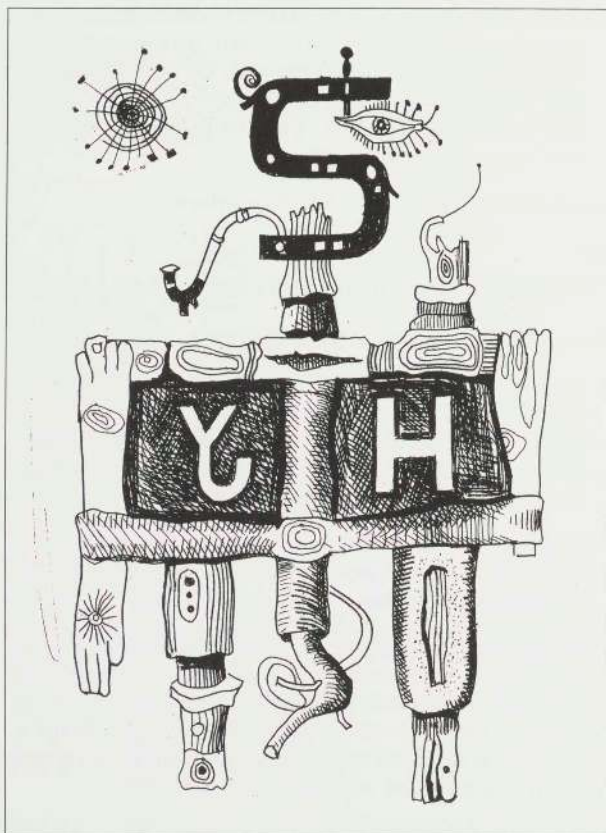
BY THE SAME ARTIST:

Jean Clarence Lambert. *Main d'Aile*  
La Librericiuola, Rome, 1990  
Ten color etchings

**PIETRO PERRONE**

*Diamante (Cosenza), 1956. Painter.*

See No. 98. CARACCILO. *Oasi nello spazio*



395. MARIO PERSICO, etching for Franco Russoli, *L'avanguardia internazionale*. Volume II, 15.1 x 11.6 cm.

## MARIO PERSICO

Naples, 1930. After attending the faculty of architecture in Naples he studied at the Accademia di Belle Arti with Emilio Notte. In 1955 he signed the Manifesto dell'arte nucleare and with Biasi, Del Pezzo and Di Bello subsequently founded the Gruppo 58 which was closely allied with the nuclear movement. Persico is also a respected theorist and publisher of the magazine Documento sud.

395  
Franco Russoli. *L'avanguardia internazionale*. Volume II

PUBLISHER: Galleria Schwarz, Milan, 1962.

16 pp., 30 x 24cm. Volume 2 of the series *L'avanguardia internazionale/The International Avant-Garde* with texts in Italian, French and English from *Antologia internazionale dell'incisione contemporanea/International Anthology of Contemporary Engraving*, edited by Tristan Sauvage. With an introduction by Franco Russoli and twenty etchings by the following artists: Pierre Alechinsky, Miriam Bat-Yosef, Gianni Dova, Farfa, Guy Harloff, Philippe Hiquily, Toshimitsu Imai, Jean-Jacques Lebel, Philip Martin, Roberto E. Matta, Bruno Munari, Mimi Parent, Mario Persico, Cesare Peverelli, Carl-Fredrik Reuterswaerd, Key Stato, Max-Walter Svanberg, Toyen, Jean-Pierre Vielfaure, Jacques Zimmermann. Each etching matted with gray board with the artist's name and date and place of birth on the reverse.

PRINTER: The text printed by Grafiche Gaiani, Milan. The etchings printed on a handpress by G. Leblanc, Paris.

EDITION: 100 copies of which 60 are numbered 1-60, 25 numbered 1-XXV for the collaborators and 15 marked "P.A." for the artists. The text printed on wove paper, the etchings on handmade Rives paper. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 15 copies.

## GABRIELE PERUGINI

Barchi, 1940. Sculptor.  
See No. 133. CIONI. *Absinthium*

## CARLO PESCATORI

Brescia, 1932. Painter.  
See No. 134. CIPOLLA. *Dieci poesie*

## MARIA PETRUCCI

Rome, 1932. Painter and printmaker.  
See No. 258. GUTTUSO. *Le strade*

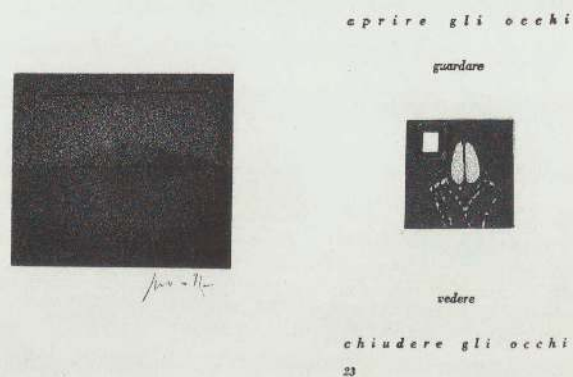
## CESARE PEVERELLI

Milan, 30.v.1922. At a very early age he was a member of the Corrente movement. After World War II he was much influenced by the Oltre Guernica movement that followed Picasso's post-cubist ideas. After his involvement with spatialism in 1952 he moved to Paris, the home of surrealism, which he embraced. He has recently added sculptures to his output.

396  
Cesare Peverelli. *Guardare vedere*

PUBLISHER: Edizioni d'Arte Grafica Uno, Milan, 1964.

23(28) pp., 12.3 x 10 cm. With texts and nine etchings by Cesare Peverelli of which four are full-



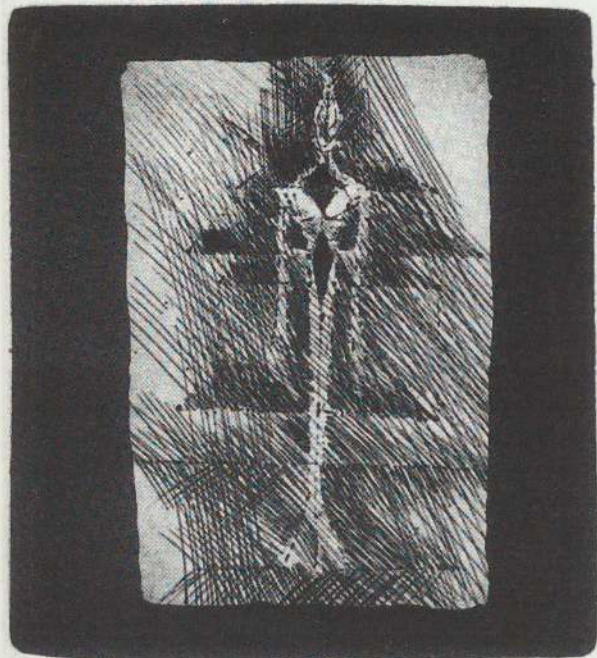
396. CESARE PEVERELLI, aquatint-etchings for *Guardare vedere*, 5.8 x 6.6 cm (left page), 3.4 x 3.4 cm (right page).

page, four interspersed within the text and one in blind relief printing on the cover.

PRINTER: The text and the etchings printed by the artist on the presses of Giorgio Upiglio in collaboration with him.

EDITION: 70 numbered copies of which 60 are numbered 1-60 and 10 numbered 1-x dedicated ad personam. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. The four full-page etchings signed by the artist.

ILLUSTRATION: An unnumbered dedication copy.



397. CESARE PEVERELLI, "Prisonnier de soi-même", etching in green for *Répertoire I*, 1957-1960, 14.4 x 13 cm.

397

Cesare Peverelli.  
*Répertoire I*, 1957-1960

PUBLISHER: Fata Morgana, Paris, 1972.

136(144) pp., 28 x 25 cm. With twelve subjects from the years 1957-1960 presented in fifty-four drawings by Cesare Peverelli, with commentary by Michel Butor in French, and twelve color etchings by the artist.

PRINTER: The text printed by L'Imprimerie Union, Paris, under the direction of Louis Barnier. The etchings printed by Giorgio Upiglio, Milan.

EDITION: 101 numbered copies of which 80 are numbered 1-80 and 21 numbered 1-XXI outside the trade with a suite of the 12 etchings. The text printed on Arches vellum, the etchings on wove paper. Each etching signed and numbered by the artist as well as the colophon.

ILLUSTRATION: One of the 80 copies.

This *Répertoire I*, 1957-1960 consists of texts illustrated by Peverelli and commentaries by his friend Michel Butor, a French

writer born in Lille in 1926. Butor is the inventor of the "nuovo romanzo". The written word is too slow to deal with the speed of events, which should instead be recorded by electronic means. The book gives way to the videorecorder and the videocassette. Butor sees the novel as a phenomenological investigation of the human condition in modern times and not as an aesthetic object with its own intrinsic value.

BY THE SAME ARTIST:

Raffaele Carrieri. *Le stanze oscure*  
Giorgio Upiglio Edizioni d'Arte Grafica Uno,  
Milan, 1965  
Thirteen aquatint-etchings  
*Petite suite en blanc majeur*  
Giorgio Upiglio Edizioni d'Arte Grafica Uno,  
Milan, 1966  
Nine blind relief prints

## WALTER PIACESI

Ascoli Piceno, 1929. Printmaker, painter, sculptor and potter, engaged in a variety of artistic activities. He was the director of the Laboratorio Ceramiche Urbania. He has illustrated many books and taken part in major Italian and international print exhibitions.

398

Giuseppe Ungaretti. *Madre*

PUBLISHER: Bucciarelli, Ancona, 1968.

8 pp., 49.5 x 34.5 cm. With the poem *Madre* by Giuseppe Ungaretti and one full-page etching by Walter Piacesi on yellow chine appliqué. Dedicated by Leone Piccioni and Brenno Bucciarelli to Giuseppe Ungaretti on the occasion of his eightieth birthday. From the series "Le Pagine".

EDITION: 99 numbered copies. The text and the etching printed on Umbria paper. The etching numbered and signed by the artist, the colophon numbered.



398. WALTER PIACESI, etching on yellow chine appliqué for Giuseppe Ungaretti, *Madre*, 27.6 x 30.4 cm.



399. WALTER PIACESI, etching for Vittorio Sereni, *La guerra girata altrove*, 23.8 x 17.3 cm.

399  
Vittorio Sereni. *La guerra girata altrove*

PUBLISHER: Privately published, Editiones Domini-  
cae, Verona, 1970.

25(36) pp., folded, 37.4 x 27 cm. With poems by Vit-  
torio Sereni and three full-page etchings by  
Walter Piacesi. From the series "I Poeti Illustrati".

PRINTER: Printed on a handpress by Franco Riva, Ve-  
rona.

EDITION: 150 numbered copies. The text and the etch-  
ings printed on wove paper. Each etching signed  
by the artist, the colophon numbered.

Vittorio Sereni. Luino (Varese), 1913 - Milan, 1983. Poet, jour-  
nalist, essayist and novelist. *La guerra girata altrove* are poems  
from the collection *Diario d'Algeria* based on his experiences  
in Algeria in 1943. Many years later the poet admitted: "There  
is no end to memories, the whole truth can never be told. Time  
after time one is moved by the realization that the well of memory  
is bottomless".

BY THE SAME ARTIST:

4 *acqueforti originali*  
Bucciarelli, Ancona, 1962  
Four etchings

Leonardo Sinisgalli. *Un pugno di mosche*  
Bucciarelli, Ancona, 1963  
One etching

Luigi Lambertini. *Ellisse*  
Bucciarelli, Ancona, 1965  
Two etchings

Mimmo de Montisel. *Lacrymarum valle*  
Bucciarelli, Ancona, 1966  
One etching

Marco Pola. *Giorni pensosi affluenti.*  
Bucciarelli, Ancona, 1969  
Three aquatint-etchings

Giovanni Boccaccio. *Sei novelle dal "Decameron"*  
La Pergola, Pesaro-Milan, 1970  
Seven etchings

Francesco Scarabicchi. *La mente devastata*  
Bucciarelli, Ancona, 1974  
Three etchings

Luigi Santucci. *Utopia del natale*  
Bucciarelli, Ancona, 1974  
One color etching

Raffaele Carrieri. *Macchie d'inchiostro*  
Francesca Edizioni, Milan, 1976  
Six etchings

Edgar Lee Masters. *Spoon River Anthology*  
Bucciarelli, Ancona, 1977  
Four etchings

Cesare Angelini. *Perpetua e Don Abbondio*  
Franco Sciardelli Editore, Milan, 1984  
Six etchings

## ORAZIO PIGATO

Reggio Calabria, 1896 - Verona, 1966. Painter in the nineteenth-  
century style, specializing in landscapes and composition paint-  
ings. From 1922 onwards he exhibited at several Venice Biennali.  
He taught decoration at the Scuola d'Arte Applicata in Verona,  
the city in which he lived and where in 1968 a retrospective of  
his work was held.

400  
Diego Valeri. *Quattordici poesie*

PUBLISHER: Renzo Sommaruga, Verona, 1970.

30(38) pp., 27.5 x 19.2 cm. With fourteen poems by  
Diego Valeri and three full-page etchings by Ora-  
zio Pigato of which two are printed in red. Pub-  
lished on the occasion of the fourth year anniver-  
sary of the artist's death.



400. ORAZIO PIGATO, frontispiece etching and title page  
for Diego Valeri, *Quattordici poesie*, 18.1 x 18.4 cm.

PRINTER: The text and the etchings printed on a handpress by Renzo Sommaruga, Verona. Bound by Sandro Galvagni.

EDITION: 115 copies of which 89 are numbered 1-89 and 26 marked with the letters A-Z dedicated ad personam. The text and the etchings printed on wove paper. The colophon numbered and signed by Diego Valeri and Fausta Pigato.

ILLUSTRATION: One of the 26 copies.

Diego Valeri. *Piove di Sacco (Padua)*, 25.11.1887 - Rome, 27.11.1976. Poet, essayist and lecturer in French literature at the University of Padua. He published literary criticism and several collections of poetry. These fourteen poems, taken from various collections published by Mondadori, underline the ironic sadness of his verse. They are illustrated by the only three etchings executed by Pigato, friend of the publisher Sommaruga, who died tragically young.

## ERCOLE PIGNATELLI

Lecce, 1935. He attended the Scuola d'Arte in Lecce. His earliest works were on traditional themes but later his interests veered towards pop art.

401

Raffaele Carrieri. *La rosa verticale*

PUBLISHER: Giorgio Upiglio Editore, Milan, 1978.



401. ERCOLE PIGNATELLI, frontispiece etching for Raffaele Carrieri, *La rosa verticale*, 37.4 × 26.5 cm.

56 pp., folded, 46.2 × 35 cm. With ten poems by Raffaele Carrieri and eleven full-page etchings by Ercole Pignatelli.

PRINTER: The text printed by Giorgio Lucini. The etchings printed on the press by Giorgio Upiglio. Bound by Giovanni De Stefanis. (Milan).

EDITION: 129 copies of which 99 are numbered 1-99, 25 numbered I-XXV with an extra suite of the etchings and 5 marked with the letters A-E reserved for the artist and collaborators. The text and the etchings printed on paper by Cartiere Magnani di Pescia, the suite of the 11 etchings on Japan paper. Each etching signed by the artist, the colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 99 copies.

BY THE SAME ARTIST:

6 litografie originali  
Giorgio Upiglio, Milan, 1974  
Six color lithographs

## LAMBERTO PIGNOTTI

Florence, 1926. A visual poet he was one of the founders of the Gruppo 70. He has held several solo exhibitions in major cities, including Warsaw, Mantua and Milan. Anthologist, essayist and poet he compiled the first anthology of Italian visual poetry.

402

*Poesie. Plastico-visive*

Unique item, 16.7 × 18 cm, consisting of fourteen white and colored cut-outs from plastic shopping bags of which one is pictorial and two with lettering. Stapled together, with the title handwritten, produced in 1979.

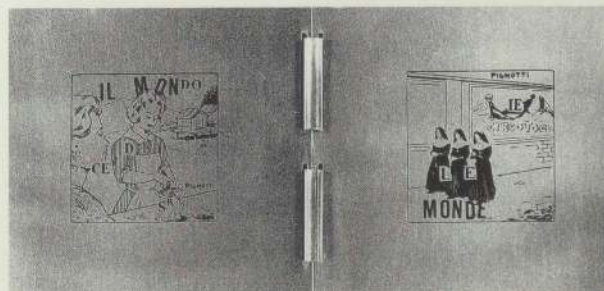
403

*Il mondo*

PUBLISHER: Edizioni Elle Ci, Rome, 1975.

Metal book, 16 × 17 cm, consisting of three sheets of polished metal with the title in four languages, Italian, French, English and German, and with four illustrations by Lamberto Pignotti resembling the four countries.

PRINTER: 50 numbered copies. The back cover signed and numbered by the artist.



403. LAMBERTO PIGNOTTI, "Il mondo", printed images on polished metal sheets, 17 × 34.2 cm (opened).



402. LAMBERTO PIGNOTTI, "Poesie. Plastico-visive", plastic shopping bag cut-outs, 18 x 32.5 cm (double-page).

Each metallic page bears a black silkscreen printed image resembling a puzzle. The numbers appearing above each image are those denoting the number of letters composing the word "World" in various European languages. There is no relationship between the numbers of the puzzle and the images. An allusion to the lost key for decoding the world.

## GIULIANO PINI

Florence, 1935. Painter and printmaker.  
See No. 79. BUSCIONI. *Per inciso...*

## LIBERIA PINI

Florence, 1929. Painter.  
See No. 241. GORI. *Le avventure di Pinocchio*

## GIUSEPPE PIOMBANTI AMMANNATI

San Lorenzo in Collina (Florence), 1898. Painter, printmaker, potter and advertising designer. He taught at the Istituto d'Arte in Florence and from the 1920s took part in many exhibitions. He lectured in etching at the Accademia delle Arti del Disegno in Florence. Piombanti also published collections of poetry, short stories and essays on the arts.

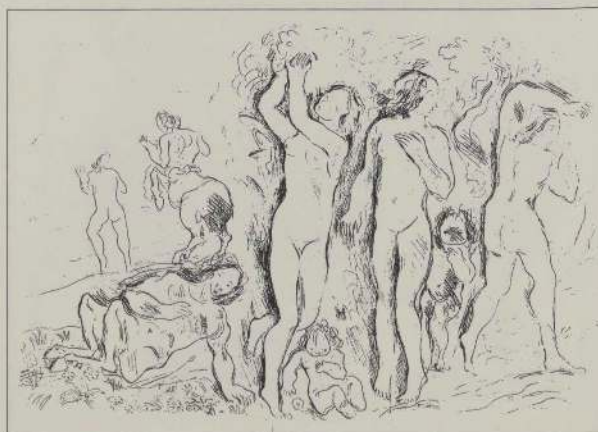
## 404 Giuseppe Piombanti Ammannati. *Il bosco*

PUBLISHER: La Pergola Edizioni, Pesaro, 1973.

8 loose sheets, 48 x 55 cm. With a poetic text and five sheets of etchings by Giuseppe Piombanti Ammannati.

PRINTER: The text printed by Arti Grafiche Editoriali. The etchings printed by Fratelli Tiboni. (Urbino).

EDITION: 60 numbered copies of which 40 are numbered 1-40 and 20 numbered 1-xx. The text printed on wove paper, the etchings on paper by Cartiere Magnani di Pescia. Each etching signed,



404. GIUSEPPE PIOMBANTI AMMANNATI, etching for *Il bosco*, 20.5 x 30.4 cm.

numbered and dated "1977" by the artist, the colophon numbered.

ILLUSTRATION: One of the 40 copies.

## DANTE PISANI

*Muggia (Trieste), 1924. Painter.*

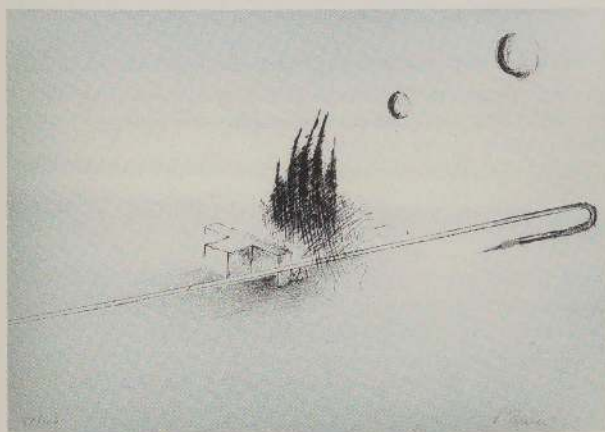
See No. 491. SORMANI. *Profilo sintetico musicale di F. T. Marinetti*

## VETTOR PISANI

*Bari, 14.VI.1938. Inspired by the work of Duchamp he argues in favor of the need for a new artistic language, if need be developed through scandal and provocation, using arbitrary objects. He has won the admiration of critics interested in innovation, including Filiberto Menna and Bonito Oliva.*

405

*Origini*. Giugno, No. 5, 1988



405. VETTOR PISANI, color lithograph for *Origini*, 12 x 22.7 cm.

PUBLISHER: La Scaletta, Galleria - Edizioni d'Arte, Reggio Emilia, 1987.

82(84) pp., 24 x 17 cm. Art magazine with illustrations and articles, the present copy dedicated to the subject *Parola e arte*, with one color lithograph by Vettor Pisani.

PRINTER: Casa Editrice Tecnostampa, Reggio Emilia.

EDITION: An unnumbered trade edition and a special edition of 100 copies with the lithograph. The text printed on yellow laid paper, the lithograph on wove paper. The lithograph signed and numbered by the artist and loosely inserted.

*Origini* is a quarterly magazine edited by Marisa Vescovo and Gian Ruggero Manzoni, published in Reggio Emilia. It contains articles about the relationship between painter and poet and the connection between painter and book. Since publication began, each issue has contained an original work by the artist. This issue includes a lithograph and a poem by Vettor Pisani.

## MICHELANGELO PISTOLETTO

*Biella, 1933. He started out as a restorer of antique paintings, beginning his career as a painter with works in the traditional style under the guidance of his father Ettore. In 1962 he created his first mirrors under the influence of pop art. In the late 1960s he became one of the leading exponents of arte povera, extending his activities to the theater and the cinema. His most recent experiments have been of a conceptual nature.*



406. MICHELANGELO PISTOLETTO, color collotype for *Cartella A*, 41.2 x 33.3 cm.



406. MICHELANGELO PISTOLETTO, color collotype for *Cartella B*, 41.2 x 33.3 cm.



406

### *Cartella A, Cartella B*

PUBLISHER: Fratelli Alinari Stamperia d'Arte, Florence, 1983.

8 pp., 50 × 60 cm. Two portfolios, each with four pages of text by Germano Celant in Italian and English, translated by Lesley Buckland Pinnock, and four color collotypes by Michelangelo Pistoletto, mounted in brown boards (50 × 60 cm).

EDITION: 500 numbered copies. The colophon of both portfolios numbered and signed by the artist.

*Germano Celant. Genoa, 1940. Critic and art historian who is at present curator of contemporary art at the Solomon R. Guggenheim Museum in New York. He is an expert on the theory of arte povera and as an art historian has concentrated his attention on linguistic fusion and the historical and environmental context of art. Celant writes that the reflective surface "... is like a trap which captures and imprisons the face and spontaneously turns it into a reproduction and seizes the body, transforming it into a fantasy and a mirage".*

407

### Christopher Marlowe. *Ero e Leandro*

PUBLISHER: Edizioni Rizzardi, Milan, 1990.

81(90) pp., 33 × 21 cm. With the text in English and Italian, translated by Tomaso Kemeny, and one combined print of a lithograph and artificial mirror by Michelangelo Pistoletto. The print folded on both sides to the back, leaving a strip of the reflecting silver foil visible.

PRINTER: The text composed and printed on a Vandercook press by Alessandro Zanella, Verona. The print realized by Alberto Serighelli, Milan.

EDITION: 150 numbered copies of which 120 are numbered 1-120 and 30 numbered 1-xxx. The text printed on Hahnemühle paper, the print on white board. The print signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

## PIERO PIZZICANNELLA

*Rome, 1955. He attended the Accademia di Belle Arti and the University in Rome, graduating in philosophy. He has taken part and staged solo in Italy and abroad. He is a member of the New Roman School.*

408

### Maurizio Guercini.

#### *Spostamenti nel comune deserto*

PUBLISHER: Privately published, Rome, 1983.

53(60) pp., 20.5 × 15 cm. With poems and an introduction by Maurizio Guercini and drawings and drypoints by Piero Pizzicannella.

PRINTER: Studio Tipografico, Rome. The drypoints printed by Laboratorio Calcografico di Mauro Salvi.



407. MICHELANGELO PISTOLETTO, lithograph and reflecting silver foil for Christopher Marlowe, *Ero e Leandro*, 35 × 32 cm (folded).



408. PIERO PIZZICANNELLA, drypoint in brown for Maurizio Guercini, *Spostamenti nel comune deserto*, 18 × 13 cm.

EDITION: 500 numbered copies of which 5 are numbered 1-v with three original drawings by the artist, 30 numbered VI-XXXV with three drypoints printed in brown and 465 numbered XXXVI-LCLXVI with the reproduction of the drypoints printed from zinc. The text and the drypoints printed on different wove papers. Each drypoint signed by the artist, the colophon numbered.

ILLUSTRATION: An unnumbered artist's copy from the version of the 30 copies.

409

### Pizzicannella

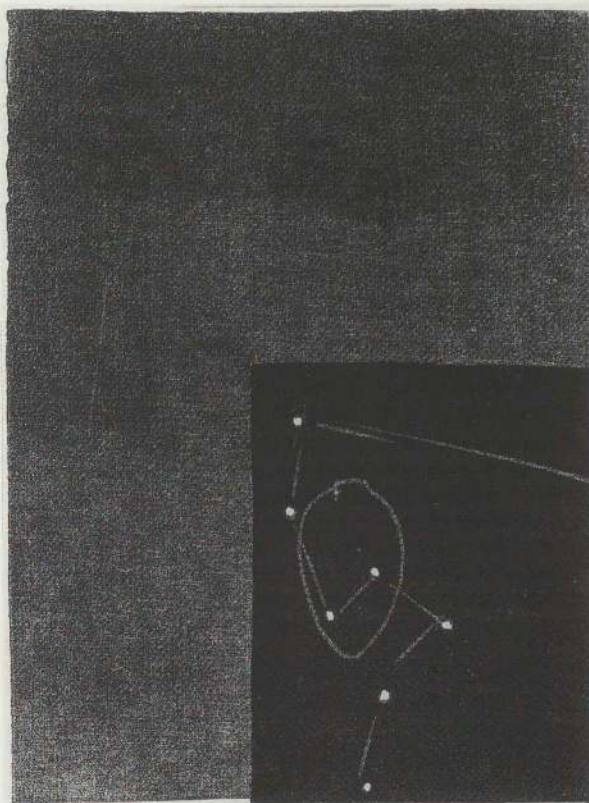
PUBLISHER: Edizioni Rosalba e Romolo Bulla, Rome, 1988.

28 pp., 36 × 31.5 cm. With twelve (11 sic) linocuts by Piero Pizzicannella of which nine are full-page, one with a four-line text by the artist, one for the colophon and one with the date of publication.

PRINTER: The text and linocuts printed by R. e R. Bulla. Bound by Sergio Bertoni. (Rome).

EDITION: 30 numbered copies of which 25 are numbered 1-25 and 5 numbered 1-v. The complete book printed on natural linen. The colophon signed and numbered by the artist.

ILLUSTRATION: One of the 25 copies.



409. PIERO PIZZICANNELLA, linocut for *Pizzicannella*, 28.3 × 21 cm.

## CARLO PIZZICHINI

Monticiano (Siena), 28.v.1962. Painter. After graduating from the Istituto d'Arte in Siena in 1981 he undertook a number of commissions from banks and private individuals and won several prizes in Italy. He travels frequently in Europe (France and Germany) and exhibits in Italy and abroad.

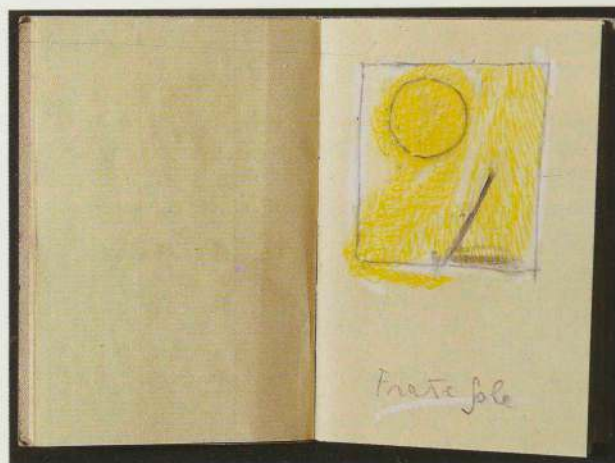
410

### Francesco Galli. *Il cantico delle creature*

PUBLISHER: Privately published, Siena, 1988.

20 pp., 11.1 × 7.3 cm. With eleven full-page color chalk drawings by Carlo Pizzichini. Published on the occasion of the first performance of the hymn in Siena, April 1988.

EDITION: 50 numbered copies. The drawings executed on brown wove paper. Each drawing titled by the artist. The cover signed and numbered by the artist as well.



410. CARLO PIZZICHINI, "Frate Sole", color chalk drawing for Francesco Galli, *Il cantico delle creature*, 11.1 × 7.3 cm.

## ARMANDO PIZZINATO

Maniago (Pordenone), 7.x.1910. He was a pupil of Guidi at the Accademia di Belle Arti in Venice. He received a scholarship to study in Rome between 1936 and 1940 and held his first solo exhibition in 1941. After the war he turned towards cubism and futurism. In 1946 he joined the *fronte nuovo delle arti* movement and in the 1950s he veered towards social realism.

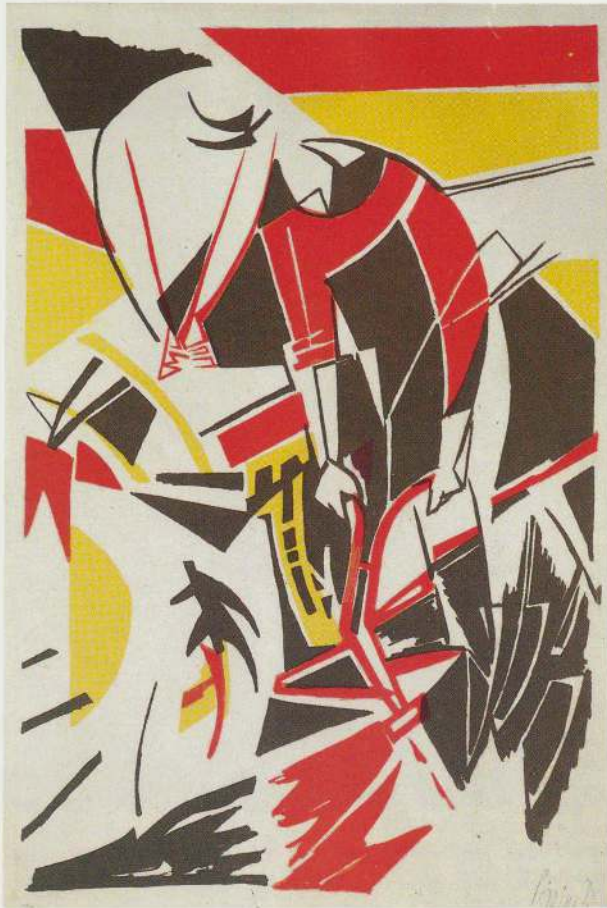
411

### Cartella

PUBLISHER: Edizioni del Milione, Milan, 1949.

13 loose sheets and printed cover, 44 × 31.8 cm. Portfolio with an introduction by Beniamino Joppolo and thirteen color lithographs by the following artists: Oscar Dominguez, Renato Birilli, Léon Gischia, Enrico Bordoni, Hans Hartung, Enno Morlotti, Edouard Pignon, Armando Pizzinato.

EDITION: 100 numbered copies. The lithographs printed on wove paper and mounted on single



411. ARMANDO PIZZINATO, color lithograph for *Cartella*, 33 x 22 cm.

sheets. Each lithograph numbered and signed by the artist (except the lithographs by Hartung are with the artist's monogram) and loosely inserted in the printed cover.

*These eight artists belonging to the Gruppo Italo-Francese were presented by Beniamino Joppolo at the Il Milione gallery in Milan. Even in the post-war years the gallery's policy was to support abstract art. In the 1930s it became the first gallery in Italy to concentrate on abstract works.*

## ISA PIZZONI

*Erba (Como). Sculptress. A pupil of Marino Marini she lives in Milan. Her figures reflect classical themes reworked with intensely modern feeling. In Milan in 1960 she was awarded the prize for young Italian artists.*

### 412 Giovanni Rajberti. *Sul gatto*

PUBLISHER: Privately published, Verona, 1991.

67(72) pp., 25.3 x 18 cm. With four full-page etchings and four full-page drypoints by Isa Pizzoni. From the series "Cento Amici del Libro".

PRINTER: The text printed by Officina Bodoni, Verona. The etchings printed by Giorgio Upiglio, Milan.



412. ISA PIZZONI, drypoint for Giovanni Rajberti, *Sul gatto*, 15.2 x 10 cm.

EDITION: 130 copies of which 100 are dedicated ad personam and 30 numbered I-XXX. The text, the etchings and the drypoints printed on paper by Cartiere Miliani di Fabriano. Each print signed by the artist.

ILLUSTRATION: One of the 100 copies.

*Giovanni Rajberti. Milan, 1805 - Monza, 1961. He liked to describe himself as a "doctor poet". He was chief physician at the hospital in Monza. A lover of Milanese poetry he wrote poetry in Milanese dialect.*

## KARL PLATTNER

*Malles Venosta (Bolzano), 1919-1986. He studied at the Accademia di Brera under Aldo Carpi and continued his artistic training in Florence and Paris. He lived for some time in Brazil, and the vibrant colors of that country had a lasting effect on his work. His painting was always figurative and bore influences of German culture as well as the traditional art of his homeland.*

### 413 André Gide. *Il caso Redureau*

PUBLISHER: Sellerio Editore, Palermo, 1978.

128(136) pp., 20.3 x 14.5 cm. Translated from French by Chiara Restivo, with an introduction by Maurice Nadeau and one etching and its reproduction on the cover by Karl Plattner.



413. KARL PLATTNER, etching for André Gide, *Il caso Redureau*, 10.5 x 11 cm.

PRINTER: The text printed by Tipografia Luxograph, Palermo. The etching printed on the press by Franco Sciardelli, Milan.

EDITION: 120 numbered copies of which 100 are numbered 1-100 and 20 numbered 1-XX. The text printed on Bodonia paper by Cartiere Fedrigoni di Verona, the etching printed on paper by Cartiere Magnani di Pescia. The etching numbered and signed by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 100 copies.

*André Paul Guillaume Gide. Paris, 1869-1951. Il caso Redureau is taken from Gide's L'affaire Redureau suivi de faits divers, which tells of Redureau, a boy of fifteen, who in 1913 killed seven people for no apparent reason.*

## VIVALDO POLI

Reggio Emilia, 1914 - Novellara, 1982. Painter.  
See No. 488. SOLDATI. Mac 1958

## GIANNI POLIDORI

Rome, 1923. Painter.  
See No. 174. DEL PRATO. Fedra. Ar! Cruel...J'Aime

## ARNALDO POMODORO

Marciano di Romagna, 1926. He studied architecture and goldsmithery, and he then moved to Milan and became increasingly involved in sculpture. He teaches art history at the Accademia di Belle Arti in Brera. At first he and his brother Giò manufactured jewelry for a while. His early works show a symbolist influence but he quickly moved towards the non-figurative. More recently he has produced works of strictly ordered structure.

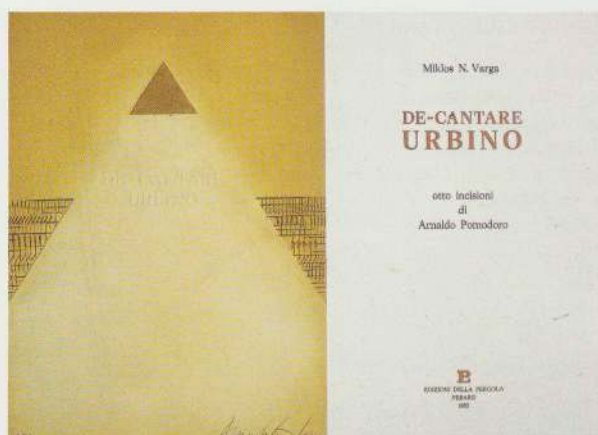
## 414 Miklos N. Varga. *De-cantare Urbino*

PUBLISHER: Edizioni della Pergola, Pesaro, 1985.

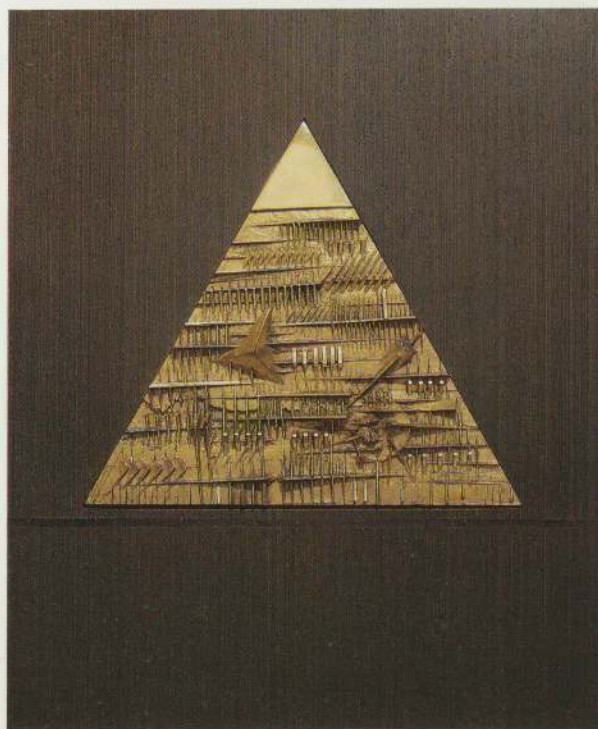
33(40) pp., folded, 45.5 x 34 cm. With a poem by Miklos N. Varga in Italian, translated into English by Henry Martin, an introduction by Paolo Volponi, translated by the same translator, and a bas relief and eight color etchings by Arnaldo Pomodoro.

PRINTER: The text printed by Tipografia Annesio Nobili, Pesaro. The etchings printed on a hand-press by Giulio Serafini.

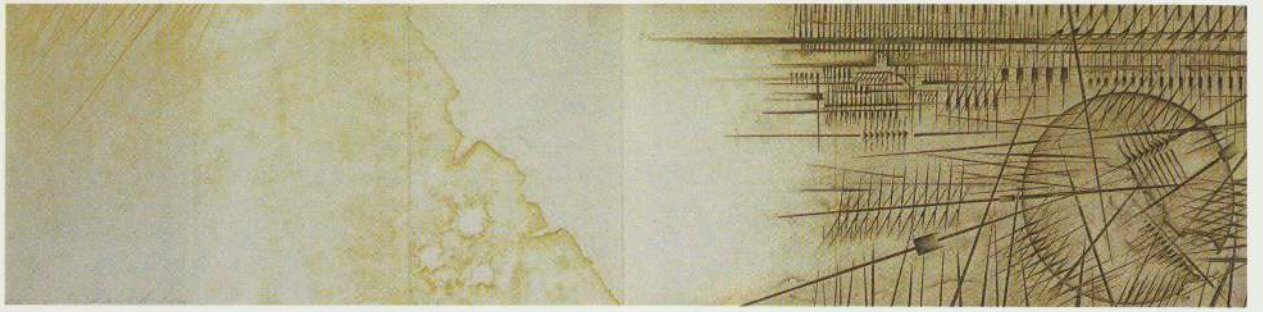
EDITION: 120 copies of which 99 are numbered 1-99, 25 numbered 1-XXV reserved for the collaborators and 6 marked with the letters A-F dedicated ad personam. The text printed on wove paper, the



414. ARNALDO POMODORO, color etching and title page for Miklos N. Varga, *De-cantare Urbino*, 45 x 33.5 cm.



414. ARNALDO POMODORO, color bas relief for Miklos N. Varga, *De-cantare Urbino*, 22.5 x 22.6 cm.



415. ARNALDO POMODORO, color etching as folding accordion for Paolo Volponi, *Lungo la traccia*, 24.6 × 101.8 cm.

etchings on paper by Cartiere Magnani di Pescia. All etchings numbered and signed by the artist and loosely inserted in the folded pages, the colophon numbered. The bas relief on the cover of the wooden box numbered and signed by the artist.

ILLUSTRATION: One of 99 copies.

*Miklos N. Varga. Milan, 14.v.1932. A lecturer in the history of art at the Accademia di Belle Arti in Brera he contributes to various newspapers and is the editor of the series "Collana polivalente" published by Edizioni Bora of Bologna. He was arts editor of the magazine Gala international from 1972 until 1981. Since 1968 he has published collections of poetry by Quasimodo, Sereni, Veca, Sanesi, Accame and Tadini.*

415  
Paolo Volponi. *Lungo la traccia*

PUBLISHER: Edizioni Rizzardi, Milan, 1987.

16(24) pp., 24 × 17.8 cm (Italian text), 14(16) pp., 24 × 17.8 cm (English text). With two poems by Paolo Volponi in Italian and English, translated by Martin Boycott-Brown, and one color etching accordion-folded and one etching in green on the slipcase by Arnaldo Pomodoro. The Italian and English text bound separately in two volumes. From the series "Sodalizio artistico letterario".

PRINTER: The text printed on the press by Luigi Maestri. The etchings printed by Calcografia da Vigna Antoniniana, Stamperia d'Arte, Rome.

EDITION: 150 numbered copies of which 120 are numbered 1-120 and 30 numbered 1-XXX. The text printed on Tino paper, the etching on wove paper. The etching signed and numbered by the artist and loosely inserted.

ILLUSTRATION: One of the 120 copies.

*Paolo Volponi. Urbino, 1924. These are two unpublished poems by Volponi. The publisher has launched a series entitled Sodalizio artistico letterario with the aim of publishing previously unpublished contemporary Italian poetry illustrated with artists' etchings.*

## GIÒ POMODORO

*Orciano di Pesaro, 1930. He started his career producing hand-made jewelry with his brother and later turned to sculpture. In the 1950s he continued his exploration of negative space and ex-*

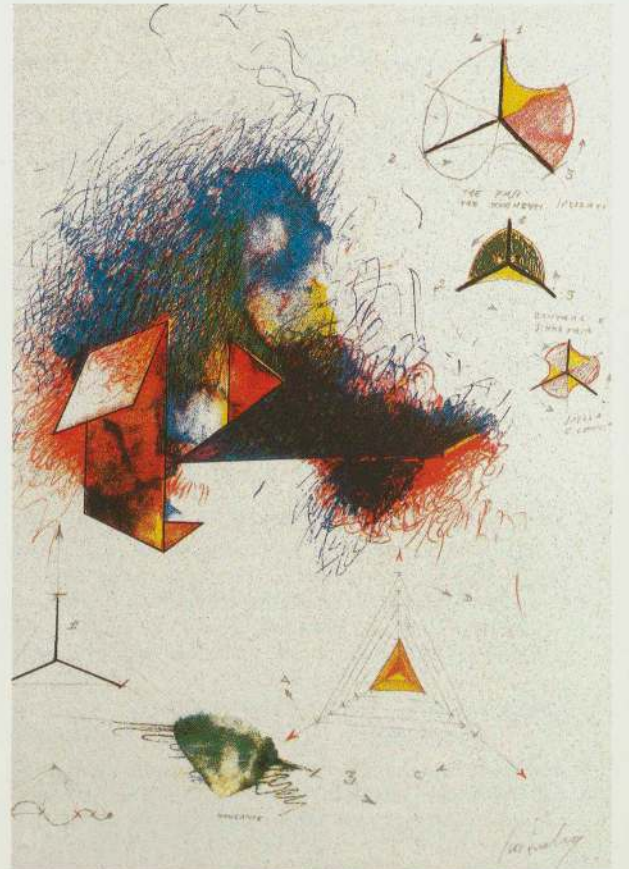
*hibited his first works in 1955 at the Naviglio gallery in Milan. He was a member of the arte nucleare movement but later left the group in order to join his brother Arnaldo, Turcato, Fontana and others in organizing exhibitions by the Continuità group.*

416  
*Almanacco internazionale dei poeti, 1974*

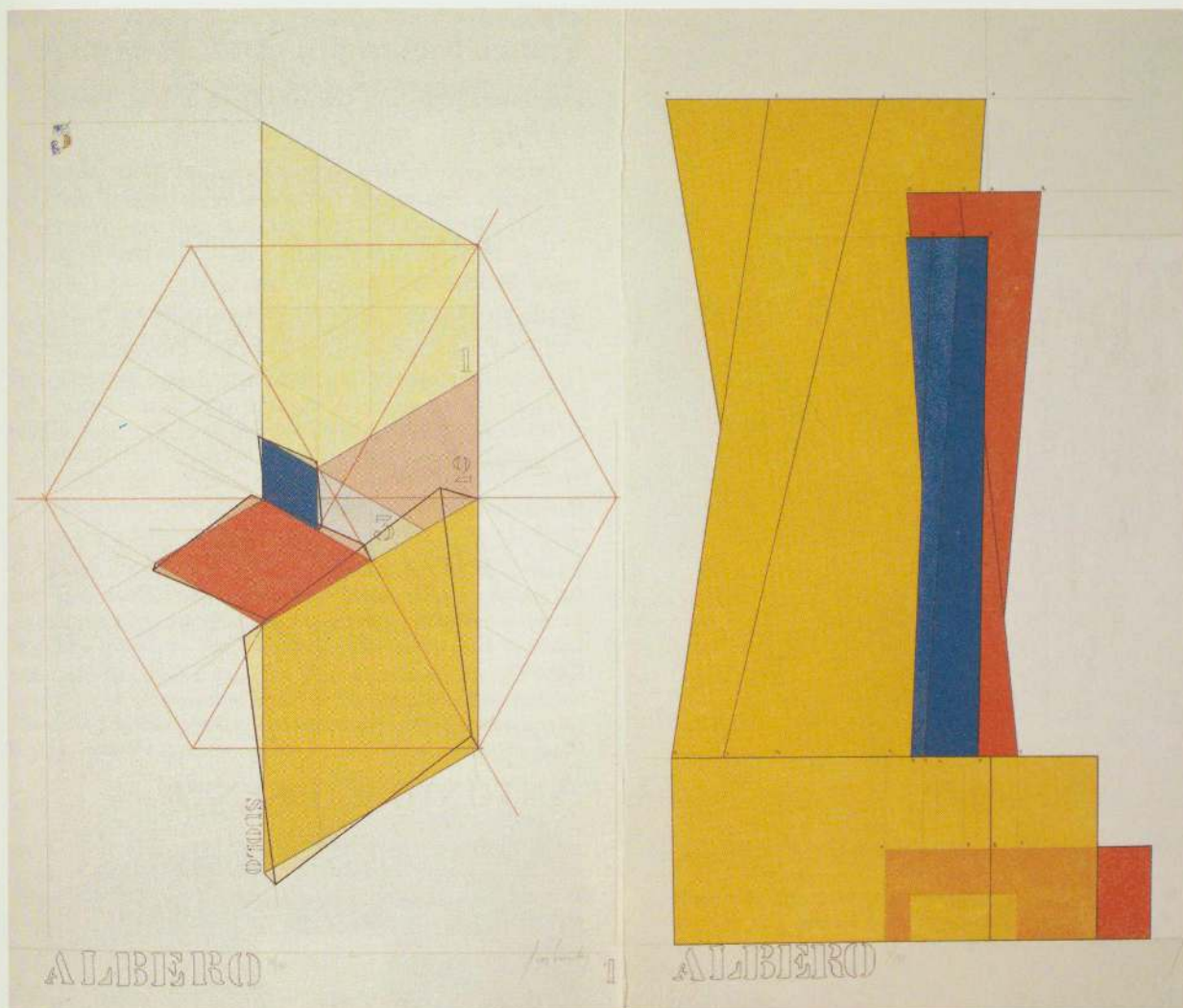
PUBLISHER: La Pergola Edizioni, Pesaro-Milan-Padua, 1973.

134(136) pp., 35.1 × 30.1 cm. With poems and lyric by forty contemporary authors, biographical notes, bibliographies and one color lithograph by Giò Pomodoro.

PRINTER: The text printed by Tipografia dei Fratelli Nava, Milan. The lithograph printed on a hand-press by Brunetto Baldoni.



416. GIÒ POMODORO, color lithograph for *Almanacco internazionale dei poeti* 1974, 33.3 × 28 cm.



417. Giò POMODORO, "Albero 1" and "Albero 2", color silkscreen for Andrea Zanzotto, *Sovraesistenza*, 50 × 35.5 cm (each page).

EDITION: 120 numbered copies of which 100 are numbered 1-100 and 20 numbered 1-xx. The text printed on laid paper, the lithograph on wove paper. The lithograph numbered and signed by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 100 copies.

417  
**Andrea Zanzotto. *Sovraesistenza***

PUBLISHER: Edizioni della Pergola, Pesaro, 1977.

24 pp., folded, 49.6 × 34.6 cm, and 12 sheets, 50 × 35.5 cm. With a poetry text by Andrea Zanzotto, translated into English by Patrick Creagh, into German by Richard Schwaderer and into French by Jacqueline Risset, and twelve sheets of color silkscreens created in 1976 by Giò Pomodoro. The project planned by Guido Ballo and supervised by Piergiorgio Spallacci.

PRINTER: The text printed by Arti Grafiche Nobili, Pesaro. The silkscreens printed on a handpress by Sigma Serigrafia. Bound by BPM, Milan.

EDITION: 100 numbered copies of which 90 are numbered 1-90 and 10 numbered 1-x dedicated ad personam. The text printed on wove paper, the silkscreens on paper by Cartiere Miliani di Fabriano. Each silkscreen signed and numbered by the artist and loosely inserted in the folded pages, the colophon numbered.

ILLUSTRATION: One of the 90 copies.

*Andrea Zanzotto. Pieve di Soligo (Treviso), 1921. Poet and storyteller. He has lived in France and Switzerland and has contributed to various newspapers and magazines including Letteratura, Corrente, Il verri, Paragone, and Il mondo. In these poems from the collections La beltà published in 1968 and Pasque published in 1973, Zanzotto begins a poetic experiment focused on a harsh and disturbing multilingualism far removed from the hermetic style of his earlier works published in 1951 and 1954.*

**GIACOMO PORZANO**

*Lerici (La Spezia), 1925. He studied at the Accademia di Belle Arti in Carrara. His painting, at one time inspired by surrealist themes, now tends towards hyper-realism with great clarity of form.*



## NERI POZZA

Vicenza, 1912. Sculptor, painter, printmaker, lithographer and publisher.

420

Aldo Camerino. *Poesie*

PUBLISHER: Neri Pozza Editore, Vicenza, 1977.

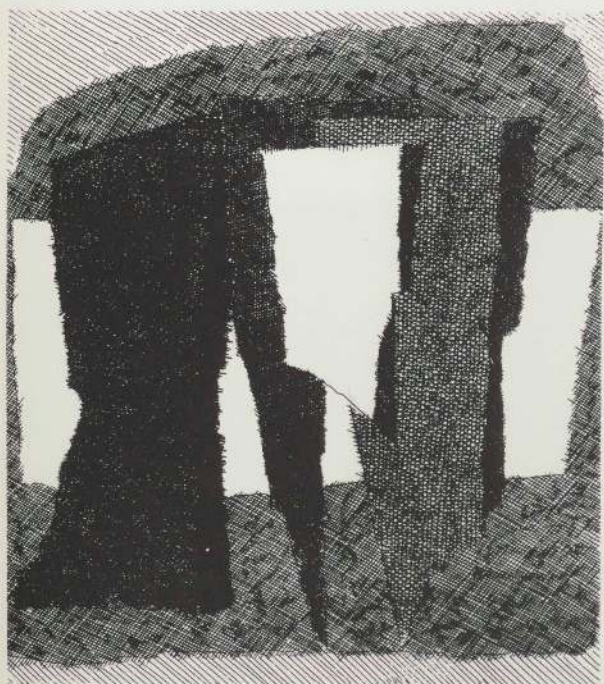
77(84) pp., 24 × 15 cm. With an introduction by Luigi Baldacci, poems from the years 1930-1946 by Aldo Camerino and one etching by Neri Pozza.

