



# Libri

six centuries of Italian books  
from the Baillieu Library's Special Collections

**Libri: six centuries of Italian books  
from the Baillieu Library's Special  
Collections**

An exhibition held in the  
Leigh Scott Gallery, Baillieu Library  
University of Melbourne  
17 June to 15 September 2013  
curated by Susan Millard with assistance  
from Tom Hyde.

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Cover: Owen Jones, *The grammar of  
ornament*, London: Day and son, 1856  
(details). Leon Battista Alberti, *Della  
Statua [Pittura] di Leon Battista Alberti*,  
1651 (details)

Right: Marc Kopylov, *Papiers dominotés  
italiens*, 2012

Far right: Owen Jones, *The grammar of  
ornament*, 1856



## FOREWORD

What could be better than an exhibition of Italian books to be included in Rare Book Week with the theme 'A passion for books'? Our recent purchase of the *Hypnerotomachia Poliphili*, an early printed book with exceptional woodcuts, printed by Aldus Manutius in 1499, was the perfect inspiration to search our collections for books from or about Italy. Our themes emerged as books were found; these are Politics, Arts, Humanism, Literature, Italians in Australia, Travel and Futurism. Although we try to give an overview of an area, our text focuses on the books in this exhibition. There are obvious omissions, for example works of science, but the focus of this exhibition is the humanities. From a medieval manuscript to a modern day artists book by an Italian Australian, this exhibition shows the range of beautiful and interesting Italian books in the Baillieu Library's Special Collections.



Owen Jones, *The grammar of ornament*, 1856

## ACKNOWLEDGEMENTS

I would like to acknowledge the early input of Kylie King, who threw some very interesting ideas into the mix, but had to withdraw from the project. A big thank you to Tom Hyde, who has put time and effort into the selection, installation and writing of text for the exhibition; it has been great working with him. Claire Patullo has put in an amazing effort to make cradles for the books. Thanks also to University of Melbourne staff Jason Benjamin, Susie Shears, Kylie Nickels, Lee McRae, Elizabeth Cashen and Kerriane Stone. Also thanks to designer Janet Boschen, who is responsible for the beautiful artwork. I would like to acknowledge the library executive for funding this exhibition.

**Susan Millard**

Curator, Special Collections  
The University of Melbourne





## POLITICS

During the late fifteenth to the mid-sixteenth centuries Italy was plunged into the near constant warfare of the Italian Wars, playing host to the political ambitions and squabbles of the great powers of Europe—France, Spain, the Holy Roman Empire, and the Papal States. Rather than the unified nation that we know today, Italy was divided into separate city-states and kingdoms. The fragmentary nature of Italy, its rulers and its armies led to the swift occupation by foreign forces that would rob Italy of its self-determination for the next 300 years. Amidst this turmoil, the people of Italy started to grapple with the ideas of self-determination and the virtues of republicanism. A crisis of identity ensued, with Italians struggling to assert their 'Italianness'. Individuals, powerful families—of the likes of the Medicis, the Sforzas and the Borgias—and even popes, exploited opportunities created by the tumult and sought to legitimise their tenuous hold over their subjects through flamboyant, but ultimately hollow, gestures of power. Inextricably tied to these displays of power, like many aspects of Italian society, was the visual culture of the emerging Italian *Cinquecento*.



Left: Giovanni Battista Adriani, *Istoria de' suoi tempi di Giovambattista Adriani*, 1583

Right: Niccolò Machiavelli, *Opere di Niccolò Machiavelli*, vol. 1, 1782–1783



Arguably the most famous personality of Italian political discourse during the Renaissance was Niccolo Machiavelli, a prominent Florentine statesman and political figure who fiercely opposed the 'barbarous dominion' of his country. Influenced by classical ideals, he perceived the need for strong and innovative leadership if Italy was ever to assert control of its destiny. He was a prolific author and is commonly heralded as the founder of modern western political thought. His ideas were controversial amongst his contemporaries and were the subject of both praise and criticism. Scholars have argued that his seminal work, *The prince*, has served as a significant influence on many prominent political thinkers and leaders like Francis Bacon, Descartes and Thomas Hobbes. His theories have also been noted as influencing political thought of the modern era, including the founding of America and Benito Mussolini's Italian fascism. The University of Melbourne possesses an extensive collection centred on Machiavelli ranging from the fifteenth to the seventeenth centuries. These works form the Raab Political Thought Collection, bequeathed by Mr Leo Raab to commemorate his son Felix, a first-class honours graduate in history of the University of Melbourne, who died in 1962 after an accident while walking in the mountains of Calabria.