PRINTER: La Grafica & Stampa, Vicenza.

EDITION: 120 copies numbered 3-122 and 27 copies marked with the letters of the alphabet reserved for the art critics. The text printed on Cervo paper by A. A. Favini da Rossano Veneto, the etching on a folded page of wove paper. The etching signed and numbered by the artist and loosely inserted, the book numbered.

ILLUSTRATION: One of the 120 copies.

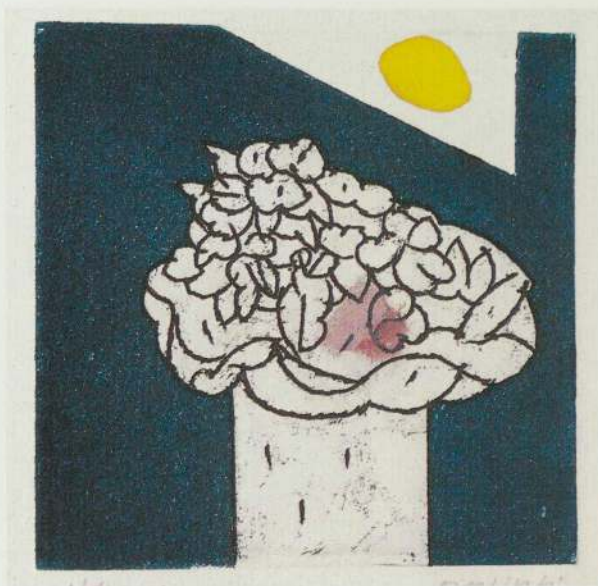
Aldo Camerino. Venice, 3.XI.1903. Poet and novelist. He also translated English, French and Spanish literary works into Italian. These fifty-seven unpublished poems all date from the period 1930 to 1933, with the exception of the last collection written in 1946.



420. NERI POZZA, etching for Aldo Camerino, *Poesie*, 15.2 × 13.4 cm.

## CONCETTO POZZATI

Vò Vecchio (Padova), 1935. He studied at the Istituto d'Arte in Bologna specializing in architecture and commercial art. After experimenting with abstract art in the 1950s he turned to pop art, producing highly ironic compositions. This tendency intensified in his subsequent works which have a playful and paradoxical flavor. In recent years he has created assemblages of disparate objects: old photographs, busts, reproductions and drawings.



421. CONCETTO POZZATI, color etching for Francesco Bartoli, *A che punto siamo con i fiori*, 9 × 9.2 cm.

421

Francesco Bartoli.

*A che punto siamo con i fiori*

PUBLISHER: Maurizio Corraini Editore, Mantua, 1988.

45(48) pp., 10 × 10 cm. With text by Francesco Bartoli and reproductions after works with flowers and one color etching by Concetto Pozzati.

PRINTER: Stabilimento Poligrafico Publi-Paolini, Mantua.

EDITION: 700 copies of which 100 are with the color etching. The text and the etching printed on different wove papers. The etching numbered and signed by the artist and loosely inserted.

Francesco Bartoli. *Moglia* (Mantua), 1933. Writer and essayist. He has written essays and monographs on Birolli, Novelli and Licini. He lectures at the University of Trento and lives in Mantua. The text is a short essay about Pozzati's painting, written on the occasion of an exhibition of his work.

BY THE SAME ARTIST:

William Hogarth. *L'anatomia della bellezza*  
Cerastico Editore, Milano, 1974  
Twelve etchings

## GIANCARLO POZZI

Castellana (Varese), 1938. He has taken part in national and international exhibitions, including solo showings since 1959. He now lives and works in his native region.

422

Archibald MacLeish.

*Conquistador. Libro sesto*

PUBLISHER: Giorgio Upiglio, Milan, 1970.

60 pp., folded, 22.5 × 18.5 cm. With the text in English and Italian after the version of Roberto





422. GIANCARLO POZZI, "Il re", color etching for Archibald MacLeish, *Conquistador. Libro sesto*, 22.5 x 18.5 cm.

Sanesi and nine color etchings and five color lithographs by Giancarlo Pozzi of which four color lithographs and seven color etchings are full-page, one color etching double-page, one color etching for the title page and one color lithograph for the cover.

**PRINTER:** The text printed by Studi Geo-Cartografici. The etchings and lithographs printed on the press by Giorgio Upiglio. (Milan).

**EDITION:** 125 copies of which 100 are numbered 1-100, 20 numbered I-XX and 5 marked with the letters A-E outside the trade. The edition of the 20 copies with an extra suite of all prints, printed by the artist on the press by Giorgio Upiglio. The text and the prints printed on paper by Filicarta di Brugherio, the prints of the extra suite on Avorio paper. Each print, except the one on the cover and the title, signed by the artist, the colophon numbered and signed as well by the artist.

**ILLUSTRATION:** One of the 100 copies.

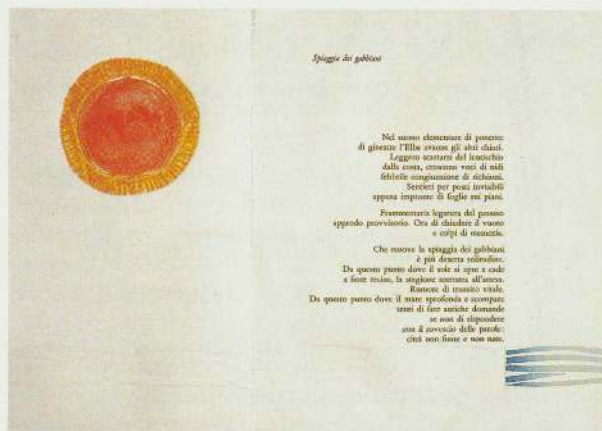
Archibald MacLeish. *Glencoe (Illinois)*, 7.v.1892 - Boston (Massachusetts), 1982. American poet, playwright and essayist. In 1932 he published his epic poem *Conquistador* for which he was awarded the 1933 Pulitzer Prize.

423  
Luigi Cavallo. *La spiaggia dei gabbiani*

**PUBLISHER:** Edizioni Proposte, Milan, 1976.

40 pp., folded, 30.5 x 25.5 cm. With poems by Luigi Cavallo and twelve etchings in color, black-and-white and blind relief printing by Giancarlo Pozzi of which five are double-page, four full-page, two interspersed within the text and one for the cover.

**PRINTER:** Officina d'Arte Grafica Lucini, Milan. The etchings printed by the artist on his own press.



423. GIANCARLO POZZI, color etchings for Luigi Cavallo, *La spiaggia dei gabbiani*, 30.5 x 42.4 cm (double-page).

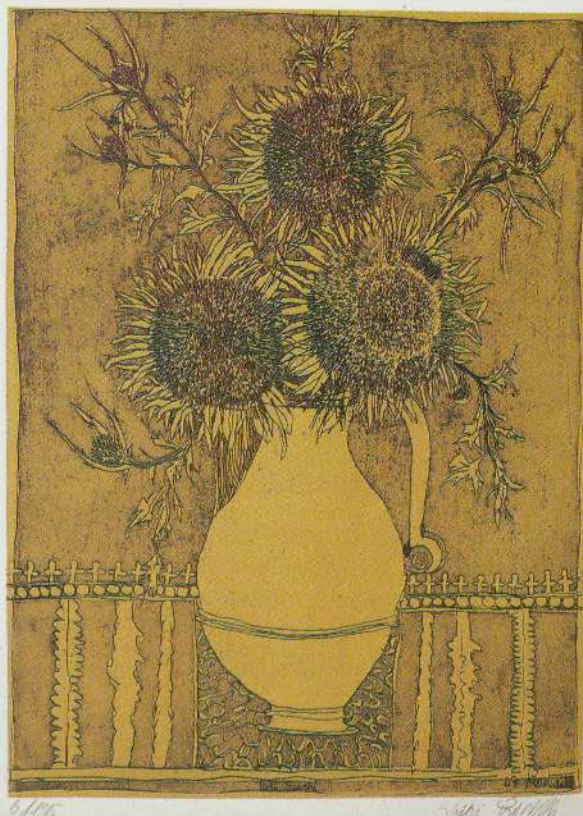
**EDITION:** 120 copies of which 100 are numbered 1-100 and 20 numbered I-XX for the collaborators. The text and the etchings printed on Goya paper by Filicarta di Brugherio. The colophon numbered and signed by the author and the artist.

**ILLUSTRATION:** One of the 100 copies.

**BY THE SAME ARTIST:**

Luigi Cavallo. *La dignità delle pietre 1961-1964*  
La Sfera e G. Upiglio & C., Milan, 1964  
Five color etchings

*Tre poesie a Franco Russoli*  
Privately published, Milan, 1980  
Three color etchings



424. LUIGI PRADELLA, etching with brown tone plate for E. Blair, *As Night Comes On*, 31.2 x 23 cm.

# LUIGI PRADELLA

Bevilacqua (Verona), 7.1.1922. Painter. He lives in Verona. His passion for painting originates from the time when he was a prisoner in Germany. A pupil of Giordano Zorzi he has taken part in national exhibitions since 1958.

424

## E. Blair. *As Night Comes On* (*Mentre scende la notte*)

PUBLISHER: Privately published, Ediciones Dominicae, Verona, 1970.

16 pp., folded, 37.3 x 26.8 cm. With three poems by E. Blair, translated from English into Italian by Margherita Guidacci, and one full-page etching by Luigi Pradella printed with a brown tone plate.

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 125 copies. The text and the etching printed on wove paper. The etching numbered and signed by the artist.

E. Blair. This is certainly a pseudonym and even publisher Franco Riva has been unable to discover the author's true identity. All that is known is that he lives in America and that he probably has not published any further works.

# ENRICO PRAMPOLINI

Modena, 1894 - Rome, 1956. Painter, sculptor and art theorist. Abandoning his studies at the Accademia di Belle Arti in Rome he joined the futurist group which gathered at Balla's studio. In 1914 he took part in the group's first exhibition at the Sprovieri gallery. He traveled in Europe and contributed numerous art criticisms to the magazines *Avanscoperta* and *Noi*. He was in touch with the Dadaists, the Novembergruppe, the Bauhaus and De Stijl. In his enthusiasm for all the new avant-garde forms he was also involved with the surrealists, the abstract movement and aeropainting.

425

## DADA 1, DADA 2, DADA 3

### DADA 1. *Recueil littéraire et artistique*

PUBLISHER: Mouvement Dada, Zürich, July 1917.

16 pp., 23.2 x 19.5 cm. With text contributions by Tristan Tzara, Francesco Meriano, Alberto Savinio and Nicola Moscardelli, illustrations by Hans Arp, Oskar Lüthy and Marcel Janco and four woodcuts by the following artists: Hans Arp (two), Marcel Janco, Enrico Prampolini.

PRINTER: Julius Heubeger, Zürich.

### DADA 2. *Recueil littéraire et artistique*

PUBLISHER: Mouvement Dada, Zürich, December 1917.

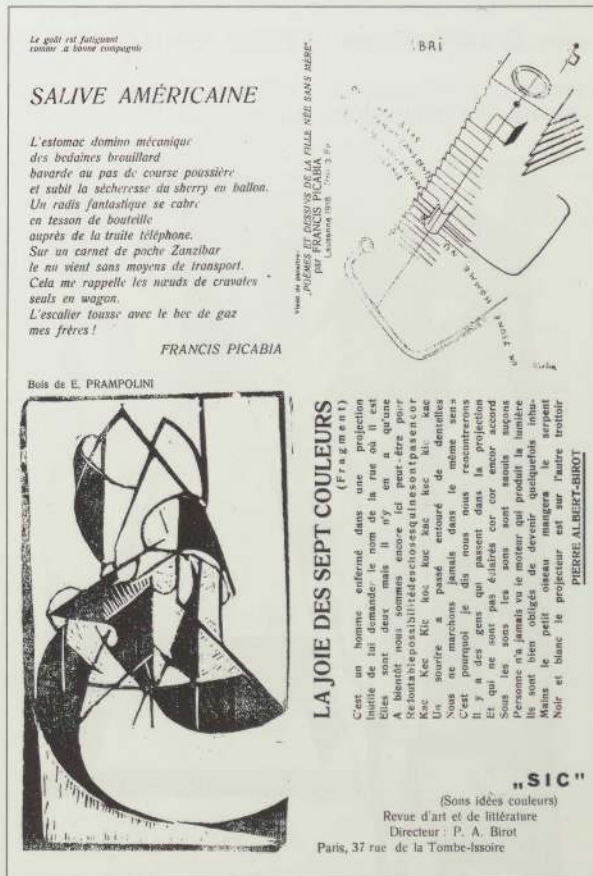
22 pp., 22.7 x 19.2 cm. With text contributions by Tristan Tzara, Mario D'Arezzo, Pierre Albert-



425. ENRICO PRAMPOLINI, woodcut for DADA 1, 13.5 x 9.1 cm.



425. ENRICO PRAMPOLINI, woodcut for DADA 2, 17 x 9 cm.



425. ENRICO PRAMPOLINI, woodcut for DADA 3, 15.5 x 9.1 cm.

Biot, Gino Cantarelli, S. De Vaulchier and Bino Sanminiatielli, illustrations by Otto van Rees, Hans Arp, Robert Delaunay, Wassily Kandinsky, Walter Helbig, Marcel Janco and Giorgio de Chirico, and one woodcut by Enrico Prampolini.

PRINTER: Julius Heuberger, Zürich.

### DADA 3. Directeur Tristan Tzara

PUBLISHER: Mouvement Dada, Zürich, December 1918.

16 pp., 34.1 × 24.5 cm. With text contributions by Tristan Tzara, Giuseppe Raimondi, Pierre Reverdy, Francis Picabia, Pierre Albert-Biot, Ferdinand Hardekopf, Guillaume Apollinaire, Paul Dermée, Jakob van Hoddis, Richard Huelsenbeck and Vincente Huidobro, one illustration by Francis Picabia and nineteen woodcuts by the following artists: Hans Arp (eight), Marcel Janco (five), Hans Richter (three), Arthur Segal (two), Enrico Prampolini (one).

426

### Ruggero Vasari. *La mascherata degli impotenti ed altre sintesi teatrali*

PUBLISHER: Edizioni Noi, Rome, 1923.

63(64) pp., 20.8 × 14.5 cm. With the reproduction of a futurist sculpture portrait of Ruggero Vasari and six full-page woodcuts by Enrico Prampolini.

PRINTER: Sai Industrie Grafiche "Grafia", Rome.

EDITION: An unnumbered edition. The text and the woodcuts printed on wove paper.



426. ENRICO PRAMPOLINI, woodcut for Ruggero Vasari, *La mascherata degli impotenti ed altre sintesi teatrali*, 13 × 9.4 cm.

Ruggero Vasari. Messina, 4.XI.1898. Writer, journalist and playwright. He was involved with the futurist movement. He was the correspondent in Paris and Berlin for several Italian newspapers and for many years for the Zürich-based *Centraleuropa* news agency. Apart from *La mascherata degli impotenti* he also wrote a number of plays in Italian, French and German.

BY THE SAME ARTIST:

Anton Giulio Bragaglia. *Le maschere romane*  
Colombo Editore, Rome, 1947  
Twenty woodcuts

### SENIO PRATESI

Siena, 1926. Painter.

See No. 79. BUSCIONI. *Per inciso...*

### ENZO PREGNO

Alexandria (Egypt), 1898 - Florence, 1972. He returned to Italy with his Italian parents at a very early age. He taught himself various trades including restorer, mechanic and decorator, but after World War I he finally turned to painting. From 1942 onwards he took part in major exhibitions in Italy and abroad.

427

### Enzo Pregno

PUBLISHER: Centro Editoriale Arte e Turismo, Florence, 1965.

127(132) pp., 34.2 × 24.5 cm. Monograph with many illustrations in black-and-white and color, edited by Jolanda Pelegatti, text contributions by Umberto Baldini, Piero Bargellini, Renzo Federici,



427. ENZO PREGNO, "Piazza Torquato Tasso", lithograph for the monograph of Enzo Pregno, 26.5 × 20.8 cm.

Michelangelo Masciotta, Alessandro Parronchi and Orio Vergani and with one etching and one lithograph by Enzo Pregno.

PRINTER: Stabilimento Grafico Commerciale, Florence.

EDITION: An unnumbered edition of which 100 are accompanied with a separate portfolio containing the prints. The etching (39.5 × 52.7 cm) and the lithograph (52.5 × 39 cm) printed on different wove papers. Both prints signed and numbered by the artist.

*This monograph on Enzo Pregno was written during the artist's lifetime and contains many of his own stories and anecdotes. It also includes comments from admirers, friends, critics and colleagues who knew Pregno when he lived in Florence.*

## ENOTRIO PUGLIESE

Buenos Aires, 1920 - Rome, 1981. Known as *Enotrio*. Painter and printmaker. His artistic development is closely linked to his parents' native region, Calabria, which is also the favorite subject of his paintings. *Enotrio* produced many engravings and illustrated literary works.

428

### Giacomo Leopardi. *La ginestra*

PUBLISHER: Privately published, Editiones Dominicae, Verona, 1963.

27(36) pp., 37.5 × 28.2 cm. With a song by Giacomo Leopardi and two full-page etchings by Enotrio Pugliese. From the series "I Poeti Illustrati".

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 150 numbered copies printed for the publisher and his friends. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. Both etchings signed "Enotrio" by the artist and dated "1964", the colophon numbered.

BY THE SAME ARTIST:

Franco Costabile. *Cammina con Dio*  
Privately published, Editiones Dominicae,  
Verona, 1966  
One color linocut

## BRUNO PULGA

Bologna, 1922. Painter.

See No. 112. CASORATI. *Il saggio mago e altri racconti*

## DOMENICO PURIFICATO

Fondi (Latina), 1915. Painter and stage designer. At a very early age he moved to Rome where in 1933 he became involved with the Roman School, continuing the work of Scipione and Mafai. After the war he turned to neo-realism, reworking the traditions of the movement in his own personal style.



428. ENOTRIO PUGLIESE, etching for Giacomo Leopardi, *La ginestra*, 27.6 × 15 cm.



429. DOMENICO PURIFICATO, etching for the elegy *Epigrafe* from Leonardo Sinisgalli, *Elegie*, 24.5 × 18 cm.

429

### Leonardo Sinisgalli. *Elegie*

PUBLISHER: Privately published, Editiones Dominicae, Verona, 1975.

31(40) pp., folded, 37.5 × 26.7 cm. With five elegies from the 1940s by Leonardo Sinisgalli and three full-page etchings by Domenico Purificato. From the series "I Poeti Illustrati".

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 125 numbered copies printed for the publisher, the author, the artist and their friends. The text and the etchings printed on wove paper. Each etching signed by the artist, the colophon numbered.

*These five poems by Leonardo Sinisgalli were written more than thirty years before they were published by Franco Riva. Known as the "Sunday publisher", Riva worked as a librarian in Verona and only on Sundays could he use the printing press to produce his own and his friends' work.*

### MIMI QUILICI BUZZACCHI

*Medole (Mantua). Painter and woodcutter. Her work was first exhibited in 1925. She won gold and silver medals respectively at the 1929 and 1937 International Exhibition of Modern Etching in Paris. She has exhibited at three successive Rome Quadriennali and at many other exhibitions in Italy and abroad.*

430

### Ugo Ojetti. *Italo Balbo. 28 luglio 1940. XVIII. In memoria d'Italo Balbo*

PUBLISHER: Privately published, Verona, 1941.

20(28) pp., 21.4 × 14.6 cm. Obituary of Italo Balbo with his portrait cut in wood by Mimi Quilici Buzzacchi.

EDITION: 150 copies outside the trade of which 100 are offered as gifts by the association "Cento Amici del Libro" of the Officina Bodoni in Verona. The text and the woodcut printed on laid paper.



430. MIMI QUILICI BUZZACCHI, "Portrait of Italo Balbo", frontispiece woodcut and title page for Ugo Ojetti, *Italo Balbo*, 11.5 × 7 cm.

*Ugo Ojetti. Rome, 15.VII.1871 - Florence, 1.I.1946. He led a very active life as a man of letters, public speaker, critic, journalist, author and organizer of art exhibitions. He founded and edited art magazines such as Dedalo, Pegaso and Pan. He was most famous for Cose viste, a fine series of memoirs written with elegance and lucidity.*

*Italo Balbo. Quartesano (Ferrara), 6.VI.1896 - Tobruk (Libya), 1940. Fascist leader, Air Marshall, Governor General of Libya. Author of numerous books on the Italian air force, he was himself an experienced pilot. Ojetti's text was written in his memory.*

### MARIO RADICE

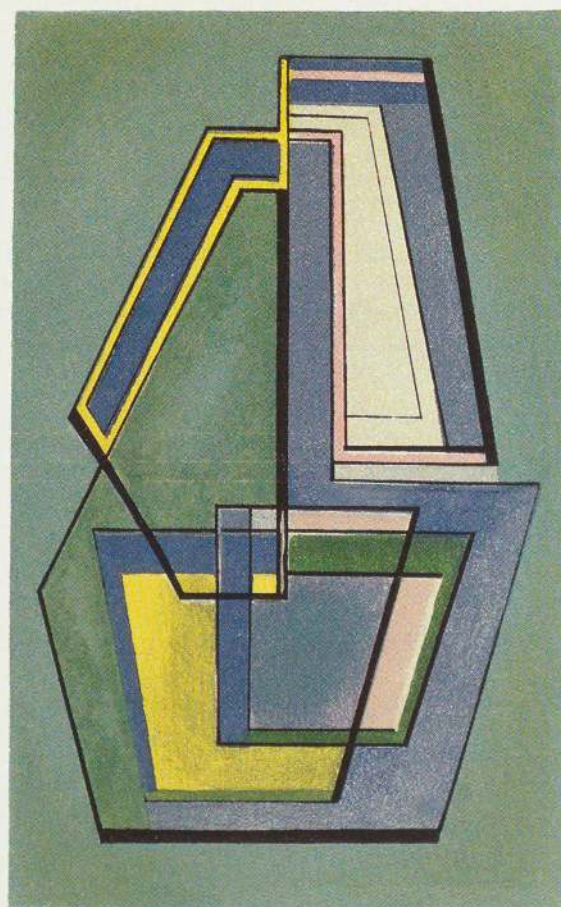
*Como, I.VIII.1900. Radice attended the local Istituto d'Arte. In 1932 he was a founding member of the group of sculptors known as Quadrante and in 1938 of the Roman group Valori primordiali. In 1933-1935 he executed his first abstract mural paintings in Como, which were followed by further fresco work. He also used silkscreen, lithographic and etching techniques for his characteristic geometrical compositions.*

431

### Vann'Antò. *Tablettes*

PUBLISHER: Edizioni della Pergola, Pesaro, 1979.

21(20) pp., 43 × 23 cm. With the text by Vann'Antò in Italian and French, a note by Giuseppe Miligi and five color lithographs by Mario Radice. The concept of this book developed by Guido Ballo and supervised by Piergiorgio Spallacci.



431. MARIO RADICE, "Composizione R. S. Carlos", lithograph in nine colors for Vann'Antò, *Tablettes*, 21 × 13 cm.

PRINTER: The text printed by Tipografia Annesio Nobili, Pesaro. The lithographs printed on a handpress by Giancarlo Bertuccioli and Walter Raffaelli. Bound by Ennio Torri, Milan.

EDITION: 70 numbered copies of which 50 are numbered 1-50 and 20 numbered 1-xx. The text printed on wove paper, the lithographs on paper by Cartiere Miliani di Fabriano. All lithographs signed and numbered by the artist and loosely inserted in folded pages with the printed title. The colophon numbered.

ILLUSTRATION: One of the 50 copies.

*Vann'Antò. Pseudonym of Giovanni Antonio Di Giacomo. Ragusa, 1891 - Messina, 1960. Poet, narrative writer and university teacher. Di Giacomo's first literary efforts were influenced by the futurist movement. Tablettes is a futurist text written in French in November 1917. After being wounded at the front on 25 August 1917, the poet spent the last month of his convalescence at the military hospital in Syracuse. As soon as he was out of a cast, he wrote this poetic diary of those thirty days.*

## MASSIMO RADICIONI

Bolzano, 1942. Printmaker.

See No. 1. ABACUC. *Dodici artisti uno zodiaco*

## CARLO RAMOUS

Milan, 2.VI.1926. Ramous studied at art high school in Bologna, then at the Accademia di Brera under Marino Marini. He now lives and works in Milan. Well known in Italy and abroad as an informal sculptor he produces monumental works and large-scale bas-reliefs in collaboration with architects and planners.

432

Ròiss. *Dal paese dei "Don"*

PUBLISHER: Edizioni Svolta, Bologna, 1969.

29(32) pp., 34.2 x 24 cm. Account by Ròiss in two parts with two full-page etchings by Carlo Ramous.

PRINTER: Grafis Industrie Grafiche, Bologna.



432. CARLO RAMOUS, frontispiece etching and title page for Ròiss, *Dal paese dei "Don"*, 19.8 x 10.1 cm.

EDITION: 100 numbered copies of which 90 are numbered 1-90 and 10 numbered 1-x. The text printed on paper by Cartiere Ventura di Milano, the etchings on wove paper. Both etchings numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 90 copies.

*Enzo Rossi-Ròiss. Puglia, 1937. Publisher and organizer of art exhibitions. Rossi-Ròiss now lives and works in Bologna. He publishes and directs the periodical Nucleo d'arte, founded in Milan in 1962, and the pataphysical review, Merdre.*

## ROBERTO RAMPINELLI

Bergamo, 11.II.1948. Rampinelli studied at the Istituto d'Arte in Urbino. Since 1980 he has been using copperplate engraving and lithographic techniques to interpret plant and animal subjects.

433

Guido Gozzano. *Le farfalle*

PUBLISHER: Privately published, Urbino, 1981.

20 pp., folded, 35 x 25.3 cm. With poems by Guido Gozzano and four aquatint-etchings by Roberto Rampinelli.

EDITION: 50 copies outside the trade. The text and the etchings printed on wove paper. Each etching signed and numbered by the artist.



433. ROBERTO RAMPINELLI, aquatint-etching for Guido Gozzano, *Le farfalle*, 14.6 x 9.7 cm.

In the last years of his life, the poet Guido Gozzano (Turin, 1883-1916), driven by a passion for butterflies, began writing the poem *Le farfalle. Lettere entomologiche*, which was unfinished when he died. Its didactic tone is reminiscent of eighteenth-century compositions on similar themes.

## CARLO RAPP

Verbania-Intra, 1932. Painter, sculptor and printmaker. Rapp first showed his work in 1937 and has had solo exhibitions in Italy and abroad, most recently in 1991 at the Campus gallery and bookshop in Turin.

434

### Carlo Rapp. *Ludus*

PUBLISHER: Grafica Uno Giorgio Upiglio, Milan, 1988.

4 pp., folded, 43 × 36.5 cm. With a comment and three etchings printed in blue-black and one additional etching also printed in blue-black on chine appliqué for the title page by Carlo Rapp.

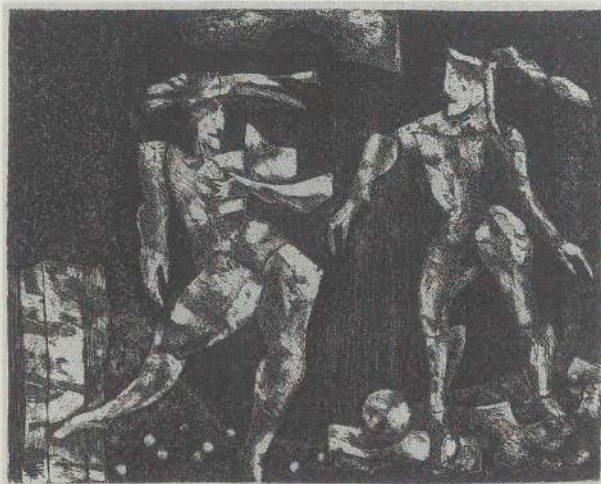
PRINTER: The text printed by Officina Grafica Mainardi. The etchings printed on a handpress by Giorgio Upiglio. (Milan).

EDITION: 60 numbered copies. The text and the etchings printed on Hahnemühle paper. All etchings signed, numbered and annotated by the artist and loosely inserted in the folded pages. The colophon numbered.

*Ludus* is a work for violin and magnetic tape composed by Giorgio Ferrari in 1980 and dedicated to the violinist Riccardo Brengola. Its first concert performance was at Siena's Accademia Chigiana in 1980, and a stage version was put on at the Piccola Scala in Milan in 1981.

Giorgio Ferrari. Genoa, 1925. Composer and teacher of composition. Ferrari has directed the Turin Conservatorio since 1979. He writes lively operas, ballets, vocal and instrumental music.

Riccardo Brengola. Naples, 1917. Violinist and conductor. Brengola won the Genoa music competition in 1936. During his subsequent career he has performed as a soloist and as a member of the Chigi quintet and sextet in Italy and abroad.



434. CARLO RAPP, etching in blue-black for *Ludus*, 18.7 × 23.5 cm.

BY THE SAME ARTIST:

Gabriele D'Annunzio. *La pioggia nel pineto*  
Luigi Maestri Tipografo, Milan, 1981  
Three handcolored woodcuts

Carlo Rapp. *Tre sassi*  
Alberti Libraio, Intra, 1987  
Three etchings

## FRANCO RAVEDONE

Gallarate (Varese), 1941-1992. In the 1960s, Ravedone began opening his studio to the public for exhibitions, meetings and happenings, including one of the first fluxus concerts held in Italy. He experimented with a variety of media from sculpture to mail-art, painting to anonymous art and held exhibitions in unusual settings such as cinemas, restaurants and subways.

435

### C'è. *Il salto e la cattura*



435. FRANCO RAVEDONE, aquatint-etching in black and yellow with an imitation brilliant for *C'è*, 12.7 × 15.9 cm.

PUBLISHER: Privately published, Milan, 1986-1988.

4 pp., folded, 19.9 × 19.9 cm. With a quotation by Charles Baudelaire and four (3 sic!) color prints by Franco Ravedone, executed in different techniques (photo-etching, etching, aquatint, lithography and blind relief printing), one board of black paper with two stenciled holes and one color lithograph printed on red paper, 60 × 79.3 cm, folded five times.

PRINTER: The prints printed on the press by Giorgio Upiglio, Milan.

EDITION: 35 numbered copies. The text and the prints printed on different wove papers. The two double-pages with the three prints and the folded lithograph signed and numbered by the artist.

*C'è. Il salto e la cattura* was produced with the participation of Lucio Fontana, Yves Klein, Piero Manzoni and Pino Pascali, whose faces are reproduced looking down from a frescoed ceiling.

## MAURO REGGIANI

Nonantola (Modena), II.VIII.1897 - Milan, 19.V.1980. Reggiani studied art at the Academies of Modena and Florence, then settled in Milan. In 1924 he exhibited at the Società Permanente di Belle Arti and made the acquaintance of Carrà and Funi. During two trips to Paris in 1926 and 1930 he got to know Arp, Kandinsky and Ernst. In 1934 he signed the Manifesto dell'astrattismo italiano. In 1945 he began exhibiting in Milan again and was appointed professor of painting at the Accademia di Brera.

436

### Quattro incisioni 1934-1936

PUBLISHER: Privately published, Milan, 1973.

28 pp., folded, 31.9 x 26.2 cm. With an introduction by Alberto Sartoris, the poem *Bianco e nero* by Luigi Cavallo and four etchings by Mauro Reggiani from the years 1934-1936, reprinted for this edition in 1972.

PRINTER: The text printed by Tipografia Lucini. The etchings printed on the press by Giorgio Upiglio. Bound by Giovanni De Stefanis. (Milan).

EDITION: 39 copies of which 36 are numbered 1-36 and 3 artist's proofs. The text printed on laid paper, the etchings on Japan paper. All etchings signed and numbered by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 36 copies.

437

### Luigi Cavallo. *Luneri di Reggiani*

PUBLISHER: GL Editore, Milan, 1977.

8 pp., folded, 45.6 x 50 cm. With a poem by Luigi Cavallo and one collage of color boards printed in the technique of silkscreen by Mauro Reggiani.

PRINTER: The silkscreen printed by Officina d'Arte Grafica A. Lucini e C., Milan.

EDITION: 130 numbered copies of which 120 are numbered 1-120 and 10 numbered 1-X for the collaborators. The text and the collage are on white board. The collage numbered and signed by the artist, the colophon numbered and signed by the author.

ILLUSTRATION: One of the 120 copies.

## ENRICO RICCI

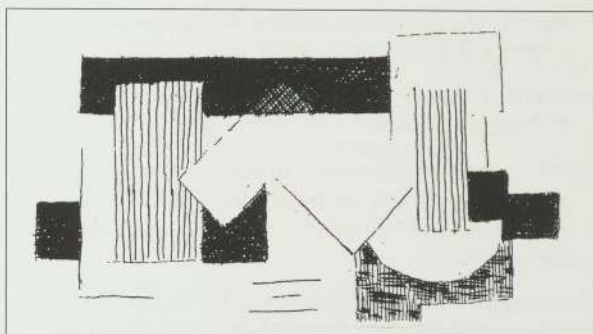
Urbino, I.XI.1925. Painter and engraver. Ricci was a pupil, then a teacher at the Urbino Istituto del Libro. He has contributed to magazines and newspapers such as *Periferia*, *Il caffè* and *La fiera letteraria*.

438

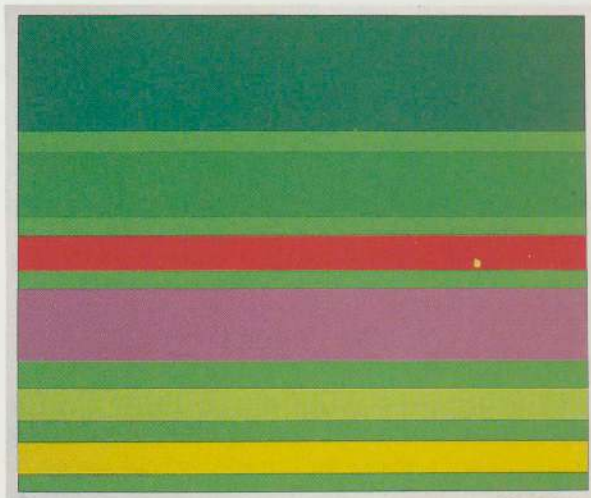
### Renzo De Scrilli. *Dalla mia finestra*

PUBLISHER: Istituto Statale d'Arte di Urbino, Urbino, 1979.

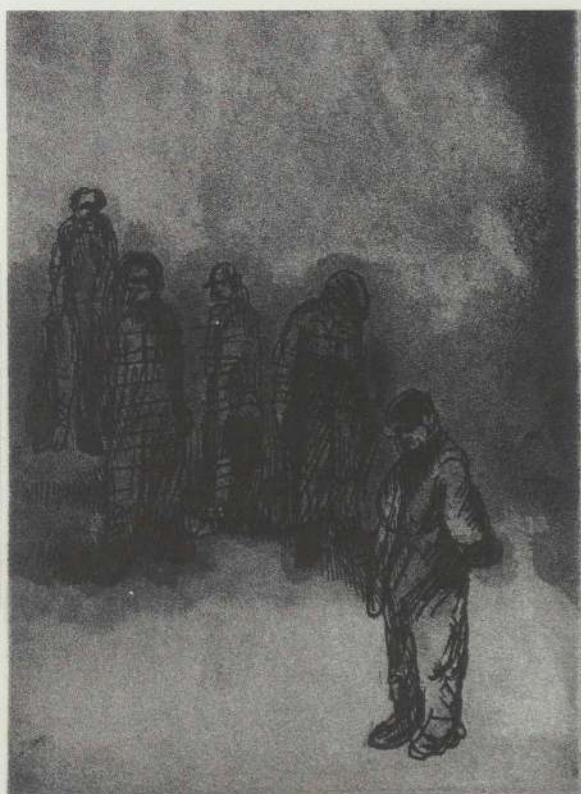
59(64) pp., 25.2 x 17.5 cm. With an introductory text by Carlo Bo from the year 1961, poems by



436. MAURO REGGIANI, "Composizione R. 1", etching 1933/1934, for *Quattro incisioni* 1934-36, 7 x 11.3 cm.



437. MAURO REGGIANI, collage of color stripes of board, printed in silkscreen for Luigi Cavallo, *Luneri di Reggiani*, 30.6 x 37 cm.



438. ENRICO RICCI, color etching for Renzo De Scrilli, *Dalla mia finestra*, 17.1 x 12.5 cm.



Renzo De Scrilli and three full-page color etchings by Enrico Ricci.

PRINTER: Printed and bound at the Istituto Statale d'Arte di Urbino.

EDITION: 250 numbered copies. The text and the etchings printed on paper by Cartiere Magnani di Pescia. The colophon numbered and signed by the artist.

*A country doctor in the area around Urbino De Scrilli composed poetry in dialect and wrote the collection of verse Dalla mia finestra. The book has an authoritative introduction by the critic Carlo Bo, a patient of the author who says of him: "... he creates poetry by the natural, artless repetition characteristic of dialect speech."*

## FRANCO RINALDI

*Bagnolo Mella (Brescia), 1954. Rinaldi began his career in 1980 with a reinterpretation of contemporary transavanguardia themes, but abandoned this mode in favor of his present figurative style, which is exemplary in subject-matter and form.*

439

Attilio Lolini. *Imitazione*

PUBLISHER: Edizioni L'Obliquo, Brescia, 1989.

37(40) pp., 16.7 × 11.8 cm. With a preface by Antonio Prete, a selection of poems by Attilio Lolini and other authors and one color silkscreen by Franco Rinaldi. Volume 4 from the series "Ozi".

PRINTER: Tipografia Artigiana, Brescia.



439. FRANCO RINALDI, color silkscreen over wood engraving for Attilio Lolini, *Imitazione*, 14.8 × 10.7 cm.

EDITION: 200 copies of which 50 are outside the trade containing the silkscreen. The text printed on laid paper, the silkscreen over a paper cut-out from the late nineteenth century with the partial image of a xylograph. The silkscreen signed and numbered by the artist and loosely inserted.

*Attilio Lolini. Siena, 1939. Lolini has published collections of poetry and one novel. He writes for L'unità and Il manifesto. Imitazione is a collection of verse which treats the twin themes of fidelity and betrayal, duty and freedom.*

## PAOLO RISTONCHI

*Florence, 1936. Since 1964 Ristonchi has shown his work in various solo and collective exhibitions in Italy, France, Spain, Holland and Sweden.*

440

*Sidere*



440. PAOLO RISTONCHI, "Sidere", book-object, polished wood and painted glass, 29.5 × 40.5 cm (opened).

Unique item of two wooden frames made of painted and partly carved wood and tinted and worked over glass, hinged together to resemble a book. 29.5 × 40.5 × 4 cm (opened), 29.5 × 20.5 × 8 cm (closed). Signed and dated "1991" by the artist.

*There is only one copy of this object, which theme is the stars and space. Bruno Corà, the poet and art historian, has described it in verse: "Vuoto e silenzio / conclusi / nel non libro d'arte / ove alligna zenitale / l'uno d'ogni spazio. In orbita / una pupilla insegue / nell'infinità curva / della notte / costellazioni di pensiero / che in tempi così / immaginare / è già sognare (Emptiness and silence / concluded / in the non-art-book / where is aligned zenithal / the one of every space. In orbit / a pupil follows / in the infinite curve / of the night / constellations of thought / at such times / to imagine / is already to dream).*

## FRANCO ROGNONI

*Milan, 20.IX.1913. Rognoni attended the Scuola Superiore di Arte Applicata in Milan. His first solo exhibition in 1938 in Milan has been followed by further shows in Italy and abroad. A recur-*

rent theme of his work is the human figure, which he treats with perceptive irony, often drawing on the imaginings of childhood. He also designs stage sets and costumes.

441

**Leonardo Sciascia.**

*Storia della povera Rosetta*

PUBLISHER: Franco Sciardelli Editore, Milan, 1983.

37(44) pp., 28.1 × 20.3 cm. With five etchings by Franco Rognoni of which three are full-page with a yellow tone plate and two interspersed within the text.

PRINTER: The text printed on the press by Ruggero Olivieri. The etchings printed on a handpress by Franco Sciardelli. (Milan).

EDITION: 145 numbered copies of which 120 are numbered 1-120 and 25 numbered 1-XXV. The text and the etchings printed on paper especially handmade for this edition by Sicars di Catania. The three full-page etchings signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

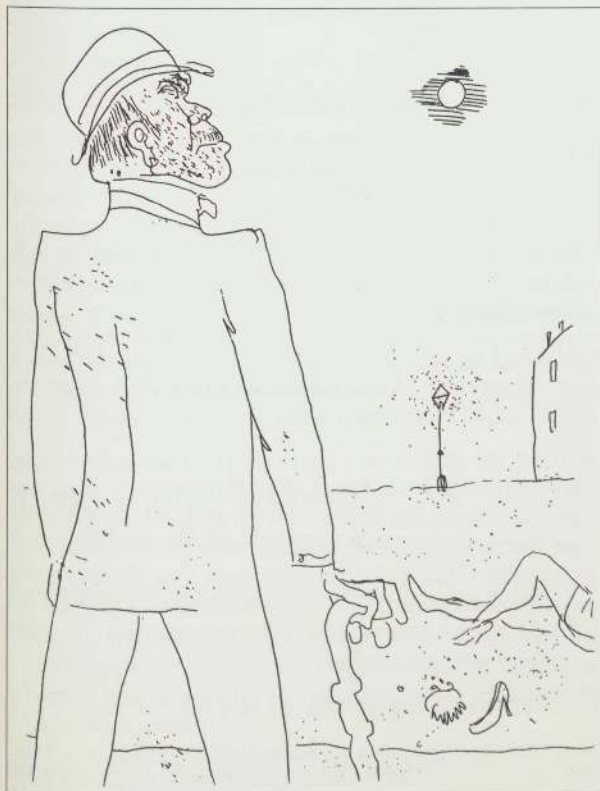
*In this work the writer Leonardo Sciascia reconstructs a crime, which occurred in Milan in 1913: the story of the young music-hall singer Elvira Andrezzi, stage name Rosetta de Woltery, who died after ill-treatment by the police. This dry account shows Sciascia characteristically engaged in the pursuit of truth.*

BY THE SAME ARTIST:

Vittorio Sereni. *Revival*

Franco Sciardelli Editore, Milan, 1981

Three etchings and three drypoints



441. FRANCO ROGNONI, etching with yellow tone plate for Leonardo Sciascia, *Storia della povera Rosetta*, 17.3 × 12.7 cm.

Gesualdo Bufalino. *Mod.* 740

Franco Sciardelli, Milan, 1984

One etching

Francesco Redi. *Bacco in Toscana*

Le Edizioni di Monte Vertine, 1986

Three etchings

## BEPÌ ROMAGNONI

*Milan, 21.XI.1930 - Villa Simius (Sardinia), 20.VII.1964. Romagnoni studied at the Accademia di Brera. In his work the social problems of post-war Italy are interpreted critically in a highly individual, realistic idiom, which draws freely on experimental techniques. After the first solo exhibition of his work in 1955 he contributed to the Rome Quadriennale and to the 1956 and 1962 Venice Biennale.*

442

**Roberto Sanesi.**

*La forma delle cose sconosciute*

PUBLISHER: Franco Sciardelli, Milan, 1975.

34(40) pp., 35.8 × 30 cm. With an introductory text from the year 1973 and seven poems by Roberto Sanesi and seven full-page etchings by Bepi Romagnoni.

PRINTER: The text printed by Officine Grafiche Esperia. The etchings printed on a handpress by Franco Sciardelli. (Milan).

EDITION: 60 numbered copies of which 50 are numbered 1-50 and 10 numbered 1-X. The text and the etchings printed on paper especially manufactured for this edition by Cartiere Ventura di Milano. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 50 copies.

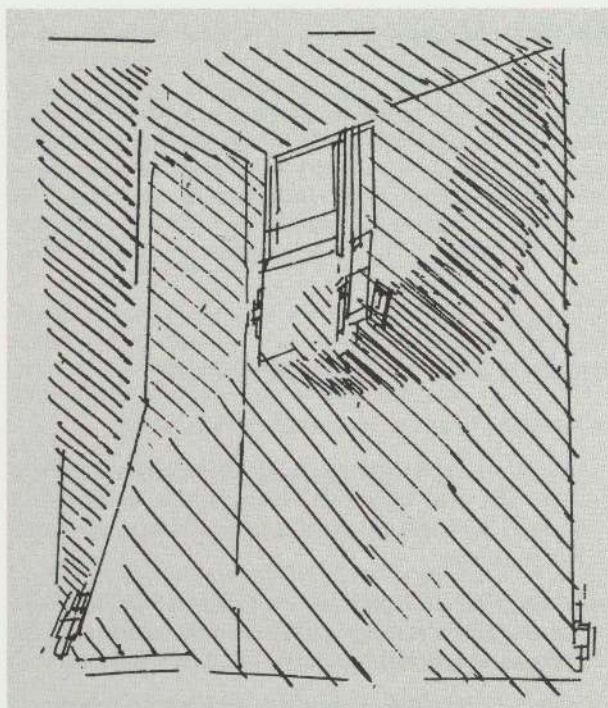
*Roberto Sanesi's collection of poems La forma delle cose sconosciute is intended as a tribute to the painter Bepi Romagnoni with whom Sanesi established an especially fruitful partnership in the years 1956 to 1960. The book is illustrated with prints inspired by Sanesi's poems of that period.*



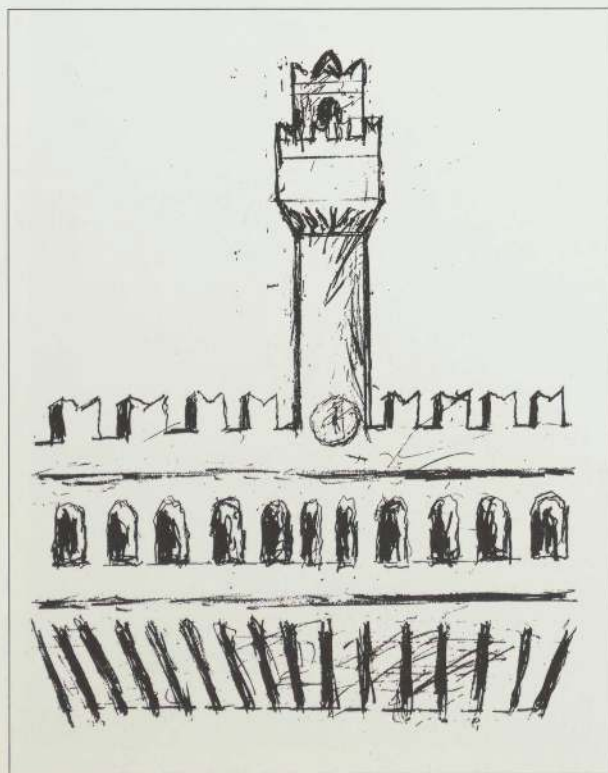
442. BEPÌ ROMAGNONI, etching for Roberto Sanesi, *La forma delle cose sconosciute*, 15 × 19.8 cm.

## SERGIO ROMITI

Bologna, 14.IV.1928. Romiti took up painting in 1946 and in 1948 took part in the first national exhibition of contemporary art in Bologna. In 1951 he contributed to the 50 Pittori d'Oggi exhibition and had a solo showing of his work at the Il Milione gallery in Milan. The following year he was featured at the Venice Biennale.



443. SERGIO ROMITI, etching for Mario Ramous, *Battage per Valeria*, 20.7 × 18.8 cm.



444. OTTONE ROSAI, lithograph for Franco Fortini, *Sestina a Firenze*, 37.5 × 30.5 cm.

443

## Mario Ramous. *Battage per Valeria*

PUBLISHER: Cappelli Editore, Bologna, 1973.

60 pp., folded, 50 × 35 cm. With five etchings by Sergio Romiti from the year 1968.

PRINTER: The text printed by Fotometalgrafica, Bologna. The etchings printed by Stamperia L'Elefante Rosso, Piacenza. Bound by Gruppioni, Bologna.

EDITION: 145 numbered copies of which 130 are numbered 1-130 and 15 numbered I-XV for the author, artist and the publisher. The text printed on Rosaspina paper by Cartiere Miliani di Fabriano, the etchings on wove paper. All etchings signed and numbered by the artist and loosely inserted in the folded pages. The colophon numbered.

ILLUSTRATION: One of the 130 copies.

Mario Ramous. Milan, 1924. University teacher, essayist and translator of Latin classics. Ramous began publishing poetry in 1951. *Battage per Valeria* is a collection of twenty-one passionate love poems.

## OTTONE ROSAI

Florence, 28.IV.1985 - Ivrea, 13.V.1957. Rosai began painting and etching at a young age and in 1911 was already exhibiting his work. He studied at the Accademia di Belle Arti in Florence. In 1915 he entered the Florentine futurist circle and in 1914 took part in the first free futurist exhibition. After the war, influenced by his friend Soffici, he evolved his own style of painting, whose realism harks back to the remote past. In 1941 he was appointed to a teaching post at Florence's Accademia di Belle Arti.

444

## Franco Fortini. *Sestina a Firenze*

PUBLISHER: Schwarz Editore, Milan, 1957.

49(56) pp., folded, 50.3 × 35.3 cm. With poems by Franco Fortini and ten full-page lithographs by Ottone Rosai, finished a few days before his death. Volume 2 from the series "Poesie nuovo Campionario".

PRINTER: The text and the lithographs printed on a handpress by Mario Giussani under the supervision of Arturo Schwarz.

EDITION: 110 copies of which 90 are numbered 1-90, 10 numbered I-X for the collaborators and the publisher and 10 marked with the letters A-J with an extra suite of the prints and with one of the cancelled plates. The text and the lithographs printed on paper by Cartiere Magnani di Pescia. The colophon numbered and signed by the author and publisher.

ILLUSTRATION: One of the 90 copies.

Franco Fortini. Pseudonym of Franco Lattes. Florence, 1917. Poet, and essayist. *Sestina a Firenze*, consisting of six six-line stanzas, is one of a series of compositions Fortini wrote in the years 1947 to 1957. Collected together under the title *In una strada di Firenze*, all are dedicated to the poet and painter's native city.

## MIMMO ROSELLI

Rome, 2.IV.1952. Roselli divides his time between Florence and Venice. After graduating in medicine he attended the Istituto d'Arte in Florence and the Scuola Internazionale di Grafica in Venice. He has exhibited in Italy, throughout Europe and in America. In 1988 he executed a large fresco at Ipitacito del Monte in Bolivia. In 1989 he staged an exhibition in the cloister of San Salvatore al Monte in Florence.

445

### *Ambienti contemporanei*



445. MIMMO ROSELLI, etching in green for *Ambienti contemporanei*, 16.9 × 5.5 cm.

PUBLISHER: Chiostro di San Salvatore al Monte, Florence, 1989.

32 pp., 24 × 16.5 cm. Exhibition catalog with texts in Italian and English by Andrea B. Del Guercio and Elena Pontiggia and illustrations of works and one color etching by Mimmo Roselli.

EDITION: An unnumbered edition of which 100 are with the etching. The text printed on laid paper, the etching on Japanese laid paper. The etching signed, numbered and dated "89" by the artist and loosely inserted.

## MARIO ROSSELLO

Savona, 8.XII.1927. Rossello grew up in the post-cubist culture following World War I. Political commitment and an intense interest in contemporary issues found expression in the violent forms of his painting. After experimenting with the language of pop art he has developed spatial concepts of his own.

446

### Silvio Riolfo Marengo. *Gli alberi della memoria*

PUBLISHER: Fondazione Floriani, Milan, 1989.

16(24) pp., folded, 33 × 25 cm. With poems by Silvio Riolfo Marengo and blind relief printing on three pages and three full-page color etchings by Mario Rossello.

PRINTER: The text composed by Ruggero Olivieri and printed by Rodolfo Campi. The etchings printed on the press by Giorgio Upiglio. Bound by Giovanni De Stefanis. (Milan).



446. MARIO ROSSELLO, color aquatint-etching for Silvio Riolfo Marengo, *Gli alberi della memoria*, 23.2 × 19 cm.

EDITION: 200 numbered copies. The text and the etchings printed on Arches vellum. Each etching signed and numbered by the artist, the colophon numbered and signed by the author and the artist.

Silvio Riolfo Marengo. Castelvecchio di Rocca Barbena (Savona), 1940. Marengo lives and works in Milan contributing articles on art and literature to newspapers and periodicals. For a long time he worked for Garzanti, directing the *Enciclopedia Europea*. In 1967 he published a volume of poetry, *La colomba*. Marengo has written monographs on various artists.

## ATTILIO ROSSI

Basilea, 1909. Painter.

See No. 508. TENCONI. *Ritorniamo ai giorni del rischio*

## ILARIO ROSSI

Bologna, 15.IX.1911. Rossi studied engraving under Morandi at the Bologna Accademia, specializing in the technique of etching. In 1931 he won the international Curlandese Prize, which was followed by widespread acclaim in Italy and abroad. The figurative style of his work is reminiscent of the French post-impressionists.

447

### Dario Zanasi. *Il giorno non ha voce*

PUBLISHER: Edizioni Svolta, Urbino-Bologna, 1967.

27(32) pp., 34.5 × 24.3 cm. With a testimony by Gaetano Arcangeli, poems by Dario Zanasi and two full-page etchings by Ilario Rossi.



447. ILARIO ROSSI, frontispiece etching and title page for Dario Zanasi, *Il giorno non ha voce*, 18.7 x 13 cm.

PRINTER: Grafis, Bologna. The etchings printed by each artist on a handpress.

EDITION: There are five editions, each consisting of 100 numbered copies containing two etchings by the following artists: Nino Caffè, Ilario Rossi, Roberto Crippa, Corrado Corazza, Alberto Sughi. Of each edition there are 90 copies numbered 1-90 and 10 numbered 1-X. The text printed on handmade paper by Cartiere Ventura di Milano, the etchings on wove paper. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 90 copies from the edition with the etchings by Ilario Rossi.

Dario Zanasi. 1908-1967. Journalist, writer and poet. For many years Zanasi was special correspondent of the Bologna-based newspaper *Il resto del Carlino*.

## RAIMONDO ROSSI

Urbano (Pesaro), 1939. After graduating at Urbino Rossi took up a teaching post while pursuing his interests in art and culture. For a time he worked in ceramics, but since 1970 has devoted himself entirely to painting and etching.

448

Madre Teresa di Calcutta.

*Una via all'amore*

PUBLISHER: Bucciarelli, Ancona © by Libreria Editrice Vaticana, Rome, 1982.

149(152) pp., 21.6 x 15 cm. A series of meditations, compiled and edited by Seàn-Patrick Lovett, with the text and title in Italian and English and illustrations and one frontispiece etching printed in blue by Raimondo Rossi.

EDITION: 150 numbered copies. The text printed on laid paper, the etching on wove paper. The etching numbered and signed by the artist, the colophon numbered.

The book contains some of the meditations of Mother Teresa of Calcutta (Agnes Gonxha Boyaxhiu, born in Skopje in 1910), who

has devoted her life to caring for the destitute. These meditations, which sum up Mother Teresa's selfless love, were collected by Seàn-Patrick Lovett who lived close to her for four years.

BY THE SAME ARTIST:

*Publicazioni d'artista di Brenno Bucciarelli*  
Catalog published on the occasion of the donation by Brenno Bucciarelli to the Biblioteca Vaticana, Rome, May 27, 1982  
One etching

Luigi Santucci. *Il vangelo secondo gli amici*  
Privately published, Rome, 1984  
Two etchings



448. RAIMONDO ROSSI, frontispiece etching in blue for Madre Teresa di Calcutta, *Una via all'amore*, 8.9 x 7.4 cm.

## DUILIO ROSSONI

Rome, 1931. Painter.

See No. 547. ZIVERI. *Fables*

## MIMMO ROTELLA

Catanzaro, 17.X.1918. Rotella attended the Accademia di Belle Arti in Naples. In the 1950s he emerged as the Italian spokesman for the neo-dada movement. His representation of urban life and the powerful impact of his reelaborations of advertising material and political posters make him one of the major Italian exponents of neo-realism.

449

*Les Nouveaux Réalistes*

PUBLISHER: Ars Viva Edition, Milan, 1973.



449. MIMMO ROTELLA, color photo-lithograph for *Les Nouveaux Réalistes*, 50 × 50 cm.

Brown leather suitcase, 58.5 × 53 × 14 cm, with three compartments, holding a catalog, ten multiples in different techniques and a bronze by the following artists: Deschamps, Niki de Saint-Phalle, Rotella, Villeglé, Hains, Arman, Dufresne, Christo, César (bronze), Restany, Spoorri. The catalog (28 pp., 49.5 × 49.5 cm) with a presentation text by Attilio Codognato in four languages (English, French, German and Italian), a photo-documentation and description of the production of the multiples and a silkscreen print on plastic by Yves Klein between two sheets of dark blue board.

EDITION: 600 numbered copies. Each multiple numbered and signed by the artist.

ILLUSTRATION: One of the publisher's copy marked "E.A."

*Nouveau Réalisme* is a movement which emerged in the early 1960s as a reaction to abstract expressionism, marking a new concern with portraying outward reality.

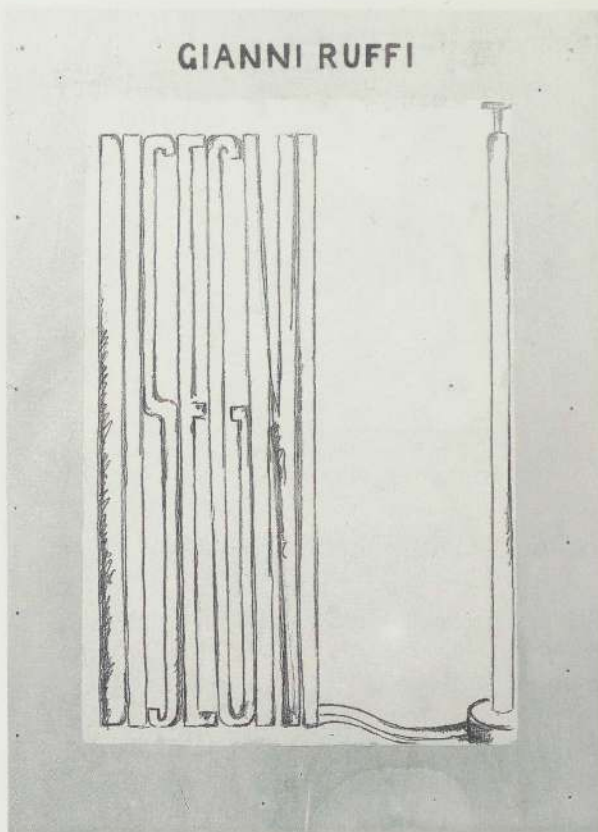
## GIANNI RUFFI

Florence, 1938. Ruffi is based at Serravalle (Pistoia). In the early 1960s he made a name for himself as a member of the so-called Pistoia School (Barni, Ruffi, Buscioni, Natalini), practicing an Italian version of pop art.

450

### *Disegni*

Unique book, 40.1 × 30.5 × 4.8 cm, made of nailed and glued plywood, the cover, title and illustration drawn in pencil on painted white ground along with the artist's name in red paint, produced in 1991. The ISBN number drawn in black ink on the back cover. Signed on the spine by the artist.



450. GIANNI RUFFI, "Disegni", book-object, pencil, red and white paint on plywood, 40.1 × 30.5 × 4.8 cm.

*Disegni* is a typical example of how Gianni Ruffi reelaborates the products of consumer society: a ready-made in the style of Marcel Duchamp and yet a three-dimensional object with a life of its own.

## PAOLA SABATTI BASSINI

Gardone, 1959. Sabatti Bassini began exhibiting in the 1980s, showing her work alone and jointly with others.

451

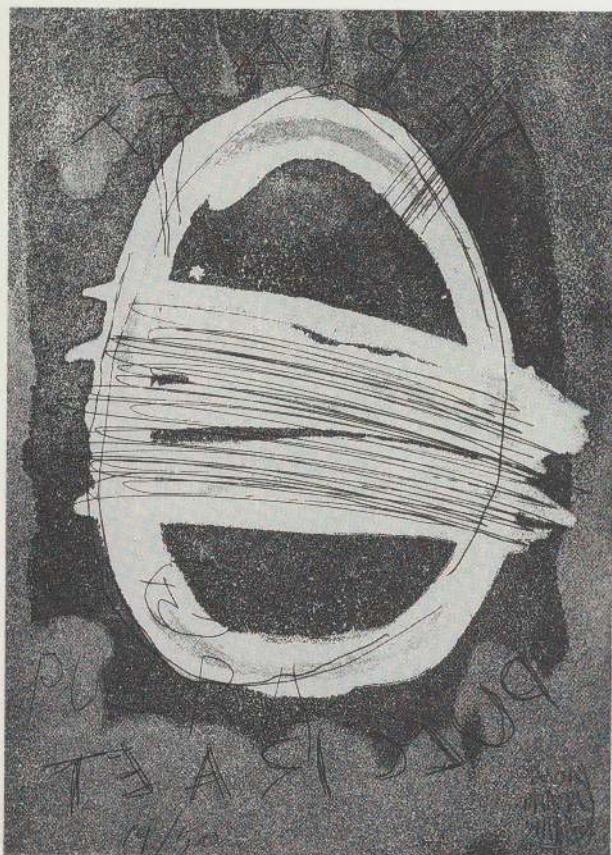
### Gabriele Ghiandoni. *Luoghi*

PUBLISHER: Edizioni L'Obliquo, Brescia, 1990.

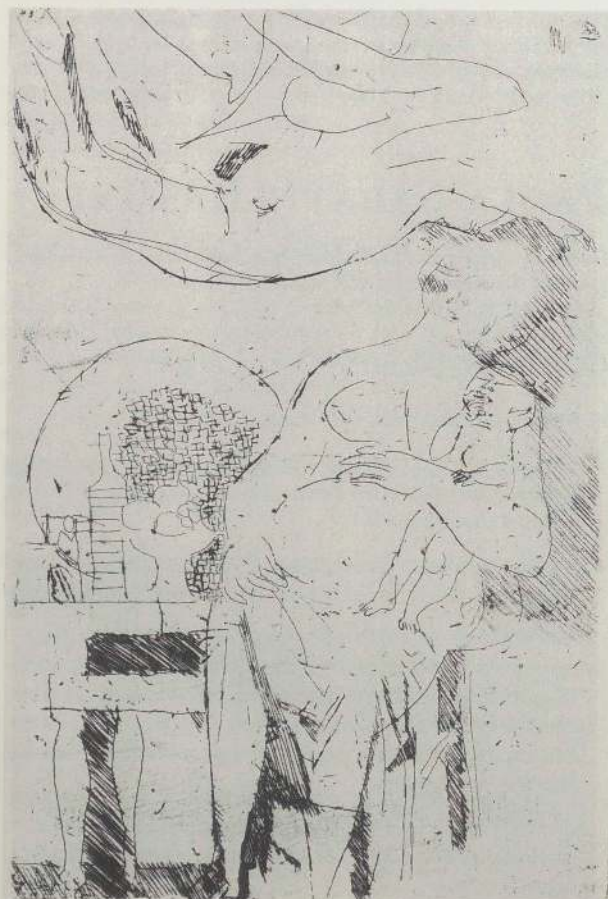
19(24) pp., 16.8 × 12 cm. With one aquatint-etching printed in brown by Paola Sabatti Bassini. Volume 5 from the series "Ozi".

PRINTER: The text printed by Tipolitografia Emmebigrafica, Brescia. The etching printed on a hand-press.

EDITION: 200 copies of which 50 are with the etching. The text printed on laid paper, the etching on wove paper. The etching signed and numbered by the artist on the front and reverse and loosely inserted.



451. PAOLA SABATTI BASSINI, aquatint-etching in brown for Gabriele Ghiandoni, *Luoghi*, 16.1 x 11.3 cm.



452. BRUNO SAETTI, frontispiece etching on yellow chine appliqué for Luigi Santucci, *Tre racconti*, 18 x 12.1 cm.

## BRUNO SAETTI

Bologna, 21.II.1902 - 1984. Saetti gained his diploma in architectural drawing at the Accademia di Belle Arti in Bologna and taught modeling in Venice. In the 1930s he became interested in mural painting, executing frescoes, stained-glass windows and mosaics. In its rich use of color, his work is typical of the Venetian artistic tradition.

452

### Luigi Santucci. *Tre racconti*

PUBLISHER: Bucciarelli, Ancona, 1970.

28(36) pp., 26 x 17.5 cm. With three stories by Luigi Santucci and two full-page etchings on chine appliqué by Bruno Saetti.

EDITION: 150 numbered copies. The text and the etchings printed on Umbria paper by Cartiere Miliani di Fabriano. Both etchings numbered and signed by the artist, the colophon numbered.

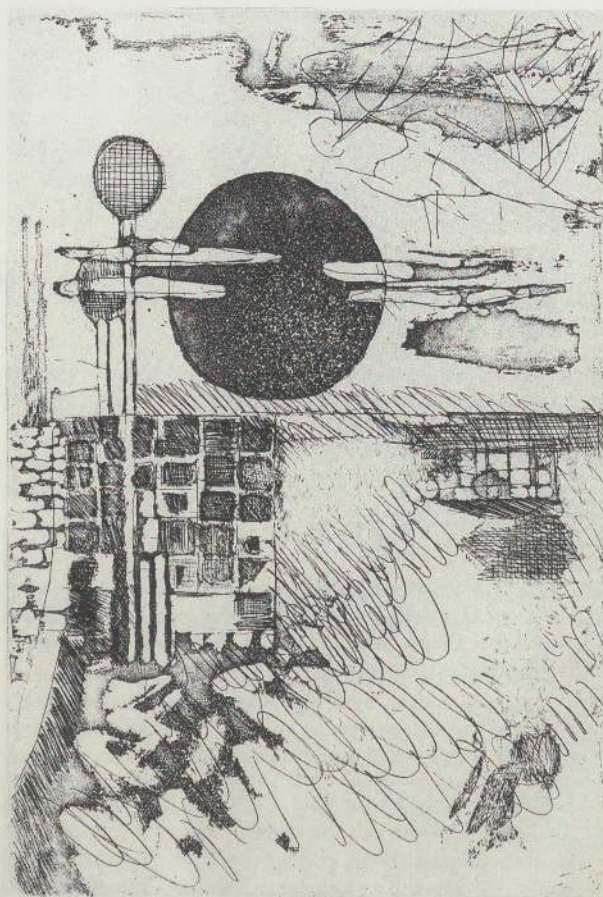
*Luigi Santucci. Milan, II.XI.1918. Narrative writer and essayist. Santucci has published many novels. In addition to its religious inspiration his work contains a vein of good-natured irony, which is evident in these *Tre racconti*, illustrated by Saetti.*

453

### Diego Valeri. *Trentatré poesie*

PUBLISHER: M'Arte Edizioni, Milan, 1973.

63(68) pp., 28.2 x 19 cm. With a note and thirty-



453. BRUNO SAETTI, aquatint-etching for Diego Valeri, *Trentatré poesie*, 21.8 x 15 cm.

three poems by Diego Valeri and four full-page etchings by Bruno Saetti. Volume 4 from the series "Piccolo Torchio".

PRINTER: The text printed by Tipografia Bertieri, Milan. The etchings printed on the press by Romolo Milani, Venice. Bound by Giovanni De Stefanis, Milan.

EDITION: 175 numbered copies of which 25 are numbered 1-25 with an extra suite of the prints on Japon nacré paper, 125 numbered 26-150 and 25 numbered 1-xxv outside the trade. The text and the etchings printed on paper especially handmade for this edition by Filicarta di Brugherio. Each etching numbered and signed by the artist, the colophon numbered and signed by the author.

ILLUSTRATION: One of the 125 copies.

As Valeri says in his introduction, these thirty-three poems are dedicated to Bruno Saetti, whom he has known and admired for forty years. The humanity and truth of Saetti's art have been a constant source of inspiration to the poet.

BY THE SAME ARTIST:

Franco Solmi. *Saetti*  
Grafis, Bologna, 1980  
One color etching in the special edition of the monograph

## DIEGO SAIANI

*Nave (Brescia)*, 1946. Saiani lives and works in Prato. He began exhibiting in 1975, showing drawings in a magical vein. He first exhibited his large-scale oil paintings in 1990 at a retrospective held at Prato's Palazzo Pretorio.

454

Raymond Queneau. *En passant*

PUBLISHER: Edizioni L'Obliquo, Brescia, 1988.

45(48) pp., 16.9 × 12 cm. With the text of the play by Raymond Queneau, written in 1944, a note and the translation from the French by Massimo Raffaeli and one silkscreen by Diego Saiani.

PRINTER: Tipografia Artigiana, Brescia.

EDITION: 500 copies of which 50 are with the silkscreen. The text printed on laid paper, the silkscreen by hand on Rosaspina paper by Cartiere Miliani di Fabriano. The silkscreen signed and numbered by the artist and loosely inserted.

*En passant* is a dramatic piece written in 1944 by Raymond Queneau but not published until 1975, a year before Queneau's death, when it appeared in a dedicated edition of the Cahiers de l'Herne. A virtuoso display of linguistic and stylistic originality, it was inspired by Hegel's concept of death.

## RICCARDO SILDARELLI

Rome, 1942. Painter.

See No. 79. BUSCIONI. *Per inciso...*



454. DIEGO SAIANI, silkscreen for Raymond Queneau, *En passant*, 13 × 10 cm.

## ALDO SALVADORI

Milan, 19.XII.1905. Salvadori trained at the Istituto di Belle Arti in Florence. He continued to immerse himself in the classical tradition of Tuscan painting. In Monza his fellow teachers included Marini, Martini and Semeghini, and he was a close friend of Manzù. He first exhibited at the Venice Biennale and the Rome Quadriennale in the 1930s. In the 1960s he turned his hand to printmaking and has illustrated works by Rimbaud, Mallarmé, Apollinaire, García Lorca and Petrarch.

455

Stéphane Mallarmé.  
*L'après-midi d'un faune*

PUBLISHER: Privately published, Editiones Dominae, Verona, 1973.

31(36) pp., folded, 37.5 × 27 cm. With the text in French and four color lithographs by Aldo Salvadori of which two are full-page and two interspersed within the text.

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 120 numbered copies. The text and the lithographs printed on wove paper. Each lithograph signed by the artist, the colophon numbered.





455. ALDO SALVADORI, frontispiece lithograph in color for Stéphane Mallarmé, *L'après-midi d'un faune*, 28.3 x 17.7 cm.

BY THE SAME ARTIST:

Arthur Rimbaud. *Soleil & Chair*  
Privately published, Editiones Dominicae,  
Verona, 1967  
Two colored etchings

Lorenzo il Magnifico. *Sette allegrezze d'amore*  
Privately published, Verona, 1969  
One etching

## SALVATORE

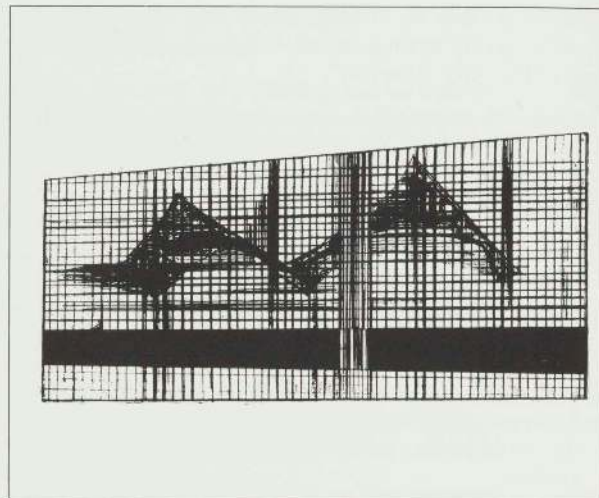
*Pseudonym of Salvatore Messina. Palermo, 1916 - Venice, 1982. Salvatore attended the sculpture course at the Accademia di Belle Arti in Palermo. In 1952 he won a scholarship to visit the United States and lived for two years in New York, working and exhibiting in various galleries. On his return to Italy he was featured at the Venice Biennale in 1956 and 1964 and contributed to the Rome Quadriennale in 1948, 1959 and 1965. He was awarded many prizes for sculpture and in 1960 won the competition for a monument to submariners at La Spezia.*

456  
*10 litografie originali*

PUBLISHER: Edizioni del Cavallino, 1967.

11 sheets, 49.6 x 68.2 cm. Portfolio with one page of introductory text by Toni Toniato and ten sheets of lithographs by Salvatore of which six are in color.

PRINTER: The lithographs printed on a handpress by Giuliano Zini.



456. SALVATORE, lithograph from the portfolio *10 litografie originali*, 25.1 x 31 cm.

EDITION: 70 numbered copies. The lithographs printed on wove paper. Each lithograph numbered and signed by the artist, the colophon numbered.

*Toni Toniato. Venice. Teacher and art historian. In describing these lithographs, Toniato shows that symbol, form and color give the work of Salvatore a three-dimensional sculptural quality, an unmistakable trademark of the artist.*

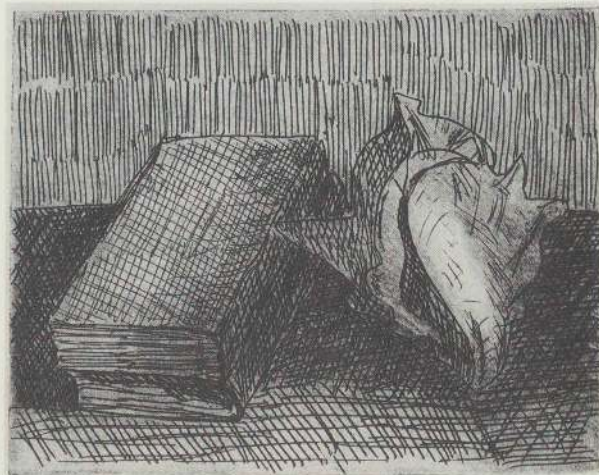
## SALVO

*Pseudonym of Salvatore Mangione. Sicily, 1947. In the late 1960s Salvo was a member of the Turin-based Arte Povera group, the Italian offshoot of conceptual art. He has shown his work in museums in Germany, Switzerland and France.*

457  
*Salvo. Sette incisioni e sette poesie*

PUBLISHER: Illustrazione, Adine in Chianti, 1983.

36 pp., folded, 25 x 17 cm. With seven poems and seven etchings by Salvo. Volume 1 from the series "Illustrazione".



457. SALVO, etching for the poem *Io sono Salvo*, from *Sette incisioni e sette poesie*, 9.8 x 12.5 cm.

PRINTER: The text and the etchings printed on the press by Marco Noire at Stamperia Adine in Chianti.

EDITION: 60 numbered copies of which 50 are numbered 1-50 and 10 numbered 1-x outside the trade. The words of the text printed in different colors on wove paper. The etchings printed on laid paper and loosely inserted in the folded pages. The colophon signed and numbered by the artist.

ILLUSTRATION: One of the 50 copies.

## ANNA SANESI

Prato, 1924. *Printmaker.*

See No. 79. BUSCONI. *Per inciso...*

## ROBERTO SANESI

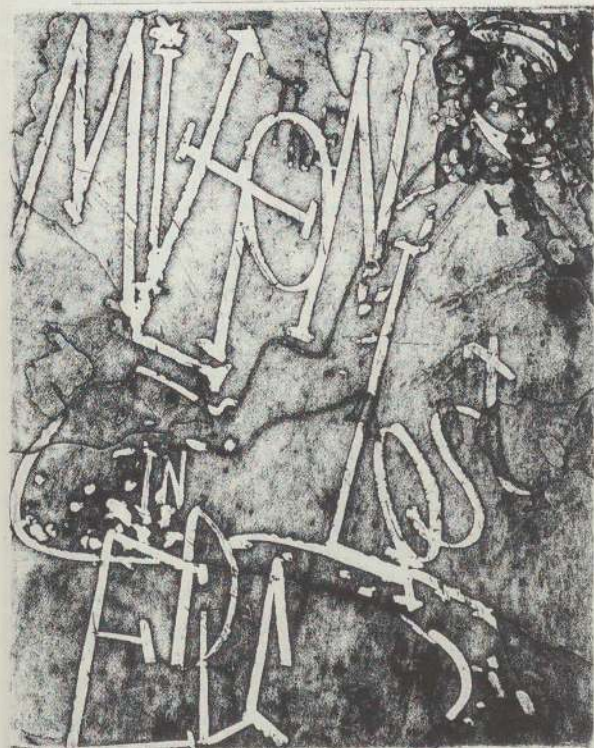
Milan, 19.1.1930. *Sanesi is a many-sided talent: Poet, literary critic, student of British and American literature, university teacher, promoter of cultural and artistic events on behalf of public and private bodies, translator, student of the theater and, as this book shows, artist and etcher.*

458

### Roberto Sanesi. *Milton*

PUBLISHER: Giorgio Upiglio Grafica Uno, Milan, 1990.

24 pp., folded, 35 × 20.8 cm. With reflections on



458. ROBERTO SANESI, "Cosa disse Milton", etching for *Milton*, 15.9 × 13 cm.

John Milton's *Paradise Lost* and six etchings by Roberto Sanesi of which four are in color and one printed in black with the text and one in color on the cover.

PRINTER: The text printed by Ruggero Olivieri. The etchings printed on the press by Giorgio Upiglio. (Milan).

EDITION: 85 numbered copies of which 75 are numbered 1-75 and 10 numbered 1-x. The text and the etchings printed on paper by Cartiere Magnani di Pescia. Each of the five etchings with the text numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 75 copies.

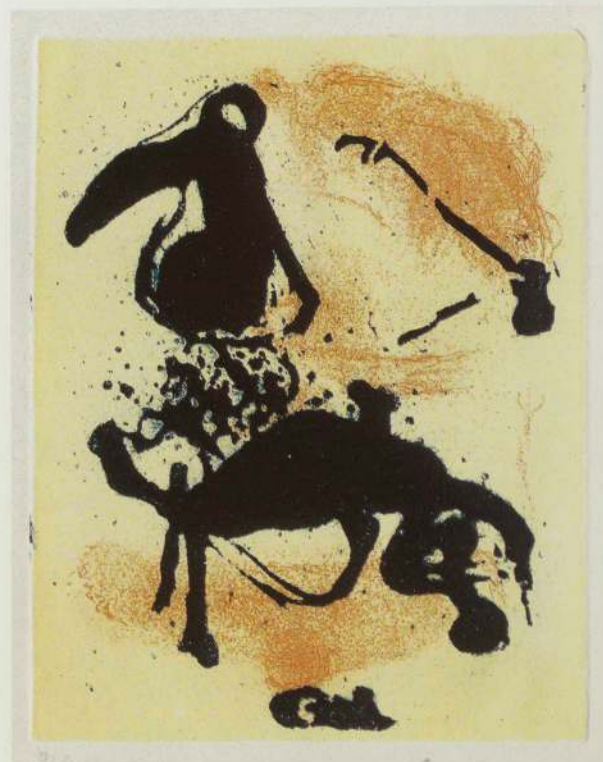
## LUCA SANJUST

Rome, 1959. *Painter.*

See No. 98. CARACCILO. *Oasi nello spazio*

## GIUSEPPE SANTOMASO

Venice, 26.X.1907 - 24.V.1990. *Apart from a brief period at the Venice Accademia, Santomaso was virtually self-taught. The first solo showing of his work was in Amsterdam in 1937 and he subsequently contributed to exhibitions in Italy and abroad. He was a member of the Fronte nuovo delle arti and of the Gruppo degli Otto, supported by Lionello Venturi. He attempted a critical reappraisal of the image in its relation to space, resulting in his own version of informal abstract art.*



459. GIUSEPPE SANTOMASO, frontispiece etching in color for Giuseppe Marchiori, *La mantide atea*, 14.2 × 11.2 cm.

459

Giuseppe Marchiori. *La mantide atea*

PUBLISHER: Bucciarelli, Ancona, 1963.

34(38) pp., 25.8 x 18 cm. With four full-page etchings by Giuseppe Santomaso of which the frontispiece is printed in color.

PRINTER: Tipografia Giovagnoli, Ancona.

EDITION: A trade edition of 150 copies with reproductions of the etchings and 150 numbered copies with the etchings. The trade edition printed on Usomano paper, the text of the numbered edition on wove paper and the etchings on handmade Umbria paper by Cartiere Miliani di Fabriano. Each etching of the special edition numbered and signed by the artist, the colophon numbered.

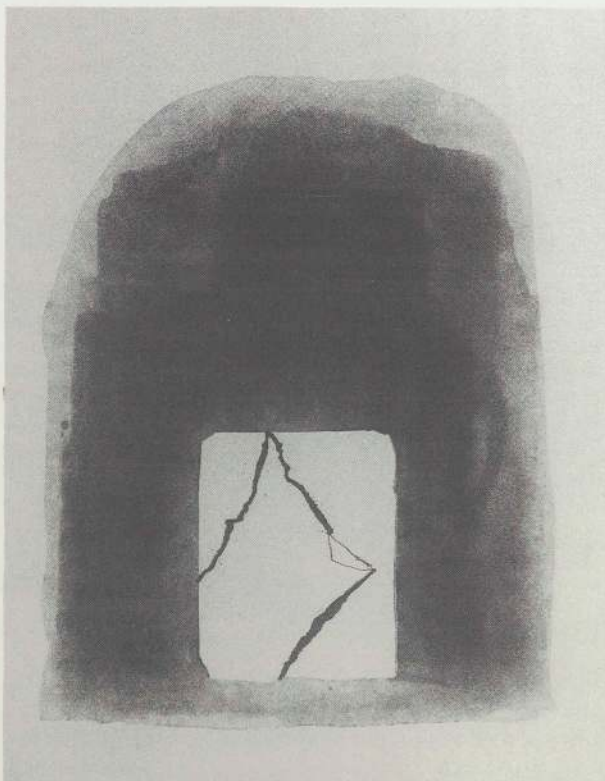
Giuseppe Marchiori. *Lendinara (Rovigo), 18.III.1901-5.XII.1982.* Marchiori lived an intense, feverish life as an art critic, always needing direct contact with artists and their work. He wrote prolifically for newspapers, periodicals, catalogs and anthologies, and in the form of short monographs. *La mantide atea* is an account of several species of animal, in which, after mating, the male is devoured by the female.

460

Bartolo Cattafi. *Dieci poesie inedite*

PUBLISHER: Edizioni della Pergola, Pesaro, 1983.

17(24) pp., folded, 46 x 35 cm. With ten unpublished poems by Bartolo Cattafi and three color aquatint-etchings by Giuseppe Santomaso. The concept of this book developed by Guido Ballo and directed by Piergiorgio Spallacci.



460. GIUSEPPE SANTOMASO, color aquatint-etching for Bartolo Cattafi, *Dieci poesie inedite*, 33 x 25.2 cm.

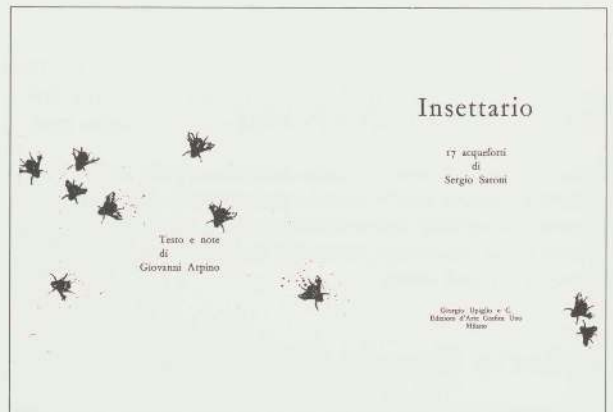
PRINTER: The text printed by Tipografia Annesio Nobili, Pesaro. The etchings printed by the artist on a handpress at Studio Luciano de March, Venice. Bound by Ennio Torri, Milan.

EDITION: 80 numbered copies of which 65 are numbered 1-65 and 15 numbered I-XV reserved for the collaborators. The text printed on wove paper, the etchings on paper by Cartiere Magnani di Pescia. Each etching numbered, signed and dated "83" by the artist, the colophon numbered.

ILLUSTRATION: One of the 65 copies.

BY THE SAME ARTIST:

Santomaso. *Werke 1969-1973*  
P + P Galerie Zug, Zug, 1973  
One color lithograph



461. SERGIO SARONI, color etching and title page for Giovanni Arpino, *Insettario*, 17.5 x 25.6 cm (double-page).

SERGIO SARONI

Turin, 24.XI.1934 - 6.XI.1991. Saroni trained in Turin where he was eventually appointed to the chair of decorative art. He began exhibiting in the 1950s, producing work in the prevailing abstract expressionist style with strong colors and dramatic lines. He subsequently adopted more formal modes of expression. He took part in solo and group exhibitions notably at Spoleto in 1958. As a printmaker he showed a preference for etching and aquatint techniques.

461

Giovanni Arpino. *Insettario*

PUBLISHER: Giorgio Upiglio e C. Edizioni d'Arte Grafica Uno, Milan, 1967.

37(40) pp., folded, 17.5 x 12.7 cm. With text and a note by Giovanni Arpino and seventeen color etchings and one additional color etching for the title page and the cover by Sergio Saroni.

PRINTER: The text printed by ITEC. The etchings printed on the press by Giorgio Upiglio. (Milan).

EDITION: 95 numbered copies of which 85 are numbered 1-85 and 10 numbered I-X reserved for the collaborators. The text and the etchings printed on handmade Fila paper. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 85 copies.

Giovanni Arpino. Pola, 1927 · Turin, 1987. Writer and journalist. Arpino wrote many essays and novels. His themes were social life, love, autobiography, fable and sport. He won the Strega Prize in 1964 and the Campiello in 1980. *Insettario* is a short piece written in wonder at the amazing life-support systems of insects, whose perfection and efficiency is beyond human imagining.

## GIULIO ARISTIDE SARTORIO

Rome, 1860 · 1930. Painter, sculptor, writer, illustrator and photographer. Sartorio began painting when he was seventeen. He traveled in Africa, the East and Latin America and spent time in Weimar, Paris and London. He was attracted by the pre-Raphaelites, joined the *In arte libertas* group and was one of the founders of the *XXV della Campagna Romana*. His best-known illustrations include those for D'Annunzio's *Isotta Guttadauro* (1886) and De Amicis's *Cuore* (1891).

462

### Giulio Aristide Sartorio. *Sibilla*. *Poema drammatico in quattro atti*

PUBLISHER: L'Eroica, Milan, 1922.

219(232) pp., 31 × 25.5 cm. With 219 zinc-cuts from the years 1912-1913 by Giulio Aristide Sartorio of which 70 are full-page and 149 with images and text.

PRINTER: Officine dei Fratelli Magnani, Peschia.

EDITION: 1333 numbered copies. The zinc-cuts printed on wove paper. The colophon numbered and signed by the author and the publisher.

*Sibilla* is a poem by Sartorio. The text itself is reproduced by a woodcut process. Although Sartorio began preparing the plates for the illustrations in 1912 (the engravings were first published in the review *L'eroica* in 1913), the book did not come out until 1922. Instead of engraving in wood, the artist drew his design on a zinc plate, applying acid to the parts where he did not want the ink to take. Effectively this is the wood-engraving technique transposed onto zinc.

## ALIGI SASSU

Milan, 17.VII.1912. Sassu first exhibited at the Venice Biennale in 1928 alongside the futurist painters. A stay in Paris in the early 1930s was decisive for his artistic and political development. On his return to Italy he joined the *Corrente* group, taking as his models such painters as Tintoretto, Delacroix and Géricault. After the war he adopted a neo-realist stance. From the beginning of his career he had practised printmaking as well as painting with a predilection for color lithography. Among the works he has illustrated are *Orlando furioso*, *I promessi sposi* and *La divina commedia*.

463

### Irving Layton. *There Were No Signs*

PUBLISHER: Madison Gallery, Toronto, 1979. © by Trentadue Editions, Milan.

72 pp., folded, 40.2 × 30.6 cm. With the poems by Irving Layton in English and fifteen etchings by Aligi Sassu.

PRINTER: The text printed by Luigi Maestri, Milan. The etchings printed on a handpress by Enrico Maioli. Bound by Giovanni De Stefanis, Milan.

EDITION: 127 copies of which 70 are numbered 1-70, 50 numbered 1-L and 7 marked with the letters A-G reserved for the collaborators. The text and the etchings printed on wove paper. All etchings numbered and signed by the artist and loosely inserted in the folded pages. The colophon numbered.

ILLUSTRATION: One of the 70 copies.

Irving Layton. Pseudonym of Lazarovitch. Neamts (Romania), 1912. Canadian poet. When Layton was one year old, his parents, who were Jewish, emigrated to Montreal.



463. ALIGI SASSU, etching for the poem *There Were No Signs* from the book of the same title by Irving Layton, 25 × 17.7 cm.

464

### Oswaldo Patani. *La chimera dell'amore*

PUBLISHER: Franco Sciardelli Editore, Milan, 1983.

12 pp., 33.3 × 25 cm. With one full-page etching by Aligi Sassu.

PRINTER: The text printed by Ruggero Olivieri. The etching printed on a handpress by Franco Sciardelli. (Milan).

EDITION: 99 numbered copies of which 87 are numbered 1-87 and 12 numbered 1-XII with an additional proof of the etching printed on Japan paper. The text and the etching printed on paper by Si-



invocando il cielo,  
— Cristo illumina tu quei che  
non vede e che si perde! Ar  
dilo, oltrocotante, l'attira l'av  
ventura affascinante respin

462. GIULIO ARISTIDE SARTORIO, woodcut for *Sibilla. Poema drammatico in quattro atti*, 19 x 14.3 cm.

cars di Catania. The etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 87 copies.

*La chimera dell'amore* by Osvaldo Patani is a collection of poems and reminiscences of life in Paris. They are a tribute to Emilio Bertinato, a friend of Patani from his Paris days who died recently. The collection is prefaced by a line of Pierre Reverdy: "Shadow is the finest setting for light".

BY THE SAME ARTIST:

Vincenzo Buonassisi. *Ira Jara*  
Luigi Maestri Tipografo Editore, Milan, 1974  
One color etching

Sigfrido Bartolino. *Mario Sironi. L'opera incisa*  
Prandi, Reggio Emilia, 1976  
One etching in the special edition

Luciano De Maria. *Sassu futurista*  
All'insegna del Pesce d'Oro, Milan, 1977  
One etching

*Il disegno italiano*. Catalog 2, 1982  
Galleria la Scaletta, Reggio Emilia, 1982  
One etching

## SAULO

Pseudonym of Paolo Cassinelli. Bologna, 1932. Cassinelli now lives and works at Reggello, near Florence. For many years his studio was in Rome where he received his training as an artist and held his first exhibitions. He has shown his work in Italy and abroad.

465

Ròiss. *Guida pratica per chi va in galera*

PUBLISHER: Edizioni Svolta, Bologna, 1971.

27(40) pp., 34.2 x 23.8 cm. With an introduction by Luca Goldoni, text and selected newspaper clippings by Ròiss and four full-page etchings of which two are by Walter Piacesi and two by Saulo.

PRINTER: Grafis Industrie Grafiche, Bologna.

EDITION: 90 numbered copies. The text and the etchings printed on different wove papers. Each etching numbered and signed by the artist, the colophon numbered.

## ANGELO SAVELLI

Pizzo Calabro (Catanzaro), 30.X.1911. Savelli studied in Rome where he became involved in futurist circles. With Prampolini and Severini he founded the Art Club. From 1946 to 1953 he lived in Venice and since 1954 has been resident in New York.

466

*Dieci poeti americani*

PUBLISHER: Editalia - Edizioni d'Italia, Rome, 1963.

52 pp., folded, 44.7 x 34.5 cm. With texts in English by ten American authors and ten full-page color lithographs with relief printing by Angelo Savelli.



464. ALIGI SASSU, etching for Osvaldo Patani, *La chimera dell'amore*, 14.2 x 19 cm.



465. SAULO, aquatint-etching for Ròiss, *Guida pratica per chi va in galera*, 23.7 x 18 cm.

PRINTER: The text printed by Arti Grafiche Bruno Fogar. The lithographs printed on a handpress by Litografica Romero. (Rome).

EDITION: 110 numbered copies. In addition to the lithographs in the book there exist from each lithograph an edition of 13 copies printed on larger paper, numbered 1-13 and signed by the artist. The text and the lithographs of the book printed on wove paper. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 110 copies.



466. ANGELO SAVELLI, color lithograph for the text by John Ashbery from *Dieci poeti americani*, 40.8 x 31.5 cm.

## ALBERTO SAVINIO

Athens, 25.viii.1891 - Rome, 15.v.1952. Brother of Giorgio de Chirico, Savinio was an accomplished poet, writer, musician and critic, in addition to his activity as a painter. He trained as a musician, first in Athens then in Paris. He contributed to Italian and French avant-garde publications. In 1927 he gave himself entirely to painting and had a solo exhibition in Paris. In 1939 he returned to Italy and showed his work at the Il Milione gallery in Milan. The hallmark of his painting is its extravagant surrealism.

467

### Gentile Sermini. *Stratagemmi d'amore*

PUBLISHER: Documento Libraio Editore, Rome, 1944.

44(48) pp., 23.5 x 16.7 cm. With four novels by Gentile Sermini and four etchings by Alberto Savinio.

PRINTER: The text printed by Stabilimento Aristide Staderini. The etchings printed on a Calcografia press by Salvatore Barrovecchio. (Rome).

EDITION: 105 numbered copies. The text and the etchings printed on different wove papers. All etchings signed, numbered and annotated by the artist and loosely inserted. The colophon numbered.



467. ALBERTO SAVINIO, "La civetta", etching for Gentile Sermini, *Stratagemmi d'amore*, 17.2 x 10.8 cm.



467. ALBERTO SAVINIO, "Incontro", etching for Gentile Sermini, *Stratagemmi d'amore*, 17.2 x 10.8 cm.



467. ALBERTO SAVINIO, "Idillio", etching for Gentile Sermini, *Stratagemmi d'amore*, 17.2 x 11.1 cm.





468. ALBERTO SAVINIO, lithograph for *La nostra anima*, 18.6 × 12 cm.

468  
**Alberto Savinio. *La nostra anima***

PUBLISHER: Documento Editore, Rome, for Bompiani Editore, Milan, 1944.

59(64) pp., 24.2 × 17 cm. With the novel and two full-page lithographs printed on yellow tone plates by Alberto Savinio and an etched pictorial cover design by Luigi Bartolini. Volume 3 from the series "La Margherita", edited by Federico Valli.

PRINTER: The text printed by Stabilimento Danesi. The lithographs printed on the press by Roberto Bulla. Bound by Stabilimento Staderini. (Rome).

EDITION: 300 numbered copies. The text printed on pura cellulosa paper, the lithographs on wove paper. Both lithographs signed and numbered by the artist, the book numbered.

**RUGGERO SAVINIO**

Turin, 1934. Painter and printmaker. Savinio has been exhibiting his work in Italy and abroad since 1970.

469  
**Vittorio Sereni. *Stella variabile***

PUBLISHER: Privately published, Verona, 1979.

80(90) pp., 30 × 22 cm. With one poem from 1961 and poems and text written after 1965 by Vittorio Sereni and eight color lithographs by Ruggero Savinio of which three are full-page, two double-page, two interspersed within the text and one serving as wrapper for the cover. From the series "Cento Amici del Libro".

PRINTER: The text printed on the Plain Wrapper Press by Richard-Gabriel Rummonds and Alessandro Zanella, Verona. The lithographs printed by Giorgio Upiglio. (Milan).

EDITION: 130 copies. The text and the lithographs printed on paper by Cartiere Miliani di Fabriano. The colophon signed by the author and the artist.



469. RUGGERO SAVINIO, color lithograph for Vittorio Sereni, *Stella variabile*, 19.3 × 33 cm (double-page).

*Stella variabile* is a selection of poems by Vittorio Sereni written since 1965. Sereni had thought of using the title for a book, which was eventually published in 1982.

BY THE SAME ARTIST:

Bartolo Cattafi. *Ruggero Savinio. Dodici poesie e sette disegni*  
 Edizioni 32, Milan, 1975  
 One etching in the special edition

**ALBA SAVOI**

Rome, 1929. Savoi continues to live in the city of her birth. She experiments with various materials in her sculptures. She has had a number of solo exhibitions in Italy and also abroad.

470  
***Terre lontane. Libro di terracotta***

Unique book of six terracotta tablets, 19 × 14.5 × 3.5 cm. The two cover pieces made of brown terracotta, the four inside "pages" of white terracotta, containing drawings and fantasy characters. The edges perforated and bound with cord. On the reverse signed and dated "87" by the artist.

Natural colors are incorporated into the thickness of the terracotta page using the ingobbio technique: strips of colored clay are

laid on the wet surface and pressed in with a roller, creating the effect of veining, as in certain rocks. Before firing, the soft clay of the pages was etched with a point, recalling cuneiform symbols seen in the "distant lands" of the title. Here they are transmuted into a continuous style of writing with a completely modern look, a wordless imitation creating a brief play of shadows.

## EMILIO SCANAVINO

Genoa, 1922 - Milan, 1986. Scanavino completed his art studies in his hometown, and in 1948 held his first solo exhibition there. In the 1950s he supported the spatialist movement. He tends to convey the sense of objects in a symbolic manner.

471

Mario Ramous. *Programma no.*

PUBLISHER: L'Immagine, Bologna, 1966.

65(72) pp., 34 × 24.5 cm. With texts by Mario Ramous and six lithographs by Emilio Scanavino.

PRINTER: The text composed by Arti Grafiche Tamari and printed by Fotometalgrafica. The lithographs printed on the press by Gaetano Orlandi. Bound by Antonio Capitani. (Bologna).

EDITION: 135 numbered copies of which 120 are numbered 1-120 and 15 numbered I-XV for the author, the artist and the publisher. The text printed on paper by Cartiere Miliani di Fabriano, the lithographs on wove paper. All lithographs signed and numbered by the artist and loosely inserted in bound-in folders of brown laid paper. The colophon numbered.

ILLUSTRATION: One of the 120 copies.

Mario Ramous. Milan, 1924. Poet, essayist and translator. Ramous is professor of aesthetics at Urbino. He has published essays on Morandi, Marini and other Italian artists, and has translated poetry by Horace, Virgil and Catullus.

472

Gianni Malabarba. *A mezzo della notte*

PUBLISHER: Giorgio Upiglio e C. - Edizioni d'Arte Grafica Uno, Milan, 1968.

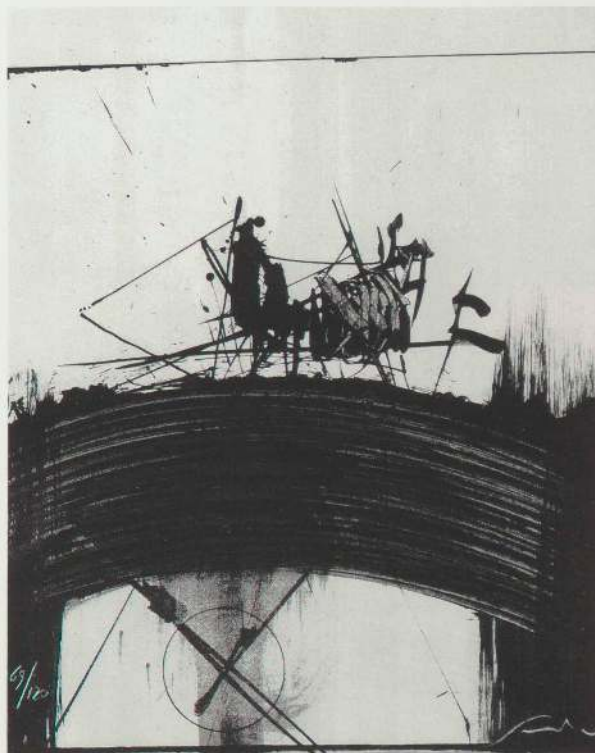
36 pp., folded, 33.3 × 23.6 cm. With seven poems by Gianni Malabarba and fifteen lithographs by Emilio Scanavino of which eight are full-page, with five in color, and seven double-page, with four in color.

PRINTER: The text composed and printed by Ruggero Olivieri. The lithographs printed on the press by Giorgio Upiglio. (Milan).

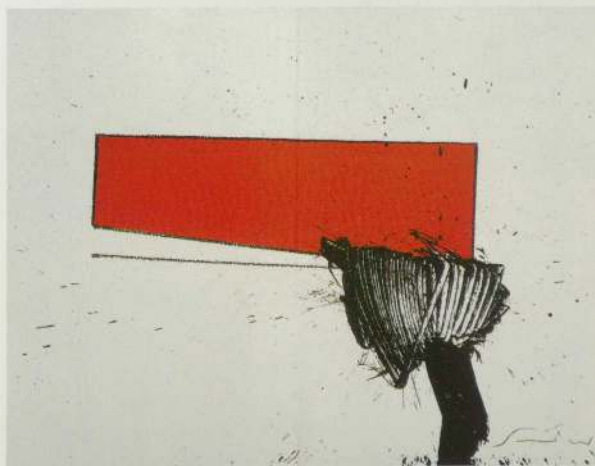
EDITION: 74 copies of which 4 are marked with the letters A-D reserved for the artist and the collaborators, 20 numbered I-XX with an extra suite of 14 from the 15 lithographs printed on larger paper (50 × 60 cm) and 50 numbered 1-50. The text and the lithographs printed on handmade paper by Cartiere Miliani di Fabriano. The seven double-page lithographs signed by the artist, the colophon numbered and signed by the author and the artist.



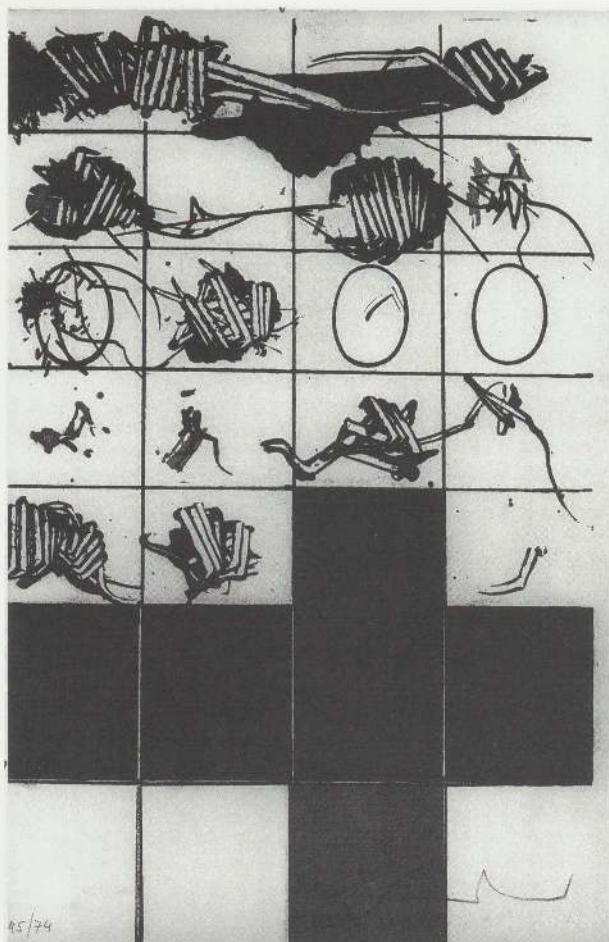
470. ALBA SAVOI, "Libro di terracotta", book-object, terracotta, painted and inscribed, 19 × 29 cm (opened).