The life and times of Garibaldi, the Italian hero and patriot, [1880]





MACHIAVELLI  
[1469-1527]  
IL PRINCIPE  
CON IL PRELUDIO AL MACHIAVELLI DI  
BENITO MUSSOLINI  
E IL SAGGIO DI FRANCESCO DE SANCTIS

Niccolò Machiavelli, *Il principe*, 1928



# ARTS



The arts in Italy go back to ancient times and include exquisite medieval manuscripts, but the Renaissance was an obvious high point, with the resurgence of enthusiasm and an outpouring of creativity. The social and political atmosphere is crucial to any art movement and Florence was the perfect setting for a cultural revival, particularly when Lorenzo de' Medici came to power. He commissioned works from Leonardo da Vinci,

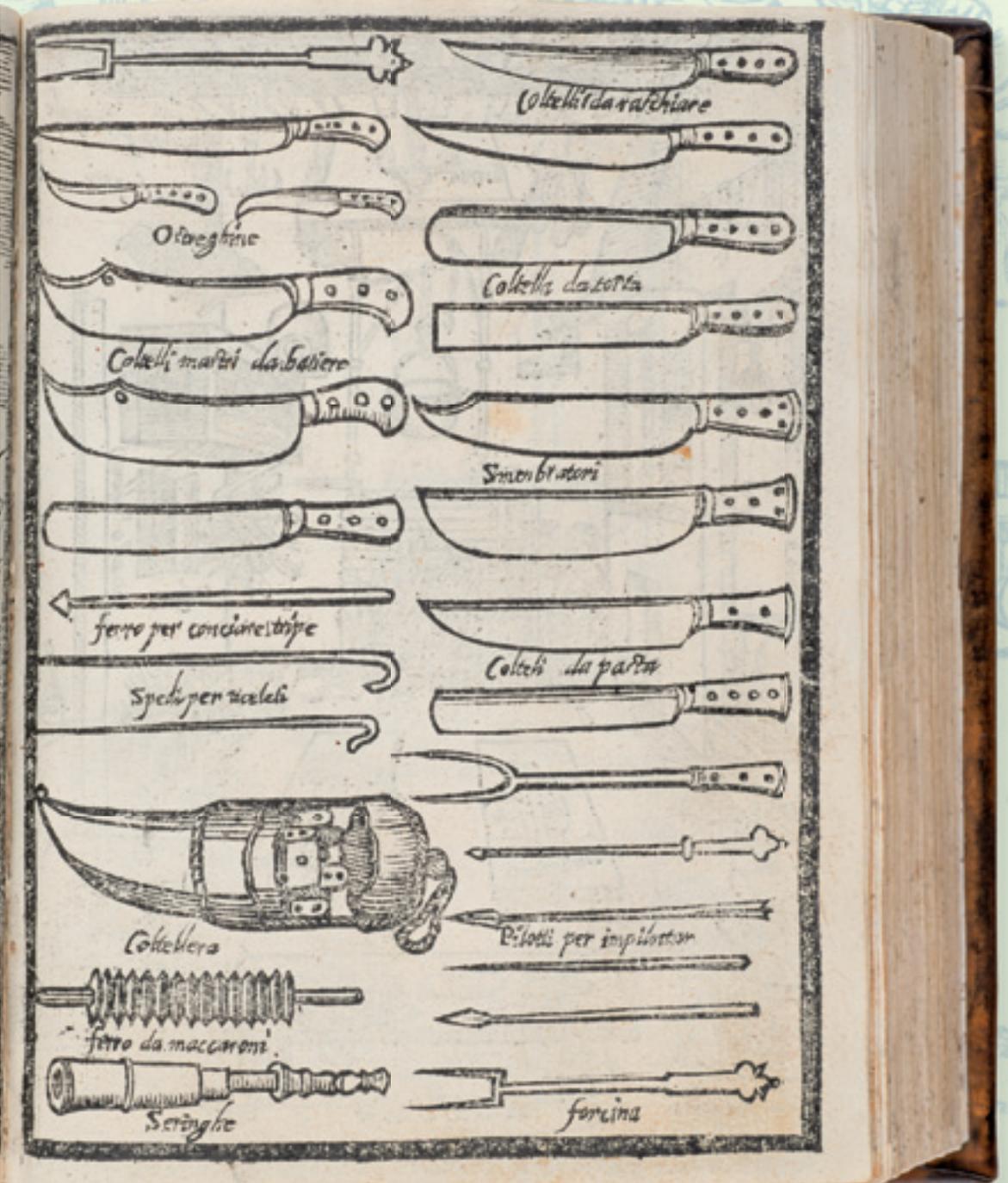
Sandro Botticelli and Michelangelo Buonarroti, all great artists of the time. Bartolomeo Scappi, a Renaissance chef who worked in the Vatican, wrote a cookbook in 1570, *Opera dell'arte del cucinare*, containing around 1000 recipes and notes on cooking, which propelled him to fame. It is thought to contain the first representation of a fork. Many attractive buildings in the old Venetian Republic of the 1500s were designed by architect Andrea Palladio. One of the most important figures in western architecture, he was inspired by Ancient Roman and Greek building design. His text *The four books of architecture* gained him substantial recognition. *Lives of the most excellent painters, sculptors, and architects* by Giorgio Vasari is a very early example of an encyclopedia of biographies. Vasari, an artist and architect mixing with Andrea del Sarto, Michelangelo and the Medicis, produced this text, filled with information about artists, some hearsay and gossip. It is believed that he was the first to use the term Renaissance.