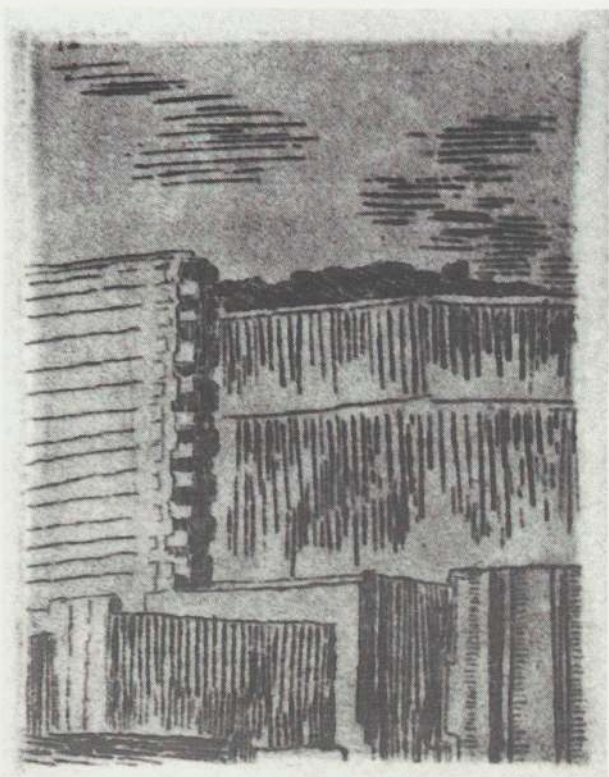
471. EMILIO SCANAVINO, "Partitura 31/30166", lithograph for Mario Ramous, *Programma no.*, 29.2 × 23.3 cm.



472. EMILIO SCANAVINO, "Per Emilio", color lithograph for Gianni Malabarba, *A mezzo della notte*, 33.3 × 46.8 cm (double-page).



473. EMILIO SCANAVINO, color etching for Roberto Sanesi, *Un lavoro difficile*, 28.5 × 18.2 cm.



474. SILVANO SCHEIWILLER, etching for Vittorio Sereni, *La piega giusta*, 6.2 × 4.9 cm.

ILLUSTRATION: One of the 50 copies.

Gianni Malabarba. *Borgosesia* (Vercelli), 8.v.1921 - Milan, 28.II.1990. Poet and writer. Malabarba wrote on the theater and cinema and also became involved in contemporary art. He published several collections of poetry which were illustrated by artists, among them *A mezzo della notte* with ten lithographs by Scanavino (1968) and, again with Scanavino, *Il reale occulto* (1977).

473

Roberto Sanesi. *Un lavoro difficile*

PUBLISHER: M'Arte Edizioni, Milan, 1970.

52(58) pp., 29 × 19 cm. With eighteen poems by Roberto Sanesi and one full-page color etching by Emilio Scanavino. Volume 2 from the series "Piccolo Torchio".

PRINTER: Tipografia Bertieri. Bound by Giovanni Codina. (Milan).

EDITION: 89 numbered copies of which 74 are numbered 1-74 and 15 numbered 1-xv outside the trade. The text and the etching printed on paper especially handmade for this edition by Filicarta di Brugherio. The etching numbered and signed by the artist, the colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 74 copies.

## SILVANO SCHEIWILLER

Milan, 20.II.1937 - 30.XI.1985. After gaining his diploma at the Istituto d'Arte di Brera, Scheiwiller lived in Florence, Rome, Paris and Milan. His interest was for graphic art, particularly etching, and he exhibited his work alone and with other artists at various venues in Italy. He also illustrated many books with his drawings and etchings. The most recent exhibition of his work was held in 1988 at the International Civic Library at Bordighera.

474

Vittorio Sereni. *La piega giusta*

PUBLISHER: Edizioni di Vanni Scheiwiller, Milan, 1976.

48 pp., folded, 28.6 × 21.1 cm. With a poem and a prose piece by Vittorio Sereni and eight etchings by Silvano Scheiwiller.

PRINTER: The text composed and printed by Luigi Maestri. The etchings printed on the press by Giorgio Upiglio. Bound by Giovanni De Stefanis. (Milan).

EDITION: 55 copies of which 50 are numbered 1-50 and 5 marked with the letters A, E, I, O, U. The text printed on wove paper, the etchings on paper by Cartiere Magnani di Pescia. All etchings signed, numbered and dated "75" by the artist and loosely inserted in the folded pages. The colophon numbered.

ILLUSTRATION: One of the 50 copies.

BY THE SAME ARTIST:

Albino Pietro. *Silvano Scheiwiller. Quattordici poesie e nove disegni*

Edizioni 32, Milan, 1977  
One etching in the special edition

*Scheiwiller a Milano 1925-1983*

*Immagini e documenti*

Libri Scheiwiller, Milan, 1983

One etching in the special edition

## GIANFRANCO SCHIALVINO

*Pont Canavese, 1948. Painter and printmaker. Schialvino lives and works at Lombardore near Turin. In 1987, with Verna, he founded the periodical Nuova xilografia. Schialvino has created more than 350 prints and has been showing his work in Italy and abroad since 1971.*

475

*ExLibris Luigi Bartolini. 13 fogli con dedica*

PUBLISHER: L'Asterisco, Jesi, 1990.

77(80) pp., 21 x 15.7 cm. Catalog of the exhibition "ExLibris di Luigi Bartolini", January 20 - February 24, 1990 at Jesi, edited by Ezio Bartocci, with an introduction by Egisto Bragaglia, the reproduction of thirteen etchings dedicated to the memory of Luigi Bartolini by the following artists: Nunzio Gulino, Ivo Lombardi, Mario Bellagamba, Romano Masoni, Gianfranco Schialvino, Cristiano Beccaleto, Mauro Corbani, Antonio Bobò, Guido Strazza, Renzo Galardini, Lanfranco Lanari, Bruno Missieri, Valeriano Trubbiani.



475. GIANFRANCO SCHIALVINO, etching for *ExLibris Luigi Bartolini. 13 fogli con dedica*, 13.3 x 10 cm.

PRINTER: Litograf, Jesi.

EDITION: 750 copies of the catalog and a special edition of 120 copies with a suite of the thirteen etchings by the artists listed above of which 75 copies are numbered 1-75, 40 numbered 1-XL reserved for the artists and 5 artists' proofs. The etchings printed on a handpress on wove paper. All etchings signed and numbered by the artists and loosely inserted in folded pages with a short biography of each artist.

ILLUSTRATION: One of the 75 copies.

*This tribute on the part of thirteen artists to Luigi Bartolini (1891-1963) was produced to mark an exhibition of his bookplates. There is, as yet, no complete catalog of Bartolini's work. At the exhibition in question many of his bookplates were in fact being shown for the first time and were unfamiliar even to his admirers.*



476. MARIO SCHIFANO, "Case dolci", color lithograph and silkscreen for *Best seller*, 62.2 x 62 cm.

## MARIO SCHIFANO

*Homs (Libya), 20.IX.1934. Schifano combines various techniques in creating his abstract works: lithography, silkscreen printing, collage, photolithography and photomontage. He shows a certain kinship with futurism in his use of everyday images and fragments from advertising material.*

476

*Best seller*

PUBLISHER: Torcular, 1989.

16 pp., folded, 70.3 x 70.1 cm and 31 sheets, 69.7 x 70 cm. Portfolio with text by Achille Bonito Oliva and thirty-one color lithographs by Mario Schifano from the years 1988/1989 of which thirty are combined with color silkscreen printing and one retouched by hand.

PRINTER: The lithographs printed on the press by E. Piersantini, Milan.

EDITION: 331 copies of which 200 are numbered 1-200, 50 numbered 1-L, 21 marked with the letters A-Z, 30 artist's proofs numbered 1-30 and annotated



477. LELLO SCORZELLI, etching for Karol Wojtyła, *Giobbe ed altri inediti*, 15 × 10.7 cm.

"P. A." and 30 numbered 1-30 and annotated "F. C." for the publisher and collaborators. The text printed on wove paper, the lithographs on handmade paper by Cartiere Magnani di Pescia. Each lithograph numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 200 copies.

Achille Bonito Oliva. Caggiano (Salerno), 1939. Art critic. Bonito Oliva lives in Rome where he teaches art history at the faculty of architecture. In his study of new trends in contemporary art, he coined the term "transavanguardia" to mark the transition between the demise of the older avant-garde movements and rebirth of painting. He has written many essays, including *La transavanguardia italiana* (1980).

## PINUCCIO SCIOLA

San Sperate (Cagliari), 1942. Sculptor.  
See No. 267. KODRA. *Vizi e virtù*

## NINO SCORDIA

Santa Fé (Argentina), 1918. Painter.  
See No. 277. LEVI. *Velso Mucci e il Concilium Lithographicum*

## LELLO SCORZELLI

Florence, 1.XI.1921. Sculptor. Scorzelli made one of the doors for Saint Peter's in Rome. He has also sculpted portraits of popes John XXIII and Paul VI, and of almost all the bishops in the synod.

477

Karol Wojtyła. *Giobbe ed altri inediti*

PUBLISHER: Bucciarelli, Ancona. © by Libreria Editrice Vaticana, Rome, 1982.

139(140) pp., 21.6 × 14.9 cm. With the unpublished drama *Job* and other writings by Karol Wojtyła, translated from the Polish by Aleksandra Kurzab and Margherita Guidacci, drawings after Bruno Saetti and one full-page etching by Lello Scorzelli.

EDITION: 150 numbered copies. The text printed on laid paper, the etching on wove paper. The etching numbered and signed by the artist, the colophon numbered.

In 1940 Wojtyła wrote the drama *Job* which he prefaced with this note: "Job is an Old Testament story. These things happened in Old Testament times before the advent of Christ. These things are also happening today, in the time of Job, of Poland, and of our world. These things are happening as we wait, as we cry out for God's judgment, as we long for the will of Christ to be done. Job is forged in the suffering of Poland and of the world". The six previously unpublished poems are dated between 1939 and 1965.

## SALVATORE SEBASTE

Novoli (Lecce), 1939. Painter and printmaker. Sebaste lives and works at Bernalda (Matera) where his studio is equipped for printmaking. A contributor to newspapers and art magazines, he has had solo exhibitions in Italy and has illustrated many books using the etching technique.

478

Mario Trufelli. *Coincidenze*

PUBLISHER: Edizioni Svolta, Bologna, 1976.

32 pp., 33 × 24 cm. With a testimony by Gennaro Manna and five full-page color etchings by Salvatore Sebaste.

PRINTER: The text printed by Tipografia Torraco, Bernalda. The etchings printed by the artist on a handpress.

EDITION: 60 numbered copies. The text and the etching printed on handmade paper by Cartiere Magnani di Pescia. Each etching signed and numbered by the artist, the colophon numbered.

BY THE SAME ARTIST:

Röiss. *Guida pratica per chi va in galera*  
Edizioni Svolta, Bologna, 1971  
Two etchings

Camilla De Ruggieri. *Il profumo dei tigli*  
La Spiga d'Oro, Bernalda, 1989  
Four color etchings



478. SALVATORE SEBASTE, aquatint-etching in blue for Mario Truffelli, *Coincidenze*, 19.8 × 14.6 cm.



479. PIO SEMEGHINI, etching, 1912, for Vittorio Sereni, *Dodici poesie*, 17.2 × 14.8 cm.

## PIO SEMEGHINI

Quistello, 31.I.1878 - Verona, 11.III.1964. Semeghini received his training at the Accademia in Florence and during long stays in Paris, where he attended the Académie Julien and was influenced by the impressionist and the fauve painters. In 1912 he exhibited in Paris together with Picasso. Returning to Venice he formed the Gruppo Libero di Burano with Maggioli and Rossi. Subsequently he moved in Milanese art circles and lived in Monza until 1940.

479

### Vittorio Sereni. *Dodici poesie*

PUBLISHER: Renzo Sommaruga, Verona, 1966.

24(30) pp., 27.5 × 19 cm. With twelve poems by Vittorio Sereni and one full-page etching by Pio Semeghini from the year 1912.

PRINTER: Printed on a Hopkinson press by Renzo Sommaruga, Verona.

EDITION: 125 copies of which 99 are numbered 1-99 and 26 marked with the letters A-Z dedicated ad personam. The text and the etching printed on paper by Cartiere Miliani di Fabriano. The etching with the artist's monogram and date "1912" in the plate. The colophon numbered and signed by the author and the widow of the artist, Gianna Semeghini.

ILLUSTRATION: One of the 26 copies.

To mark the second anniversary of Pio Semeghini's death, his wife Gianna printed this previously unpublished etching to illustrate twelve poems, chosen by the poet Vittorio Sereni, to honor the memory of his artist friend.

## BRUNO SERPI

Pseudonym of Gabriele Galantara called Ratalanga. Montelupone (Macerata), 1865 - Rome, 1937. In 1892, with Guido Podrecca, Serpi founded *L'asino*, a politically-oriented humorous newspaper. A fervent socialist with a gift for witty, inventive caricature, he found himself at odds with the policies of Crispi and the clerical party, and the newspaper ceased publication in 1925. Serpi contributed to such newspapers as *L'Avanti*, *Il becco giallo* and *Marc'Aurelio*, and to French and German magazines.

480

### Trilussa. *La porchetta bianca*

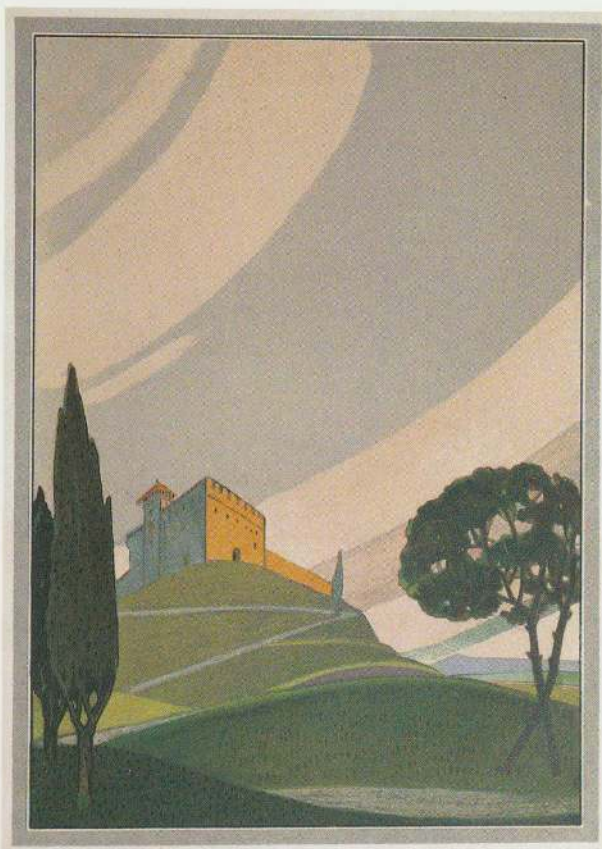
PUBLISHER: Edizioni Mondadori, Milan, 1930.

68(72) pp., 35 × 24.5 cm. With thirty-two full-page color lithographs by Bruno Serpi.

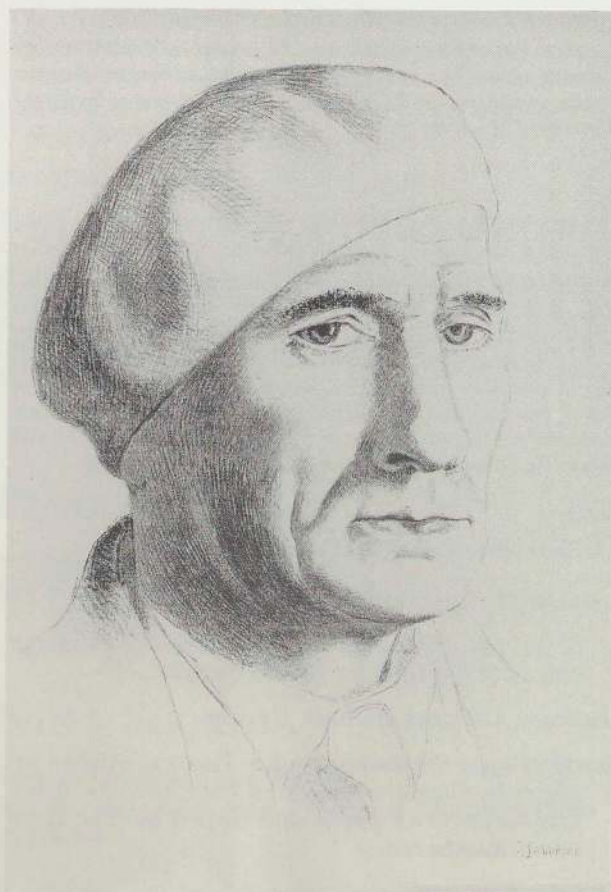
PRINTER: Officina Bodoni, Verona.

EDITION: 1000 numbered copies. The text printed on paper by Cartiere Miliani di Fabriano, the lithographs on wove paper and tipped in. The colophon numbered.

Trilussa. Pseudonym of Carlo Alberto Salustri. Rome, 26.X.1871 - 21.XII.1950. Salustri began writing for newspapers while still very young and in 1895 published his first verses and satires in Ro-



480. BRUNO SERPI, color lithograph for Trilussa, *La porchetta bianca*, 23.6 × 16.4 cm.



482. GINO SEVERINI, "Portrait of Paul Fort", lithograph for Paul Fort, *Contes de ma sœur l'oise*, 23.5 × 17.2 cm.

man dialect. An immediate success, these were translated into the main European languages. Salustri also illustrated his poems. He was appointed a senator for life just twenty days before his sudden death.

## GINO SEVERINI

Cortona (Arezzo), 7.IV.1883 - Paris, 26.II.1966. When only twenty Severini made the acquaintance of Boccioni in Rome and subsequently met Modigliani, Picasso, Braque and Utrillo in Paris. He took part in the ferment of innovation while maintaining his own stylistic individuality. In 1910 he signed the futurist manifesto and also made a study of impressionism and divisionism, evolving a dynamic form of the latter based on the Futurist principle of broken brushwork. In the 1920s he returned to a more classical vision akin to that of the Italian novecento movement. Until the final decade of his life he remained sensitive to new trends in art. He was also active as a stage and costume designer.

481

### *Fleurs et masques*

PUBLISHER: Frederick Etchells & Hugh MacDonald, London, 1930.

44 pp., 46.2 × 32.3 cm. With sixteen full-page color pochoirs after Gino Severini.

PRINTER: Printed by the Pelican Press, London. The pochoirs manufactured by Jean Saudé, Paris.

EDITION: 125 numbered copies. The pochoirs printed on Lafuma paper. The colophon numbered.

ILLUSTRATION: An unnumbered publisher's copy with the signature of Hugh MacDonald on the colophon.

*Fleurs et masques* is a series of sixteen stencils. This technique was particularly popular in France in the early decades of the century. Its most skillful exponent was Jean Saudé, who explained the method in his *Traité d'enluminure au pochoir*. Saudé used the technique to produce delicate decorative effects, and also for book illustration. The color plates for *Fleurs et masques* are the work of his own hand. The technique consists in brushing paint onto the paper surface through a series of cutout stencils or masks, one for each color.

482

### Paul Fort. *Contes de ma sœur l'oise*

PUBLISHER: Armand Jules Klein, Paris, 1931.

56 pp., 28 × 18.8 cm. With one full-page lithograph by Gino Severini and fourteen illustrations after drawings by the artist.

PRINTER: Printed on the presses by Armand Jules Klein, Paris.

EDITION: 545 numbered copies outside the trade of which 30 are on Japon Impérial paper and 200 on Arches paper, signed by the author and accompanied with a dedication and a page of his manuscript, 100 reserved for the members of the "Société Amicale de la Marne" and the "Rotary-Club", Paris, and 200 with the author's monogram of which 15 are on Japan paper for the members of the "Groupe des Amis de Paul Fort".

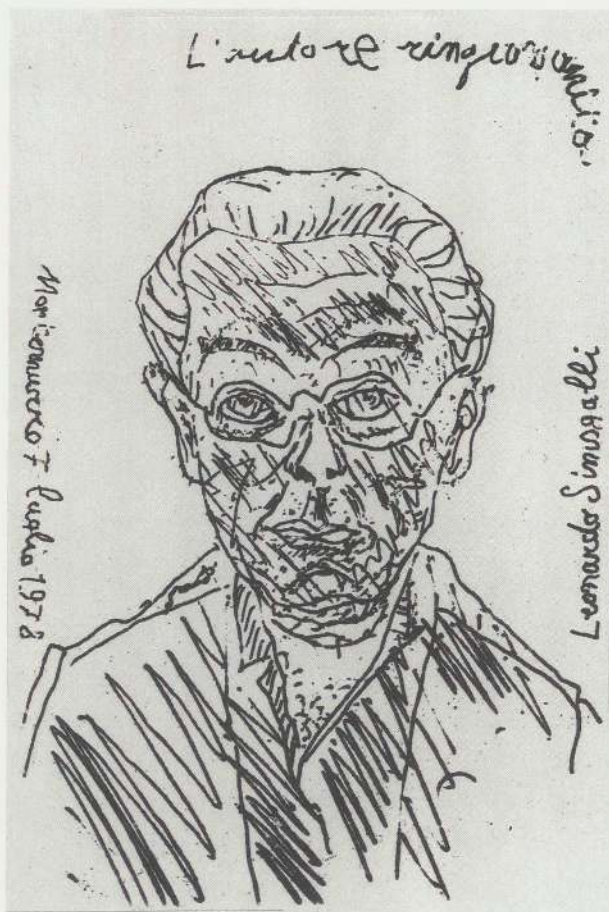


481. GINO SEVERINI, "Arlequin au repos", color pochoir with gold paper collage, plate 10, from *Fleurs et masques*, 33 × 21 cm.



ILLUSTRATION: One of the 200 copies with the author's monogram.

Paul Fort. Reims, 1872 - Paris, 1960. Writer, poet and playwright. In 1901 Fort began to hold his Tuesdays at the Closerie des Lilas and in 1905 founded the literary review Vers et prose. He also achieved success in the theater, staging works by Rimbaud, Mallarmé, Laforgue and Verlaine, and plays of his own. In 1913 the painter Severini married his daughter Jeanne. Fort, who in 1912 had been elected prince of poets, exclaimed that France was marrying Italy. Almost forgotten and receiving occasional help from compassionate colleagues, he was reduced to poverty in old age. Contes de ma soeur l'oise is one of Paul Fort's poems, written in the same popular, folkloric vein as his well-known Ballades.



483. LEONARDO SINISGALLI, "Self-portrait", etching for *Come un ladro*, 18 x 12 cm.

## LEONARDO SINISGALLI

Montemurro (Potenza), 9.III.1908 - Rome, 1981. Poet. Sinisgalli studied mathematics and engineering in Rome. He published *Cuore*, his first collection of poems, in 1927. In 1943 he published all the poems he had written between 1931 and 1942 under the title *Vidi le muse*. After the war he directed the magazine *Civiltà delle macchine* and published further volumes of poetry.

483

Leonardo Sinisgalli. *Come un ladro*

PUBLISHER: Privately published, Bernalda, 1979.

42 pp., 29.2 x 29.3 cm. With fourteen poems and three etchings by Leonardo Sinisgalli.

PRINTER: The text printed by Tipografia Torracco, Bernalda. The etchings printed on a handpress by Salvatore Sebaste, Trezzano.

EDITION: 50 numbered copies outside the trade. The text printed on laid paper, the etchings on wove paper. All etchings numbered and signed by the artist and loosely inserted. The colophon numbered.

*Come un ladro* is a collection of poems and epigrams on the theme of man's bond with his native soil and his childhood.

BY THE SAME ARTIST:

Leonardo Sinisgalli. *Le finestre di via Rubens*  
Bucciarelli, Ancona, 1962  
Three etchings

Leonardo Sinisgalli. *Il tempietto*  
La Pergola, Pesaro, 1973  
Six etchings

## MILVIO SODI

Pisa, 1938. Painter.

See No. 79. BUSCONI. *Per inciso...*

## BRUNO SODINI

Florence, 1942. Sculptor.

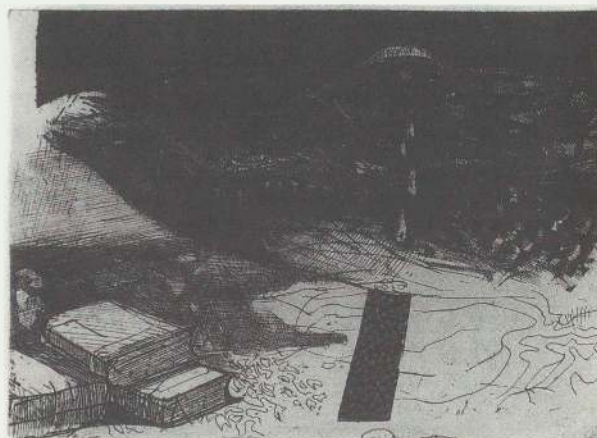
See No. 133. CIONI. *Absinthium*

## GIACOMO SOFFIANTINO

Turin, 1.I.1929. Painter and printmaker. Soffiantino was a pupil at the Accademia Albertina where he now teaches. He has exhibited his work on many occasions in Italy and abroad, winning prizes for both painting and drawing.

484

Giovanni Arpino. *Diario bestiario*



484. GIACOMO SOFFIANTINO, etching for Giovanni Arpino, *Diario bestiario*, 12.7 x 17.6 cm.

PUBLISHER: Edizioni d'Arte Tuttagrafica, Turin, 1982.

54 pp., 33.2 × 24.5 cm. With the story *Diario bestiaro* taken from the book *Un gran mare di gente* by Giovanni Arpino, published in 1981, and seven etchings by Giacomo Soffiantino of which five are full-page, one with an additional color printed in red and two etchings for the title page and the colophon.

PRINTER: Printed on the presses by d'Arte Tuttagrafica, Turin.

EDITION: 125 copies of which 100 are numbered 1-100, 20 numbered 1-XX outside the trade and 5 dedicated ad personam. The text and the etchings printed on paper especially handmade for this edition. The five full-page etchings signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 100 copies.

*Giovanni Arpino. Pola, 1927 - Torino, 1987. Writer and journalist. Arpino was special correspondent for La Stampa and the Giornale Nuovo, and a prolific writer of novels.*

## ARDENGO SOFFICI

*Rignano (Florence), 1879 - Poggio a Caiano (Florence), 1964. Painter and writer. Soffici was a leading figure in Tuscan cultural circles in the first half of the century. Although his activity as an etcher was secondary, it nevertheless provided a model for younger artists. He learned the technique of woodcutting in Paris in 1902 and produced illustrations for French periodicals and books until 1904. He was again producing drypoints, etchings and woodcuts for Il Selvaggio in 1926 and for the second international etching exhibition, held in Florence in 1927. He also illustrated his own writings. In 1960 he executed fifteen lithographs for the Il Bisonte art center.*

485

### Ardengo Soffici. *BİFŞZF + 18. Simultaneità e Chimismi lirici*

PUBLISHER: Edizioni della Voce, Florence, 1915.

67(70) pp., 44.5 × 33.5 cm. With a collection of lyrics under the chapter *Simultaneità* and futurist lyrics with mixed typography under the chapter *Chimismi lirici*, the cover and title printed in color.

PRINTER: Tipografia di Attilio Vallecchi, Florence.

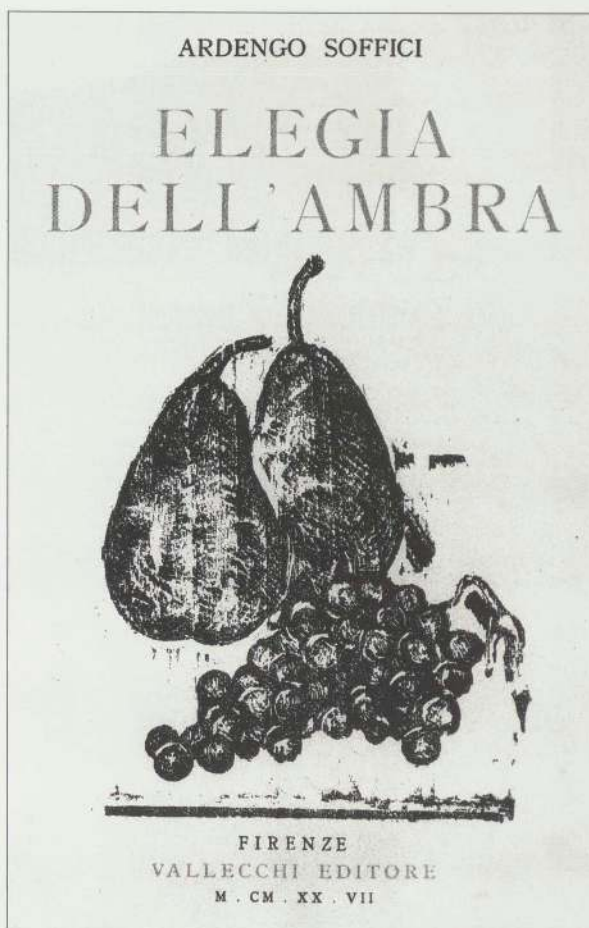
EDITION: 300 numbered copies. Printed on wove paper. The colophon numbered.

*BİFŞZF + 18, Simultaneità e Chimismi lirici is a polemical text from Soffici's brief futurist period when he abandoned La voce and, with Papini, founded Lacerba. "The cover is an incunabulum of futurist typography, a veritable tour de force. Author, title, subtitle and publisher are all indicated in different styles. The aggressively unconventional layout gives the effect of a carefully calculated, dynamically balanced collage. The unusual format also serves to give prominence to the page" (Fanelli and Godoli. *Grafica e futurismo*, 1988).*

486

### Ardengo Soffici. *Elegia dell'Ambra*

PUBLISHER: Vallecchi Editore, Florence, 1927.



486. ARDENGO SOFFICI, title woodcut for *Elegia dell'Ambra*, 18.6 × 14.3 cm.

8(20) pp., 35 × 24.5 cm. Written in Poggio a Caiano between October 1925 and September 1926 by Ardengo Soffici, with one woodcut for the title page, one lithograph for the cover and two lithographs interspersed within the text.

PRINTER: Tipografia Attilio Vallecchi, Florence.

EDITION: 350 numbered copies of which 50 are outside the trade. The text and the prints printed on wove paper. The colophon numbered and signed by the artist, the colophon of the 50 copies numbered by hand.

ILLUSTRATION: An unnumbered copy with the colophon signed by the artist.

*Elegia dell'Ambra is a short poem inspired by Lorenzo de' Medici's Ambra, who gave her name to his Villa Ambra at Poggio a Caiano. Ambra is a nymph loved by the Ombrone river. The Ombrone passes through Poggio a Caiano where Soffici himself lived.*

487

### *Le lettere di Picasso*

PUBLISHER: Giorgio Upiglio & C. Edizioni d'Arte Grafica Uno, Milan, 1966.

67(80) pp., folded, 28.7 × 35.5 cm. With a text by Luigi Cavallo, facsimile letters by Picasso from the years 1909-1915, addressed to Ardengo Soffici, and five woodcuts from the years 1903-1927 of which



485. ARDENGO SOFFICI, cover, printed in black and color for *BIF&ZF+18. Simultaneità e Chimismi lirici*, 44.5×33.5 cm.



487. ARDENGO SOFFICI, "Figura seduta", woodcut, 1903, for *Le lettere di Picasso*, 24.6 × 30.2 cm.

two are full-page and four full-page drypoints from the year 1928 by Ardengo Soffici.

PRINTER: The text composed by Monotopia Olivieri and printed by ITEC. The prints printed on the press by Giorgio Upiglio. (Milan).

EDITION: 130 numbered copies of which 100 are numbered 1-100 and 30 numbered 1-xxx reserved for the family of Soffici and the collaborators. The text and the prints printed on paper by Cartiere Miliani di Fabriano. The colophon numbered and signed by Maria Soffici, the widow of the artist.

ILLUSTRATION: One of the 100 copies.

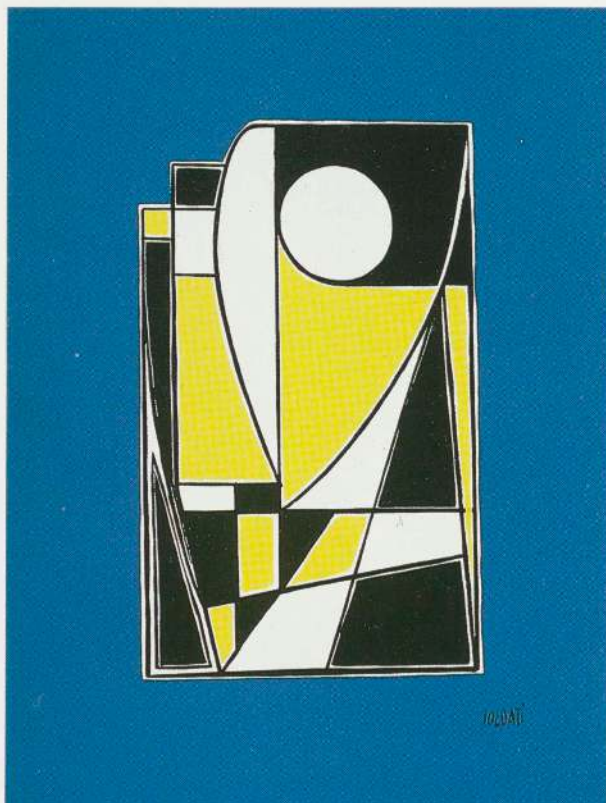
*Cavallo reconstructs the relationship between Soffici and Picasso until their last meeting at Picasso's house in Paris in 1927. Soffici was to return to Paris in 1959 when he reestablished contact with some of his old friends, including the painter Van Dongen and the poet Vanderpijl.*

BY THE SAME ARTIST:

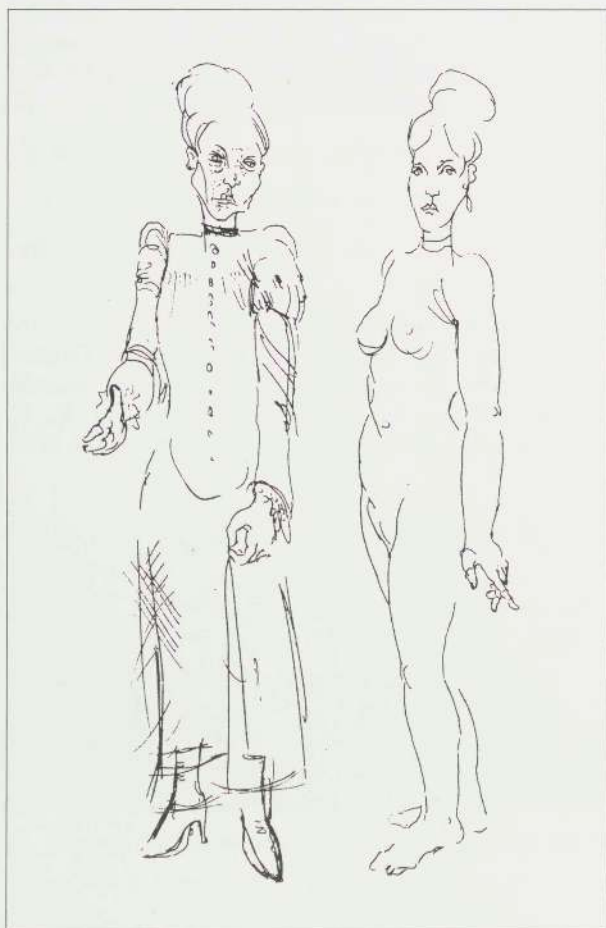
Ardengo Soffici. *Elegia dell'Ambra*  
Vallecchi Editore, Florence, 1927 (second edition)  
One woodcut and two lithographs



487. ARDENGO SOFFICI, "Nudo sulla spiaggia", drypoint, 1928, for *Le lettere di Picasso*, 22.4 × 31.6 cm.



488. ATANASIO SOLDATI, color silkscreen after a design, for *Mac* 1958, 31.4 × 21.5 cm.



489. GUIDO SOMARÉ, etching for Nino Bazzetta De Vemenia, *La Giammuffa*, 15.3 × 9.2 cm.

## ATANASIO SOLDATI

Parma, 27.VIII.1896 - 27.VIII.1953. Soldati studied at the Accademia di Belle Arti in Parma, graduating in architecture. He was initially influenced by futurism, but subsequently devoted himself to abstract painting. His first solo exhibitions were held at the Il Milione gallery in Milan and the 1939 Venice Biennale. After his death his work was specially featured at the Rome Quadriennale in 1956.

488

### *MAC* 1958. *Documenti d'arte d'oggi*

PUBLISHER: George Wittenborn Inc., New York, 1958.

144(152) pp., 31 × 22.5 cm. With many texts and illustrations in color and black-and-white after works by contemporary Italian artists, a paper multiple by Bruno Munari, a poem legible on both sides by Antonino Tullier and sixteen color lithographs and silkscreens of which four are double-page by the following artists: Giuseppe Allosia, Enrico Baj (two), Angelo Bozzola, Augusto Cernigoj, Nino Di Salvatore, Lucio Fontana, Proferio Grossi, Gianni Monnet, Mario Nigro (three), Vivaldo Poli, Atanasio Soldati (silkscreen after a design), Luigi Veronesi, Simonetta Vigevani-Jung.

EDITION: Unnumbered. The text, illustrations, tipped in reproductions and the prints printed on different papers, some of them in color.

*MAC* 1958 (*Movimento arte concreta*). The movement was founded in Milan in 1948 by Gillo Dorfles, Gianni Monnet, Bruno Munari and Atanasio Soldati to promote non-figurative styles of painting and sculpture, following the example of Max Bill and Jean Arp's *Konkrete Kunst*. Fontana and Capogrossi were also associated with *Mac*, and more than seventy artists showed work at an exhibition of abstract and concrete art held at the Galleria Nazionale d'Arte in Rome in 1951. Every year, *Mac* published a volume of writings, photographs, reproductions and accounts of exhibitions and original works by Italian artists belonging to the movement. This volume, published in 1958, announces an exhibition at the Salto gallery in Milan to mark *Mac*'s tenth anniversary.

## FRANCESCO SOMAINI

Lomazzo (Como), 1929. Painter and printmaker. See No. 120. CAVALIERE. *L'albero poeta*

## GUIDO SOMARÉ

Milan, 1923. Painter. Somaré began exhibiting in 1955 and has had solo showings of his work in Italy and abroad. He lives and works in Milan.

489

### Nino Bazzetta De Vemenia. *La Giammuffa*

PUBLISHER: Scalabrini Editore, Milan, 1966.

39(46) pp., 26 × 21 cm. With a note by Beniamino del Fabbro and twenty-five illustrations after drawings interspersed within the text and eight full-page etchings by Guido Somaré.

PRINTER: The text composed and printed by Luigi Maestri. The etchings printed by Giorgio Upiglio. (Milan).

EDITION: 99 numbered copies of which 74 are numbered 1-74 and 25 numbered 1-xxv. The 25 copies printed on India paper, containing an original design, the 75 copies on handmade paper by Cartiere Ventura di Cernobbio. The etchings signed by the artist, the colophon numbered.

ILLUSTRATION: An unnumbered copy, unsigned.

In Milanese dialect, "la giammuffa" is the slang used by down-and-outs. This collection of popular Milanese types and characters, their names, nicknames, qualities and conditions is taken from Nino Bazetta De Vemenia's Dizionario del gergo milanese e lombardo (Milan, 1940). Little is known of Bazetta, except that he was a native of Omegna near Novara. His 1940 dictionary is in fact an updated, amplified version of Milano intima (1923) and Cento anni di vita galante e intima milanese (1921).

## SANDRO SOMARÉ

Milan, 1929. Painter.

See No. 327. MELONI. *Le lucertole blu*

## RENZO SOMMARUGA

Milan, 27.IX.1917. After training in music at the high school in Verona, Sommaruga turned his attention to painting. His first exhibitions date from the years 1937 and 1938. He is also active as a sculptor and engraver. Since 1962 he has taken part in exhibitions of etchings and has illustrated literary works.

490

### Dante Alighieri. *Nove sonetti*

PUBLISHER: Renzo Sommaruga, Verona, 1965.

24 pp., 27.5 × 19 cm. With nine sonnets from the *Collection of Songs* and *The New Life* by Dante Alighieri and twelve linocuts printed in gray by Renzo Sommaruga of which ten are full-page and two used as vignettes.

PRINTER: Printed by Renzo Sommaruga on his Hopkinson press, Verona. Bound by Alessandro Galvagni.

EDITION: 115 copies of which 90 are numbered 1-90 and 25 marked with the letters A-Z dedicated ad personam. The text and the linocuts printed on paper by Cartiere Miliani di Fabriano. The book numbered, the colophon signed by the artist.

ILLUSTRATION: One of the 25 copies.

Dante Alighieri. Florence, 1265 - Ravenna, 1321. Dante is the greatest Italian poet and one of the outstanding creative geniuses of ancient and modern times. These nine sonnets are taken from the *Canzoniere* and *La vita nova*.



490. RENZO SOMMARUGA, border designs in the technique of linocuts, printed in gray, for Dante Alighieri, *Nove Sonetti*, 26.5 × 18 cm (each page).

BY THE SAME ARTIST:

Verona Augusta  
Almanacco Torriani, Milan, 1958  
Twelve etchings

## MARINO SORMANI

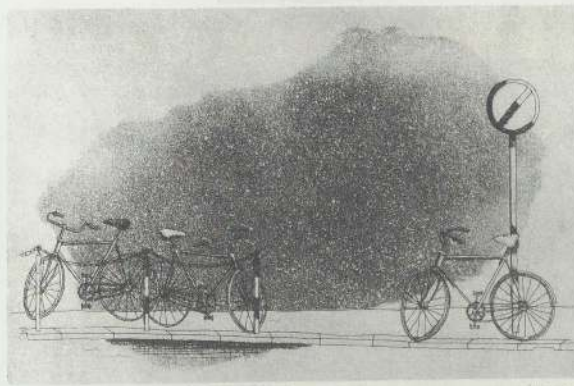
Aurisina (Trieste), 3.IV.1926. Sormani began his career as a decorator and stage designer, designing sets for the Teatro Nuovo di Trieste. He studied painting at the Vienna Academy and traveled widely in Europe. He has had a solo exhibition of his work in Trieste in 1959. His favorite subject is the outskirts of big cities.

491

### Silvio Mix. *Profilo sintetico musicale di F. T. Marinetti... (1924) per pianoforte*

PUBLISHER: L'Asterisco di Tullio Reggente Editore, Trieste, 1978.

7 printed folders, each 35 × 25 cm. With an introduction by Tullio Reggente, texts by Gianni Gori, F. T. Marinetti, Ruggero Vasari and Daniele Lombardi, a facsimile music score by F. T. Marinetti, a record with the music by Silvio Mix,



491. MARINO SORMANI, aquatint-etching for Silvio Mix, *Profilo sintetico musicale di F. T. Marinetti... (1924) per pianoforte*, 19.1 × 29.2 cm.

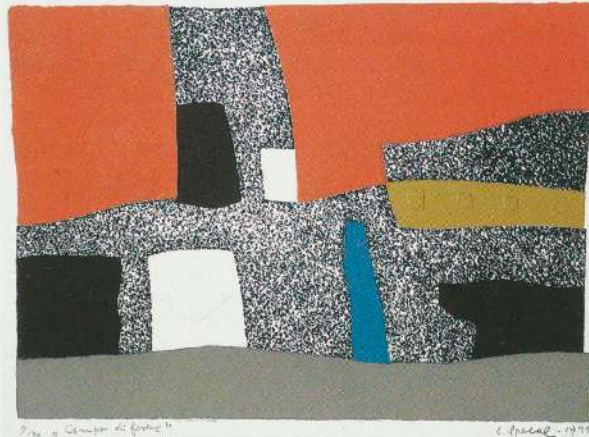
one multiple by Augusto Cernigoj and three prints by the following artists: Giorgio Celiberti (blind relief printing), Dante Pisani (color silk-screen), Marino Sormani (aquatint-etching).

PRINTER: Tecno-Lino-Tipografia di A. Fabiani e C. Rivolti, Trieste.

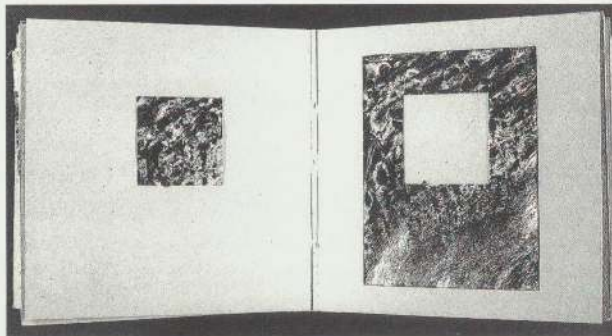
EDITION: 95 numbered copies of which 80 are numbered 1-80 and 15 numbered 1-xv for the publisher. The prints, the multiple and the facsimile music score in five printed folders. The text printed on different paper of brown, black and yellow board, the prints on wove paper. Each of the prints and the multiple signed and numbered by the artist, the blind relief printing by Giorgio Celiberti numbered to an edition of only 40. The colophon numbered.

ILLUSTRATION: One of the 80 copies.

*Silvio Mix. Trieste, 1900 - Gallarate, 1927. Mix was one of the major musicians of the futurist movement. He lived in Florence, frequenting the circle of artists who gathered around Antonio Marasco. Later Enrico Prampolini invited him to come to Paris and direct the music for the Théâtre de la Pantomime Futuriste. This Profilo sintetico musicale for piano is one of a pair of short compositions, one dedicated to Marinetti, the other to Antonio Marasco.*



492. LUIGI SPACAL, "Campo di forze", color lithograph and relief printing for the poem by Luca Giachi from *Il coraggio della frontiera. A Spacal per Spacal. Tre poeti*, 36 x 50.3 cm.



493. GIUSEPPE SPAGNULO, design for *Archeologia. Libro primo*, coal with the corresponding paper cut-out, 17.5 x 13 cm and 6.7 x 6.5 cm.

## LUIGI SPACAL

*Trieste, 15.VI.1907. Spacal began painting in 1930 when he was banished to a remote area by the Fascist regime. He attended the Istituto d'Arte in Monza where his teachers were Semeghini and De Grada. His first solo exhibition, held in Trieste in 1940, was followed by further showings and recognition in Italy and abroad. As well as painting, he engaged himself in woodcarving, tapestry design and graphic techniques. He practiced color woodengraving, repeating a number of basic landscape features in his designs. He has also executed frescoes, panels and wallhangings for churches, country houses and public buildings.*

492

*Il coraggio della frontiera.*

*A Spacal per Spacal. Tre poeti*

PUBLISHER: Edizioni Palazzo Vecchio, Florence, 1992.

16 pp., folded, and 4 sheets, 70 x 50 cm. Portfolio with an introduction by Aldo Angelini, three poems by Luca Giachi, Michele Miniello and Pasquale Siano from the year 1991 and three color lithographs by Luigi Spacal.

PRINTER: The text printed by Arti Grafiche Giorgi e Gambi, Florence. The lithographs printed by the artist in his studio.

EDITION: 30 numbered copies. The text printed on gray paper by Cartiere Miliani di Fabriano, the lithographs on Ingres cover paper by Cartiere Miliani di Fabriano. Each lithograph signed, numbered, titled and dated "1991" by the artist, the colophon numbered.

*Luca Giachi. Florence, 1962. Giachi worked for a number of magazines after graduating in law. He published a book of poems entitled L'impensato in Florence in 1989.*

*Michele Miniello. Molise, 1948. Miniello graduated in Russian literature and now lives in Florence. He has published collections of poetry and the novel Il volo.*

*Pasquale Siano. Oglanico (Turin), 1942. After graduating in humanities he became a high school teacher. He published Le fette di torte in Florence in 1987.*

BY THE SAME ARTIST:

*Spacal. Opera grafica 1935-1986*

*Venetemblem, 1986*

One color woodcut with relief printing

## GIUSEPPE SPAGNULO

*Grottaglie, 1936. Sculptor. Spagnulo lives and works in Milan. Most of his sculptures are large-scale creations in iron.*

493

*Archeologia. Libro primo*

PUBLISHER: Ottenhausen Verlag, Munich, 1978.

28 pp., 23 x 22 cm. With thirteen designs by Giuseppe Spagnulo executed in various techniques of graphite, coal, blind relief printing and collage board on heavy brown board.

EDITION: 25 numbered copies of which 20 are numbered 1-20 and 5 numbered 1-v. One design loose, the others stapled and glued down on the boards.

The last page signed, numbered and dated "78" by the artist. Title in blind relief printing on the cover, numbered on the slipcase.

ILLUSTRATION: One of the 20 copies.

*Archeologia* is Spagnulo's chosen title for this book in sewn cardboard. The diagonals of a drawn square are blotched with soot, almost as if a form had fallen from above and left its image on earth.

## PIERGIORGIO SPALLACCI

Pergola (Pesaro), 1935. Spallacci trained at the Istituto d'Arte del Libro di Urbino and teaches at the Istituto d'Arte in Pesaro. Active in printing and art publishing, he founded the La Pergola publishing house and a workshop in Pesaro. He has been etching since 1953 in a non-figurative style.

494

Giovanni Occhipinti.

*Come una maranta*

PUBLISHER: Edizioni della Pergola, Pesaro, 1985.

22(28) pp., folded, 34.8 × 24.9 cm. With ten poems by Giovanni Occhipinti and five full-page color etchings by Piergiorgio Spallacci. The concept of this book developed by Guido Ballo.



494. PIERGIORGIO SPALLACCI, color aquatint-etching for Giovanni Occhipinti, *Come una maranta*, 20.9 × 13.7 cm.

PRINTER: The text composed and printed by Tipografia Annesio Nobili, Pesaro. The etchings printed on a handpress by Giulio Serafini.

EDITION: 70 numbered copies of which 20 are numbered I-XX containing one poem by the author and one watercolor by the artist and 50 numbered 1-50. The text and the etchings printed on wove paper. Each etching numbered and signed by the artist, the colophon numbered and signed as well by the artist.

ILLUSTRATION: One of the 50 copies.

Giovanni Occhipinti. Santa Croce Camerina (Ragusa), 27.III.1936. Poet, writer and essayist. Occhipinti contributes articles to newspapers and periodicals. Since 1967 he has published several collections of poetry, winning a number of prizes.

BY THE SAME ARTIST:

Gianni D'Elia. *Stagioni*

Edizioni della Pergola, Pesaro, 1987

Five color etchings

## ADRIANO SPATOLA

Sapione (Yugoslavia), 1941 - Reggio Emilia, 1988. Spatola contributed to many Italian neo-avant-garde magazines. He founded the review *Tam-tam* and the Geiger publishing house, and he wrote novels and volumes of linear and concrete poetry. He organized *La Forma della Scrittura*, an exhibition held at the Galleria d'Arte Moderna in Bologna, and took part in major international events concerned with experimental poetry.

495

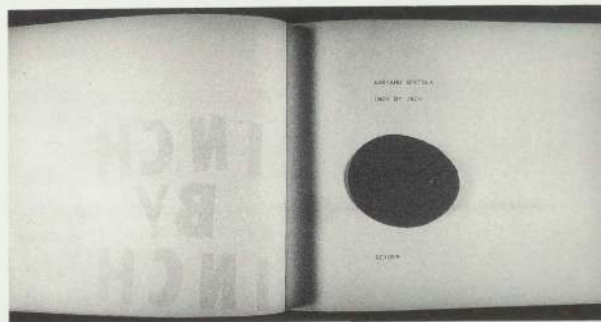
Adriano Spatola. *Inch by Inch*

PUBLISHER: Geiger, Turin, 1978.

32 pp., 17.3 × 23.5 cm. With fourteen mixed collages of paper cut-outs from colored boards and assorted printed matters by Adriano Spatola. The book created for the "Artwords and Bookworks" exhibition, Los Angeles, Institute of Contemporary Art, 1978.

EDITION: 50 numbered copies. The collages and printing on wove paper. The colophon signed and numbered by the artist.

This book was created by means of a collage of colored paper on a printed base. The blue disc which moves an inch to the right



495. ADRIANO SPATOLA, title page for *Inch by Inch*, printing in black and collage with colored board, 17.3 × 23.5 cm (right page).





496. ADRIANO SPILIMBERGO, "Portrait of Ferdinando Giolli", frontispiece lithograph for Ferdinando Giolli, *Le note*, 15 × 9.8 cm.

on each successive page acts as a kind of cursor. But there are no words on the page, only straight-line measurements. On the final page the cursor reaches the extreme right-hand margin, then wraps round in triplicate onto the back cover. The work suggests the flow of time as one engages in reading and the action of reading as an end in itself. By extension, life is seen as an itinerary and as a book.

## ADRIANO SPILIMBERGO

Buenos Aires, 31.VII.1908 - Milan, 27.XII.1975. Painter. Spilimbergo trained in Milan under Gola, adopting a luminarist form of impressionism, also adapting elements of decorative art. He exhibited several times at the Venice Biennale and the Rome Quadriennale.

496

### Ferdinando Giolli. *Le note*

PUBLISHER: Guanda Editore, Modena, 1943.

134(136) pp., 17.5 × 12.5 cm. With poems and prose by Ferdinando Giolli and a full-page lithographic portrait of the poet by Adriano Spilimbergo. Volume 2 from the series "Nuova Serie di Poeti Italiani".

PRINTER: Tipografia G. Ferraguti e C., Modena.

EDITION: 90 numbered copies. The text printed on wove paper, the lithograph on paper by Cartiere Miliani di Fabriano. The lithograph signed, numbered and dated "43" by the artist.

Ferdinando Giolli. Milan, 1924 - Villeneuve, 1944. In 1943 Giolli published *Le note*, a collection of poetry and prose pieces, and edited a volume of translations and writings by Lautréamont which was published after his death in 1945. An immensely gifted poet he carried the poetics of hermeticism to their extreme conclusion. He was killed fighting in the Resistance.

## GIOVANNI SPINICCHIA

Florence, 1937. Portrait painter. Spinicchia obtained his diploma at Florence's Scuola d'Arte in 1956, but also attended the International Academy in Salzburg. He now teaches at the art high school in Florence. He has developed his technique as a portrait painter, and his subjects have included many famous people.

497

### Per una analisi di una frase di Emilio Cecchi

PUBLISHER: Grafica Sperimentale. © by Il Candelaio Edizioni, Florence, 1975.

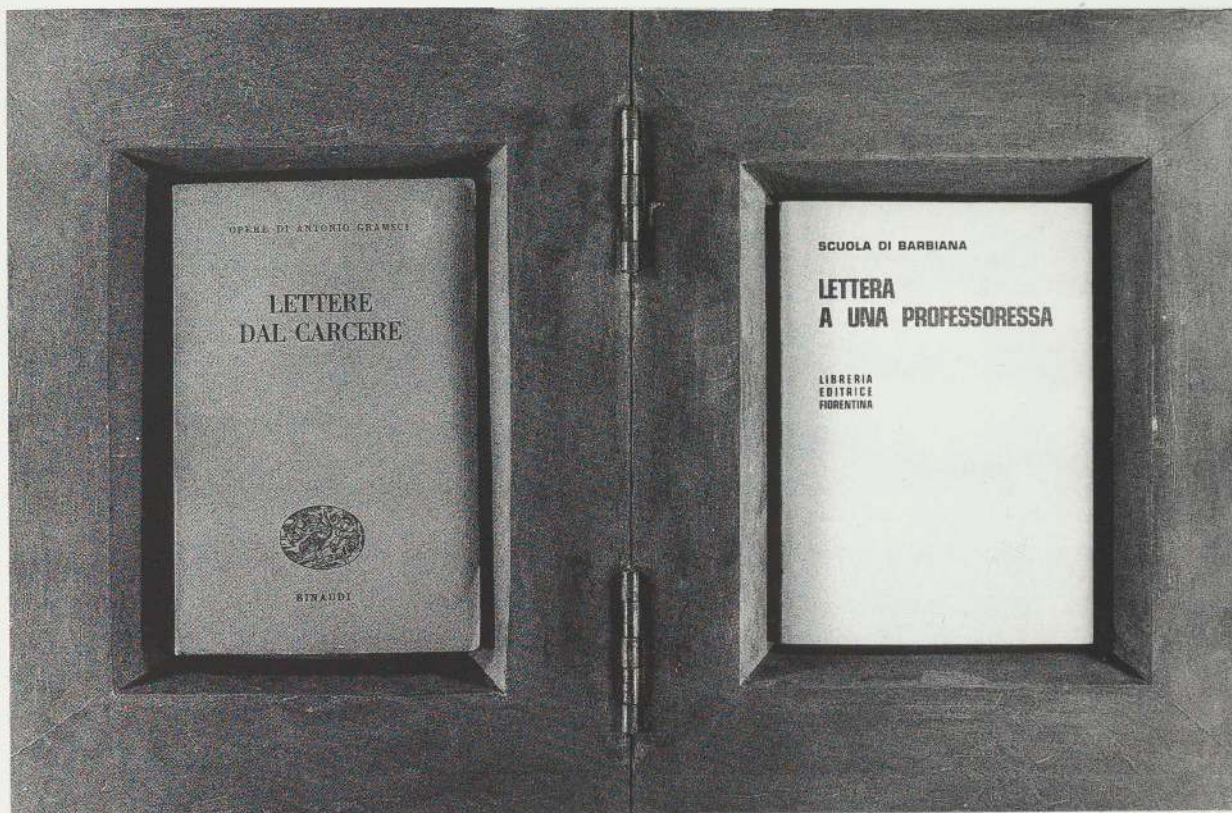
30 pp., 19 × 17.5 cm. With the phrase by Emilio Cecchi, the words printed on succeeding pages, repeated on the cover, and two full-page silkscreens printed in variations of gray by Giovanni Spinicchia.

PRINTER: The silkscreen printed by Stamperia Serigraph, Florence.

EDITION: 200 numbered copies. The text printed on board, the silkscreens on different board, laid down. Both silkscreens signed by the artist, the colophon numbered and signed as well by the artist.



497. GIOVANNI SPINICCHIA, color silkscreen for Emilio Cecchi, *Per una analisi*, 15.6 × 15.9 cm.



498. MAURO STACCIOLI, "2 poesie", book-object, wood and gray plaster, with two volumes of literature, 39 x 59.3 cm (opened).

## REMO SQUILLANTINI

Arezzo, 1920. Painter.

See No. 79. BUSCIONI. *Per inciso...*

## MAURO STACCIOLI

Volterra, 11.II.1937. After gaining thorough experience as a painter during which time he developed a figurative style, Staccioli has devoted most of his energy to sculpture.

498

### 2 poesie

Unique item of wood and cast gray cement consisting of two hinged cast cement blocks, the left inset and right inset with trade paperback books. With cast relief title on the cover, signed and dated "77" by the artist.

The left inset with a copy of "Opere di Antonio Gramsci. *Lettere dal carcere*. Einaudi, Turin, 1952". The right inset with "Scuola di Barbiana. *Lettera a una professoressa*. Libreria Editrice Fiorentina".

Staccioli constructed this prototype in wood plastered with cement with the intention of making a limited series of similar objects.

BY THE SAME ARTIST:

Antonio Prete. *Le saracinesche di Harlem*  
Edizioni L'Obliquo, Brescia, 1989  
One color silkscreen

## ATTILIO STEFFANONI

Bergamo, 1938. Steffanoni attended the Bergamo Accademia and in 1959 the Friedländer school of etching in Paris. His work was shown at the third Biennale of Italian engraving in Venice and he has taken part in other exhibitions. In 1959 he received the Il Fiorino Prize in Florence and contributed to the 1972 Biennale Internazionale della Grafica at Palazzo Strozzi, Florence.

499

### Giovanni Giudici.

"*La Bovary c'est moi*". *Poesie per una voce*

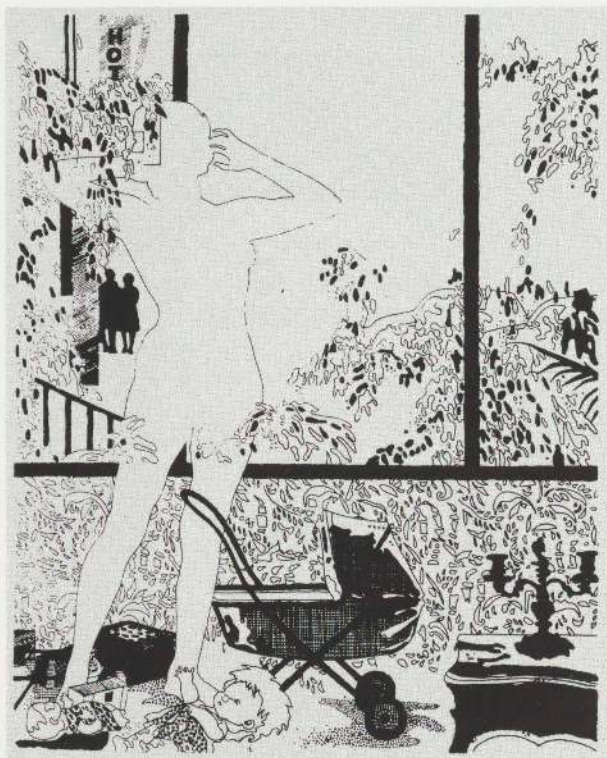
PUBLISHER: Privately published, Verona, 1968.

17 pp., folded, 37.1 x 26.5 cm. With poems by Giovanni Giudici and three etchings by Attilio Steffanoni. From the series "I Quaderni dei Poeti Illustrati".

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 140 numbered copies. The text and the etchings printed on wove paper. All etchings signed and dated "68" by the artist and loosely inserted in one folded page with printed title. The colophon numbered and signed by the author.

Giovanni Giudici. *Le Grazie Varignano* (La Spezia), 1924. Poet and essayist. Giudici has published poetry, essays and novels. He has also translated works from Russian, Czech and English into Italian.



499. ATTILIO STEFFANONI, etching for Giovanni Giudici, *'La Bovary c'est moi'*. *Poesie per una voce*, 24.5 × 19.5 cm.

## UGO STERPINI

Rome, 1927. Painter.

See No. 368. NOVELLI. *Le mur derrière le mur*

## PAOLO STOPPA

Milan, 1935. Painter, printmaker and sculptor. In the catalog of his last solo exhibition in 1988 Stoppa wrote: "I am attracted by the human figure, but my main effort is to represent the timeless thoughts and feelings to be found within us. They were in the hearts of men five thousand years ago and will continue to be in the future. We go on searching for something greater than ourselves. The quest keeps us continually active on the surface of the earth from which we shall never be able to detach ourselves".

500

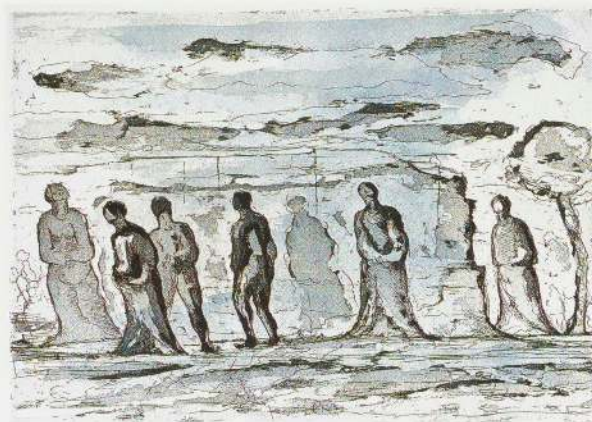
### Saul Bulich. *Parabole*

PUBLISHER: Privately published, Verona, 1967.

16 pp., folded, 36.5 × 27 cm. With a note by Franco Riva, the poem *Parabole* by Saul Bulich and one handcolored etching by Paolo Stoppa. Volume 5 from the series "I Quaderni dei Poeti Illustrati".

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 125 copies. The text and the etching printed on different wove papers. The etching signed and numbered by the artist and loosely inserted.



500. PAOLO STOPPA, handcolored etching for Saul Bulich, *Parabole*, 19.2 × 17.2 cm.

Saul Bulich. *Vermont (U.S.A.)*, 1924. Architect. Bulich was in Italy during the last war where he became acquainted with the "Sunday publisher" Franco Riva. Though cordial, their friendship did not survive the geographical distance between them. The publisher retrieved these poems twenty years later, sensing in them all the enchantment of youth.

501

### Michele Ugo Buonafina. *L'immigrato*

PUBLISHER: Privately published, Milan, 1985.

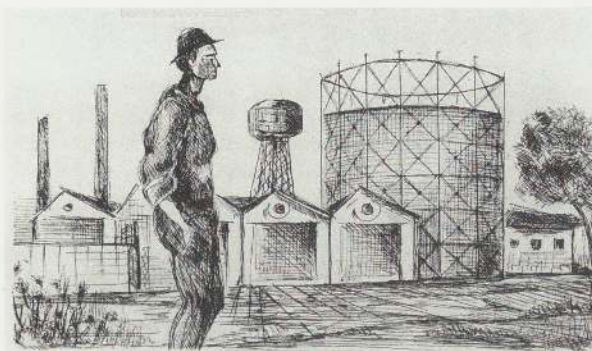
28 pp., 37.5 × 27 cm. With the story *L'immigrato* by Michele Ugo Buonafina, written in 1960, and seven etchings by Paolo Stoppa of which two are full-page, three interspersed within the text, one loosely inserted and one on the wrapper.

PRINTER: The text printed on a handpress by Franco Riva, Verona. The etchings printed on the press by Giorgio Upiglio, Milan.

EDITION: 126 numbered copies of which 111 are numbered 1-111 and 15 numbered I-XV for the collaborators. The text and the etchings printed on handmade paper by Cartiere Magnani di Pescia. All etchings signed by the artist and loosely inserted. The colophon numbered and signed by the artist.

ILLUSTRATION: One of the 111 copies.

Michele Ugo Buonafina. *Casalbuono (Salerno)*, 1.IV.1924. Buonafina is the author of this amusing story of a young man from the South of Italy, who goes North in search of work.



501. PAOLO STOPPA, etching for Michele Ugo Buonafina, *L'immigrato*, 8.7 × 15.5 cm.

BY THE SAME ARTIST:

Domenico Cavalca.  
*Sant'Abraam Romito e la nipote Maria*  
Privately published, Milan, 1986  
Fifteen woodcuts

## GUIDO STRAZZA

*Santa Fiora, 1922. Painter and printmaker.*  
See No. 112. CASORATI. *Il saggio mago e altri racconti*

## ALBERTO SUGHI

*Cesena, 1928. Painter.*  
See No. 38. BATTISTINI. *Filamenti americani*

## FRANCESCO TABUSSO

*Sesto San Giovanni (Milano), 1930. Painter and printmaker.*  
See No. 77. BUENO. *Storia arte e costume nell'industria tessile*

## EMILIO TADINI

*Milan, 1927. Painter and writer. Tadini began exhibiting in 1961. His early works have affinities to pop art. He subsequently turned his attention to analyzing the language of figurative painting and its relationship to writing. His work has developed in vast cycles in which he uses montages of everyday objects, people and inscriptions.*

502  
Guido Ballo. *La stanza. Poesie '81-'84*

PUBLISHER: All'Insegna del Pesce d'Oro, Milan, 1984.  
© by Vanni Scheiwiller, Milan.

121(128) pp., folded, 16.7 × 11.8 cm. With a note by Vanni Scheiwiller, poems by Guido Ballo from the years 1981-1984 and eleven etchings by the following artists: Rodolfo Aricò, Enrico Baj, Alik Cavaliere, Pietro Colletta, Pietro Consagra, Piero Dorazio, Antonio Freiles, Vittorio Matino, Gottardo Ortelli, Emilio Tadini, Walter Valentini. All etchings printed in color, except the one by Walter Valentini.

PRINTER: Arte Grafica A. F. Lucini, Milan.

EDITION: 1130 numbered copies of which 1000 are numbered 1-1000 and 130 copies with the etchings of which 100 are numbered 1-c and 30 for the collaborators. The text printed on wove paper, the etchings on various wove papers. All etchings numbered and signed by the artists and loosely inserted in printed folders. The colophon numbered.

ILLUSTRATION: One of the 100 copies.



502. Emilio Tadini, color etching for Guido Ballo, *La stanza. Poesie '81-'84*, 12.3 × 9.1 cm.

## ORFEO TAMBURI

*Jesi (Ancona), 25.v.1910. Painter, etcher and lithographer. Tamburi studied at the Accademia in Rome. In 1947 he moved to Paris where he stayed for many years. He contributes to periodicals such as L'Italia letteraria and Il Selvaggio. At the Venice Biennale and the Rome Quadriennale exhibitions he has shown works inspired by the urban landscape. He has also produced albums of engravings of Rome and is active as a stage designer.*

503  
Blaise Cendrars. *La Transiberiana*

PUBLISHER: Bucciarelli, Ancona, 1968.

37(46) pp., 35.5 × 25.5 cm. With Blaise Cendrars' text from 1913 in Italian and French and five full-page etchings by Orfeo Tamburi.

PRINTER: Tipografia Giovagnoli, Ancona.

EDITION: 135 numbered copies of which 110 are numbered 1-110 and 25 numbered 1-xxv for Mrs. Cendrars and the collaborators, the first ten copies containing an original drawing by Orfeo Tamburi. The text and the etchings printed on handmade paper by Cartiere Miliani di Fabriano. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 110 copies.

*La Transiberiana is an ironical evocation of Cendrars' youthful wanderings in Asia, Russia and the Americas.*



503. ORFEO TAMBURI, "Portrait of Blaise Cendrars", frontispiece etching for Blaise Cendrars, *La Transiberiana*, 15,8 x 11,9 cm.

BY THE SAME ARTIST:

Orfeo Tamburi. *Parigi 1935. Pagine ritrovate*  
Bucciarelli, Ancona, 1966  
Five etchings

Luigi Lambertini. *Nonn'Elia*  
Bucciarelli, Ancona, 1968  
Two etchings

Giacomo Fiorio. *Dietro un muro di vetro*  
Bucciarelli, Ancona, 1969  
Three etchings

## TANCREDI

*Pseudonym of Tancredi Parmeggiani. Feltre, 25.IX.1927 - Rome, 27.IX.1964. Tancredi trained at the art high school in Venice where he was a friend of Vedova. He spent time in Paris, experimented with post-cubist styles and came under the influence of Pollock and abstract expressionism. In 1950 he contributed to the Rome exhibition of abstract and concrete art. In 1953 he exhibited in Berne with Tobey and turned his attention to action painting. In the 1960 he returned to drawing, exhibiting his work at the 1964 Venice Biennale. In the grip of an existential crisis he committed suicide in the same year.*

504

Franco Russoli. *L'avanguardia internazionale. Volume III*

PUBLISHER: Galleria Schwarz, Milan, 1962.

16 pp., 30 x 24 cm. Volume 3 of the series *L'avanguardia internazionale/The International Avant-Garde* with text in Italian, French and English from An-

*tologia internazionale dell'incisione contemporanea/International Anthology of Contemporary Engraving*, edited by Tristan Sauvage. With an introduction by Franco Russoli and twenty etchings by the following artists: Nobuya Abe, Guido Biasi, Bona, Augustin Cárdenas, Chinn Yuen-Yuei, Sergio Dangelo, Oeyvind Fahlstroem, Jacques Herold, Juan Langlois, E. L. T. Mesens, Eduardo Paolozzi, Arnaldo Pomodoro, Bernard Quentin, Krishna N. Reddy, Paul Revel, Mimmo Rotella, Yasse Tabuchi, Takis, Tancredi, Claude Viseux. Each etching matted with gray board with the artist's name and date and place of birth on the reverse.

PRINTER: The text printed by Grafiche Gaiani, Milan. The etchings printed on a handpress by G. Leblanc, Paris.

EDITION: 100 copies of which 60 are numbered 1-60, 25 numbered 1-xxv for the collaborators and 15 marked "P. A." for the artists. The text printed on wove paper, the etchings on handmade Rives paper. Each etching numbered and signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 60 copies.



504. TANCREDI, etching for Franco Russoli, *L'avanguardia internazionale. Volume III*, 14,6 x 11,5 cm.

## ERNESTO TATAFIORE

*Maragliano, 26.VI.1943. A graduate in medicine, Tatafiore has done research on the psychopathology of expression.*

505

Esopo. *Il topo di campagna e il topo di città*



505. ERNESTO TATAFIORE, color etching on yellow chine appliqué for Esopo, *Il topo di campagna e il topo di città*, 17.3 × 23.2 cm.

PUBLISHER: Edizioni Rizzardi, Milan, 1991.

49(60) pp., 35 × 25.2 cm. With a preface by Giuseppe Pontiggia and one color etching printed on yellow chine appliqué by Ernesto Tatafiore.

PRINTER: The text printed on a Vandercook press by Alessandro Zanella, Verona. The etchings printed by Giorgio Upiglio, Milan.

EDITION: 150 numbered copies of which 120 are numbered 1-120 and 30 numbered 1-XXX. The text printed on Hahnemühle paper, the etching on wove paper. The etching numbered and signed by the artist and loosely inserted, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

## GIORGIO TAVAGLIONE

*Ruta di Camogli (Genoa)*, 1940. Painter.  
See No. 267. KODRA. *Vizi e virtù*

## VITTORIO TAVERNARI

Milan, 1919. In the late 1940s and 1950s, Tavernari associated with other Milan-based artists, sharing their interest in informal art. The tragic vision of his sculptures first found expression in graphic work in 1944. He has illustrated the poems of Foscolo and executed a series of lithographs for the Il Bisonte art center in Florence.

506

Ugo Foscolo.

*Ultime lettere di Jacopo Ortis*

PUBLISHER: Fògola Editore, Turin, 1974.

191(196) pp., 30.5 × 21 cm. With a note to the reader by Lorenzo Alderani, a postscript by Angelo Jacomuzzi and nine etchings printed in brown by Vittorio Tavernari of which five are double-page,

one full-page, two interspersed within the text and one extending over four pages.

PRINTER: Fògola Editore, Turin. The etchings printed on the press by Gianfranco Valente.

EDITION: 300 numbered copies without the etchings of which the first 125 are dedicated ad personam. 111 copies with the etchings of which 75 are numbered 1-LXXV dedicated ad personam, 26 marked with the letters A-Z for the collaborators and 10 numbered 1-10 for the artist. The text and the etchings printed on different laid paper by Cartiere Magnani di Pescia. All etchings, except the two within the text, signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 75 copies.

Ugo Foscolo. *Zakinthos (Greece)*, 1778 - *Turnham Green (London)*, 1827. Le ultime lettere di Jacopo Ortis reflect episodes and passions in the life of the poet: His ill-starred love for Teresa, wife of Vincenzo Monte, the tragic disappointment of the treaty of Campoformio (1797), his wanderings in a country fought over and betrayed by foreigners, and the opposition to his love affair with the young Florentine Isabella Roncioni. These are the subject matter of the story, although Isabella is called Teresa and Vincenzo Monti is represented as Odoardo. It was inevitable that the slings and arrows of outrageous fortune should turn the hero's mind to thoughts of death. This was the fate of the real Jacopo (Gerolamo) Ortis, a Paduan student who committed suicide. Foscolo adopted him as the letter writer in his novel.



506. VITTORIO TAVERNARI, etching in brown for Ugo Foscolo, *Ultime lettere di Jacopo Ortis*, 30.5 × 40.5 cm (double-page).

## NANI TEDESCHI

Castelbosco Sopra (Reggio Emilia), 5.IX.1938. Tedeschi graduated in medicine and as an artist is self-taught. He began painting in 1953. He has been showing his work in Italy and abroad solo and in conjunction with other artists since 1964.

507

*Garibaldi a Milano*

PUBLISHER: Franco Sciardelli Editore, Milan, 1982.

74(80) pp., folded, 34.2 × 25 cm. With a presentation by Arturo Colombo and seven full-page etchings in color by Nani Tedeschi.



507. NANI TEDESCHI, "Il generale", color etching for *Garibaldi a Milano*, 24.5 x 17.9 cm.

PRINTER: The text printed by Officina d'Arte Grafica Lucini. The etchings printed on a handpress by Franco Sciardelli. Bound by Giovanni De Stefanis. (Milan).

EDITION: 124 copies of which 99 are numbered 1-99, 15 numbered 1-xv outside the trade and 10 dedicated ad personam. The text and the etchings printed on paper especially manufactured for this edition by Sicars di Catania. Each etching signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 99 copies.

*Giuseppe Garibaldi. Nice, 4.VII.1807 - Caprera (Sassari), 2.VI.1882. Hero of the Risorgimento, the movement for Italian reunification. This book tells of Garibaldi's visits to Milan, first in 1848, when he was given a triumphal welcome, and a second time in 1862, when Manzoni greeted him as a modern Italian hero. It was on this occasion that the entire orchestra of La Scala, 190 instrumentalists, congregated under the window of his hotel to play the William Tell symphony. Garibaldi returned once more to Milan in November 1880 to inaugurate a monument to those who fell at Montanara, but he was already a sick man and could not even speak. He died two years later.*

BY THE SAME ARTIST:

Ludovico Ariosto. *Satira quinta*  
Edizioni della Pergola, Pesaro, 1977  
Five color etchings

## SANDRA TENCONI

*Varese, 4.X.1937. Tenconi obtained her diploma in painting at the Accademia di Brera. She began showing her work in 1957 and has participated in major national and international exhibitions. In 1979 at Varese, in addition to her paintings, she exhibited illustrated books and graphic work.*

508

David Maria Turollo.

*Ritorniamo ai giorni del rischio*

PUBLISHER: Franco Sciardelli Editore, Milan, 1985.

79(84) pp., 32 x 25 cm. With various texts and twelve poems by David Maria Turollo and thirteen etchings by the following artists: Alberto Manfredi, Bruno Cassinari, Sandra Tenconi, Ernesto Treccani, Bruno Caruso, Eugenio Tomiolo, Luciano Cottini, Walter Piacesi, Attilio Rossi, Antonietta Viganone, Aligi Sassu, Franco Roggioni, Giuseppe Zigaina.

PRINTER: The text printed by Ruggero Olivieri. The etchings printed on a handpress by Franco Sciardelli. (Milan).

EDITION: 140 copies of which 100 are numbered 1-100, 35 numbered 1-xxxv outside the trade and 5 dedicated ad personam. The text and the etchings printed on paper especially manufactured for this edition by Sicars di Catania. The index of the artists signed by each artist. The colophon numbered and signed by the author.

ILLUSTRATION: One of the 100 copies.



508. SANDRA TENCONI, "Un rombo di parole ha vinto", etching for David Maria Turollo, *Ritorniamo ai giorni del rischio*, 9.8 x 12.7 cm.

*David Maria Turollo. Codorno del Friuli (Udine), 1916-1992. Poet and dramatist. Turollo was ordained priest in 1940 after taking his vows in the order of the Servants of Mary. During the war he took part in the Resistance. In 1947 he graduated in philosophy. He has published many volumes of poetry, essays and plays. This book contains his memories of life as a partisan, written forty years after the war.*

## NINO TIRINNANZI

*Greve (Florence), 11.VIII.1923. Tirinnanzi attended classes at the Istituto d'Arte in Florence and subsequently studied under Rosai with whom he frequented the Giubbe Rosse Café. He spent the war in the Middle East, returning to Italy in 1946. He has won a number of prizes, twice receiving the Florentine Il Fiorino award.*



509. NINO TIRINNANZI, "Forterutoli", lithograph for *Terra del Chianti*, 18.7 × 30.5 cm.

509  
*Terra del Chianti*

PUBLISHER: Il Bisonte Edizioni d'Arte, Florence, 1974.

45(112) pp., 31.1 × 24.2 cm. With texts by Carlo Becocchi and Giuseppe Conti and twenty-seven illustrations after drawings and one lithograph by Nino Tirinnanzi.

EDITION: 100 numbered copies. The text and the lithograph printed on different wove papers. The lithograph signed and numbered by the artist and loosely inserted, the colophon numbered.

*The Chianti country is a historic region of Tuscany, lying south of Florence and extending to the gates of Siena. In addition to its historical associations, castles, churches, convents, woods, olive groves and cypresses, the region is famous for its Vino Classico.*

## VITTORIO TOLU

Atzara (Nuoro), 1937. Painter.  
See No. 133. CIONI. *Absinthium*

## EUGENIO TOMIOLO

Venice, 18.XII.1911. Tomiolo has worked as an artist in several different media. Especially well-known are the fresco cycles and mosaics he has created for public buildings and churches.

510  
Giacomo Noventa. *Poesie*

PUBLISHER: Il Ponte, San Giovanni Valdarno, 1980.

54(56) pp., 22.1 × 15 cm. With an introduction by Franco Fortini, biographical notes of Giacomo Noventa by Franca Noventa and six etchings by Eugenio Tomiolo from the year 1979 of which five are full-page and one on the title page.

PRINTER: The text printed by Tipografia Terranuovese, Florence. The etchings printed by Vincenzo Alibrandi on the press of Stamperia Il Ponte, San Giovanni Valdarno.

EDITION: 280 numbered copies of which 240 are numbered 1-240 and 40 numbered I-XL. The text and the etchings printed on paper by Cartiere Magnani di Pescia. Each etching numbered and signed by the artist.

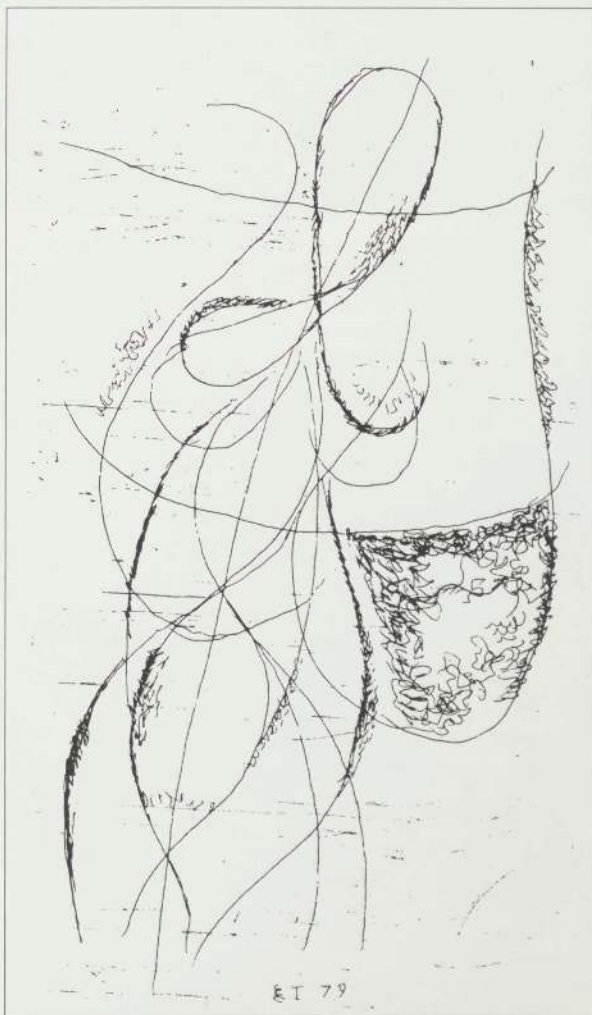
ILLUSTRATION: One of the 240 copies.

*Giacomo Noventa. Pseudonym of Giacomo Ca' Zorzi. Noventa di Piave (Venice), 1898 - Milan, 1960. A scion of the old Venetian aristocracy, Zorzi graduated in philosophy in Turin. In 1936, with Carocci, he founded La riforma letteraria (suppressed in 1939), publishing essays and poems which he had been writing since 1929. He published a further collection of poetry in 1956. He was posthumously awarded the Viareggio Prize.*

BY THE SAME ARTIST:

Francesco Loi. *Eugenio Tomiolo. Ventuno poesie e nove disegni*  
Edizioni 32, Milan, 1972  
One etching in the special edition

Eugenio Tomiolo. *Cavalcature*  
Aux Deux Amis. Edizioni d'Arte, Verona, 1976  
Six linocuts



510. EUGENIO TOMIOLO, etching for Giacomo Noventa, *Poesie*, 15.2 × 8.8 cm.



## MARCELLO TOMMASI

*Pietrasanta (Lucca), 29.1.1928. Sculptor and printmaker. Tommasi graduated in literature, then studied under Annigoni. He taught at the art high school in Florence and has won several prizes, including Il Fiorino in 1967. The altarpiece for the cathedral of Serravezza is one of his creations.*

511

### *Métamorphoses d'Ovide*

PUBLISHER: Alphée Éditions, Monaco, 1974.

121(128) pp., 55.3 × 38.5 cm. With the text in Latin and French after the translation by Pierre Du Ryer and forty-eight illustrations after drawings and twenty-two color lithographs by Marcello Tommasi of which eighteen are full-page and four double-page. With a blind relief by the artist on the cover.

PRINTER: The text printed by Jean Paul Vibert, Grosrouvre. The lithographs printed on the press by Atelier Bellini, Paris, under the supervision of Lucien Détruit.

EDITION: 280 numbered copies of which 4 are numbered 1-4 with an original design and a suite of the prints, 18 numbered 5-22 with an original design for one of the lithographs and one proof of the prints, 26 numbered 23-48 with two designs for the drawings and one proof of the prints, 42

numbered 49-90 with one proof of the prints, 160 numbered 91-250 and 30 numbered HCI-XCXXX for the artist, the publisher and collaborators. The text and the lithographs printed on paper by Moulin Richard de Bas. The 18 full-page lithographs signed by the artist, the colophon numbered and signed as well by the artist.

ILLUSTRATION: One of the 250 copies.

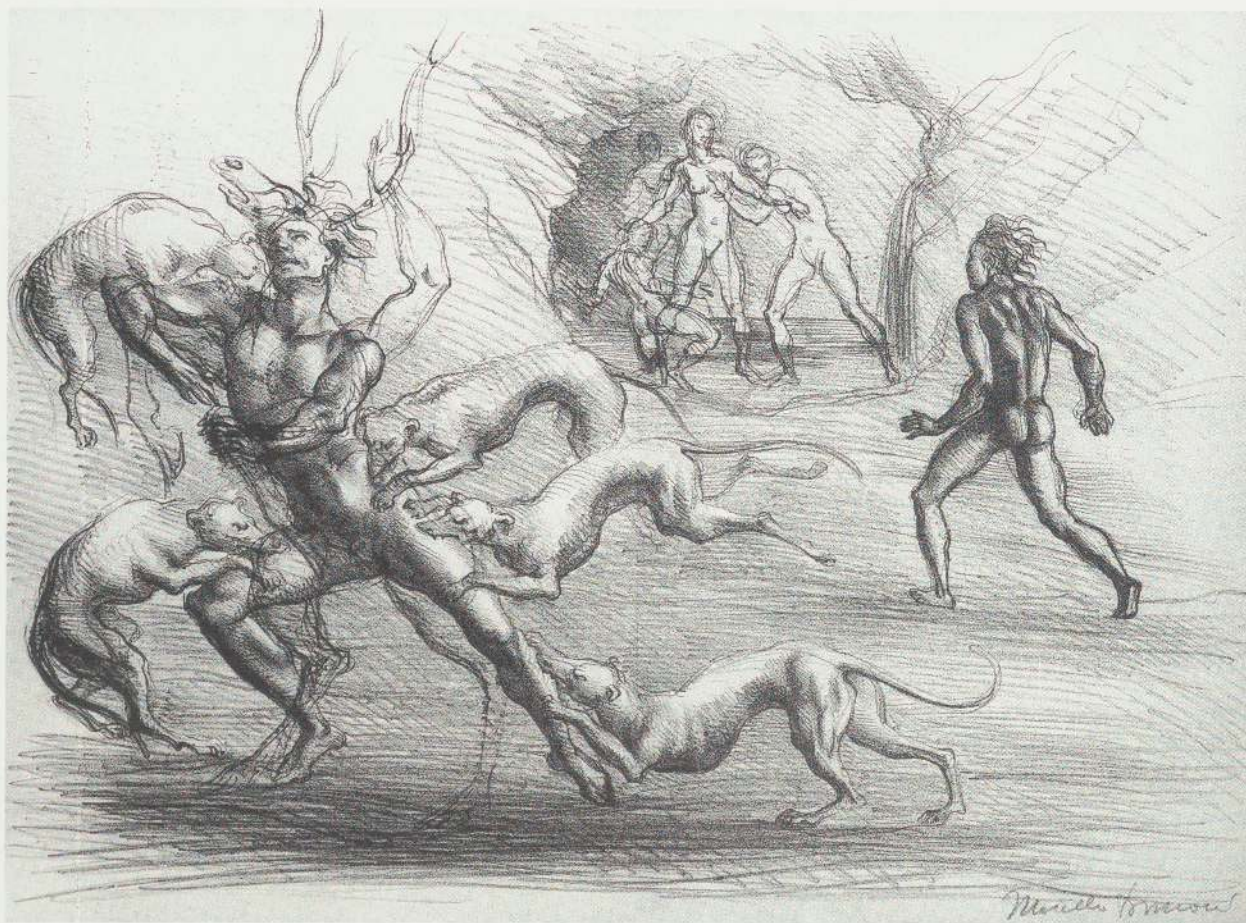
*Publius Ovidius Naso (Ovid). Sulmo, 43 B.C. - Tomis (Black Sea) 17 A.D. A brilliant poet in the high society of the Augustan era, he was exiled to a remote corner of the empire, probably for involvement in court intrigues. The Métamorphoses is a poem in hexameters running to twelve thousand lines in fifteen books. Its theme is the transformation of humans into animals, springs, trees and objects.*

## RICCARDO TOMMASI FERRONI

*Pietrasanta (Lucca), 4.XII.1934. Brother of Marcello Tommasi and son of the sculptor Leone, Riccardo Tommasi Ferroni has lived and worked in Rome since 1960 after attending the Accademia di Belle Arti in Florence. He also holds degrees in literature and philosophy. He has exhibited his work nationally and internationally, winning prizes and awards for painting and graphic art.*

512

Gabriele D'Annunzio. *Liriche*



511. MARCELLO TOMMASI, color lithograph for *Métamorphoses d'Ovide*, 53 × 76 cm (double-page).



512. RICCARDO TOMMASI FERRONI, "Versilia", etching for Gabriele D'Annunzio, *Liriche*, 14.9 × 11.2 cm.

PUBLISHER: Privately published, Verona, 1974.

81(88) pp., 29.3 × 20 cm.. With pieces from *Alcione*, the third book of *Laudi* by Gabriele D'Annunzio and six full-page etchings by Riccardo Tommasi. Volume 20 from the series "Cento Amici del Libro".

PRINTER: Printed by Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 119 copies of which 100 are numbered 1-100, 10 numbered 1-X and 9 designated for libraries and the collaborators. The text and the etchings printed on paper by Fratelli Magnani di Pescia. The colophon numbered and signed by the president of the society, Bino Sanminiatielli.

ILLUSTRATION: One of the 100 copies.

*Alcione* is a collection of forty-four poems by Gabriele D'Annunzio, celebrating summer from the moment of its greatest splendor to its decline into autumn.

## ANNA TORELLI

Naples, 1927. Torelli now lives in Rome. Her work has been featured in solo and group exhibitions in Italy and abroad.

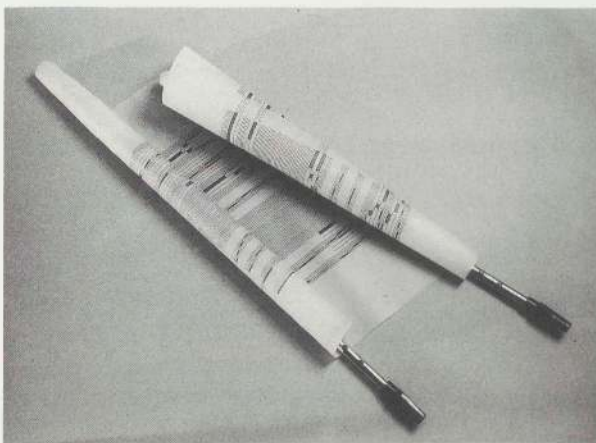
513

### *Per due*

Unique item of two flutes with plexiglas sticks and rolled-up architectural paper with fantasy musical score, 47.8 × 268.4 cm, signed and titled by the

artist. The flutes and the music score together in a tube of plexiglas (height 58 cm, diameter 6.4 cm).

In this imitation musical score the notes are simply graphic enlargements of areas of the staff, and here and there the lines themselves expand to occupy the spaces, giving the white areas a significance of their own. The long band of paper is rolled at the ends to form two cylinders in the manner of ancient scrolls. The rolls contain two flutes. The musical symbols progress from the center outwards, mirror images of one another, but as they advance left and right, the symmetry is gradually lost. There is no such thing as a concerto for two flutes. Therefore the title, the inclusion of the two unusable instruments and the divergence of the symbols on the pseudo-score are an ironical allusion to the impossibility of two living together in harmony.



513. ANNA TORELLI, "Per due", unique object, handwritten music score with two flutes, 57.8 × 268.4 cm.

## EDGARDO TRAVAGLINI

Fano, 1934. Printmaker. Travaglini lives and works in Pesaro. The language of signs and symbols he has developed in his etchings is quite unusual. Since 1958 he has shown his work at major exhibitions of graphic art in Italy and abroad.

514

### Giuliano Dego.

### *Da Piccadilly a Westminster*

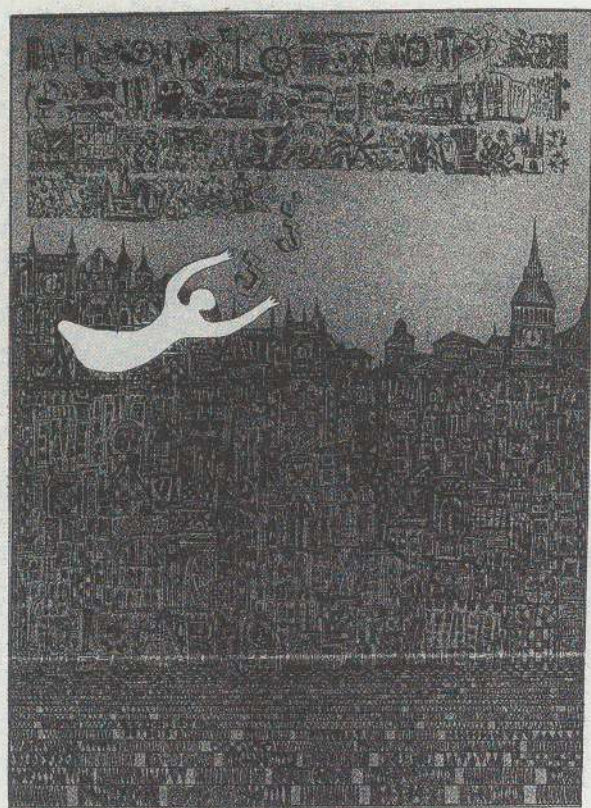
PUBLISHER: Privately published, Verona, 1972.

16 pp., folded, 37 × 26.7 cm. With the poem by Giuliano Dego and one full-page color aquatint-etching by Edgardo Travaglini.

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 130 copies. The text and the etching printed on paper by Cartiere Magnani di Pescia. The etching signed and numbered by the artist.

Giuliano Dego. Novate Mezzola (Sondrio). Dego took his degree in Milan, then moved to England where he teaches Italian literature. His first volume of poetry *Solo l'ironia* (1968) won the 1969 Vann'Antò Prize. He has also written novels, translates Italian poetry and is active as a literary critic.



514. EDGARDO TRAVAGLINI, aquatint-etching in purple for Giuliano Dego, *Da Piccadilly a Westminster*, 21.4 × 15.4 cm.

## GIULIANA TRAVERSO

Genoa. Photographer.

See No. 10. AMAYA. *El silencio el grito*

## ERNESTO TRECCANI

Milan, 26.VIII.1920. From 1938 to 1942 Treccani was director of the review *Corrente*, writing on political and cultural matters. After the war he belonged to the *Pittura* group. His first solo exhibition was held in Milan, and during the 1950s he was a contributor to the *Venice Biennale*. In 1964 his work was featured at *Castello Reale* in Milan, and in 1965 he took part in the *Venice Biennale*. Among his illustrated books are *Dante's Vita nuova* and *works by Pavese*.

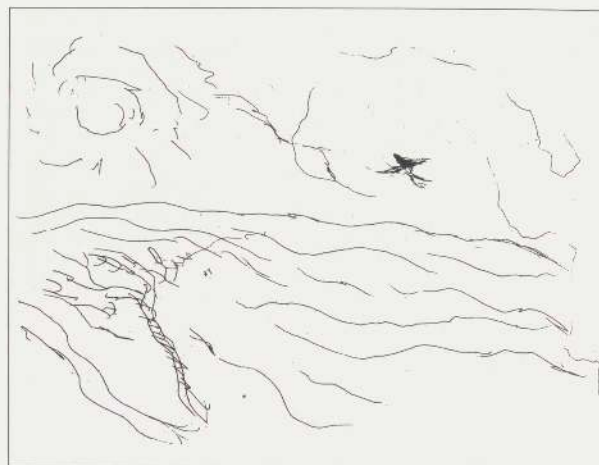
515

### Giacomo Leopardi. *Il passero solitario*

PUBLISHER: Bucciarelli, Verona, 1972.

8 pp., folded, 49.2 × 34.1 cm. With the poem by Giacomo Leopardi and one etching printed with a beige tone plate by Ernesto Treccani, dedicated to the author. From the series "Le Pagine".

EDITION: 99 numbered copies. The text and the etching printed on handmade paper by Cartiere Miliani di Fabriano. The etching numbered and signed by the artist, the colophon numbered.



515. ERNESTO TRECCANI, etching with beige tone plat for Giacomo Leopardi, *Il passero solitario*, 18 × 24.6 cm.

BY THE SAME ARTIST:

Ròiss. *Dal paese dei "Don"*  
Edizioni Svolta, Bologna, 1969  
Two etchings

Allen Ginsberg. *Sutra del girasole*  
Privately published, Editiones Dominicae,  
Verona, 1969  
One color etching

*Quattro acqueforti per Cesare Pavese*  
Galleria Contemporanea d'Arte Grafica  
Il Ponte, San Giovanni Valdarno, 1970  
Four etchings

*Poesie di Saba*  
Privately published, Editiones Dominicae,  
Verona, 1971  
Three lithographs (two in color)

Paul Valéry. *Il cimitero marino*  
Bucciarelli, Ancona, 1972  
Two etchings

Ernesto Treccani. *Un filo di colore*  
Francesca Edizioni, Milan, 1972  
Eleven color silkscreens

Folgore da San Gimignano. *Sonetti dei mesi*  
Bucciarelli, Ancona, 1972  
Three etchings

Francesco Loi. *Poesie d'amore*  
Edizioni Il Ponte, San Giovanni Valdarno, 1974  
Twenty-one etchings

## PIERO TREDICI

Sesto Fiorentino (Florence), 6.VI.1928. For a year or two Tredici attended the *Istituto d'Arte* in Florence, but gave up his studies at the outbreak of war. His first solo exhibition was held in Florence in 1960, and he has since shown his work in many Italian galleries. For many years he has taken a special interest in the culture of the ancient Etruscans and Latins. His most recent exhibition took place in 1990 in his hometown.

Ivo Guasti. *Arriveremo un giorno nella città di Saphlis*

PUBLISHER: Edizioni Biblioteca, Florence, 1989.

84 pp., 34.8 × 25 cm. With a preface by Giuliano Manacorda and six color lithographs by Piero Tredici of which five are full-page and one double-page.

PRINTER: The text printed by Stamperia Litografia Rotoffset. The lithographs printed by Stamperia Edigrafica di Raffaello Becattini. (Florence).

EDITION: 1000 copies of which 800 are with the reproduction of the lithographs and 200 with the lithographs. The text and the lithographs printed on wove paper. Each lithograph signed and numbered by the artist.

ILLUSTRATION: One of the 200 copies.

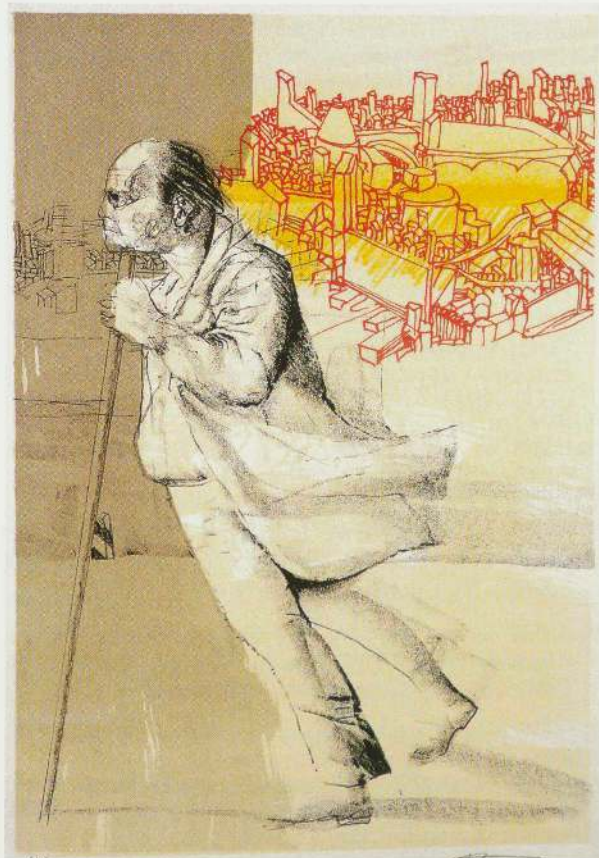
*Ivo Guasti. Barberino del Mugello (Florence), 1933. Guasti works for the regions' department of culture, based in Florence. He also contributes to literary and art periodicals and has published several volumes of poetry. Another of his interests is the folk songs of rural Tuscany. Arriveremo un giorno nella città di Saphlis is a collection of verse in quatrains, expressing the desire for a new Renaissance.*

BY THE SAME ARTIST:

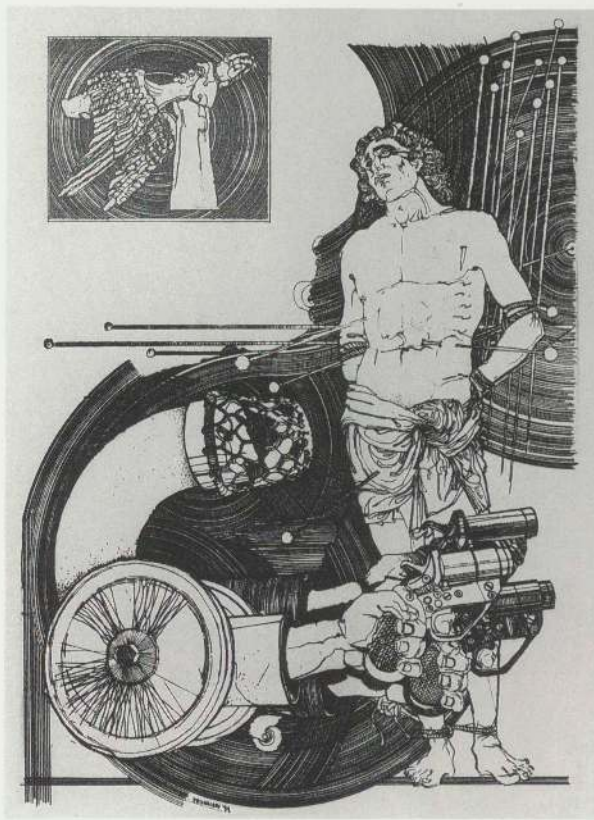
*Suite per Antigone*

Exhibition catalog, Florence, 1980

One color lithograph in the special edition



516. PIERO TREDICI, color lithograph for Ivo Guasti, *Arriveremo un giorno nella città di Saphlis*, 27 × 19 cm.



517. VALERIANO TRUBBIANI, color etching for Renzo Margonari, *Verifica in cinque punti per cinque acqueforti di Valeriano Trubbiani*, 31.1 × 21.7 cm.

## VALERIANO TRUBBIANI

*Macerata, 1937. Sculptor and graphic artist. Trubbiani became familiar with the properties of steel, nickel and brass repairing agricultural machinery in his father's workshop. His sculptures evoke technology and science, but also the human figure. By representing faces and hands, Trubbiani aims to create in his own words "a restless, disturbed iconography of mankind".*

517

Renzo Margonari.

*Verifica in cinque punti per cinque acqueforti di Valeriano Trubbiani*

PUBLISHER: Edizioni degli Amici del Libro d'Arte, Mantua, 1971-1975.