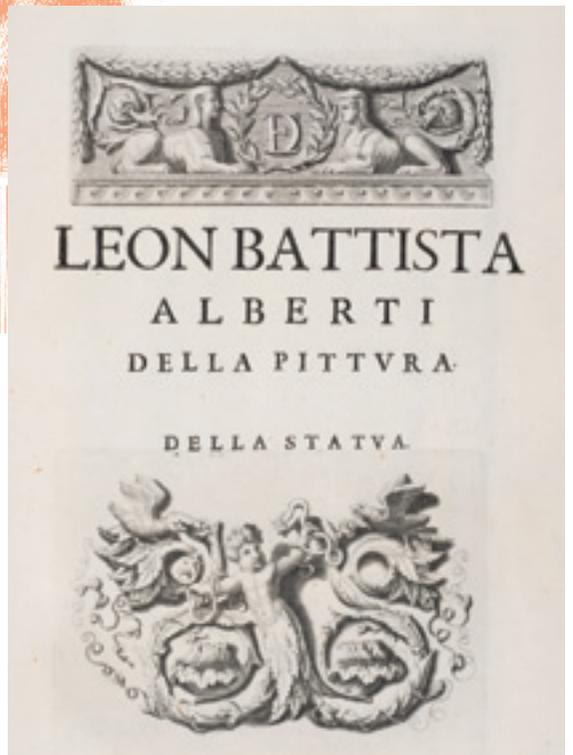
## OPERA DI BARTOLOMEO SCAPPI M. DELL'ARTE DEL CUCINARE, con laquale si può art. macellare qual si voglia Cuoco, Scalco, Trinciante, o Maestro di Casa: DIVISA IN SEI LIBRI.