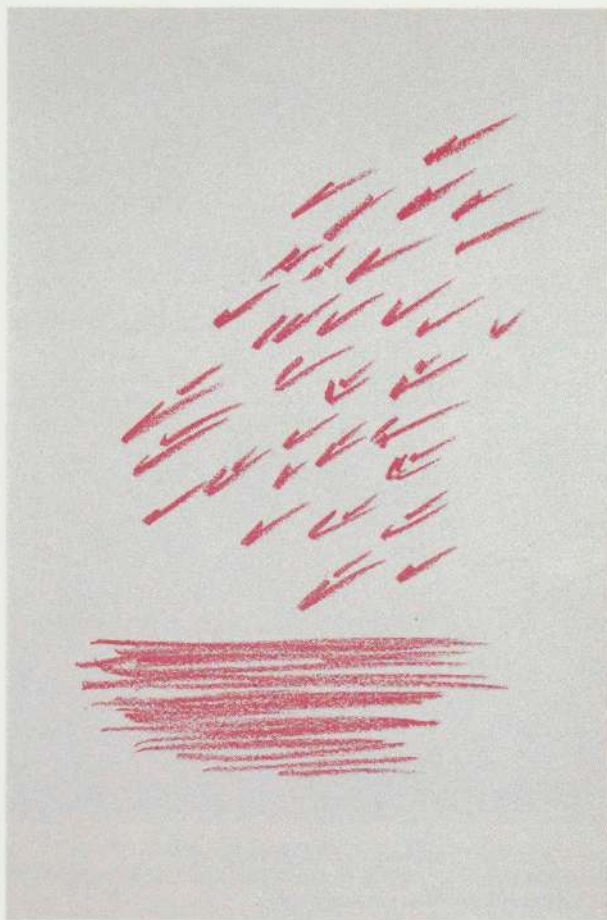
32 pp., 57.7 × 35.1 cm. With five full-page color etchings by Valeriano Trubbiani.

PRINTER: Printed on the press by Renzo Sommaruga. Bound by Sandro Galvagni. (Verona).

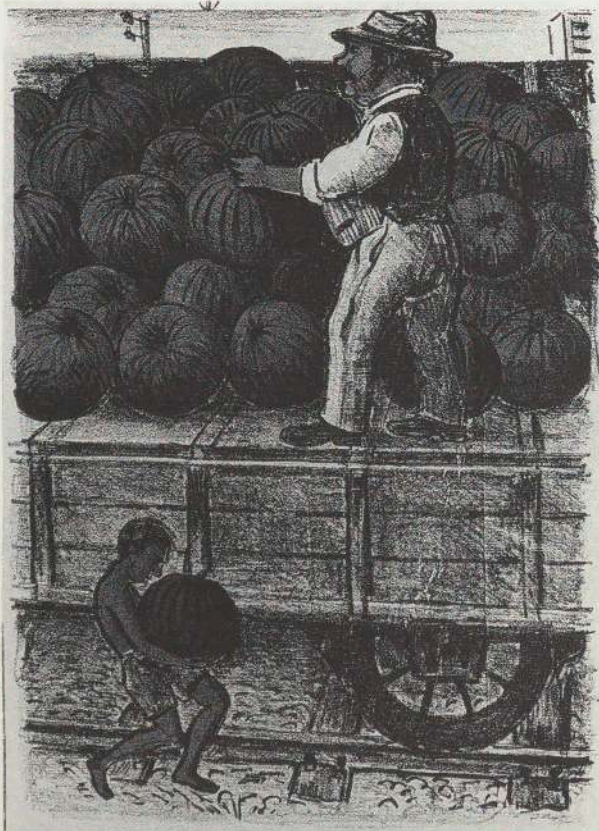
EDITION: 105 numbered copies of which 90 are numbered 1-90 and 15 numbered 1-xv. The text and the etchings printed on paper by Fratelli Magnani di Pescia. Each etching signed and dated "71" by the artist. The book numbered and the colophon signed by the author.

ILLUSTRATION: One of the 90 copies.

*Renzo Margonari. Mantua, 9.VIII.1937. Critic, journalist and painter of surrealist tendency. Couched in highly-colored surreal language, Margonari's text captures the spirit of Trubbiani's five etchings.*



518. GIULIO TURCATO, color lithograph for Emilio Villa, *9 méditations courtes*, 16.5 x 11.5 cm.



519. GIANFILIPPO USELLINI, color lithograph for *Antologia del Campiello* 1968, 33 x 23.6 cm.

## GIULIO TURCATO

Mantua, 16.III.1912. After attending the Venice Academy, Turcato held his first solo exhibition in Rome in 1949. In the post-war years he was associated with *Forme*, the *Nuovo Fronte delle Arti* and the *Gruppo degli Otto*, working in the field of informal art.

518

Emilio Villa. *9 méditations courtes*

PUBLISHER: Privately published, Rome, 1974.

44 pp., folded, 25.5 x 17.5 cm. With nine meditations by Emilio Villa in French, written on the stone, and nine full-page color lithographs by Giulio Turcato.

PRINTER: The text and the lithographs printed on a handpress by R. Bulla, Rome.

EDITION: 120 numbered copies of which 100 are numbered 1-100 and 20 numbered 1-xx. The text and the lithographs printed on paper by Cartiere Magnani di Pescia. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 100 copies.

## GIANFILIPPO USELLINI

Milan, 1903 - Arona, 1971. Painter. Usellini studied under Labati, gaining his diploma at the Accademia di Brera in 1927. Though influenced to some extent by contemporary metaphysical and surrealist painting, Usellini developed a style of his own. His work has recently been featured in the *Gli anni trenta* exhibition in Milan and *La Metafisica: Gli anni venti* in Turin.

519

*Antologia del Campiello* 1968

PUBLISHER: Privately published, Campiello, 1968.

151(154) pp., 34.3 x 25 cm. With a note by Mario Valeri Manera, a preface by Enrico Falqui, texts by Arrigo Benedetti, Carlo Castellaneta, Luigi Compagnone, P. M. Pasinetti and Ignazio Silone and five full-page color lithographs by Gianfilippo Usellini.

PRINTER: The text composed and printed by Scuola Grafica del Centro e Mestieri della Fondazione Giorgio Cini, Venice. The lithographs printed by Stamperia 2RC. The text and the lithographs printed on paper especially manufactured for this edition by Cartiere Favini Spa.

EDITION: 1000 numbered copies of which 800 are numbered 1-800 and 200 numbered 1-cc outside the trade. The colophon numbered.

ILLUSTRATION: One of the 200 copies.

*Campiello Prize* 1968. The five gold plaques were awarded to Arrigo Benedetti, Carlo Castellaneta, Luigi Compagnone, P. M. Pasinetti and Ignazio Silone. The overall prize went to Ignazio Silone for the novel *L'avventura di un povero cristiano*.

## SERGIO VACCHI

Castenaso (Bologna), 1925. Vacchi studied at the Accademia di Belle Arti in Bologna. His first works were in the neo-realist style of Morlotti, but he subsequently tended towards informal painting. In the 1960s and 1970s he returned to a more figurative style with elements of fantasy and surrealism.

520

### *Galileo Galilei semper. Ricerca e distruzione*

PUBLISHER: All'insegna del Pesce d'Oro, Milan, 1967.  
© by Vanni Scheiwiller, Milan.

130(136) pp., 19.7 × 21 cm. Catalog published on the occasion of an exhibition by Sergio Vacchi in Reggio Emilia, December 1967, with texts by various authors, eighty-two reproductions after works by Sergio Vacchi from the years 1966/1967 and one aquatint-etching by the artist.

PRINTER: Officine Grafiche Esperia, Milan.

EDITION: 1500 numbered copies of which 1400 are numbered 1-1400 and 100 numbered 1-C with the etching. The text printed on wove paper, the etching on laid paper. The etching signed, numbered and dated "67" by the artist and loosely inserted in the special edition of the catalog. The colophon numbered.

*Galileo Galilei semper* is a film based on drawings and paintings by Sergio Vacchi from a cycle devoted to Galileo. The director Riccardo Tortona with the assistance of the critic Enrico Crispolti and the poet Corrado Costa, wrote an imaginative screenplay reinterpreting the human tragedy of the Pisan scientist-philosopher, ending in his humiliating abjuration.

## ANGELO VADALÀ

Messina, 1940. Vadalà divides his time between Florence and Milan. He has turned his hand to all the figurative techniques: painting, sculpture, engraving and fresco. He has had solo showings of his work in Italy and abroad.

521

### *John Ruskin. Firenze...*

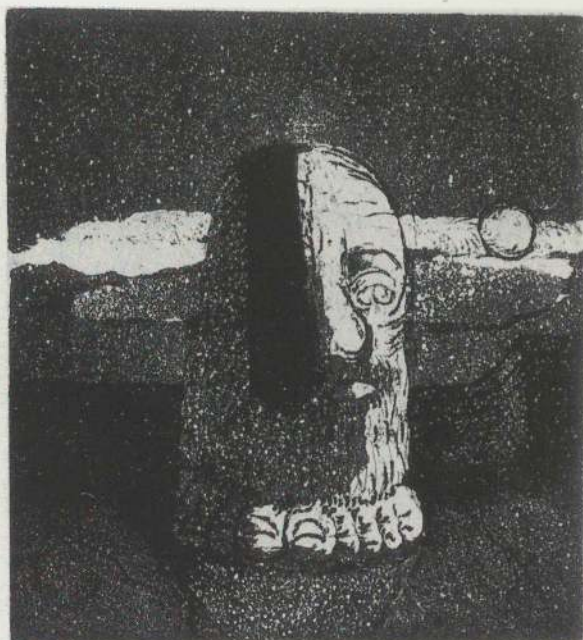
PUBLISHER: Edizioni Il Ponte, San Giovanni Valdarno, 1980.

13 loose sheets, 35.1 × 25.2 cm. With the fragment *Mattinate Fiorentine* by John Ruskin and ten sheets of etchings by Angelo Vadalà.

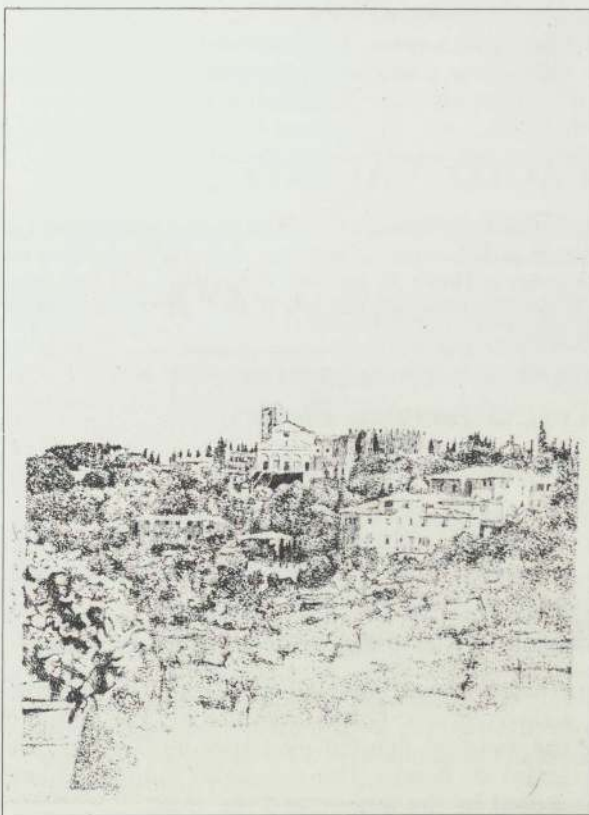
PRINTER: The text printed by Tipografia Terranuovese di Terranuova Bracciolini, Florence. The etchings printed by Vincenzo Alibrandi on the press of Stamperia Reale, San Giovanni Valdarno.

EDITION: 120 numbered copies of which 100 are numbered 1-100 and 20 numbered 1-XX for the collaborators. The text and the etchings printed on paper by Cartiere Magnani di Pescia. Each etching signed, numbered, annotated and dated "80" by the artist, the colophon numbered.

ILLUSTRATION: One of the 100 copies.



520. SERGIO VACCHI, aquatint-etching for *Galileo Galilei semper. Ricerca e distruzione*, 10 × 9.5 cm.



521. ANGELO VADALÀ, "Olivi", etching for John Ruskin, *Firenze...*, 20 × 12.3 cm.

*John Ruskin. London, 1819 - Brantwood, Coniston (Lancashire), 1900.* Scholar and art critic. Ruskin was interested in architecture as well as painting and sculpture. He also tackled social questions in *Time and Tide*, *Unto this Last* and *Sesame and Lilies*. He subsidized workers' housing schemes, cooperatives and museums. In 1896 he was elected Slade Professor of Fine Arts at Oxford. *Mornings in Florence*, written during a stay in the Tuscan capital, is virtually a guide book of the city's churches, palaces and museums.

## TINO VAGLIERI

*Trieste, 1929. Painter.*  
See No. 258. GUTTUSO. *Le strade*

## GIANNI VAGNETTI

*Florence, 1898 - 1956. Painter and printmaker. Vagnetti abandoned his engineering studies in the years after World War I and decided to teach himself painting. He remained on the fringes of the futurist movement and its novecento reaction, developing a crepuscular style of his own.*

522

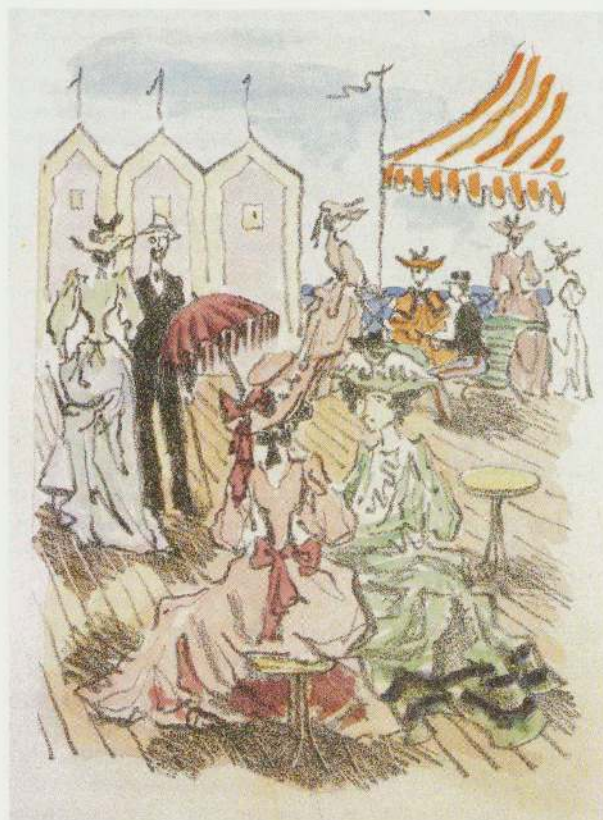
Aldo Palazzeschi. *Stampe dell'ottocento*

PUBLISHER: Attilio Vallecchi, Florence, 1942.

145(156) pp., 32.5 × 25.5 cm. With seven stories by Aldo Palazzeschi and ten handcolored lithographs by Gianni Vagnetti of which nine are full-page and one for the title page. Printed for "Centro Amici del Libro".

PRINTER: Printed by Officina Bodoni di Giovanni Mardersteig, Verona.

EDITION: 120 copies. The text and the lithographs printed on paper by Cartiere Miliani di Fabriano.



522. GIANNI VAGNETTI, handcolored lithograph for the story *I bagni di Pancaldi* from *Stampe dell'Ottocento* by Aldo Palazzeschi, 20 × 14.3 cm.

## PAOLO VALENTE

*Macerata, 1953. Valente obtained his diploma in etching at the Istituto di Belle Arti in Urbino, then studied at the faculty of architecture in Venice. He has been exhibiting his work since 1983. His first solo exhibition was held at the Tega gallery in Milan in 1990.*

523

Teresa Iacucci. *Poesie*

PUBLISHER: Raffaelli Editore, Montelabbate (Pesaro), 1989.

60 pp., 20.5 × 17.5 cm. With twenty poems by Teresa Iacucci from the years 1977-1988 and five full-page etchings by Paolo Valente.

PRINTER: Walter Raffaelli, Montelabbate (Pesaro).

EDITION: 100 numbered copies of which 75 are numbered 1-75 and 25 numbered 1-xxv. The text and the etchings printed on paper by Cartiere Magnani di Pescia. The colophon numbered and signed by the author and the artist.

ILLUSTRATION: One of the 75 copies.

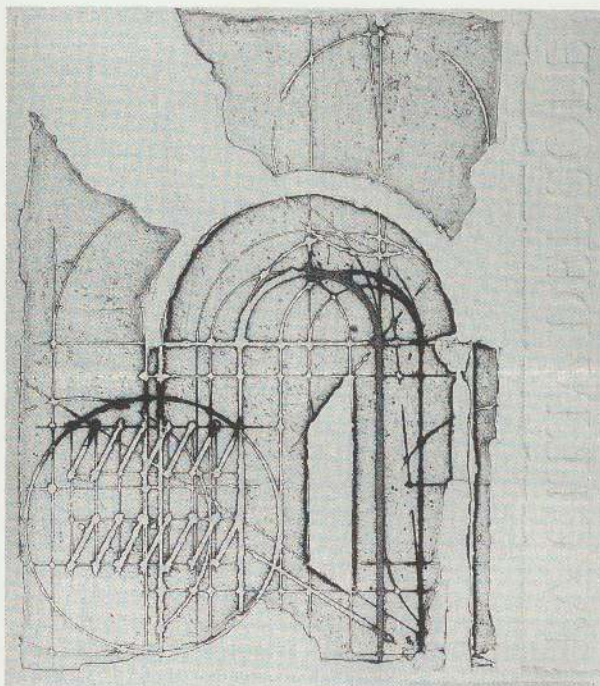
*Teresa Iacucci. Fano (Pesaro), 21.1.1925. Iacucci was a painter and sculptor long before she turned to poetry, not publishing her first volume until 1982.*



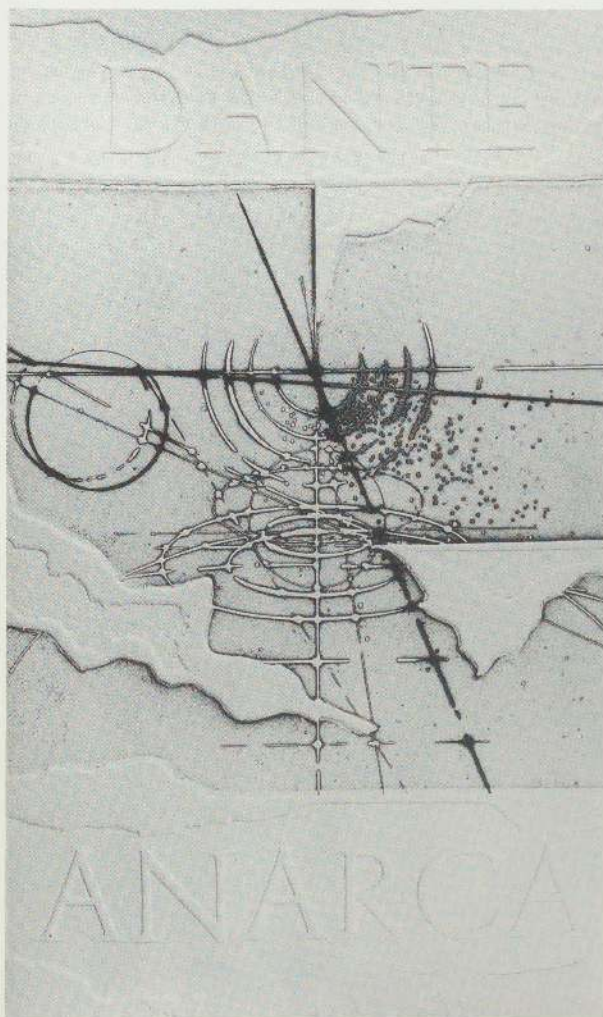
523. PAOLO VALENTE, etching for Teresa Iacucci, *Poesie*, 15.7 × 12.9 cm.

## ITALO VALENTI

*Milan, 1912. Painter.*  
See No. 53. BIROLLI. *Corrente*



524. WALTER VALENTINI, etching on the cover in blind relief, black and gold for Tommaso Campanella, *La città del sole*, 28 x 20 cm.



525. WALTER VALENTINI, etching on the cover in blind relief, black and gold for Giacomo Oreglia, *Dante Anarca e i suoi sei maestri*, 53.5 x 32.8 cm.

## WALTER VALENTINI

Pergola, 1928. Engraver. Valentini occupies the chair of etching at the Nuova Accademia di Belle Arti in Milan. He has shown his work solo and in joint exhibitions in Italy and abroad.

524

### Tommaso Campanella. *La città del sole*

PUBLISHER: Giampiero Zazzera, Libraio in Lodi, 1987.

29(48) pp., folded, 35 x 25 cm.. With the translation from the Latin edition of 1523 and a note by Luigi Firpo and a triptych etching (35.5 x 76 cm) in blind relief printing, black and gold and an etching on the cover of the same technique by Walter Valentini.

PRINTER: The text printed by Istituto Grafico Bertieri. The etchings printed on a handpress by Giancarlo Sardella. (Milan).

EDITION: 180 numbered copies of which 90 are numbered 1-90 with the text in Italian and 90 numbered 1-XC with the text in English. The first 5 copies of each edition numbered 1/90-5/90 and 1/XC-V-XC with two proofs of the cover and the cover as well the triptych with collages. The cover and the triptych of the copies numbered 6/90-10/90 and VI/XC-X/XC also with collages. All prints of these editions are signed by the artist. The text and the etching printed on Alcantara paper. The triptych signed and numbered by the artist, the colophon numbered and signed by the publisher and the artist.

ILLUSTRATION: One of the 90 copies with the Italian text.

Tommaso Campanella. *Stilo di Calabria, 1568 - Paris, 1639. Dominican monk, philosopher and poet. In prison after the failure of his plot to overthrow Spanish rule in Calabria, Campanella wrote The City of the Sun, an utopian vision of the ideal commonwealth.*

525

### Giacomo Oreglia.

#### *Dante anarca e i suoi sei maestri*

PUBLISHER: Edizioni della Pergola, Pesaro, 1990.

26(32) pp., folded, 51.7 x 32 cm. With six etchings in black and blind relief printing, four of them full-page of which two are with additional gold printing and one double-page with additional gold printing and one multiple executed in color metal on the cover. The production of the book supervised by Piergiorgio Spallacci.

PRINTER: The text and the etchings printed on a handpress by Stamperia Pergola, Pesaro.

EDITION: 130 copies of which 99 are numbered 1-99, 20 numbered 1-XX and 11 marked with the letters A-M dedicated ad personam containing an original design by the artist. The text and the etchings printed on paper especially handmade for this edition by Cartiere Moulin de L'Arroque. All etchings signed and numbered by the artist and loosely inserted, the multiple on the cover as well signed and numbered. The colophon numbered.



ILLUSTRATION: One of the 99 copies.

BY THE SAME ARTIST:

Brian Patten. *Little Johnny's foolish Invention*  
M'Arte Edizioni, Milan, 1970  
One color lithograph

*Il disegno italiano*. Catalog 7, 1987/1988  
Edizioni la Scaletta, Reggio Emilia, 1987/1988  
One etching in the special edition

*Origini*. No. 7, 1989  
Reggio Emilia, 1989  
One etching in the special edition

## MARKUS VALLAZZA

Salzburg (Austria). Sculptor.

See No. 1. ABACUC. *Dodici artisti uno zodiaco*

## PAOLO VALLORZ

Caldes (Trento), 1931. Painter. When barely sixteen Vallorz painted frescoes at Montalbano and Capriana in Val di Fiemme, before studying under Cadaris at the Accademia di Belle Arti in Venice. In 1950 he settled in Paris and began painting his first abstract works. After an interval he returned to figurative painting and began exhibiting his work in major centers in Europe and the United States.



526. PAOLO VALLORZ, etching for Giovanni Testori, *Alain*, 21 x 17.7 cm.

526

## Giovanni Testori. *Alain*

PUBLISHER: Privately published, Milan, 1973.

44 pp., folded, 39.7 x 30 cm. With twenty poems by Giovanni Testori and nine etchings by Paolo Vallorz of which eight are full-page and one on the title page.

PRINTER: The text printed by Officine Grafiche Esperia. The etchings printed on the press by Franco Sciardelli. (Milan).

EDITION: 50 numbered copies outside the trade. The text and the etchings printed on wove paper. The colophon numbered and signed by the author and the artist.

Giovanni Testori. *Novate Milanese, 12.v.1923*. Narrative writer, poet, dramatist and art critic. Testori has written many plays in the racy Lombard scapigliatura tradition. In 1960 his *Arialda* was judged unfit for performance by the official censor, provoking a lively debate on freedom of expression. He has published many short stories. His first collection of poetry *I Trionfi* dates from 1965.

## VALERIA VECCHIA

Naples, 1913. Vecchia graduated at the Rome Accademia di Belle Arti in painting and etching. Though best known for her etchings, she has also cultivated her skills as a painter with a special interest in fresco and mosaic work. Her work has had solo show-



527. VALERIA VECCHIA, etching for Esopo, *Favole*, 23.9 x 17.1 cm.

ings in Italy and abroad and she has exhibited at the Rome Quadriennale, the Biennale dell'Incisione in Venice, and the Quadriennale in Turin.

527

## Esopo. Favole

PUBLISHER: Neri Pozza Editore, Vicenza, 1980.

133(140) pp., 39.6 × 27.3 cm. With the fables by Aesop, edited by Enzo Mandruzzato and Giorgio Bernardi Perini, and 107 illustrations after drawings interspersed within the text and a set of twelve etchings by Valeria Vecchia.

PRINTER: Grafica & Stampa, Vicenza. The etchings printed on a handpress by the artist.

EDITION: 155 copies of which 120 are numbered 1-120, 20 marked with the letters A-Z reserved for the artist and the publisher and 15 numbered I-XV reserved for the critics and legal depot. The text printed on paper by Cartiere Miliani di Fabriano. All etchings signed and numbered by the artist and loosely inserted in a separate cover. The colophon signed by the publisher.

ILLUSTRATION: One of the 120 copies.

In his introduction Enzo Mandruzzato retells the story of Aesop and his fables, while Giorgio Bernardi Perini comments on the allegorical significance of the 350 fables published in this book.

## EMILIO VEDOVA

Venice, 9.VIII.1919. Painter and graphic artist. Vedova was studying in Venice, Rome and Florence. He participated many times at the Venice Biennale and Documenta in Kassel and other important exhibitions in Italy and abroad.

528

### Presenze 1960

PUBLISHER: Edition Abstracta, Freiburg, 1960.

3 sheets of text, 59.7 × 42.9 cm and 6 sheets of lithographs, 60 × 42.5 cm. Portfolio with texts by Giulio Carlo Argan and Jean Leymarie and six lithographs by Emilio Vedova of which one is printed with an additional color in red.

EDITION: 50 numbered copies. The text printed on gray board, the lithographs on wove paper. Each lithograph signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: An unnumbered copy, the lithographs annotated by the artist "prova d'artista".

529

### Carlos Franqui. *El círculo de piedra*

PUBLISHER: Grafica Uno Giorgio Upiglio, Milan, 1970.

64 pp., folded, 57.5 × 46 cm. With poems by Carlos Franqui in Spanish, a record with music by Luigi Nono and fifteen lithographs by the following artists: Valerio Adami, Alexander Calder, Jorge Camacho, Augustin Cárdenas, César, Corneille,



528. EMILIO VEDOVA, color lithograph for *Presenze* 1960, 49 × 35.5 cm.



529. EMILIO VEDOVA, lithograph for Carlos Franqui, *El círculo de piedra*, 57 × 45 cm.

Gudmundur Errò, Asger Jorn, Piotr Kowalsky, Wifredo Lam, Joan Miró, Edouard Pignon, Paul Rebeyrolle, Antoni Tàpies, Emilio Vedova. All lithographs except those by Càrdenas, Tàpies and Vedova are in color.

PRINTER: The text printed by Ruggero Olivieri, Milan. The lithographs of Adami, Camacho, Càrdenas, César, Corneille, Errò, Kowalsky, Lam, Pignon, Rebeyrolle and Tàpies are printed on a handpress by Giorgio Upiglio, Milan. The lithographs of Calder and Miró are printed on a handpress by Arte-Adrien Maeght, Paris, the one by Jorn on the press by Clot, Bramsen and Georges, Paris. The lithographs of Vedova printed in his workshop in Venice on a handpress.

EDITION: 150 numbered copies of which 125 are numbered 1-125 and 25 numbered 1-xxv for the artists and the collaborators. The lithographs printed on paper by Filicarta di Brugherio. All lithographs numbered and signed by the artists and loosely

inserted in the folded pages with the poems printed on the cover. The colophon numbered and signed by the author.

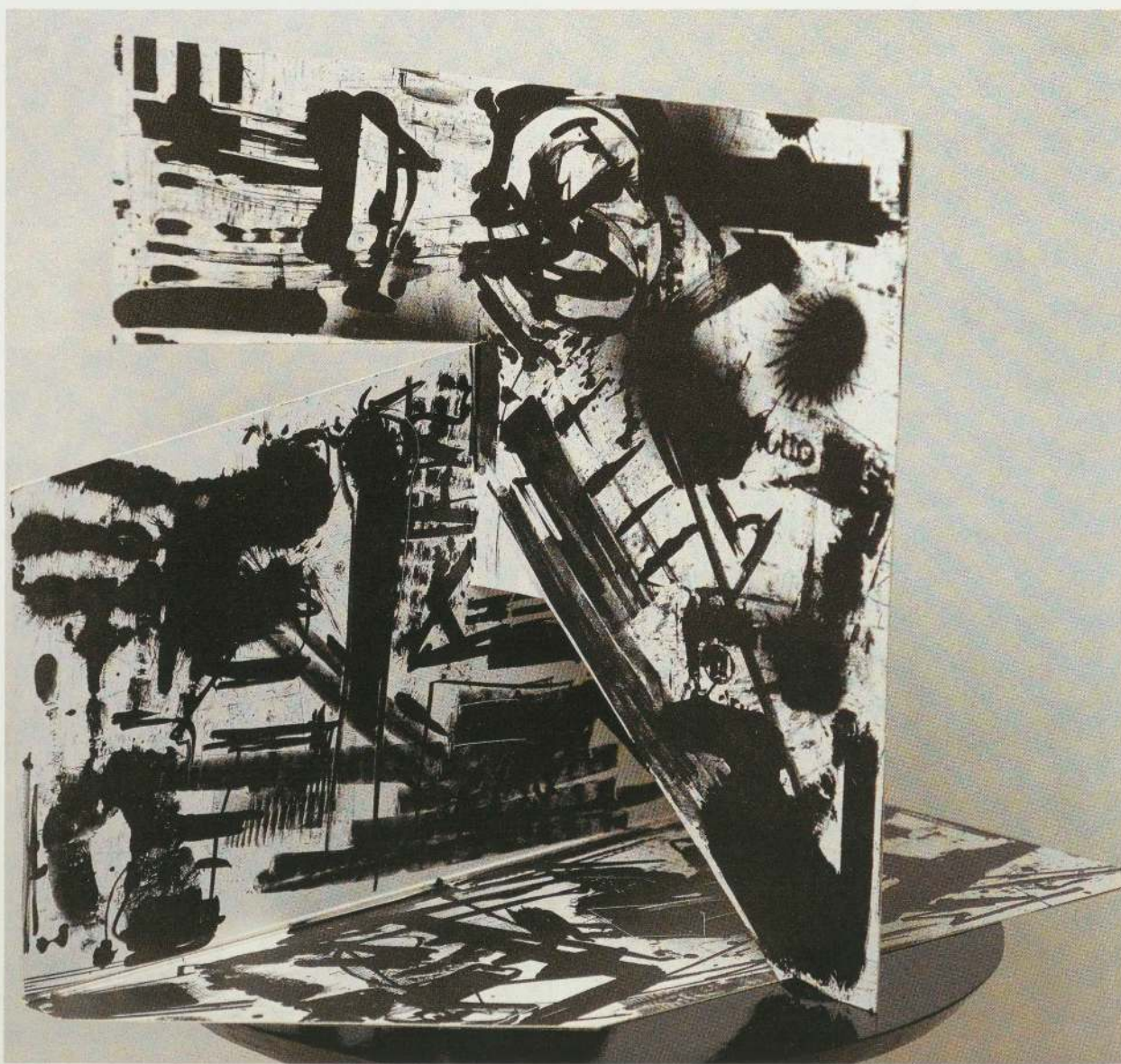
ILLUSTRATION: One of the 125 copies.

*Carlos Franqui. Franqui was born in Cuba of poor parents and after enormous sacrifices was able to attend university in the early 1950s. He joined the Cuban Communist Party and was active in the underground, organizing insurrections and demonstrations. He was director of the clandestine periodical Revolución and head of the propaganda section of the revolutionary committee. After the revolutionary victory however, he did not hold office in the government of Fidel Castro and the year after Guevara's death (1967) broke all relations with the Castro regime and went into exile in Europe. He has lived much of the time in Italy where he is active as an art critic, writer and poet.*

530  
*Dai 5 mondi. From 5 Worlds*

PUBLISHER: Published by the artist, Venice, 1971.

1 page of text, 60 × 44.5 cm. With five poems by



530. EMILIO VEDOVA, litho-plurime, 1969-1970, for *Dai 5 mondi. From 5 Worlds*, 57.7 × 67 cm (opened).

Manolis Anagostakis, Daniel Bell, Aguinaldo Fonseca, Kuo Mo Jo and Marte of the Fln-Faln and five litho-plurimes from the years 1969/1970 by Emilio Vedova.

PRINTER: Produced by the artist, Venice 1969-1971.

EDITION: 25 numbered copies. The text printed in red on a transparent plastic sheet. Each litho-plurime printed front and back on folded die-cut boards with nine different visual articulations (57.7 x 67 cm, opened), (57 x 43.2 cm, closed). Each litho-plurime signed, numbered and dated "69" by the artist. Housed in a plexiglas container (62 x 47 x 7.2 cm) with five separate compartments, holding one folded litho-plurime each.

BY THE SAME ARTIST:

Isaak Babel. *Drei Welten*  
Verlag M. DuMont Schauberg, Cologne, 1964  
Ten lithographs

## JEAN PIERRE VELLY

Audierno, 1943. Painter and printmaker. Velly studied in Toulon and Paris. In 1966 he won the Grand Prix de Rome for etching and from 1967 to 1970 worked in Rome at the Académie de France, receiving the Grand Prix des Envois de Rome for the etchings he executed while at Villa Medici. Since 1970 he has lived and worked at Fornello near Rome.

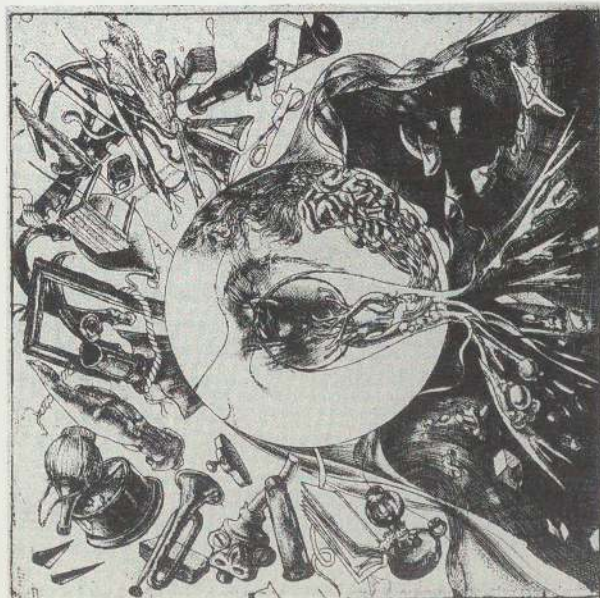
531

Alberto Savinio. *Torre di Guardia*

PUBLISHER: Sellerio Editore, Palermo, 1977.

XXVIII and 252(256) pp., 20.2 x 14.7 cm. With a collection of texts by Alberto Savinio, edited by Leonardo Sciascia, an essay by Salvatore Battaglia and one etching on chine appliqué by Jean Pierre Velly.

PRINTER: The text printed by Officine Grafiche Ires della Siace, Palermo. The etching printed on the press by Corbo e Fiore, Rome.



531. JEAN PIERRE VELLY, etching on yellow chine appliqué for Alberto Savinio, *Torre di Guardia*, 10 x 10 cm.

EDITION: 120 numbered copies of which 100 are numbered 1-100 and 20 numbered 1-XX. The text printed on Bodonia paper by Cartiere Fedrigoni di Verona, the etching on Rosaspina paper by Cartiere Miliani di Fabriano. The etching signed, numbered and annotated by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 100 copies.

This book is a collection of writings and notes published by Savinio in the Turin-based newspaper *La Stampa* in the years 1934 to 1940. They appeared under the heading *Torre di guardia* (*Watchtower*).

## VEMIL

Milan, 1894. Painter.  
See No. 327. MELONI. *Le lucertole blu*

## VITTORIO VENUTI

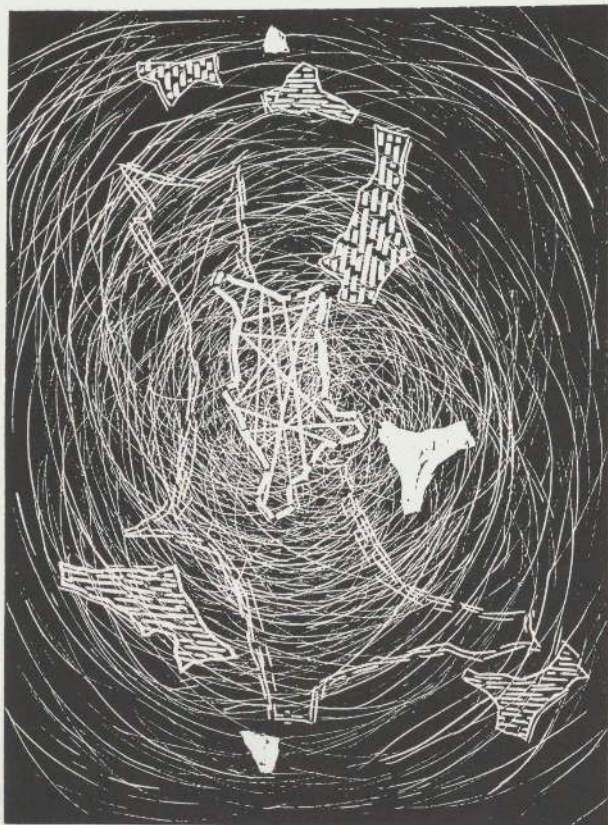
Bagheria, 1946. Venuti lives and works in Turin. A figurative painter his work is characterized by expressive use of color and symbol. He has had solo exhibitions of his work in many Italian cities.

532

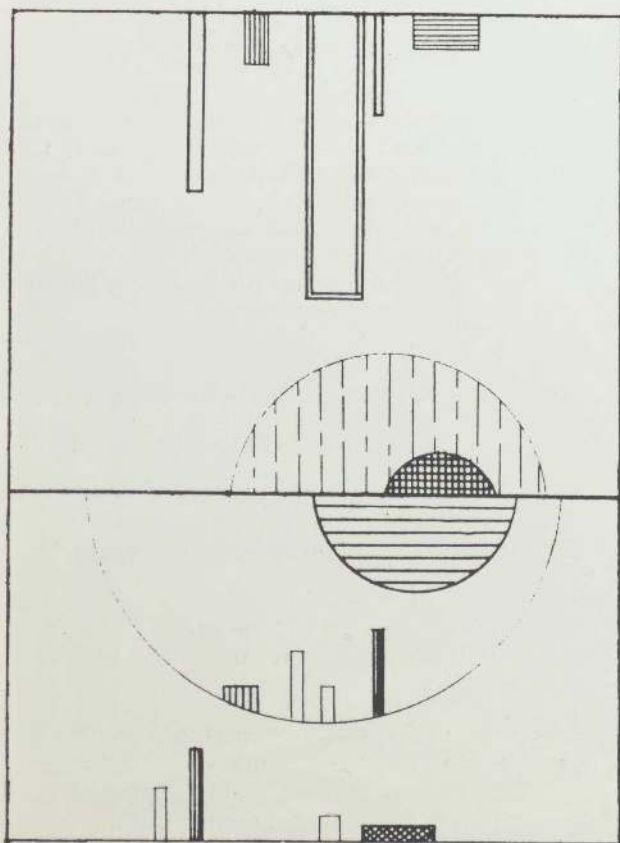
Mario Contini. *Teatro dell'Es.*  
*Homo perversus perversio prima*



532. VITTORIO VENUTI, pencil drawing for Mario Contini, *Teatro dell'Es. Homo perversus perversio prima*, 16.6 x 12.5 cm.



533. LUIGI VERONESI, frontispiece woodcut for Osvaldo Patani, *Aspettando il gran vento*, 20.1 x 15 cm.



534. LUIGI VERONESI, etching for Osvaldo Patani, *Le stelle mi scrivono parole d'amore*, 12 x 9 cm.

PUBLISHER: Grafica Sperimentale © by Il Candelaio Edizioni, Florence, 1975.

68 pp., 19.3 x 17.4 cm. With texts by Mario Contini in facsimile handwriting and typesetting and twenty-three full-page illustrations after drawings and one original drawing by Vittorio Venuti.

EDITION: 200 numbered copies. The text printed on wove paper, the drawing executed on board. The drawing signed by the artist and mounted on one page of the book. The colophon numbered and signed by the author and the artist.

Mario Contini. *Venaria Reale* (Turin), 8.XII.1930. Journalist, dramatist and essayist. Contini graduated in both political science and modern literature at the University of Turin. He now lives and works in Rome. He has written radio and stage plays, essays on modern art, and monographs on contemporary artists. As a journalist he contributes to newspapers and periodicals. He is at present deputy director of "Agenda lavoro" and "Dimensione Piemonte".

## ARTURO VERMI

Bergamo, 1928. Painter.

See No. 541. XERRA. *Segnoepoesia*

## LUIGI VERONESI

Milan, 1908. Painter and stage designer. Veronesi studied art and technology in Milan. In 1932 in Paris he met Léger, Van Tongerloo and the Delaunays, and became interested in the research being done by the constructivists and the Bauhaus. A crucial factor in his development was his relationship with Giolli and the Poligono group. After painting for a time in a figurative style he began to experiment in 1932 with abstraction. The following year he joined the group of abstract artists associated with the Il Milione gallery in Milan and, in Paris in 1934, became a member of the Abstraction-Création group. He was also interested in photography, the cinema, music and stage design.

533

Osvaldo Patani. *Aspettando il gran vento*

PUBLISHER: Bucciarelli, Ancona, 1964.

20(26) pp., 36 x 25.7 cm. With the text by Osvaldo Patani written and first published in 1945, a note by the same, and two full-page woodcuts by Luigi Veronesi.

PRINTER: Tipografia Giovagnoli, Ancona.

EDITION: 150 numbered copies. The text and the woodcuts printed on Umbria paper by Cartiere Miliani di Fabriano. Both woodcuts signed and numbered by the artist. The note signed by the author, the colophon numbered.

*Aspettando il gran vento* by Osvaldo Patani is a poetic account of a youthful love affair. Written in 1945 it has been republished in memory of many friends who perished in the whirlwind of war, like Ella, the object of his affection.

534

Osvaldo Patani.

*Le stelle mi scrivono parole d'amore*

PUBLISHER: Luigi Maestri Editore, Milan, 1977.

35(40) pp., 35 × 25.4 cm. With poems by Osvaldo Patani from the years 1944-1974 and two full-page etchings by Luigi Veronesi.

PRINTER: The text printed by Luigi Maestri. The etchings printed on the press by Giorgio Upiglio. Bound by Giovanni De Stefanis. (Milan).

EDITION: 120 copies of which 100 are numbered 1-100 and 20 reserved for the collaborators. The text and the etchings printed on paper by Cartiere Magnani di Pescia. Both etchings signed, numbered and dated "76" by the artist, the colophon of the 100 copies numbered.

ILLUSTRATION: One of the 100 copies.

BY THE SAME ARTIST:

*Il disegno italiano*. Catalog 6, 1986/1987  
Edizioni la Scaletta, Reggio Emilia, 1986/1987  
One etching in the special edition

*Origini*. No. 9, 1989  
Reggio Emilia, 1989  
One etching in the special edition

## RENZO VESPIGNANI

Rome, 1924. Painter and printmaker. Vespignani began painting in 1944 during the Nazi occupation of Rome. In the immediate post-war years he contributed drawings to several political and literary magazines, such as *La fiera letteraria*, *Il Contemporaneo* and *Città aperta*. Much of his graphic work then and later is concerned with the cruelty of war. His reforming zeal, fundamental to all his work, led in the 1970s to large-scale projects like *L'imbarco a Citera*, *L'album di famiglia* and *Tra le due guerre*. Vespignani has also illustrated many works of literature.

535

### Libero De Libero. *Settembre tedesco*

PUBLISHER: Privately published, Verona, 1962.

21(26) pp., 34.1 × 24 cm. With a note and the text by Libero De Libero and one full-page etching by Renzo Vespignani. From the series "I Poeti Illustrati".

PRINTER: Printed on a handpress by Franco Riva, Verona.

EDITION: 150 numbered copies. The text and the etching printed on paper by Cartiere Miliani di Fabriano. The etching signed, numbered and dated "62" by the artist.

*Libero De Libero*. Fondi (Latina), 1906 - Rome, 1981. Poet, narrative writer and painter. Most of De Libero's poems are collected together in the volume *Scempio e lusinghe*. He continued writing and publishing poems and novels until 1980. *Settembre tedesco* is a short poem in memory of an eleven-year-old Roman boy. He was killed on 22 September 1943 by a German sentry on guard at the Forte Pietralata in Rome during the Nazi occupation.



535- RENZO VESPIGNANI, "Il ragazzo romano", etching for Libero De Libero, *Settembre tedesco*, 19.5 × 13.3 cm.

## ALBERTO VIANI

Quistello (Mantova), 1906. Sculptor. Viani studied at the Accademia di Belle Arti in Venice. He then trained in the studio of Arturo Martini, becoming Martini's assistant and friend. In 1947 he took part in the first exhibition staged by the Fronte Nuovo delle Arti at the Spiga gallery in Milan, and subsequently in the movement's exhibition at the XXIV Venice Biennale. Viani reinterprets from a new perspective and with a depth of critical knowledge the archetypes of primitive art.

536

### *Omaggio a Francesco Petrarca 1374-1974*

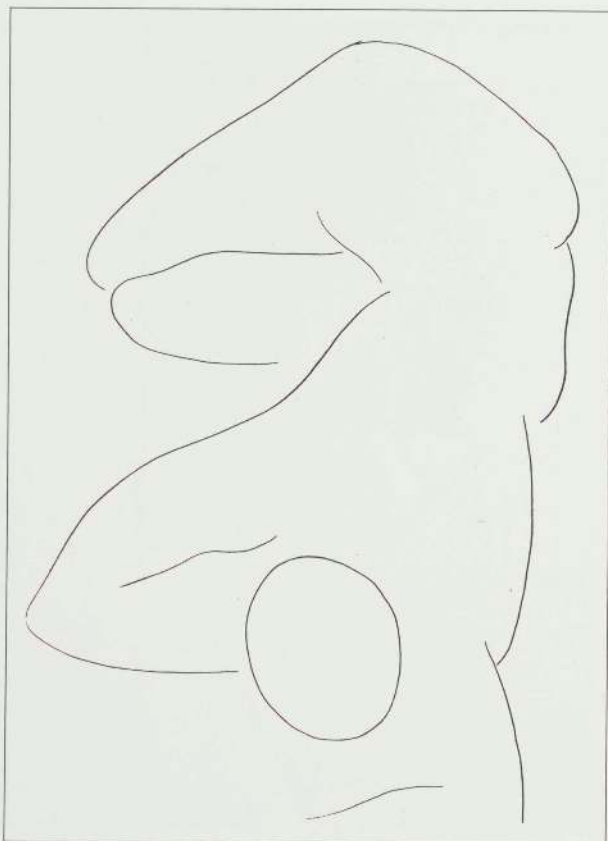
PUBLISHER: Ruggero Aprile Editore, Turin, 1974.

44 pp., 51.2 × 35.8 cm. With text contributions by Giampiero Pellegrini, Sergio Bettini and Franco Calderoni and four full-page etchings by Alberto Viani.

PRINTER: The text printed by Tipografia Bona, Turin. The etchings printed on a handpress by Gianfranco Valente.

EDITION: 139 copies of which 100 are numbered 1-100, 27 numbered 1-XXVII and 12 marked with the letters A-L. The text and the etchings printed on Goya paper. Each etching signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 27 copies.



536. ALBERTO VIANI, etching for *Omaggio a Francesco Petrarca* 1374-1974, 34.9 × 23.6 cm.

## LORENZO VIANI

*Viareggio*, 1.XI.1882 - *Ostia*, 2.XI.1936. Painter. He engaged himself before World War I in political and social activities that is also present in his work.

537

Gabriele D'Annunzio. *Vogliamo vivere*

PUBLISHER: Privately published, 1921.

27(72) pp., 42 × 35 cm. With text and a letter by Gabriele D'Annunzio in facsimile handwriting addressed to Legionario Alceste De Ambris, dated 1921, and nine woodcuts by Lorenzo Viani of which five are full-page, one for the title page, one for the colophon, one on the cover and one woodcut repeated on the back cover.

PRINTER: Benedetti e Niccolai, Pescia.

EDITION: The text and the woodcuts printed on paper by E. Magnani. The colophon with a facsimile signature by D'Annunzio.

ILLUSTRATION: An unnumbered copy. All the woodcuts, except the one on the back cover, annotated by the artist "P.d.A." as artist's proofs, the colophon marked "Prove di stampa".

*Alceste De Ambris*, 1884-1934. De Ambris was a socialist trade-unionist, but fell out with his party by volunteering to fight in World War I. He took part in D'Annunzio Fiume adventure and was chief of staff during the occupation of the city. This letter from D'Annunzio, dated 1921, urges De Ambris to go ahead,

believing and trusting in all the Italians who gave their blood in the trenches.

BY THE SAME ARTIST:

Lorenzo Viani. *Gli ubriachi*  
Edizioni "Alpes", Milan, 1923  
Twelve woodcuts

## ANTONIETTA VIGANONE

*Novara*, 1933. Printmaker with a preference for etching. Many of Viganone's etchings have been published in portfolios by Sciardelli of Milan.

538

Valerii Catulli. *Carmina ad Lesbiam*

PUBLISHER: Franco Sciardelli, Milan, 1967.

51(56) pp., 34 × 25 cm. With the text by Catullus in Latin and five full-page etchings by Antonietta Viganone.

PRINTER: The text composed and printed by Officina Grafiche. The etchings printed on a handpress by Franco Sciardelli. (Milan).



537. LORENZO VIANI, woodcut for Gabriele D'Annunzio, *Vogliamo vivere*, 30.2 × 19.5 cm.



537. LORENZO VIANI, woodcut for Gabriele D'Annunzio, *Vogliamo vivere*, 30.2 x 17.4 cm.





538. ANTONIETTA VIGANONE, etching for Valerii Catulli, *Carmina ad Lesbiam*, 34 x 25 cm.

EDITION: 125 numbered copies of which 120 are numbered 1-120 and 5 numbered I-V outside the trade. The text and the etchings printed on paper by Cartiere Magnani di Pescia. Each etching signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

BY THE SAME ARTIST:

Gian Franco Grechi. *Bagatella per un gattaccio*  
Franco Sciardelli, Milan, 1984  
One color etching

## SIMONETTA VIGEVANI-JUNG

Palermo, 1917. Painter and printmaker.  
See No. 488. SOLDATI. Mac 1958

## EMILIO VILLA

Affori (Milano), 1914. Poet, art critic and translator. Villa has lived in Florence, Milan, São Paulo (Brazil) and Rome, making a study of Semitic and early Greek philology. Among other works he has translated Homer's *Odyssey*. He frequently works in partnership with artists.

539

*Letre encule. "Disco muto"*

Disc of heavy board in the style of a record, diameter 31 cm, printed on both sides in color silkscreen, one side with letters of various types in white, executed in 1967.

EDITION: 100 numbered copies. Signed and numbered by the artist.