Primo Libro si tratta il regimento che li Padroni con Giuocanti, con illegha, secondo il quarto di d'oro, secondo di carne, di di quadrupedi, come di volatili.  
Tercio il parte della Baccata, e ragione del parte.  
Quarto il modo della baccata del proscotto, le manade la coccia, e di grasso, come di magro.  
Quinto di coccione l'ordine di far d'oro, d'oro di parte, e d'altro.  
Sesto, il modo di reggere de' convalescenti, e molte altre cose di riguardo per gli Infermi.  
Con le Figure che fanno di bisogno nella Cucina.  
Aggiuntasi nuovamente il Trinciante, & il Maestro di Casa.  
DEDICATE AL MAG. MC. MATTEO BARBINI  
Comar, e Scalco celeberrimo della Città di Venetia.



IN VENETIA, M. DC. X.  
PRESSO ALESSANDRO VECCHI.





Left: Bartolomeo Scappi, *Opera*, 1610

Above and top: Leonardo da Vinci, *Trattato della pittura di Leonardo da Vinci*, 1651

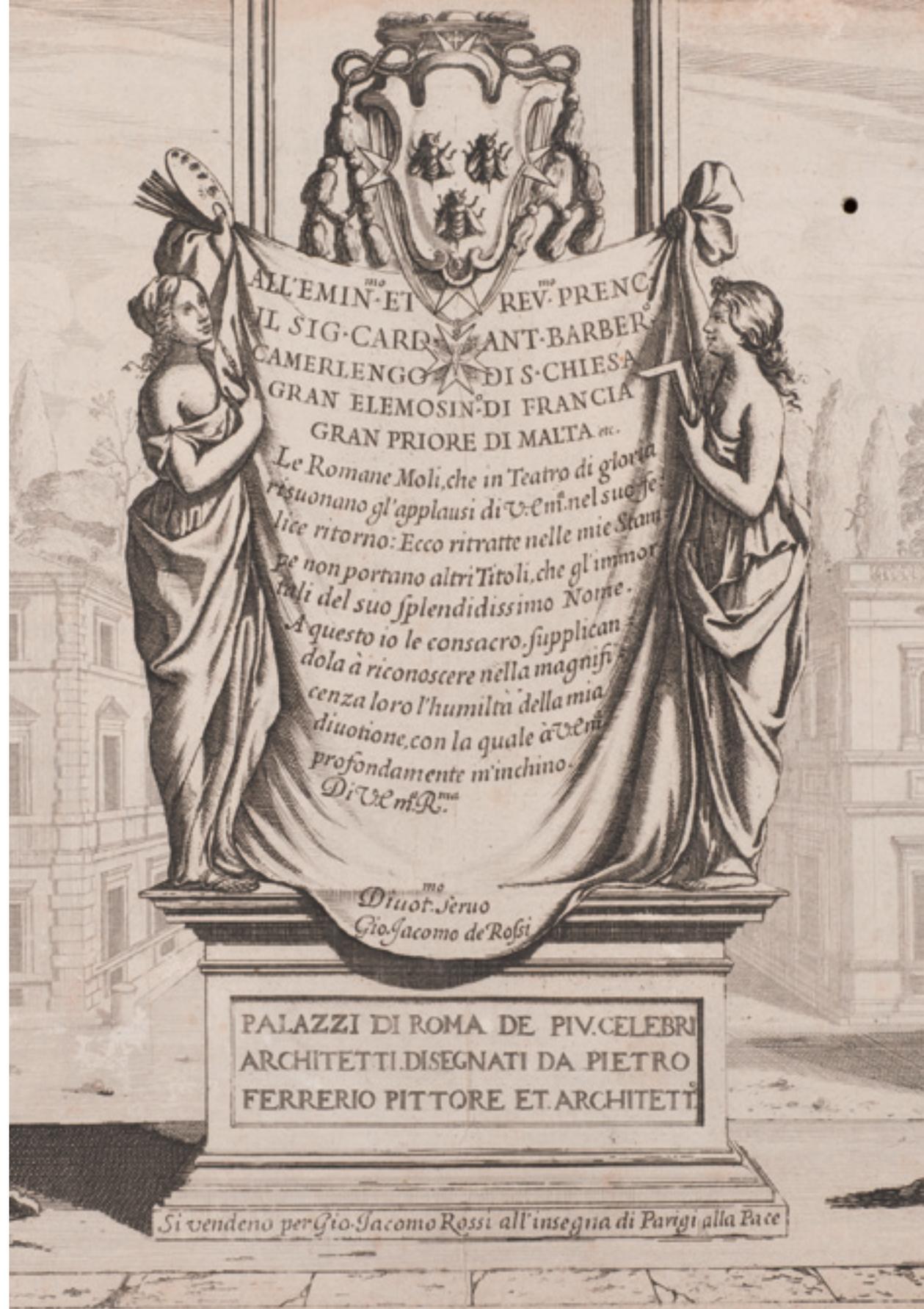
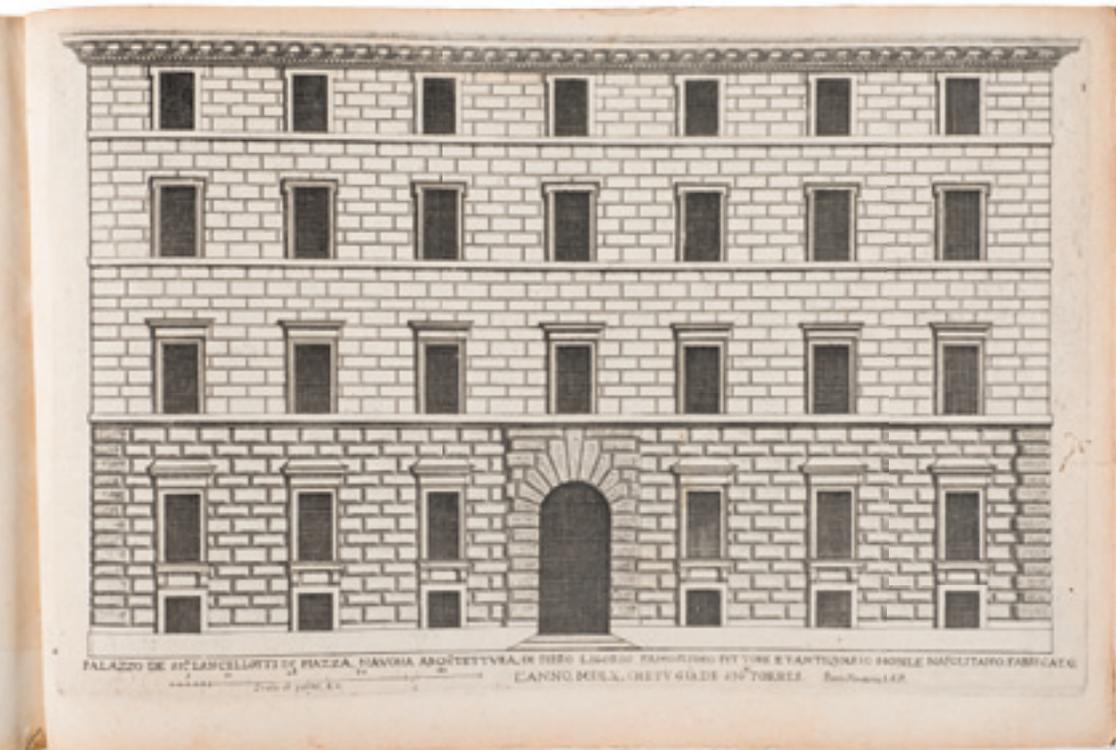
Right: Leon Battista Alberti, *Della Statua [Pittura] di Leon Battista Alberti*, 1651  
See also details on cover.