BY THE SAME ARTIST:

Emilio Villa. *Brunt*  
Foglio Editrice d'Arte Macerata, Rome, 1968  
Offset reproductions

*Disco muto* is taken from a famous treatise on alchemy, *Liber mutus*. Vaguely Duchampian in inspiration, this work by Villa is based on the use of different characters and colors, and also on the possibilities offered by new composing and printing techniques such as offset and industrial silkscreen.



539. EMILIO VILLA, *Letre encule. "Disco muto"*, color silkscreen on round board, diameter 31 cm.

## ANTONIO VIRDUZZO

New York, 1926. Painter and sculptor.  
See No. 327. MELONI. *Le lucertole blu*

## GIUSEPPE VIVIANI

Agnano (Pisa), 1898 - 1965. Self-taught painter and printmaker. Viviani was very young when he began his career as an artist. His style is naive and popular. With irony and nostalgia he recreates the world of childhood in the days before modern technology.

540

Giuseppe Viviani.  
*6 prose, 7 litografie, 2 acqueforti*

PUBLISHER: Nistri-Lischi Editori, Pisa, 1950.



540. GIUSEPPE VIVIANI, self-portrait for the autobiographic note, lithograph for 6 prose, 7 litografie, 2 acqueforti, 24.6 x 15 cm.

26 pp., 37.5 x 27.5 cm. With six prose texts, seven lithographs and two etchings of which five lithographs and one etching are full-page, two lithographs interspersed within the text and one etching on the cover by Giuseppe Viviani.

PRINTER: Industrie Grafiche V. Lischi & Figli, Pisa.

EDITION: 95 copies of which 70 are numbered 1-70, 5 marked with the letters A-E outside the trade and 20 numbered 1-xx, these without the full-page etching. The text and the lithographs printed on paper by Cartiere Miliani di Fabriano, the etchings on Olandese paper. All prints, except the one on the cover, signed and numbered by the artist, the colophon numbered.

ILLUSTRATION: One of the 20 copies.

BY THE SAME ARTIST:

Maria Malagrazia. *Poesie scherzose*  
All'Insegna del Pesce d'Oro, Brescia, 1961  
One color lithograph

## VANNI VIVIANI

*San Giacomo delle Segnate (Mantova), 1937. Painter.*  
See No. 77. BUENO. *Storia arte e costume nell'industria tessile*

## REMO WOLF

*Turin, 1912. Painter and printmaker.*  
See No. 131. CHITI. *Cara Italia*

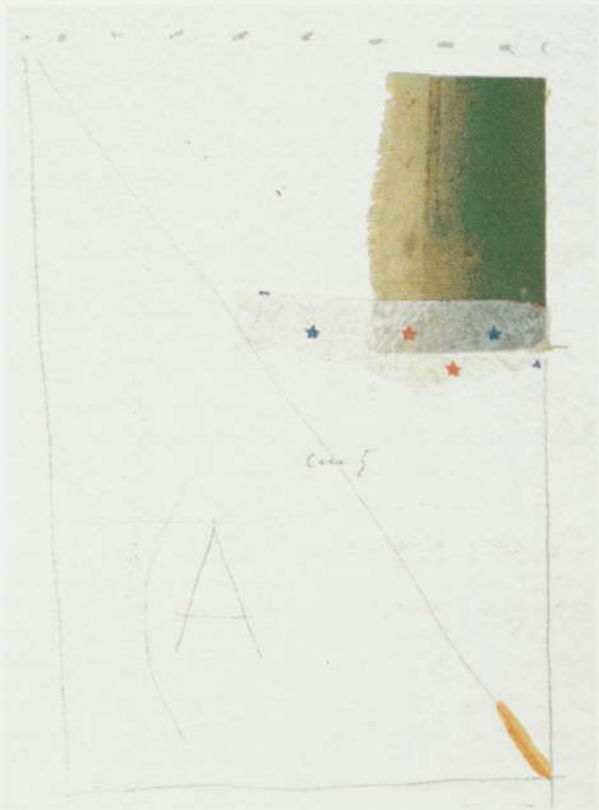
## WILLIAM XERRA

*Florence, 1937. Conceptual painter and poet. Xerra first attended the Istituto d'Arte Gazzola in Piacenza where he now lives and works, then art high school and the Accademia di Brera in Milan. In his early years as a painter, when abstract art was on the wane, he experimented with figurative styles. He started writing poetry in 1966-1967.*

541  
*Segnoepoesia*

PUBLISHER: Centro Culturale d'Arte Bellora, Milan, 1987.

191(196) pp., 27.8 x 20.2 cm. With an introduction by Gianfranco Bellora and portraits of twelve Italian artists and their work with comments by themselves and others. Accompanied by a portfolio with twelve works in various techniques by



541. WILLIAM XERRA, color collage, pencil and watercolor for *Segnoepoesia*, 27.7 x 20.1 cm.

the following artists: Vincenzo Accame, Mirella Bentivoglio, Ugo Carrega, Agostino Ferrari, Riccardo Guarneri Magdalo Mussio, Lamberto Pignotti, Giò Pomodoro, Adriano Spatola, Walter Valentini, Arturo Vermi, William Xerra.

PRINTER: Casa Editrice G. Stefanoni, Lecco.

EDITION: 100 numbered copies. The text printed on paper by Cartiere Miliani di Fabriano, the art works on various papers. Each work signed by the artist. The colophon of the book and the portfolio numbered.

Segnoepoesia is the name of a cultural center where exhibitions are held. Its director is Gianfranco Bellora, author of this book and organizer of the exhibition. Bellora also engages in experiments with poetry.

BY THE SAME ARTIST:

Luciano Caruso. *Tela immortale*  
Belforte Editore Libraio, Leghorn, 1984  
One color collage

## AGOSTINO ZALIANI

Pavia, 1932. Painter and graphic artist. Since 1957 Zaliani has lived in Milan. In recent years he has devoted more of his time to etching.

542

Joli Milan.

*Luoghi della Milano di Stendhal*

PUBLISHER: Privately published, Milan, 1983.

40 pp., folded, 33 × 25 cm. With a presentation by Guido Bezzola, quotations by Stendhal about "joyous Milan" from the years 1814-1816 and seven full-page etchings by Agostino Zaliani.

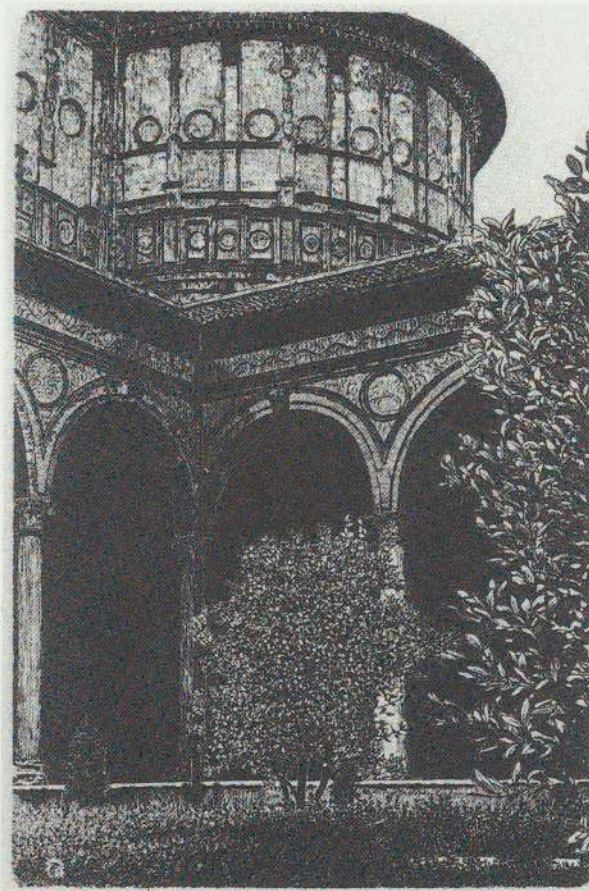
PRINTER: The text composed and printed on a handpress by Ruggero Olivieri. The etchings printed on a handpress by Franco Sciardelli. (Milan).

EDITION: 145 numbered copies of which 120 are numbered 1-120 and 25 numbered 1-xxv dedicated ad personam. The text and the etchings printed on paper by Cartiere Sicars di Catania. Each etching signed, numbered and annotated by the artist, the colophon numbered.

ILLUSTRATION: One of the 120 copies.

## TONO ZANCANARO

Padua, 1906. Printmaker, sculptor and ceramic artist. Zancanaro was influenced in his development by Rosai. Though always open to new sources of inspiration, he has remained faithful to the Italian realist tradition. In 1942 he began work on his Gillo cycle, which was anti-fascist in its themes. As an etcher he has illustrated Dante's Divine Comedy and other works. He has also produced series of prints on the Resistance and the Vietnam War, and views of Padua and Venice and its lagoon. Drypoint and etching are his preferred techniques. He took part in the 1966 Biennale della Grafica in Venice and is a member of the Venetian etchers' movement.



542. AGOSTINO ZALIANI, "Le chiese delle Grazie", etching for Joli Milan, *Luoghi della Milano di Stendhal*, 14.7 × 9.8 cm.

543

*Epigrammi Palatini*

PUBLISHER: Edizioni Cantini Club d'Arte, Piombino, 1967.

29(32) pp., folded, 34.7 × 25.1 cm. With Palatine epigrams, translated from the Greek by Maria Luisa Franci and Vassili Iliadis, and six etchings and one color lithograph by Tono Zancanaro.

EDITION: 130 numbered copies of which 120 are numbered 1-120 and 10 numbered 1-x. The text and the etchings printed on wove paper, the lithograph on different wove paper. All prints numbered, signed and dated "67" by the artist and loosely inserted. The colophon numbered.

ILLUSTRATION: One of the 120 copies.

## ADA ZANON

Vicenza, 1927. Printmaker.

See No. 1. ABACUC. *Dodici artisti uno zodiaco*  
No. 204. FABBRI. *Ballata delle madri*

# CESARE ZAVATTINI

Luzzara, 1902 - Rome, 1989. Playwright, journalist, writer and painter. Zavattini began his career in journalism, but made his name as a writer for the cinema. Of crucial importance was his partnership with Vittorio De Sica, with whom he worked on some of the great neo-realist films, *Shoeshine*, *The Bicycle Thief* and *Umberto D.* Zavattini began painting in 1938. Though a marginal activity for him, he adopted a professional approach. Figurative in style, his pictures have a subtle naive quality.

544

Cesare Zavattini.

*Quattro acqueforti con alcuni testi*

PUBLISHER: Renzo Sommaruga, Verona, 1982.

6 sheets, 51 x 35 cm. Portfolio with one text from 1933, three texts from 1975 and four etchings from 1975 by Cesare Zavattini.

PRINTER: Printed on a handpress by Renzo Sommaruga, Verona.

EDITION: 79 copies of which 9 are outside the trade. The text and the etchings printed on paper by Fratelli Magnani di Pescia. Each etching signed and numbered by the artist.

ILLUSTRATION: One of the 70 copies.



543. TONO ZANCANARO, etching for *Epigrammi Palatini*, 19.8 x 12.3 cm.

Ora lo sapete, la cosa più interessante durante il Ferragosto è la città. Dice, nei crocicchi del tempo, il vigile sveglia il traffico. Quali traffici, datti, se tutti sono partiti e non si vede un'automobile, un'automobile, un'automobile? Qualcosa deve esserci rimasto perché verosimilmente una volta da destra un signore con gli occhiali, per cui la libertà del vigile ostato con l'essere e impugnano l'abitudine di sapere con la lingua deve fermarsi, sapere che il signore con gli occhiali attraverso la strada, perché lo la procedura. Poi per ore e ore più rimane. Ma a mezza notte che ascoltando le onde, il vigile apre i grandi aloni con sempre maggior felicità, e sulla sua poltrona sembra una mano che danza. Che cosa è stata? Quello che non immagino: il sogno forse tutto segue il traffico dei fattori che hanno abbandonato per Ferragosto i vecchi canotti, mare delle gioie del vero, e vengono a visitare la città duobate. Vi confonderò la ragione per la quale quest'anno si sono rimasti in città: volere vedere la città. Ho passato la notte della mia vita, una casa resta come le altre.

✦ Ricordo che i piccoli avevano suggerito vari accorgimenti per osservare questa festività celeste, fra i quali il ubiatio e la paranza. Anche i miei fascisti erano lontani per fortuna, nel senso che hanno sempre visto anzitutto il mio interessamento per la vela celeste, cosa che si ravvicina un'alternanza per la realtà quotidiana, per i bilanci alimentari. Gli uomini miei figli, che prendono questi interessi con una ferocia o a sporcacchi mani con la sera, si accaniscono intorno con occhi. Sarebbe che che qualcuno anche comodi, però dice bene: «Giuda l'Onna Magnani, la Via Lancia», così metodi di scegliere e lottare il, con gli occhi rivolti alla Via Lancia, si fa anche a meno delle bandiere, che possono essere di più. Ma insomma alla comita. Sarebbe dunque il ad aspettare, vedere componimento, e più sicuro il che più sanno un qualche cosa che prova che la comita dovesse essere dentro di noi, propria. C'è una calma mendace. Tali nella strada i signori bastanti, che non scrivono a nulla, confermano la loro scelta, giulio, ma si sono decisi. Ubbi pensare soltanto un'automobile preceduta da un altro impressionante, quello della crociera. Sapevo dopo che aveva a raccogliere il signore con la barba e il signore con gli occhiali che allo scudo di una via si erano venuti tentando comitati di notte. A un tratto vola una nella coltore e non face in tempo a coprire un desiderio, secondo l'anno. Poco dopo un'altra vola l'aria come un grido: 8-10-11, pensò, sono sotto le mani, vengono quindi quasi contemporaneamente di essere così attaccato alle cose materiali. Perciò all'appello di un terzo baldo, grido, è precipitato per il timore di pentimento: «Non voglio il tempo secco, e sopprio l'andito e sopprio l'annunciano di sopprio, voglio vedere la comita!»

Solito a una spazza dalla luna, verso destra, appoggiata la comita aveva una piccola coda di ferro. Malgrado un fimo incantato, e spaventato mi pot'era venuto in tal modo di fronte - la mia vita diventata sempre più penetrante e vedeva che la coda si comparsa di una normale di mille più piccola della punta di un ago. Forse stavo facendo una scoperta astronomica, il avevo denotato per tutta la vita. Ma un grido mi fece rabbrivire: «stano... stano...»

«E che vecchio con la cuffia bianca aggrava le bandiere del alto siccato del palazzo di fronte. Dopo un po' posso arrivarono i nostri pompieri e così oggi che i pompieri, canali di notte e di giorno, erano andati via in punto di piedi fu dalla mattina per raggiungere un tappeto bianco piuttosto lontano, anzi che di nuovo non si sarebbe svegliato prima dell'Alto del lunedì. Essi per la verità avevano visto l'arancia il mattinamento un grido sordido nella stanza di una stanza. Purtroppo il mattinamento non manifestava nessun difetto del previsto, il che accade spesso, perché il mattinamento, durante all'impressione e trovano solo come non mai, aveva cominciato a chinarsi.

**FERRAGOSTO**  
UNA CONVERSAZIONE RADIOFONICA DEL MILLENOVECENTOTRENTATRE

544. CESARE ZAVATTINI, "Ferragosto", etching with text for *Quattro acqueforti con alcuni testi*, 33.4 x 24 cm.

# ITALO ZETTI

Florence, 1913. Painter and printmaker. Zetti studied at the Istituto Superiore d'Arte in Florence under Pietro Parigi and Bruno Bramanti. His preferred technique is woodcutting. He has taken part in major exhibitions in this field in Italy and abroad.

545

*Farsa dell'uomo che si vuol quietare e vivere senza pensieri*

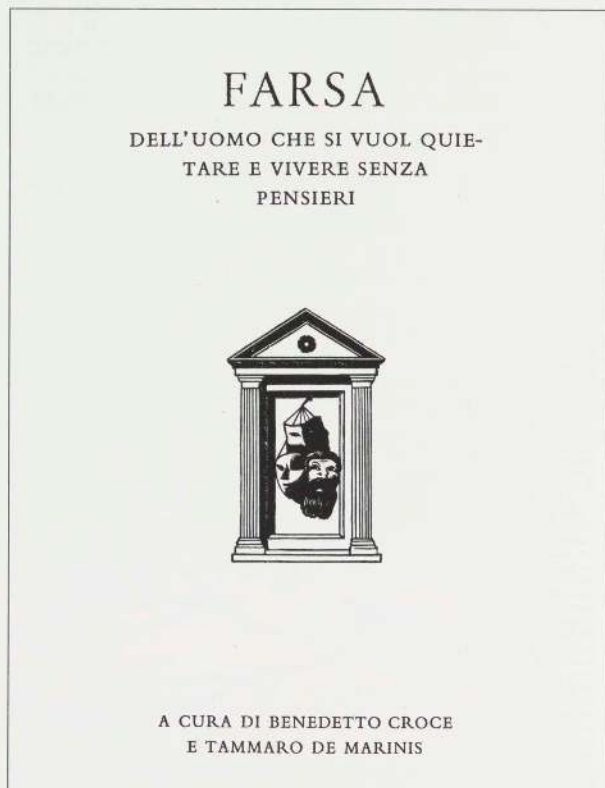
PUBLISHER: Casa Editrice Ulrico Hoepli, Milan, 1947.

71(78) pp., 24.3 x 16.4 cm. With the text of the edition from 1520, three facsimile pages of this edition, edited and with a note by Benedetto Croce and Tammaro De Marinis, and with one woodcut for the title page by Italo Zetti.

PRINTER: Officina Bodoni, Verona.

EDITION: 200 numbered copies of which 125 are numbered 1-125 for the publisher Ulrico Hoepli and 75 copies numbered 1-LXXV for Dr. Erardo Aeschlimann, Milan. The text and the woodcut printed on paper by Fratelli Magnani di Pescia. The colophon numbered.

ILLUSTRATION: One of the 125 copies.



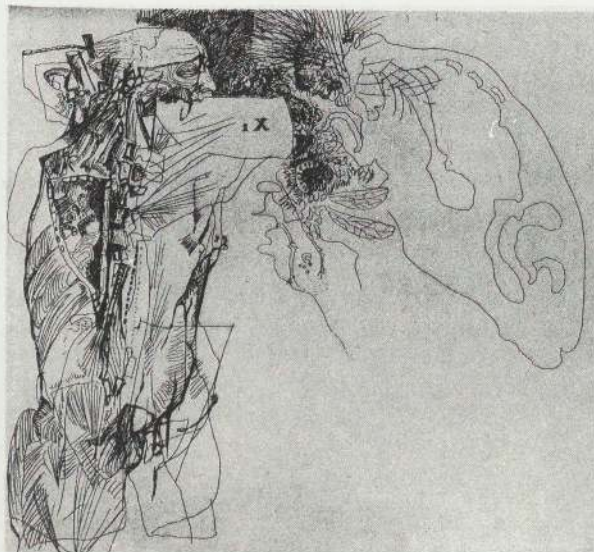
545. ITALO ZETTI, woodcut within the title for *Farsa dell'uomo che si vuol quietare e vivere senza pensieri*, 5.4 × 3.4 cm.

## GIUSEPPE ZIGAINA

Cervignano del Friuli (Udine), 1924. Painter. Zigaina attended art high school, then studied architecture at university. He began painting in 1945 under the banner of the *Fronte Nuovo delle Arti*. In the 1950s, he tended towards the *nuova figurazione* movement, with ventures into abstract art. His paintings are concerned mainly with political, social and existential themes.

546

Pier Paolo Pasolini. *I reca...*



546. GIUSEPPE ZIGAINA, "I visitazione", etching for Pier Paolo Pasolini, *I reca...*, 21.5 × 23.4 cm.

PUBLISHER: Cortella Industria Poligrafica, Verona, 1977.

20 pp., folded, 50.3 × 35.6 cm. With a poem by Pier Paolo Pasolini from the year 1969 and three etchings by Giuseppe Zigaina. The poem dedicated by the author to the artist.

PRINTER: Albicocco and Santini, Udine.

EDITION: 100 numbered copies of which 80 are numbered 1-80 and 20 numbered 1-xx. The text and the etchings printed on paper by Cartiere Miliani di Fabriano. All etchings signed and numbered by the artist and loosely inserted.

ILLUSTRATION: One of the 80 copies.

BY THE SAME ARTIST:

Giulio Trasanna. *Giuseppe Zigaina. Sette poesie e otto disegni*  
Edizioni 32, Milan, 1974  
One etching in the special edition

## ALBERTO ZIVERI

Rome, 1908. After attending the school of decorative art and the art high school in Rome, Ziveri began his career as a painter around 1925. Initially he concentrated on lyricism and tonal effects, but was influenced in another direction by his study of Rembrandt, Vermeer, Goya and Courbet. His particular style of realism and constant quest for pictorial quality made him one of the leading exponents of the Roman School.

547

Jean de La Fontaine. *Fables choisies*



547. ALBERTO ZIVERI, "La mort et le malheureux", etching for Jean de La Fontaine, *Fables choisies*, 11.8 × 9.8 cm.

PUBLISHER: Prandi, Verona, 1965.

33(38) pp., 27.8 × 19 cm. With the text in French and six full-page etchings by Alberto Ziveri.

PRINTER: Printed on a handpress by Alessandro Corubolo & Gino Castiglioni, Verona.

EDITION: 105 copies of which 75 are numbered 1-75, 25 numbered 1-XXV and 5 marked with the letters A-E for legal depot. The text and the etchings printed on paper especially handmade for this edition by Cartiere Miliani di Fabriano. Each etching signed by the artist, the colophon numbered.

ILLUSTRATION: One of the 75 copies.

*Jean de La Fontaine. Château-Thierry (Champagne), 1621 - Paris, 1695. Published in eleven volumes in the years 1668 to 1694, the Fables are modeled on the work of the classical storytellers, Aesop and Phaedrus, but reinterpreted with great liberty by La Fontaine.*

## GILBERTO ZORIO

*Andorno Micca (Vercelli), 1944. Sculptor. Zorio studied at the Accademia Albertina in Turin. His work is experimental, often combining traditional materials with the latest discoveries of modern science. He also draws on photography and phosphorescent lighting effects.*

548

### *Interviewessay by Germano Celant*

PUBLISHER: Hopefulmonster, Florence, 1987.

176(180) pp., 28.5 × 20.8 cm. With texts by Rudy Fuchs, Germano Celant and the artist, reproductions in color and black-and-white, listing of exhibitions, a bibliography and three color silkscreens by Gilberto Zorio, published on the occasion of his exhibition at the Stedelijk Van Abbemuseum, Eindhoven, November/December 1987.

PRINTER: The book printed by Est Edizioni. The silkscreens printed by Stamperia Marco Noire, Turin.

EDITION: 150 numbered copies. The silkscreens printed on parchment paper. Each silkscreen numbered and signed by the artist and loosely inserted in a folded page together with the colophon page. The colophon numbered.

549

### *Fernanda Gigli. Giuseppe Riso. Tredici sonetti del 1983*

PUBLISHER: Exit & Essegi, 1988.

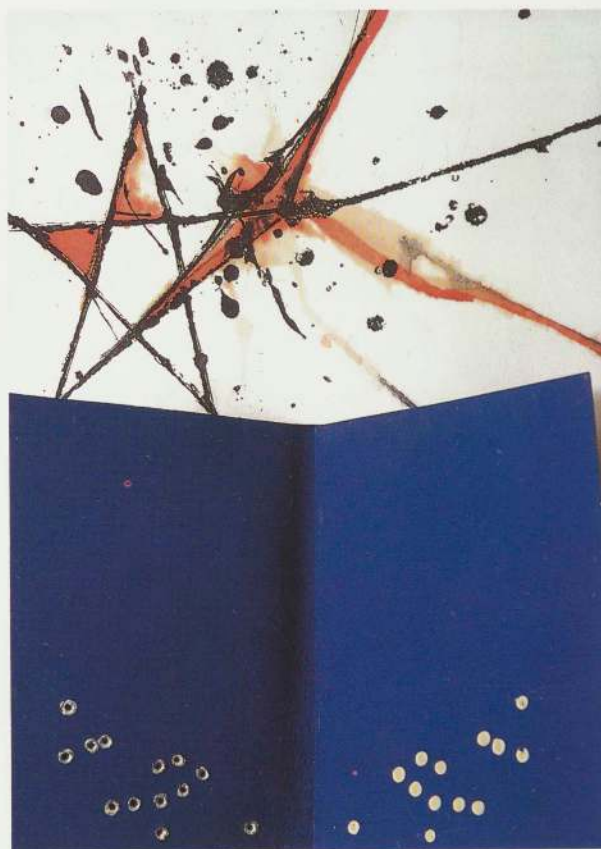
48 pp., 24 × 19 cm. With thirteen sonnets by Fernanda Gigli and Giuseppe Riso and one hand-colored etching and a specially designed cover by Gilberto Zorio.

PRINTER: Grafiche Morandi, Fusignano.

EDITION: 160 copies of which 30 are numbered 1-XXX with the etching and the special cover. The etching printed on wove paper (24 × 39.5 cm). The



548. GILBERTO ZORIO, color silkscreen for *Interviewessay* by Germano Celant, 32.2 × 43.8 cm.



549. GILBERTO ZORIO, handcolored etching and book cover for Fernanda Gigli and Giuseppe Riso, *Tredici sonetti del 1983*, 39.5 × 24 cm (etching), 24 × 40.2 cm (book, opened).

cover made of heavy brown leather with several punched holes, the holes in white and yellow oil-paint repeated on the free endpaper. The inside cover and the free endpaper painted in luminous dark blue paint. The etching signed and numbered by the artist and loosely inserted in a separate box, the cover on the outside signed by the authors.

ILLUSTRATION: One of the 30 copies.



## FUTURISM

NOTES BY LUCIANO CARUSO





F. T. Marinetti.  
*Fondazione e manifesto del Futurismo*

PUBLISHER: F. T. Marinetti, direttore di "Poesia", Milan, 1909.

4 pp., 28.9 × 23 cm. With the text of Marinetti's manifesto as it was published for the first time in the *Figaro*, Paris, February 20, 1909.

*The Fondazione e manifesto del Futurismo burst upon European culture with all the characteristics, both good and bad, that were typical of every avant-garde movement of this century. These included its apolitical tone in everything it said, the desire to make a clean sweep of everything in the past, and above all the wish to get rid of the internal contradictions of proposals that had previously been put forward. In the case of Futurism, these proposals were many and considerable, ranging as they did from libertarian gestures allied to militarism on the one hand to demonstrations of a desire to achieve all. The latter brought along with it plenty of dross from the past as well as from the present.*

FONDAZIONE E MANIFESTO

DEL

FUTURISMO

(Pubblicato dal « Figaro » di Parigi il 20 Febbraio 1909)

Avevamo vegliato tutta la notte — i miei amici ed io — sotto lampade di moschea dalle di ottono traforato, stellate come le nostre anime, perchè come queste irradiate dal chiuso fulgore di un cuore elettrico, Avevamo lungamente calpestate su opulenti tappeti orientali la nostra atavica e discutendo davanti ai confini estremi della logica ed annerendo molta carta di frenetiche scritture

Un immenso orgoglio gonfiava i nostri petti, poichè ci sentivamo soli, in quell'ora, ad esse e rititi, come fari superbi o come sentinelle avanzate, di fronte all'esercito delle stelle nemiche, oc giunti dal loro celesti accampamenti. Solt coi fuochisti che s'agitano davanti ai forni infernali delle navi, soli coi neri fantasmi che frugano nelle panche arroventate delle locomotive lanciate a pazzia soli cogli ubbriachi annaspanti, con un incerto batter d'ali, lungo i muri della città.

Sussultammo ad un tratto, all'udire il rumore formidabile degli enormi tramvai a due pian passano sobbalzando, risplendenti di luci multicolori, come i villaggi in festa che il Po straripato s e sradica d'improvviso, per trascinarli fino al mare, sulle cascate e attraverso i gorgi di un dil-

Poi, il silenzio divenne più cupo. Ma mentre ascoltavamo l'estenuato borbottio di preghie vecchio canale e lo scricchiolar dell'ossa dei palazzi moribondi sulle loro barbe di umida verdur udimmo subitamente ruggire sotto le finestre gli automobili famelici.

— Andiamo, diss'io: andiamo, amici! Partiamo! Finalmente, la mitologia e l'ideale mistico superati. Noi stiamo per assistere alla nascita del Centauro e presto vedremo volare i primi An Bisognerà scuotere le porte della vita per provarne i cardini e i chivvistelli... Partiamo! Ecco, terra, la primissima aurora! Non v'è cosa che agguagli lo splendore della rossa spada del sole schermeggia per la prima volta nelle nostre tenebre millenarie!...

Ci avvicinammo alle tre belve sbuffanti, per palpame amorosamente i torridi petti. Io m sulla mia macchina come un cadavere nella bara, ma subito risuscitai sotto il volante, lama di g tina che minacciava il mio stomaco.

F. T. MARINETTI, *Fondazione e manifesto del Futurismo*, Milan, 1909, page 1.

*Enquête internationale  
sur le Vers libre  
et Manifeste du Futurisme par  
F. T. Marinetti*

PUBLISHER: Éditions de "Poesia", Milan, 1909.

153(162) pp., 17.7 × 14.5 cm. With the futurist manifesto by F. T. Marinetti and text contributions by Gustave Kahn, Émile Verhaeren, Gabriele D'Annunzio, Richard Dehmel, Arno Holz, Émile Bernard, Francis Jammes and others.

*This book crowned all the previous efforts at technical renewal that had been carried out by the review Poesia, a review which ceased publishing with the foundation of Futurism. What it revealed in practice was the pride in having given birth to the century's first avant-garde movement. There were now possibilities for modern poetic writing based on suggestions from France and on Italian models, starting with those put forward by Carducci and Pascoli and ending with high rhetoric of D'Annunzio. More than anything else, though, the Enquête was an indictment against early twentieth century Italian koinè poetry which was characterized, for better or worse, by the restrained style of the Crepuscolari.*

ENQUÊTE INTERNATIONALE

sur

le Vers libre

et Manifeste du FUTURISME

par F. T. MARINETTI

ÉDITIONS DE "POESIA"

MILANO, Via Senato, N. 2

1909

F. T. MARINETTI, *Enquête internationale sur le Vers libre*, Milan, 1909, title page.

## Manifesti futuristi

From the year 1909, after the first manifesto published by F. T. Marinetti in 1909 (see pag. 31), there appeared more than three hundred manifestoes up until the year 1944. They usually consist of four pages, 28.9 x 23 cm, with texts by F. T. Marinetti and other members of the futurist group.

*Like all avant-garde movements, futurism put forward its demands rapidly to invent a genuinely new literary genre, the manifesto. This was to respond as effectively as possible to the demands of publicity and self-promotion, which went well with the manifesto's declamatory and proclamatory tone. The manifesto survived mainly through declamation and stage appearances.*

## Manifesto dei Pittori futuristi

Agli artisti giovani d'Italia!

Il grido di ribellione che noi lanciamo, associando i nostri ideali a quelli dei poeti futuristi non parte già da una estetica estetica, ma esprime il violento desiderio che ribolle oggi nelle vene di ogni artista creativo.

Noi vogliamo combattere accanitamente la religione fonetica, inosciente e snobistica del passato, allunata dall'esistenza nefasta dei musei. Ci ribelliamo alla supina ammirazione delle vecchie tele, delle vecchie statue, degli oggetti vecchi e all'entusiasmo per tutto ciò che è tarlato, sudicio, corroso dal tempo, e giudichiamo ingenuo, delittuoso, l'attuale disdegno per tutto ciò che è giovane, nuovo e palpitante di vita.

Compagni! Noi vi dichiariamo che il trionfante progresso delle scienze ha determinato nell'umanità istantaneamente tanto profondi, da scavare un abisso fra i docili schiavi del passato e noi liberi, noi sicuri della radiosa magnificenza del futuro.

Noi siamo nauseati dalla pigrizia vile che dal Cinquecento in poi fa vivere i nostri artisti d'un incessante sfruttamento delle glorie antiche.

Per gli altri popoli, l'Italia è ancora una terra di morti, un'immensa Pompei biancheggiante di sepolcri. L'Italia invece rinasce, e al suo risorgimento politico segue il risorgimento intellettuale. Nel paese degli alfabeti vanno moltiplicandosi le scuole: nel paese del dolce far niente ruggono ormai officine immersevoli: nel paese dell'estetica tradizionale spirano oggi il volo ispirazioni sfolgoranti di novità.

È vitale soltanto quell'arte che trova i propri elementi nell'ambiente che la circonda. Come i nostri antenati trassero materia d'arte dall'atmosfera religiosa che incombava sulle anime loro, così noi dobbiamo ispirarci ai tangibili miracoli della vita contemporanea, alla ferrea rete di velocità che avvolge la Terra, ai transatlantici, alle *Dreadnought*, ai voli meravigliosi che solcano i cieli, alle audacie moschese dei navigatori subacquei, alla lotta spasmodica per la conquista dell'ignoto. E possiamo noi rimanere insensibili alla frenetica attività dei grandi capitoli, alla psicologia univivente del montanbalismo, alle figure febbrili del *cine*, della *sculte*, dell'*aperte* e dell'*alcolizzato*?

Vulendo noi pure contribuire al necessario rinnovamento di tutte le espressioni d'arte, dichiariamo guerra, risolutamente, a tutti quegli artisti o a tutte quelle istituzioni che pur commoventi d'una veste di falsa modernità, rimangono invariati nella tradizione, nell'acrobazie, e soprattutto in una ripugnante pigrizia cerebrale.

UMBERTO BOCCIONI, CARLO CARRÀ,  
LUIGI RUSSOLO, GIACOMO BALLA and GINO SEVERINI,  
*Manifesto dei Pittori futuristi*,  
Milan, February 11, 1910, page 1.

## Manifesto dei Musicisti Futuristi

Io mi rivolgo ai giovani. Essi soli mi dovranno ascoltare e mi potranno comprendere. C'è chi nasce vecchio, spettro bavoso del passato, crittogama tumida di veleni: a costoro, non parole, né idee, ma una imposizione unica: *fine*.

Io mi rivolgo ai giovani, necessariamente assetati di cose nuove, presenti e vive. Mi seguano dunque essi, fidenti e arditi, per le vie del futuro, dove già i miei, i nostri intrepidi fratelli, poeti e pittori futuristi, gloriosamente ci precedono, belli di violenza, audaci di ribellione e luminosi di genio animatore.

Or è un anno, una commissione, composta dai maestri Pietro Mascagni, Giacomo Orefice, Guglielmo Mattioli, Rodolfo Ferrari e del critico Gian Battista Nappi, proclamava la mia opera musicale futurista intitolata « *La Sina d'Argento* » su un poema pure mio ed in versi liberi — vincitrice, fra tutte le altre concorrenti del premio di L. 10.000, destinato alle spese di esecuzione del lavoro riconosciuto superiore e degno, secondo il lascito del bolognese Cincinnato Baruzzi.

L'esecuzione, avvenuta nel dicembre 1909 al Teatro Comunale di Bologna, mi procurò un successo di grande entusiasmo, critiche abiette e stupide, generose difese di amici e di sconosciuti, onore e copia di nemici.

Essendo entrato così, trionfalmente, nell'ambiente musicale italiano, in contatto col pubblico, cogli editori e coi critici, ho potuto giudicare con la massima serenità il mediocritismo intellettuale, la bassezza mercantile e il misonismo che riducono la musica italiana ad una forma unica e quasi invariabile di melodramma volgare, da cui risulta l'assoluta inferiorità nostra di fronte all'evoluzione futurista della musica negli altri paesi.

In Germania, infatti, dopo l'era gloriosa e rivoluzionaria dominata dal genio sublime di Wagner, Riccardo Strauss eleva il barocchismo della strumentazione in quasi a forma vitale d'arte, e sebbene non possa nascondere, con maniere armoniche ed acustici abili, complicate ed appariscenti, l'aridità del passato con un ingegno novatore.

In Francia, Claude Debussy, artista profondamente soggettivo, letterato più che musicista, nota in un lago diafano e tranquillo di armonie tenui, delicate, azzurre e costantemente trasparenti. Col simbolismo strumentale e con una polifonia monotona di sensazioni armoniche sentite attraverso una scala di toni interi — sistema nuovo, ma sempre sistema, e di conseguenza, volontaria limitazione — egli non giunge sempre a coprire la scarsità di valore della sua tematica e ritmica unilaterali e la mancanza quasi assoluta di svolgimento ideologico. Questo svolgimento consiste per lui nella primitiva e infantile ripetizione periodica di un tema breve e povero o di un andamento ritmico monotono e vago. Avendo ricorso, nelle sue forme operistiche, ai concetti stantii della Camerata fiorentina, che nel 1600 dava nascita al melodramma, non è ancora pervenuto a riformare completamente l'arte melodrammatica del suo paese.

BALILLA PRATELLA, *Manifesto dei Musicisti Futuristi*,  
Milan, October 11, 1910, page 1.

## Manifesto tecnico della letteratura futurista

In aeroplano, seduto sul cilindro della benzina, scaldato il ventre dalla testa dell'aviatore, io sento l'umanità ridicola della vecchia sintassi ereditata da Omero. Bisogna furiosamente liberare le parole, traendole fuori dalla prigione del periodo latino! Questo ha naturalmente, come ogni imbecille, una testa precedente un ventre, due gambe e due piedi piatti, ma non avrà mai due ali. Appena il necessario per camminare, per correre un momento e fermarsi quasi subito sbuffando.

Ecco che cosa mi disse l'elica turbinante, mentre filavo a duecento metri sopra i possenti fumaioli di Milano. E l'elica soggiunse:

1. — **Bisogna distruggere le sintassi, disponendo i sostantivi a caso, come nascono.**
2. — **Si deve usare il verbo all'infinito**, perché si adatti elasticamente al sostantivo e non lo sottoponga all'io dello scrittore che osserva o immagina. Il verbo all'infinito può, solo, dare il senso della continuità della vita e l'elasticità dell'istintazione che la percepisce.
3. — **Si deve abolire l'aggettivo** perché il sostantivo nudo conservi il suo colore essenziale. L'aggettivo avendo in sé un carattere di sfumatura, è incompatibile con la nostra visione dinamica, poiché suppone una sosta, una meditazione.
4. — **Si deve abolire l'avverbio**, vecchia flemma che tiene unite l'una all'altra le parole. L'avverbio conserva alla frase una fastidiosa unità di tono.
5. — **Ogni sostantivo deve avere il suo doppio**, cioè il sostantivo deve essere seguito, senza congiunzione, dal sostantivo a cui è legato per analogia. Esempio: uomo-torpediniere, donna-golfo, folla-risacca, piazza-imbuto, porta-rubinetto.

Siccome la velocità aerea ha moltiplicato la nostra conoscenza del mondo, la percezione per analogia diventa sempre più naturale per l'uomo. Bisogna dunque sopprimere il *come*, il *quale*, il *cosa*, il *simile a*. Meglio ancora, bisogna fondere direttamente l'oggetto nell'immagine che esso evoca, dando l'immagine in isorvia mediante una sola parola essenziale.

6. — **Abolire anche la punteggiatura**. Essendo soppressi gli aggettivi, gli avverbi e le congiunzioni, la punteggiatura è naturalmente annullata, nella continuità varia di uno stile *cine*, che si crea da sé, senza le soste assurde delle virgole e dei punti. Per accentuare certi movimenti e indicare le loro direzioni, s'impiegheranno i segni della matematica: — : — > < , e i segni musicali.

7. — Gli scrittori si sono abbandonati finora all'analisi immediata, hanno paragonato per esempio l'animale all'uomo o ad un altro animale, il che equivale ancora, *press'a poco*, a una specie di fotografia. Hanno paragonato per esempio un fox-terrier a un piccolissimo puro-sanguine. Altri, più avanzati, potrebbero paragonare quello stesso fox-terrier tripulante, a una *gradazione di* macchina Morse. Io lo paragono, invece, a un'acqua ribollente. V. e in ciò una *gradazione di analogie sempre più vaste*, vi sono dei rapporti sempre più profondi e solidi, quantunque lontani-simi.

L'analogia non è altro che l'amore profondo che collega le cose distanti, apparentemente diverse ed ostili. Solo per mezzo di analogie vastissime uno stile orchestrale, ad un tempo polifonico e polimorfo, può abbracciare la vita della materia.

F. T. MARINETTI, *Manifesto tecnico della letteratura futurista*,  
Milan, May 11, 1912, page 1.

# Manifesto futurista della Lussuria

RISPOSTA ai giornalisti disonesti che mutilano le frasi per render ridicola l'idea; alle donne che pensano quello che ho osato dire; a coloro per i quali la Lussuria non è ancora altro che peccato; a tutti coloro che nella Lussuria raggiungono solo il Vizio, come nell'Orgoglio raggiungono solo la Vanità.

La Lussuria, concepita fuor di ogni concetto morale e come elemento essenziale del dinamismo della vita, è una forza.

Per una razza forte, la lussuria non è più che non lo sia l'orgoglio, un peccato capitale. Come l'orgoglio, la lussuria è una virtù incantatrice, un focolare al quale si alimentano le energie.

La Lussuria è l'espressione di un essere proiettato al di là di sé stesso: è la gioia dolorosa d'una carne compiuta, il dolore gioioso di uno sbocciare; è l'unione carnale, quali si siano i segreti che uniscono gli esseri; è la sintesi sensoria e sensuale di un essere per la maggior liberazione del proprio spirito; è la comunione d'una particella dell'umanità con tutta la sensualità della terra; è il brivido pánico di una particella della terra.

La Lussuria è la ricerca carnale dell'ignoto, come la Cerebraltà ne è la ricerca spirituale. La Lussuria è il gesto di creare, ed è la Creazione.

La carne crea come lo spirito crea. La loro creazione di fronte all'Universo è uguale. L'una non è superiore all'altra, e la creazione spirituale dipende dalla creazione carnale.

Noi abbiamo un corpo e uno spirito. Restringete l'uno per moltiplicare l'altro è una prova di debolezza e un errore. Un essere forte deve realizzare tutte le sue possibilità carnali e spirituali. La Lussuria è nei conquistatori un tributo che loro è dovuto.

Dopo una battaglia nella quale sono morti degli uomini, è normale che i vincitori, selezionati dalla guerra, giungano fino allo stupro, nel paese conquistato, per ricercare della vita.

Dopo le battaglie, i soldati amano le colturi, in cui si svolgono, per rinnovarsi, le loro energie incessantemente assaltate. L'eroe moderno, eroe di qualsiasi dominio, ha lo stesso desiderio e lo stesso piacere. L'artista, questo grande *medicus* universale, ha

VALENTINE DE SAINT-POINT, *Manifesto futurista della Lussuria*, Paris, January 11, 1913, page 1.

# LA PITTURA DEI SUONI, RUMORI, ODORI

## Manifesto futurista

Prima del 19° secolo, la pittura fu l'arte del silenzio. I pittori dell'antichità, del Rinascimento, del Seicento e del Settecento non intuirono mai la possibilità di rendere pittoricamente i suoni, i rumori e gli odori, nemmeno quando scelsero a tema delle loro composizioni fiori, mari in burrasca e cieli in tempesta.

Gli impressionisti, nella loro audace rivoluzione fecero qualche confuso e timido tentativo di suoni e rumori pittorici. Prima di loro, nulla, assolutamente nulla!

Però dichiariamo subito che dal bruschio impressionista alla nostra pittura futurista dei suoni, rumori e odori vi è una enorme differenza, come fra un brumoso mattino invernale e un torrido e scoppiante mezzogiorno d'estate, o, meglio ancora, come fra i primi accenti della gravidanza e l'uomo nel pieno sviluppo delle sue forze. Nelle loro tele i suoni e i rumori sono espressi in modo così tenue e sbiadito come se fossero stati percepiti dal timpano di un sordo. Non è il caso di fare qui una disamina particolareggiata dei principi e delle ricerche degli impressionisti. Non è il caso d'indagare minuziosamente tutte le ragioni per le quali i pittori impressionisti non giunsero alla pittura dei suoni, dei rumori e degli odori. Diremo soltanto che essi, per ottenere questo risultato avrebbero dovuto distruggere:

1. Il volgarissimo *troupe-l'œil* prospettico, giochetto degno tutt'al più di un accademico, tipo Leonardo, o di un balordo sconosciuto per melodrammi veristi.
2. Il concetto dell'armonia coloristica, concetto e difetto caratteristici dei Francesi, che li costringe fatalmente nel grigiastro, nel genere Watteau, e perciò nell'abuso del celestino, del verdino, del violetto e del roseo. Abbiamo già detto più volte quanto disprezziamo questa tendenza al femminile, al soave, al tenero.
3. L'idealismo contemplativo, che in lui deturba minuziosamente *l'unità della natura apparente*. Questo idealismo contemplativo contamina le costruzioni pittoresche degli impressionisti come contaminava già quelle dei loro predecessori Corot e Delacroix.
4. L'ineddito e il particolarismo che pure essendole, come reazione, un antidoto alla falsa costruzione accademica li trascina quasi sempre nella fotografia.

Quanto ai *Post- e neo-impressionisti*, come Matisse, Signac e Seurat, noi consideriamo che, ben lungi dall'intuire il problema e dall'affrontare le difficoltà del suono e del rumore e dell'odore in pittura, essi preferirono inculcare nella statica, pur di ottenere una maggiore sintesi di forma (Matisse) e una sistematica applicazione della luce (Seurat, Signac).

Noi futuristi affermiamo dunque che portando nella pittura l'elemento suono, l'elemento rumore e l'elemento odore tracciamo nuove strade. Abbiamo già creato negli anni l'Ente per l'arte e la moderna essenzialmente dinamica, sonora rumorosa e odorante, destrutturando lo stupido, rigido, del sovrano, del turgido, del sereno, dell'ieratico, del mummificato, dell'intellettuale, inestetico.

CARLO CARRÀ, *La pittura dei suoni, rumori, odori. Manifesto futurista*, Milan, August 11, 1913, page 1.

# PROGRAMMA POLITICO FUTURISTA

ELETTORI FUTURISTI! col vostro voto cercate di realizzare il seguente programma:

Italia sovrana assoluta. - La parola ITALIA deve dominare sulla parola LIBERTÀ. Tutte le libertà, tranne quella di essere vigliacchi, pacifisti, anti-italiani. Una più grande flotta e un più grande esercito; un popolo orgoglioso di essere italiano, per la Guerra, sola igiene del mondo e per la grandezza di un'Italia intensamente agricola, industriale e commerciale.

Difesa economica e educazione patriottica del proletariato. Politica estera cinica, astuta e aggressiva. - Espansionismo coloniale. - Liberismo. Irredentismo. - Panitalianismo. - Primato dell'Italia. Anticlericalismo e antisocialismo.

Culto del progresso e della velocità, dello sport, della forza fisica, del coraggio temerario, dell'eroismo e del pericolo, contro l'ossessione della cultura, l'insegnamento classico, il museo, la biblioteca e i ruderi. - Soppressione delle accademie e dei conservatori.

Nelle scuole pratica di commercio, industria e agricoltura. - Molti istituti di educazione fisica. - Ginnastica quotidiana nelle scuole. - Predominio della ginnastica sul libro. Un minimo di professori, pochissimi avvocati, pochissimi dottori, moltissimi agricoltori, ingegneri, chimici, meccanici e produttori di affari.

Esaltazione dei morti, dei vecchi e degli opportunisti, in favore dei giovani audaci. Contro la monumentomania e l'ingenuità del Governo in materia d'arte.

Modernizzazione violenta delle città passatiste (Roma, Venezia, Firenze, ecc.)

Abolizione dell'industria del forestiere, umiliante ed alamburista.

## QUESTO PROGRAMMA VINCERÀ

il programma clericale-moderato-liberale	il programma democratico-repubblicano-socialista
Monarchia e Voto.	Repubblica.
Odio e disprezzo del popolo.	Popolo sacro.
Patrimonio tradizionale e conservatore.	Internazionalismo pacifista.
Militarismo internazionale.	Anticlericalismo.
Chiericismo.	Anticlericalismo.
Previsionismo greco e liberismo nero.	Libertismo intempestivo.
Culto degli voti e sostentimento.	Modernità e modernismo.
Scetticismo e moralismo.	Scetticismo e moralismo.
Opportunismo e affarismo.	Opportunismo e affarismo.
Formalismo.	Demagogismo.
Culto dei morti, delle ruine, dei monumenti.	Culto dei morti, delle ruine, dei monumenti.
Industria del forestiere.	Industria del forestiere.
Ossessione della cultura.	Museologia da cortile.
Accademismo.	Radicalismo positivista.
Ideale di un'Italia archeologica, bigotta e postuma.	Ideale di una Italia borghese, strota e sostentimento.
Qualitismo vetero.	Qualitismo vetero.
Viglianerie nera.	Viglianerie nera.
Passatismo.	Passatismo.

Per il Gruppo dirigente del Movimento Futurista:  
MARINETTI - BOCCIONI  
CARRÀ - RUSSOLO

For the group of the futurist movement: MARINETTI, BOCCIONI, CARRÀ, RUSSOLO. *Programma politico futurista*, Milan, October 11, 1913, page 1.

# IL VESTITO ANTINEUTRALE

## Manifesto futurista

Glorifichiamo la guerra, sola igiene del mondo.  
MARINETTI  
(*Manifesto del Futurismo - 20 febbraio 1909*)  
Viva Asinari di Bernezzo!  
MARINETTI  
(*Il Sordido futurista - Teatro Lirico, Milano, febbraio 1910*)

L'umanità si vestì sempre di quiete, di paura, di cautela o d'indecisione, portò sempre il lutto, o il piovale, o il mantello. Il corpo dell'uomo fu sempre diminuito da sfumature e da tinte neutre, avvilito dal nero, soffocato da cintura, imprigionato da panneggiamenti.

Fino ad oggi gli uomini usarono abiti di colori e forme stantie, cioè drapppeggiate, solenni, gravi, incommode e sacerdotali. Erano espressioni di timidezza, di malinconia e di schiavitù, negazione della vita muscolare, che soffocava in un passatismo anti-igienico di stoffe troppo pesanti e di mezze tinte tediose, effeminate o decadenti. Tonalità e ritmi di *paese desolato*, funeraria e deprimente.

- OGGI vogliamo abolire:**
1. - Tutte le tinte neutre, «carine», sbiadite, *fanzosce*, semioscure e umilianti.
  2. - Tutte le tinte e le fogge pedanti, professorali e teutoniche. I disegni a righe, a quadretti, a puntini diplomatici.
  3. - I vestiti da lutto, nemmeno adatti per i becchini. Le morti eroiche non devono essere compiante, ma ricordate con vestiti rossi.
  4. - L'equilibrio medioevale, il cosiddetto buon gusto e la cosiddetta armonia di tinte e di forme, che frenano gli entusiasmi e rallentano il passo.
  5. - La simmetria nel taglio, le linee statiche, che stancano, deprimevano, contrastano, legano i muscoli; l'uniformità di goffi risvolti e tutte le cincieschiature. I bottoni inutili, i colletti e i polsini inamidati.

Noi futuristi vogliamo liberare la nostra razza da ogni neutralità, dall'indocilità passiva e quietista, dal pessimismo negatore o dall'inerzia



Vestito bianco - rosso - verde  
Del paroliere futurista Marinetti, (Matisse)

GIACOMO BALLA, *Il vestito antineutrale. Manifesto futurista*, Milan, September 11, 1914, page 1.

# RICOSTRUZIONE FUTURISTA DELL'UNIVERSO

Leggete **LA BALZA**  
GIORNALE FUTURISTA  
MESSINA

Col Manifesto tenuto della Pittura futurista e colla prefazione al Catalogo dell'Esposizione futurista di Parigi (firmati Boccioni, Carrà, Rosseto, Balla, Severini), col Manifesto della Scultura futurista (firmato Boccioni), col Manifesto La Pittura dei suoni rumori e odori (firmato Carrà), col volume *Pittura e scultura futurista*, di Boccioni, e col volume *Geometria pura*, di Carrà, il futurismo pittorico si è svolto, in 3 anni, quale superamento e solidificazione dell'impressionismo, dinamismo plastico e plasmazione dell'atmosfera, compensazione di piani e stati d'animo. La valutazione lirica dell'universo, mediante la Parola in libertà di Marinetti, e l'Arte dei Rumori di Rosseto, si fondono col dinamismo plastico per dare l'espressione dinamica, simultanea, plastica, rumoristica della vibrazione universale.

Noi futuristi, Balla e Depero, vogliamo realizzare questa fusione totale per ricostruire l'universo raggruppandolo, cioè ricreandolo integralmente. Dovremo scelerare e creare all'invivibile, all'impalpabile, all'imponderabile, all'impercettibile. Troveremo degli equivalenti astratti di tutte le forme e di tutti gli elementi dell'universo, poi li combineremo insieme, secondo i capricci della nostra ispirazione, per formare dei complessi plastici che metteremo in moto.

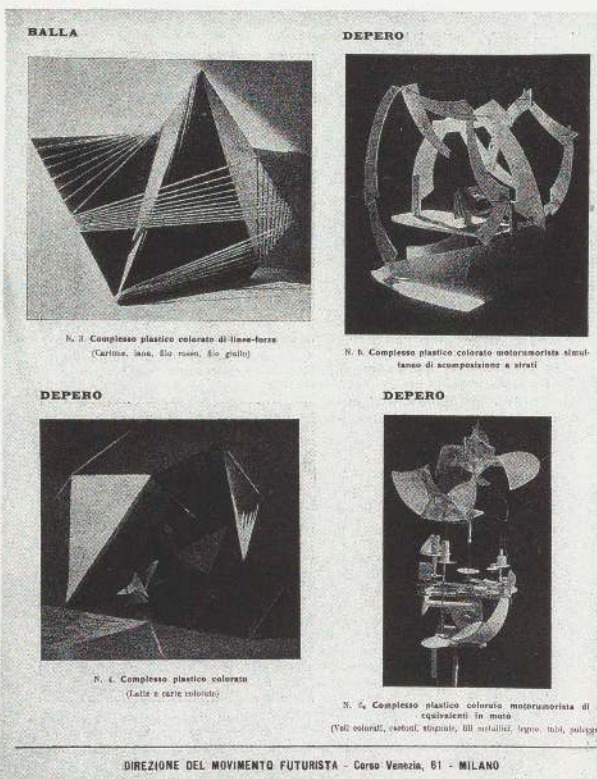
Balla cominciò col studiare la velocità delle automobili, ne scoprì le leggi e le linee-forze essenziali. Dopo più di 90 quadri sulla medesima ricerca, comprese che il piano unico della tela non permetteva di dare in profondità il volume dinamico della velocità. Balla sentì la necessità di costruire con fili di ferro, piani di cartone, stoffe e carte veline, ecc., il primo complesso plastico dinamico.

**1. Astratto** — **2. Dinamico**. Moto relativo (cinematografico) + moto assoluto. — **3. Trasparentissimo**. Per la velocità e per la volatilità del complesso plastico, che deve apparire e scomparire, leggerissimo e impalpabile. — **4. Coloratissimo e Luminosissimo** (mediante lampade interne). — **5. Autonomo**, cioè somigliante solo a sé stesso. — **6. Trasformabile**. — **7. Drammatico**. — **8. Volatile**. — **9. Odeoroso**. — **10. Rumoreggiante**. Rumorismo plastico simultaneo coll'espressione plastica. — **11. Scoppiante**, apparizione e scomparsa simultanea e scoppi.

Il parolero Marinetti, al quale noi mostrammo i nostri primi complessi plastici ci disse con entusiasmo: «L'arte, prima di noi, fu ricordo, rievocazione angosciosa di un Oggetto perduto (felicità, amore, paesaggio) perciò nostalgia, stacco, dolore, lontananza. Col Futurismo invece, l'arte è diventata azione, cioè volontà, ottimismo, aggressione, possesso, penetrazione, gioia, realtà brutale nell'arte (Es.: onomatopee. — Es.: intonarumori = motori), splendore geometrico delle forze, e proiezione in avanti. Dunque l'arte diventa Presenza, nuovo Oggetto, nuova realtà creata cogli elementi astratti dell'universo. Le mani dell'artista passatista soffrivano per l'Oggetto perduto; le nostre mani spuntavano per un nuovo Oggetto da creare. Ecco perché il nuovo Oggetto (complesso plastico) appare miracolosamente fra le vostre.»

## La costruzione materiale del complesso plastico

**MEZZI NECESSARI:** Fili metallici, di cotone, lana, seta, d'ogni spessore, colorati. Vetri colorati, carteveline, celluloidi, reti metalliche, trasparenti d'ogni genere, coloratissimi, tessuti,



BALLA and DEPERO, *Ricostruzione futurista dell'universo*, Milan, March 11, 1915, page 1.

BALLA and DEPERO, *Ricostruzione futurista dell'universo*, Milan, March 11, 1915, page 3.

specchi, lamine metalliche, stagnele colorate, e tutte le sostanze sgargiantissime. Congegni meccanici, elettrotecnici, musicodi o rumoristi; linguisti chimicamente luminosi di colorazione variabile; molle; leve; tubi, ecc. Con questi mezzi noi costruiamo dei

- ROTAZIONI**
1. Complessi plastici che girano su un perno (orizzontale, verticale, obliquo).
  2. Complessi plastici che girano su più perni: a) in sensi uguali, con velocità varie; b) in sensi contrari; c) in sensi uguali e contrari.
  3. Complessi plastici che si scompaiono: a) a volumi; b) a strati; c) a trasformazioni successive in forma di cono, piramide, sfera, ecc.
- SCOMPOSIZIONI**
4. Complessi plastici che si scompaiono, partendo, rumoreggiando, suonando simultaneamente.
- MIRACOLO**
5. Complessi plastici che appaiono e scompaiono: a) lentamente; b) a scatti ripetuti (a scalo); c) a scoppi improvvisi.
- MAGIA**
- Parolecine — Aque — Fuoco — Piani.

## La scoperta-invenzione sistematica infinita

mediante l'astrattismo complesso costruttivo rumorista, cioè lo stile futurista. Ogni azione che si sviluppa nello spazio, ogni emozione visuale, sarà per noi intuizione di una scoperta.

**ESEMPI:** Nel veder salire velocemente un aeroplano, mentre una banda suona in piazza, abbiamo intuito il **Concerto plastico motorumorista nello spazio** e il **Lancio di concerti aerei** al di sopra della città. — La necessità di variare ambiente spazioso e lo sport ci fanno intuire il **Vestito trasformabile** (applicazioni necessitate, sorprese, trucchi, spazzioni d'individui). — La simultaneità di velocità e rumori ci fa intuire la **Fontana giroplastica rumorista**. — L'aver lavorato e gestito nel cortile un libro, ci fa intuire la **Reclame fonomotoplastica** e le **Gare pirotecniche-plastiche- astratte**. — Un giardino primaverile sotto il vento ci fa intuire il **Flore maglie trasformabile motorumorista**. — Le nuvole volanti nella tempesta ci fanno intuire l'**Edificio di stile rumorista trasformabile**.

## Il giocattolo futurista

Nel giochi e nei giocattoli, come in tutte le manifestazioni passatiste, non c'è che grottesca imitazione, stitichezza, (trenini, carrozzini, pupazzi immobili, caricature cretine d'oggetti domestici), antipassatisti o manoloni, solamente atti a deludere e ad accecare il bambino.

- Per mezzo di complessi plastici noi costruiamo dei giocattoli che abitueranno il bambino:
- 1) a ridere apertamente (per effetto di trucchi esageratamente buffi);
  - 2) all'elasticità nervosa (senza ricorrere a lanci di proiettili, fruste, punture improvvise, ecc.);
  - 3) allo slancio immaginativo (mediante giocattoli fantastici da vedere con lenti; cassettoni da aprirsi di notte, da cui scoppieranno meraviglie pirotecniche; congegni in trasformazione ecc.);
  - 4) a tendere infinitamente e ad applicare la sensibilità (nel dominio sconfinato dei rumori, odori, colori, più intensi, più acuti, più ricettivi);
  - 5) al cavaglio fiero, alla lotta e alla **GUERRA** (mediante giocattoli enormi che, agitando all'aperto, pericolosi, aggressivi).

Il giocattolo futurista sarà utilissimo anche all'adulto, poiché lo manierà giovane, agile, fidente, disinvolto, pronto a tutto, insonnabile, istintivo e intuitivo.

BALLA and DEPERO, *Ricostruzione futurista dell'universo*, Milan, March 11, 1915, page 2.

## Il paesaggio artificiale

Sviluppando la prima sintesi della velocità dell'automobile, Balla è giunto al primo complesso plastico (N. 1). Questo ci ha rivelato un paesaggio astratto a cono, piramidi, poliedri, spirali di suoni, fiumi, luci, ombre. Dunque un'analogia profonda esiste fra le linee-forze essenziali della velocità e le linee-forze essenziali d'un paesaggio. Siamo scesi nell'essenza profonda dell'universo, e padroneggiamo gli elementi. Giungeremo così, a costruire

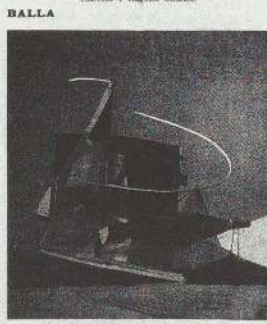
## l'animale metallico

Fusione di arte + scienza. (Chimica, fisica, pirotecnica continua improvvisi, dell'essere nuovo automaticamente parlante, gridante, danzante. Noi futuristi, Balla e Depero, costruiremo milioni di animali metallici, per la più grande guerra (conflagrazione di tutte le forze creatrici dell'Europa, dell'Asia, dell'Africa e dell'America, che seguirà indubbiamente l'attuale meravigliosa piccola conflagrazione umana).

Le invenzioni contenute in questo manifesto sono creazioni assolute, integralmente generate dal Futurismo italiano. Nessun artista di Francia, di Russia, d'Inghilterra o di Germania intol prima di noi qualche cosa di simile o di analogo. Soltanto il genio italiano, cioè il genio più costruttore e più architetto, poteva intuire il complesso plastico astratto. Con questo, il Futurismo ha determinato il suo Stile, che dominerà inevitabilmente sui molti secoli di sensibilità.

MILANO, 11 Marzo 1915.

Balla  
Depero  
astrattisti futuristi



DIREZIONE DEL MOVIMENTO FUTURISTA - Corso Venezia, 61 - MILANO

BALLA and DEPERO, *Ricostruzione futurista dell'universo*, Milan, March 11, 1915, page 4.

F. T. Marinetti.

*Uccidiamo il chiaro di luna!*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1911.

23(24) pp., 21.4 × 15.5 cm. With the text by F. T. Marinetti.

*In this book, Marinetti began to take issue with symbolist poetry which had grown to be a school and even a fashion. Indeed, he stressed the point more forcefully than with contemporary poetry. The book proclaimed the need above all to break free in the name of dynamism from a tradition of the new, as this was increasingly obstructing any poetry seeking to make a profanatory gesture. The atmosphere of symbolism, for all that it had been part of Marinetti's education, was now rejected to be replaced by a kind of poetry that was accessible to a burgeoning mass society.*

F. T. MARINETTI

# Uccidiamo il chiaro di luna!

EDIZIONI FUTURISTE  
DI "POESIA,"  
MILANO - VIA SENATO, 2

1911

F. T. MARINETTI, *Uccidiamo il chiaro di luna!*,  
Milan, 1911, cover.

Francesco Balilla Pratella.

*Musica futurista per orchestra*

PUBLISHER: F. Bongiovanni Editore, Bologna, 1912.

80(82) pp., 27.2 × 20.5 cm. With cover design by Umberto Boccioni and text and music scores by Francesco Balilla Pratella.

*This is the only book known to have a cover designed by Umberto Boccioni, and marks the first attempt ever made to reform music and opera in a futuristic manner. From a strictly musical point of view, Pratella cannot be said to be a coherent experimenter, as he was strongly influenced by Mascagni. Nevertheless, the book represents the only example in Italian of a wish to break with the past, not only putting aside the work of Puccini.*



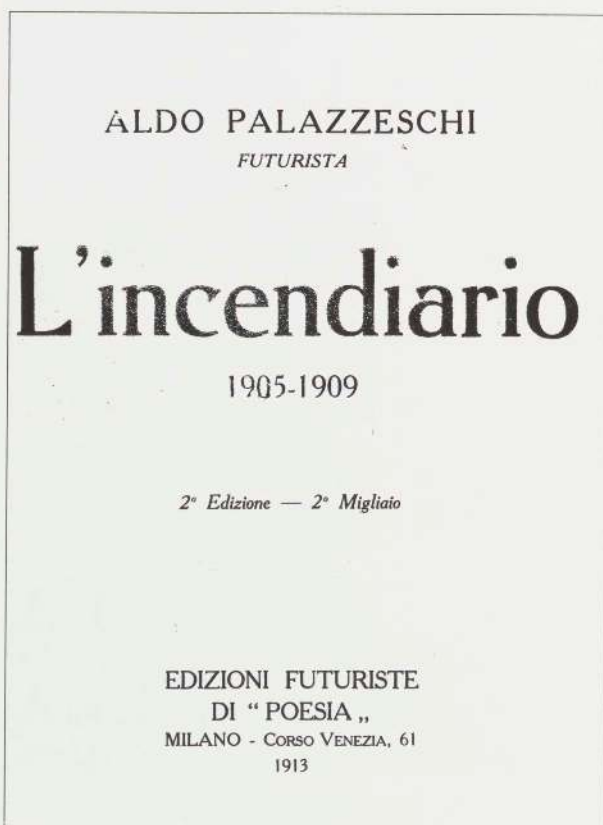
BALILLA PRATELLA, *Musica futurista per orchestra*,  
Milan, 1912, cover by Umberto Boccioni.

Aldo Palazzeschi.  
*L'incendiario 1905-1909*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1913  
(Second Edition. The first was published in 1910).

253(256) pp., 19.7 × 13.5 cm. With poems from the years 1905-1909 by Aldo Palazzeschi.

*This is held to be Palazzeschi's most convincing futurist work, but it actually shows him to be concerned with other ideas. These include the poetry of play and a sense of profanation which is as penetrating as it is interwoven with irony and conspiratorial smiles. Palazzeschi, the author of a strange manifesto entitled Il controdolore, was not totally committed to futurism and remained a literary figure, but his contribution here is very profound, particularly as the book appears to be essentially restricted to the work of a writer.*



ALDO PALAZZESCHI, *L'incendiario 1905-1909*, Milan, 1913, cover.

*Lacerba*

A fortnightly, respectively weekly (during its third year) newspaper, directed by Giovanni Papini, Florence, 1913-1915, the first, second and third years.

8 to 12 pp., 37 × 27 cm. With text contributions by Soffici, Palazzeschi, Papini, Tavolato, F. T. Marinetti, Folgore, Boccioni, Carrà, Croce, Pratella, Auro D'Alba, Russolo, Max Jacob, Cangiullo, Apollinaire, Ungaretti and others.

*Lacerba was astonishingly widely read for an experimental cultural review, given that it did not espouse the approach of Gramsci. It reached all social classes from intellectuals to workers, and it also represented early futurism's first coherent attempt to become a leading voice in culture. Lacerba covered a range from philosophy to poetry and typographical experimentation, and from dress to politics, but from its earliest days there were too many people with a say in its editorial policy for it to have a decisive impact which was, however, the avowed aim of futurism. The final clash between the supporters of Marinetti and the Florentine futurists succeeded in polarizing a struggle between politics and aesthetics, one that had been implicit since the beginning.*



*Lacerba*, Florence, January 1, 1913, title page.

# LACERBA

Periodico quadrimestrale

Qui non si cura al costo della vita.

Anno I, n. 20

Firenze, 15 ottobre 1913

Costa 4 soldi

CONTIENE: Programma politico futurista - PAPINI, Poetica - PAPINI. La vita non è teatro - GONONI. Fotografia mediante dei tempi - GARRA, Pittura passata - Illustrazione, Pittura futurista - PITTORI - BOCCIONI, Disegno - MAS JACOB, La conversione d'Emile Cordier - MORGAGIELLO, Spesso - D'AVANZO, Stato senza governo dei domani - CANGIULLO, Scoppio biblico parossistico - SOFFICI, Generale di bordo.

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- Difesa economica ed educazione patriottica del proletario.
- Politica estera cinica, astuta e aggressiva. - Espansionismo coloniale. - Imperialismo.
- Irredentismo. - Panitalianismo. - Primato dell'Italia.
- Anticlericalismo e antisocialismo.
- Culto del progresso e della velocità, dello sport, della forza fisica, del coraggio temerario, dell'eroismo e del pericolo, contro l'ossessione della cultura, l'insegnamento classico, il museo, la biblioteca e i ruderi. - Soppressione delle accademie e dei conservatori.
- Molte scuole pratiche di commercio, industria e agricoltura. - Molti istituti di educazione fisica. - Ginnastica quotidiana nelle scuole. - Predominio della ginnastica sul libro.
- Un minimo di professori, pochissimi avvocati, moltissimi agricoltori, ingegneri, chimici, meccanici e produttori di affari.
- Esautorazione dei morti, dei vecchi e degli opportunisti, in favore dei giovani andati. Contro la monumentomania e l'ingerenza del governo in materia d'arte.
- Moderazione violenta delle città pavatiste (Roma, Venezia, Firenze, ecc.).
- Abolizione dell'industria del forestiero, unificante ed albarica.

Lacerba, Programma politico futurista, Florence, October 15, 1913, title page.

# LACERBA

Anno II, n. 1

Firenze, 1 gennaio 1914

Il n. 4 soldi

Periodico quadrimestrale

Via Nazionale, 35

L'anno 4 lire

POLORE - Strano sintattico e sensazionale felice - MARINETTI, Poeta - BENUCCI, Bar espres - BUKI, Vole - SUFFICI, Il soggetto nella pittura futurista - EMILIA ELEUTERA (Luigi Invernizzi) - GARRA, Disegno - CANGIULLO, Fenomeni II - BOCCIONI, Giunonica Futurista - GARRA, Immobilità e vento - GATTE.

### POLORE

#### LIRISMO SINTETICO E SENSAZIONE FISICA

La nuova sensibilità futurista impone al genio lirico, venemente moderno, una più profonda e rapida espressione della vita nuova, poiché il periodo tradizionale (ove gonfiato di vento in cui tutta una nuova maniera) viene fatalmente urtato e sorpassato dalle veloci correnti della mutata estetica quotidiana.

La poesia d'oggi, che non è di volute, tempi, decorazioni sonore, stanca fino allo spasimo la

intelligenza con i massimi carichi di lucida ed inutile avvertenza, e si limita per la sovrabbondanza e riprodurre solo apparenze (interessi ed interessi) o ad appiattare pure adattamenti sentimentali e verbali.

Palavra regala una sensazione originale, ma il glosso esige per meglio e meglio esaltando da tutti i lati (come una donna bella) e costringendoli ad esaminare con ossessivo minuzia, le particolarità che affiorano a prima vista, con la rapidità dell'istintivo.

L'opera d'arte è ancora troppo debole nei contenuti (nessa di sprazzi) e troppo esplicita (abbondanza di commenti superflui).

Le idee debbono balzare dal gesto dello scrittore nella loro unità essenziale, penetrare con

Lacerba, Florence, January 1, 1914, title page.

LACERBA 229

BOCCIONI

SCENOGRAFIA DI UN CIELISTA

MAX JACOB

EXTRAITS DE SAINT-MATOREL (\*)

LA CONVERSION D'EMILE CORDIER

Une demoiselle Millancourt de rue des Archives écrit à Cordier les lettres suivantes: c'est la tante de Millancourt de Meudon et la fille de M. Schaeffer. On maria l'ancien groom des Schaeffer avec la demoiselle Millancourt sans épouser le téméraire. Trois jours après le mariage, Emile écrivit à la bonne des gratifications d'une voix tendre. Hortense Millancourt, parvenue à une virgule blanche et verte, toujours en jupon, reçut Victor Matorel pour dire: L'appartement était un (\*) Katakoda et rue Vignon, 26, Paris.

dancier de six pièces avec lesquelles un œgre eût joué. Ces escarbaoues de meubles s'étaient fait "gazier" par Dalayrac. Cordier ne semblait pas cher lui; il s'amusait que l'ancien groom se ménageât et lui et droit dans sa poche!

"Victor est en retard? De sa part, c'est étrange. Ton beau-père a l'air très fat et très chaud, petite. Embrasse-moi, la tante! Qu'est-ce que tu fais pour arriver à ce point. Prends-moi mon pardessus. De la blouse qu'elle vienne me prendre non parlant quand je reviens. Ah! cet appartement! C'est ridicule! Je ne pourrais jamais vivre là dedans! C'est grotesque! Bousgon, Victor! Qu'est-ce que tu as de changé? tu es pâle! tes cheveux se dessinent! Parle d'honnêteté, ses pieds ont diminué. Victor! Victor! tu ne lui parles plus? Qu'est-ce qu'il y a?"

— La Vierge! la Vierge! Emile! Emile! tu me fais peur!

Lacerba, programma politico futurista, Florence, October 15, 1913, page 229.

# LACERBA

ANNO III, N. 1

Periodico quadrimestrale

Firenze, 3 Gennaio 1914. Via Nazionale, 3

Direttore: GIOVANNI PAPINI

Il n. 2 SOLDI

L'ANNO 4 LIRE

FAPINI: D. Re - SOFFICI, Venezia - GOVONI, Poeta - PALAZZESCHI, Venezia - AGNOLETTI, Coda di rospato

## IL RE

Per quanto non sia in tema di tempo ho sempre avuto una gran compunzione per il Re. Non lo ho mai visto né come dal suo scerco e però lo ho visto nelle sue andate del mare, nel conte stesso bruciato di crudeltà e conquisce con nobili e belle contro la libertà e la tranquillità del popolo.

Il re, specialmente oggi, come tanti malinconici sbagliati, irriverenti, da guardare e non più cattivi o più nobilitati di tanti altri. Spesso, bene, signori della media dei loro sudditi ma esposti solo al bene e un'indignità di padrone e venduto che sommi fatti civili vorrebbero a parerli, costretti, certo vola, a fare un mestiere per cui non era nato; indifferente da chi non capisce nulla, indifferente da chi non vede, spesso, meglio di loro, mal considerati, non di rado, da chi pensa più al proprio successo che alle loro grandezze. Poveri davvero, in verità, con tutti i loro titoli e onori.

Non è difficile, dunque, involontari il mio sentimento di uomo libero, che sulla scorta o forse, verso Vittorio Emanuele III, per gratia di nascita e volontà di tradizione, re presente d'Italia.

Povero Vittorio! Natura psicologica presenta a potremmo dire che il nostro re abbia avuto una gran fortuna. Dato di natura e sempre in buona intesa da provenire, per tutto apposta, per riconoscere la mediocrità e la inferiorità del paese dove regna. Figlio di una monarchia monarchica e cattolico in una corte poco brillante e già molto che sia cresciuto e consolidato una certa sistema ma di uomo spogliato e moderno. Tanto se da un origine collettiva della vecchia guardia piemontese e impallidito di grandezza e d'insapere letteraria da. Non Vantà abbandonata il pretore "Marsala" la sua abbandonata non lo mette piacevole e tranquillo, e non avrebbe davvero

alla fronte di un'Krompina o alla serenità di un principe di Galles. A trent'anni gli ammazzarono il babbo e dovè fare il re in momenti difficili, in un paese che si muoveva, certo vola, un regno creato in un paese che la vendita in otto perfetti in libertà. Trovò il socialismo potente e per render popolare alla sinistra, devota fuori democratico, lo strano a caduti e a ebbe una grande stima, forse troppo, anche anche caduti e la sua via la conobbi condire. D'accordo col mio maestro, che l'avevo fatto in buon senso anche dopo la guerra di Libia, mentre regnava in corso si fermava nell'agosto 1914, al principio della guerra vera.

Oggi il nostro re è più isolato che mai. Alle orde dell'arbitrarietà, al mille doveri di cortesia, all'abbandono morale da cui lo salva appena la più vicina famiglia, alla fatica di dover leggere e conoscere un'indignità di cose di cui sarebbe volentieri a meno, alle preoccupazioni per il malcontento del paese che ogni tanto minaccia di scendere in pericolo il suo posto, alle difficoltà di rimpatriare fra uomini, partiti e uomini di opinione, non venuti ad aggiungere altri più faciliamenti pensati.

Come credo di casa Savoia, come soldato, come italiano egli deve regnare che la guerra è necessaria. E certo egli sa di che guerra si tratta. L'odio per l'Austria è nazionale in casa sua e sappiamo che non ha nessuna simpatia per Guglielmo che si permette con lui, a volte, certe cose di ostentazione e minaccia con tutta una grandezza di tediosità non digeribile. A Vittorio si deve il riarvicamento della Russia ed è stato nel primo re dell'Italia invece che sia volato a fare visita alla Repubblica francese. Ma si re conosce poco e meglio di noi, le condizioni venute dell'errore, materialità e moralità, e conosce le traversie di chi tiene la noia. Giustamente e le difficoltà le traverse ed essere di ogni paese.

Ma per quanto egli tenga dietro con grande pensate alle cose militari (caccione e manovrargli fino all'ultimo momento lo stato reale delle nostre forze. E deve aver

Lacerba, Florence, January 3, 1915, title page.



F. T. Marinetti.  
*Zang Tumb Tumb*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1914.

225(228) pp., 20.2 × 13.8 cm. With text and one folding page by F. T. Marinetti.

*This poem marks futurist poetry's move from free verse to free words Parole in libertà. The language is enriched with onomatopoeia and by huge logical and syntactical jumps. This is the first example of a broad-based application of futurist theories. Poetry survives merely if it is recited, or, on a page it becomes increasingly visual and even begins to resemble a musical score that is to be performed.*



F. T. MARINETTI, *Zang Tumb Tumb*, Milan, 1914, cover.

Ardengo Soffici.  
*Cubismo e Futurismo*

PUBLISHER: Libreria della Voce, Florence, 1914. Second Edition.

78(144) pp., 26.5 × 19.2 cm. With the text by Ardengo Soffici and thirty-two illustrations of works by Balla, Boccioni, Braque, Carrà, Cézanne, Picasso, Russolo, Severini and Soffici.

*In this book the author attempts to produce the first theoretical analysis and judgment of the most recent experiences in France and Italy. His critical caution is the result of clashes then occurring with the Parisian avant-garde. For better or for worse, however, this book sets out the framework of a question that was to have an enormous impact on the critical review of art during the twentieth century.*



ARDENGO SOFFICI, *Cubismo e Futurismo*, Florence, 1914, cover.

Umberto Boccioni.  
*Pittura Scultura Futuriste.*  
*(Dinamismo plastico)*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1914.

469(584) pp., 19.4 × 13.2 cm. With a reproduced photo-portrait and text by Umberto Boccioni and fifty-one illustrations of works by Boccioni, Carrà, Russolo, Balla, Severini and Soffici.

*This, the first edition of the critical writings of Umberto Boccioni, demonstrates the extraordinary self-awareness of one of the leading figures in contemporary artistic thinking. As Roberto Longhi noted, it is the concept of plastic dynamism which distinguished his painting from early twentieth century works and it built upon the experience of Cézanne and divisionism as well as some of the more heretical fringes of symbolism which wished to merge with futurism.*



UMBERTO BOCCIONI, *Pittura Scultura Futuriste*, Milan, 1914, title-page and frontispiece.

Luciano Folgore.  
*Ponti sull'oceano.*  
*Versi liberi e parole in libertà*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1914.

172(176) pp., 20.3 × 14.1 cm. With texts from the years 1912-1914 by Luciano Folgore.

*This is Folgore's best-known collection of poems, although its fame rests partly on the fact that its cover was designed by Antonio Sant'Elia, the author of *Architettura futurista*, and is the only such work by him known. Folgore's poetry is still in the traditional mold; these are basically short symbolist poems with occasional prose insertions set in contrast, and there is little typographical experimentation. However, it was precisely this combination which brought Folgore into contact with European modernism and ensured his success in literary circles outside Italy.*

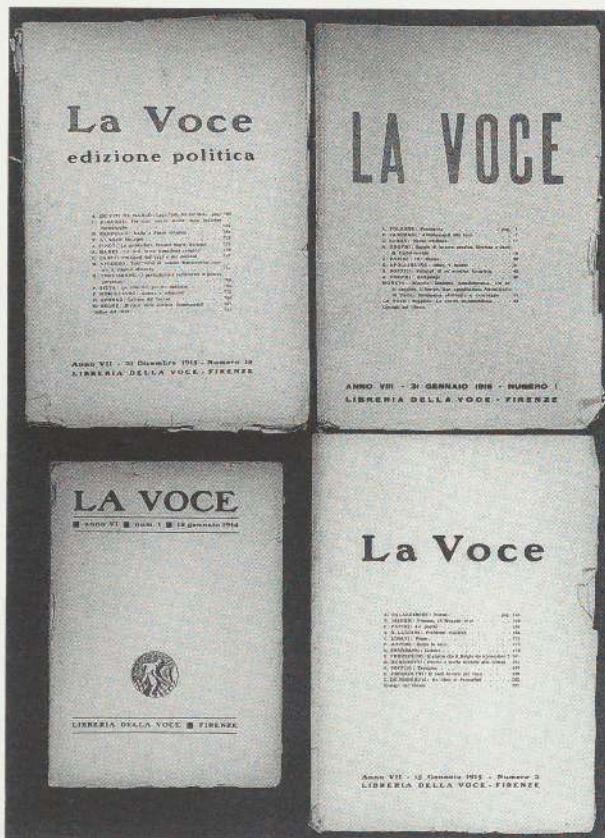


LUCIANO FOLGORE, *Ponti sull'oceano. Versi liberi e parole in libertà*, Milan, 1914, cover.

*La Voce*

PUBLISHER: Libreria della Voce, Florence, 1914-1916.

Four issues from the years 1914/1916, the sixth, seventh and eighth year, 20.6 × 14.5 cm and 25.2 × 18.2 cm. With text contributions by Benedetto Croce, Roberto Longhi, Aldo Palazzeschi, Ardengo Soffici, Luciano Folgore, Guillaume Apollinaire and others.



*La Voce*, covers from the years 1914-1916.

*Auro D'Alba Baionette.**Versi liberi e parole in libertà*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1915.

140(144) pp., 22.3 × 16.2 cm. With poems and texts by Auro D'Alba.

*Auro D'Alba was a man of great erudition, but he was more part of the modernist school than of the avant-garde proper. Nonetheless, during his brief time as a futurist, he produced a number of audacious typographical experiments which pointed the way to "tavole parolibere". The result was as effective as Paolo Buzzi's more celebrated L'ellisse e la spirale.*



AURO D'ALBA, *Baionette. Versi liberi e parole in libertà*, Milan, 1915, cover.

Corrado Govoni.

*Rarefazioni e parole in libertà*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1915.

49(56) pp., 31.8 x 24 cm. With texts and illustrations by Corrado Govoni.

This book marks Govoni's greatest involvement in Marinetti's work with *Parole in libertà* (words at liberty). Govoni's poetry is punctuated with flashes of humor that strongly recall Rimbaud. Elsewhere it swings between lines, handwritten in a deliberately simple and childlike style, and quite extraordinary typographical fantasies which forecast the techniques of concrete and minimalist poetry. Govoni's literary background is stressed by bold page designs which set up a contrapuntal theme through the typographical experimentation that changes from one page to the next.



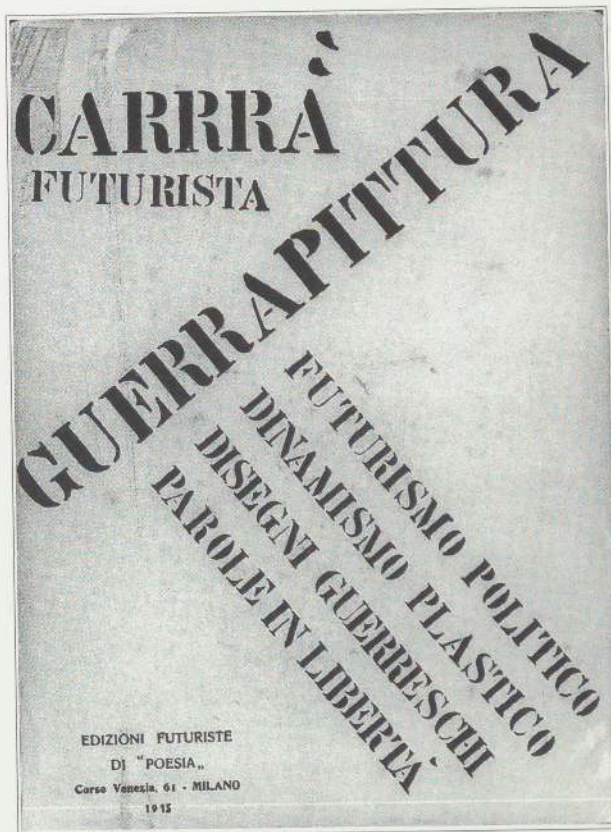
CORRADO GOVONI, *Rarefazioni e parole in libertà*, Milan, 1915, page 23.

Carlo Carrà. *Guerrapittura*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1915.

104(116) pp., 26 x 19 cm. With twelve illustrations after drawings, a reproduced photo-portrait and texts by Carlo Carrà.

This is a composite book consisting of theoretical sections, "tavole parolibere", extravagant typographical experiments and reproductions of drawings and collages; its main interest, however, lies in the fact that it sums up the achievement of futurism up to that time. Carrà moves from poetry to painting and on to politics, at all times adding futurist credos but in personal terms. As might be expected, the most interesting typography appears in the poetry sections: Journalistic themes are introduced into the futurist poems in short and objectivized tones.



CARLO CARRÀ, *Guerrapittura*, Milan, 1915, cover.

Francesco Cangiullo.  
*Piedigrotta. Parole in libertà*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1916.

28 pp., 25.5 × 18.5 cm. With the manifesto *La declamazione dinamica e sinottica* by F. T. Marinetti and a reproduced photo-portrait and texts by Francesco Cangiullo.

*This poem was written in 1913 and performed at two futurist soirées at the Sprovieri galleries in Rome and Naples. Cangiullo was one of the few Italian futurists involved in the Cabaret Voltaire, and in Piedigrotta he produced a superb example of poetic scoring for public recitation. The typographical elements are aimed at arousing excitement and creating the atmosphere of a public holiday to the point of eventually excluding the narrator.*



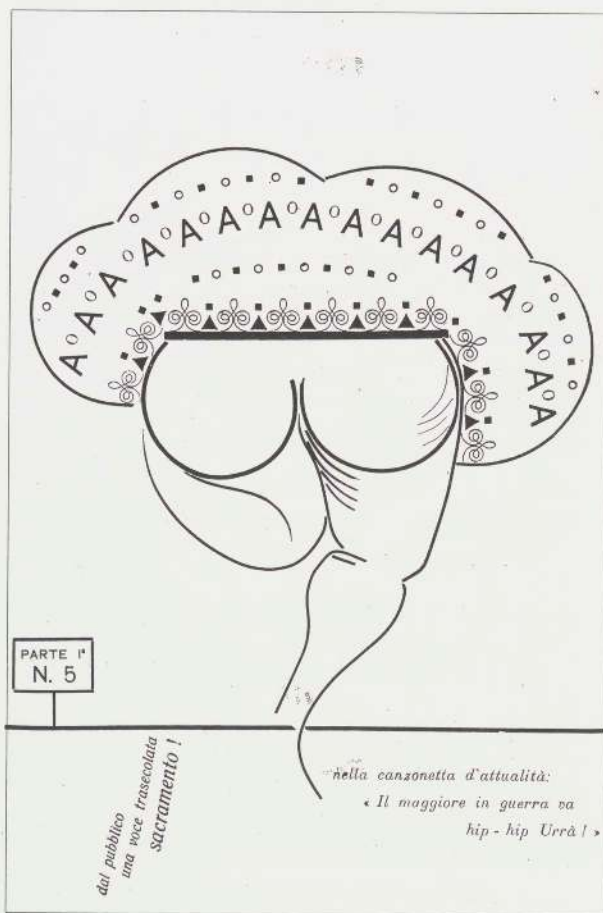
FRANCESCO CANGIULLO, *Piedigrotta. Parole in libertà*, Milan, 1916, cover.

Francesco Cangiullo.  
*Caffeconcerto. Alfabeto a sorpresa*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1916.

48 pp., 24.8 × 17.2 cm. With text and illustrations by Francesco Cangiullo. Printed on white, pink, yellow and green paper.

*This short book stages each of the turns of a music-hall show through graphic illustrations produced typographically. Sometimes the page becomes a theater of signs, but the poetry is always supported by play and an inventive cheerfulness that have no peer in the Italian avant-garde. As such, Caffeconcerto is the very best example of futurist materialist writing.*



FRANCESCO CANGIULLO, *Caffeconcerto. Alfabeto a sorpresa*, Milan, 1916, scene No. 5, act 1.

Luigi Russolo. *L'Arte dei rumori*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1916.

92(96) pp., 21.5 × 15.5 cm. With a reproduced photo-portrait and texts and music scores by Luigi Russolo.

*This book is a collection of Russolo's writings and some illustrations of the music he was experimenting with and demonstrating in a course of futurist evening classes. His use of noise-instruments (or noise-tuners), enharmonics and bruitism (noise music) constitute a decisive break with previous forms of music. However, his innovations had to wait for the neo-avant-gardistes of the period immediately following World War II for them to be accorded their due appreciation. This was in part owing to the fact that Marinetti opted for the music of Pratella, although the latter did little more than introduce a few noise-instruments (noise-tuners) into traditional musical composition to enhance expression.*



LUIGI RUSSOLO, *L'Arte dei rumori*, Milan, 1916, title page and frontispiece.

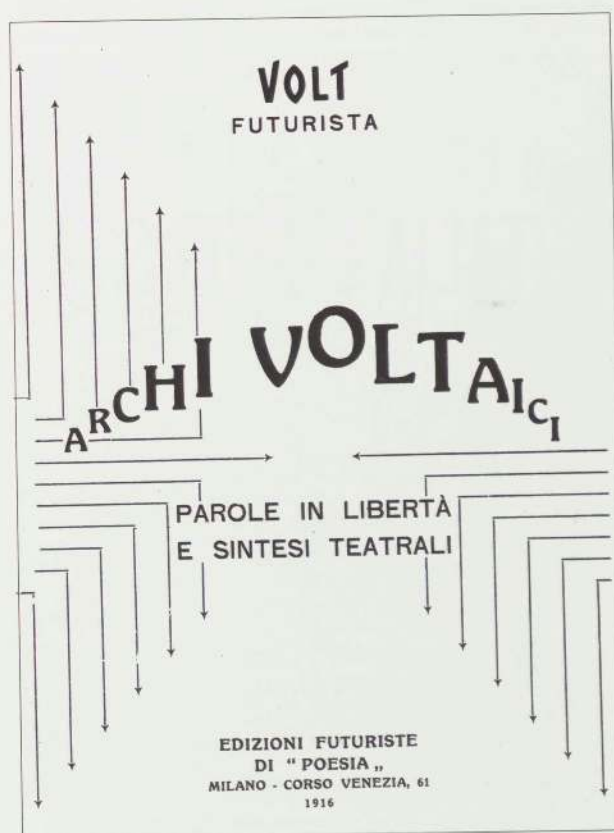
Volt. *Archi Voltaici*.

*Parole in libertà e sintesi teatrali*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1916.

55 pp., 21.4 × 15.6 cm. With texts and three folding pages by Volt.

*Count Fani who was involved in the futurist movement under the pseudonym Volt used his poems to engage in an anti-bourgeois polemic which was expressed in sarcastic and mocking terms. He also used words in ways that sought to short-circuit their meanings, although not always successfully. Nevertheless, the importance of the book is established through the beautiful and unusual writing it contains which takes full advantage of the revolutionary opportunities offered by typography.*



VOLT, *Archi Voltaici. Parole in libertà e sintesi teatrali*, Milan, 1916, cover.

# L'Italia futurista

Monthly newspaper, directed by Bruno Corra and Emilio Settimelli, Florence, 1916.

4 pp., 65,6 x 43,8 cm. The first issue of the first year, June 1, 1916. With a drawing after Umberto Boccioni and texts by F. T. Marinetti, Bruno Corra, Neri Nannetti, Francesco Cangiullo, Maria Ginanni and others.

This review owes its fame to an overgenerous reading of pre-surrealism and occultism, but offers the widest range of "tavole parolibere" of all the futurist magazines with at least two pages accorded to writing in every issue. L'Italia futurista moved futurism once and for all away from words at liberty towards typographical plates. Needless to say, the ideas that the review put forward were not confined to typography, and the review put out by the Florentine futurists (who were able to continue publishing throughout the war) succeeded in broadening the aesthetics of the avant-garde towards more specifically political goals.



L'Italia futurista, Florence, 1916, title page.

# Cronache d'attualità

Monthly newspaper, directed by Anton Giulio Bragaglia, Rome, 1916.

12 pp., 58 x 40 cm. The second issue of the first year, March 31, 1916. With texts by M. Broglio, Maurice Maeterlinck, E. Zamacois, A. G. Bragaglia and others, illustrations by various artists and three larger illustrations by Enrico Prampolini and Amerigo Bartoli.

This review produced by Anton Giulio Bragaglia cannot be said to be truly futurist, but there is no doubt that it had a hand in broadening interests among the Italian avant-garde. Eventually it became together with the review Noi the means of establishing proper contact with advanced European culture. In this sense, Cronache d'attualità made it possible for there to be a link with modernist currents, and also facilitated a highly profitable cultural exchange just at a time when it was possible to detect signs of intolerance in some aspects of futurism. As far as typography is concerned, the review does not go in for any particular areas of experimentation, opting to settle for an elegant page design.

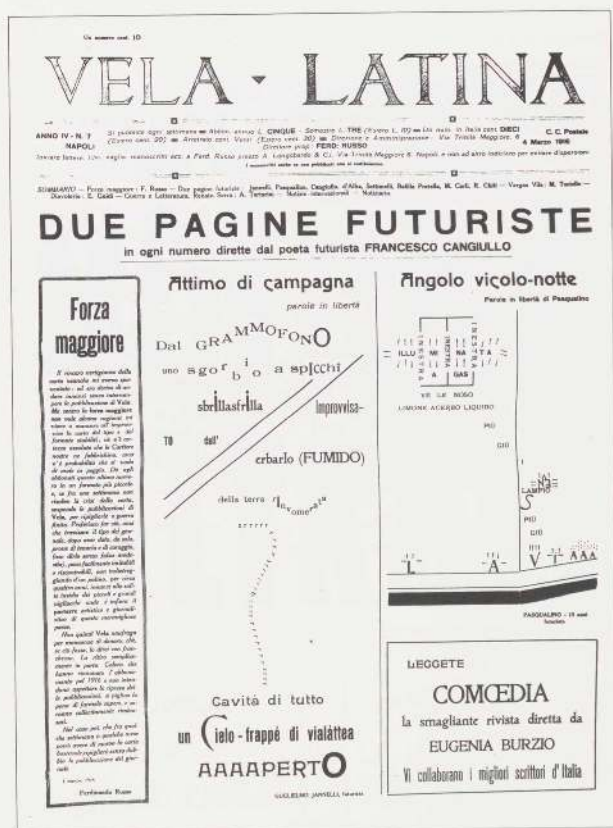


Cronache d'attualità, Rome, May 31, 1916, title page with illustration by ENRICO PRAMPOLINI.

### Vela latina. Pagine futuriste

Weekly newspaper, directed by Ferdinando Russo, Naples, 1915-1916.

After Lacerba and La balza ceased publishing, futurism's only mouthpiece was to be in the futurist section which the Neapolitan poet Ferdinando Russo made available to Francesco Cangiullo in his review Vela latina. In terms of experimentation, la Vela latina encouraged the fashion and the acceptance of the visualization of poetry, developments that would later be taken further by L'Italia futurista. The experiments by Jannelli and Cangiullo himself are of considerable merit.



Vela latina, Naples, March 4, 1916, title page.

### Primo Conti. Imbottigliature

PUBLISHER: Edizioni de "L'Italia Futurista", Florence, 1917.

144 pp., 19.5 x 13.6 cm. With a preface by Maria Ginanni, cover design by Arnaldo Ginna and a reproduced photo-portrait and texts by Primo Conti.

Arnaldo Ginna's cover is an example of graphic poetry of the type that would later go under the name of "Arte d'animo". Ginna was responsible for some of the most advanced illustrations of visual poetry and futurist graphic art before Steiner. The latter's work was subsequently collected in a single volume entitled Stati d'animo disegnati (1923). Primo Conti's poetry is more symbolist than futurist, and the best pieces are works which are presented as short prose poems.



PRIMO CONTI, Imbottigliature, Florence, 1917, cover.

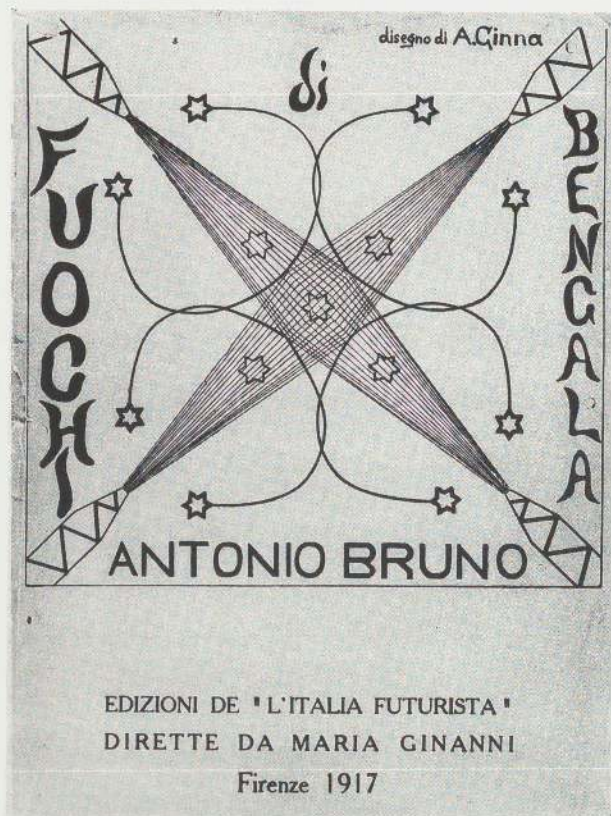


Antonio Bruno. *Fuochi di Bengala*

PUBLISHER: Edizioni de "L'Italia Futurista", Florence, 1917.

126(128) pp., 20.3 x 15 cm. With cover design by Arnaldo Ginna and a reproduced photo-portrait and texts by Antonio Bruno.

*The Catanian poet Antonio Bruno, a refined esthete steeped in symbolism and eastern culture, achieved considerable expressive grace in this volume, sifting through his cultural baggage with penetrating irony. In this context the typographical visualizations contained in the book have a rare elegance. On his return to Sicily Bruno concentrated exclusively on gnosticism and the study of mysteries before he later committed suicide. For notes on Ginna's cover see page 325.*



ANTONIO BRUNO, *Fuochi di Bengala*, Florence, 1917, cover by Arnaldo Ginna.

Invito. *Mostra del pittore futurista Balla*

PUBLISHER: Casa d'Arte Bragaglia, Rome, 1918.

16 pp., 16.2 x 11.8 cm. Exhibition catalog with printed cover, the listing of forty exhibited works, nine illustrations and the *Manifesto del colore* by Giacomo Balla. Exhibition at Casa d'Arte Bragaglia, Rome, October 4-31, 1918.

*The catalog includes a self-portrait of Balla. It is the first of a series of futurist portraits of members of the group. It is interesting to note that this synthetic, basic portrait is defined as a "stato d'animo" (state of mind).*



GIACOMO BALLA, *Invito. Mostra del pittore futurista Balla*, pages from the exhibition catalog, Rome, 1918.

*Notti filtrate.*

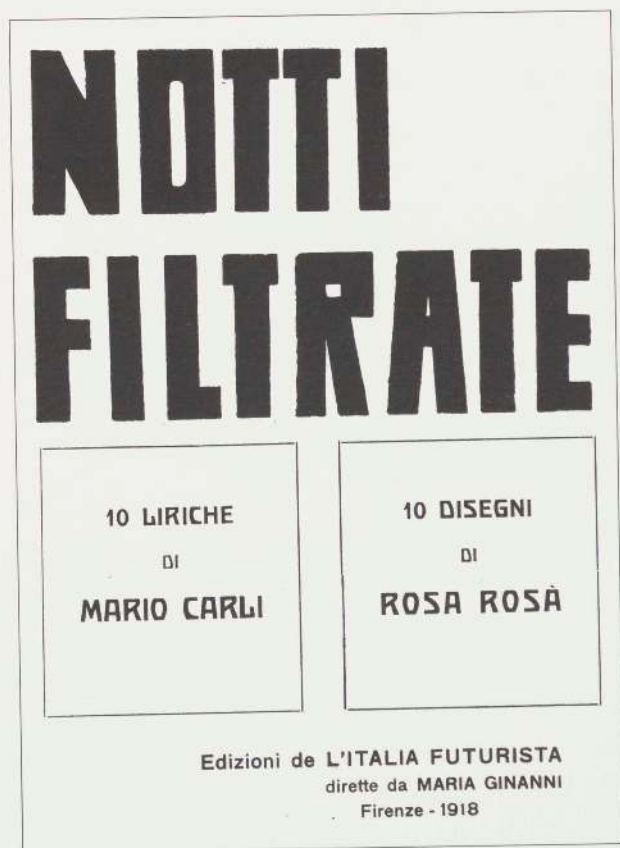
Mario Carli. 10 liriche

Rosa Rosà. 10 disegni

PUBLISHER: Edizioni de "L'Italia Futurista", Florence, 1918.

48 pp., 24.7 × 16.8 cm. With ten short essays by Mario Carli and ten full-page illustrations by Rosa Rosà. The text and the illustrations printed in blue.

*This book is used to confirm the nature of pre-surrealism present in works of the editors of L'Italia futurista. Carli was one of these editors and this is a collection of his publications. In practice Carli forced decadent poetry and the influence of D'Annunzio in the direction of abstract oneirism, and his beautifully controlled writing is sometimes reminiscent of Breton and Soupault. The dreamlike atmosphere of the short prose poems in Notti filtrate is reinforced by Rosa Rosà's exceptional illustrations which display a degree of graphic vision which was unique at that time.*



*Notti filtrate.* MARIO CARLI. 10 liriche. ROSA ROSÀ. 10 disegni, Florence, 1918, cover.

Ardengo Soffici. *BİF&ZF + 18.*  
*Simultaneità. Chimismi lirici*

PUBLISHER: Vallecchi Editore, Florence, 1919.

110(120) pp., 19.5 × 13.5 cm. With a reproduced photo-portrait and texts by Ardengo Soffici.

*The 1919 abridged but faithful edition is a reproduction of Soffici's first edition of 1915 which is considered to be one of the finest examples of avant-garde typographical experimentation, particularly in view of the highly effective collage cover. Both, the book and the poems, owe much to Parisian influences and cubism in particular, and the result is a somewhat unusual book within the ambit of Italian futurism. For the first edition see No. 485 of the catalog.*



ARDENGO SOFFICI, *BİF&ZF + 18. Simultaneità. Chimismi lirici*, Florence, 1919, cover.

F. T. Marinetti.

*Les mots en liberté futuristes*

PUBLISHER: Edizioni Futuriste di "Poesia", Milan, 1919.

107(114) pp., 19 × 12.5 cm. With texts in French and four folding pages by F. T. Marinetti.

*This volume marks one of the high points of futurist experimentation with books, together with Depero's book which is held together with bolts and Tullio D'Albisola's and Marinetti's litolatte. Much of its success is a result of the extraordinary balance that Marinetti strikes between theoretical ideas, compositional technique, political statements and "tavole parolibere". The book also contains Marinetti's four most famous tavole: Après la Marne, Joffre visite le front en auto, Le soir, couchée dans son lit, Elle relisait la lettre de son artilleur au front, Bataille à 9 étages du Mont Altissimo and Une assemblée tumultueuse (Sensibilité numérique). In these tavole futurist typography reaches new heights of materialistic poetry. The introduction not only contains Marinetti's demand for democratic interventionism but also makes a proud affirmation of the merits of the aesthetic revolution which had been unleashed by futurism.*



F. T. MARINETTI, *Les mots en liberté futuristes*, Milan, 1919, cover.

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