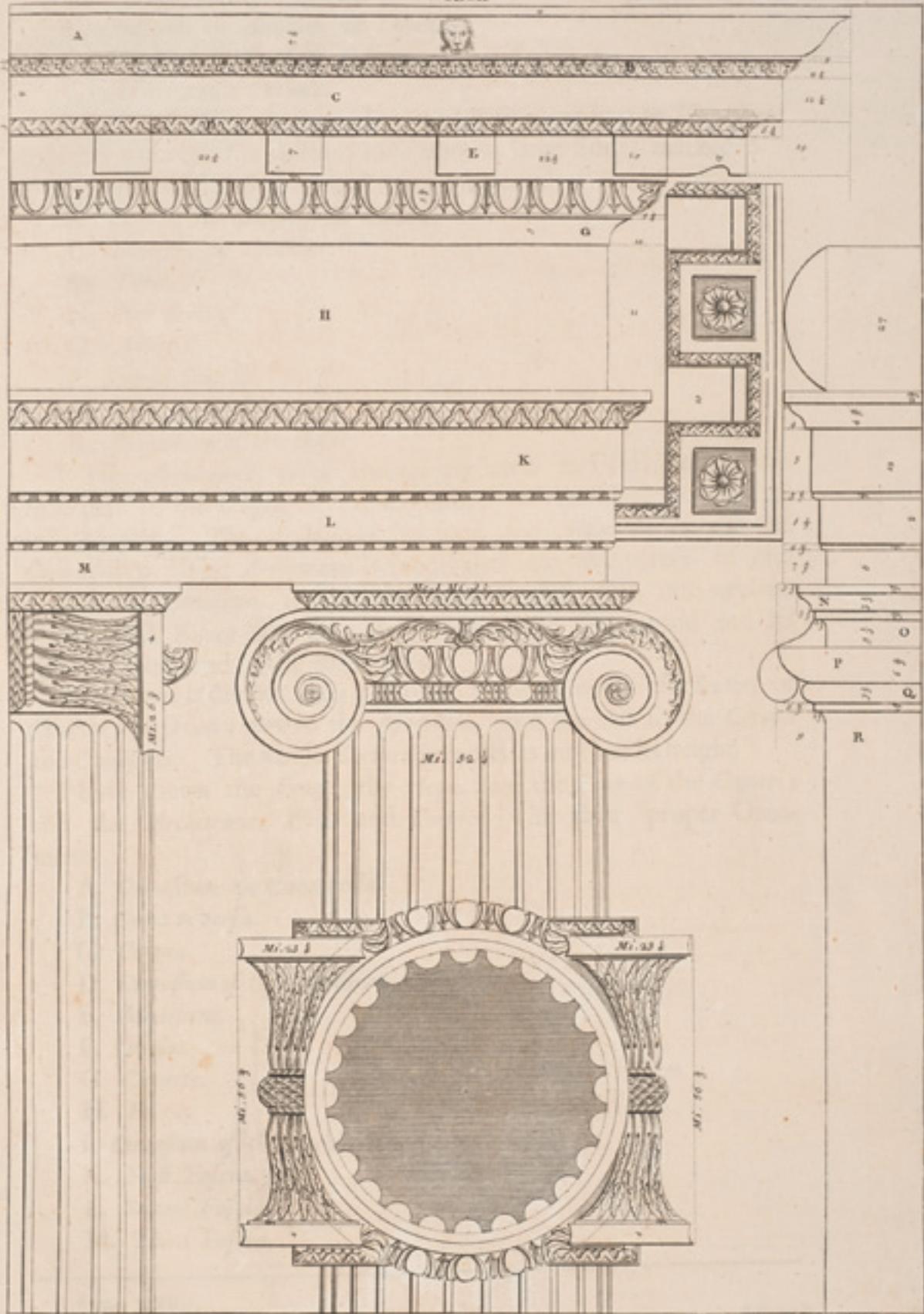


Left: Giorgio Vasari, *Le vite de piu eccellenti architetti, pittori, et scultori ...*, 1550

Below and opposite: Pietro Ferrerio, *Palazzi di Roma de piu celebri*, [n.d.]

Next page: Andrea Palladio, *The architecture of A. Palladio: in four books*, 1721-1722







Opposite: Giovanni Pietro Bellori, *Descrizione delle imagini dipinte da Raffaele d'Urbino*, 1695

Below: Leonardo da Vinci, *A treatise of painting*, 1721

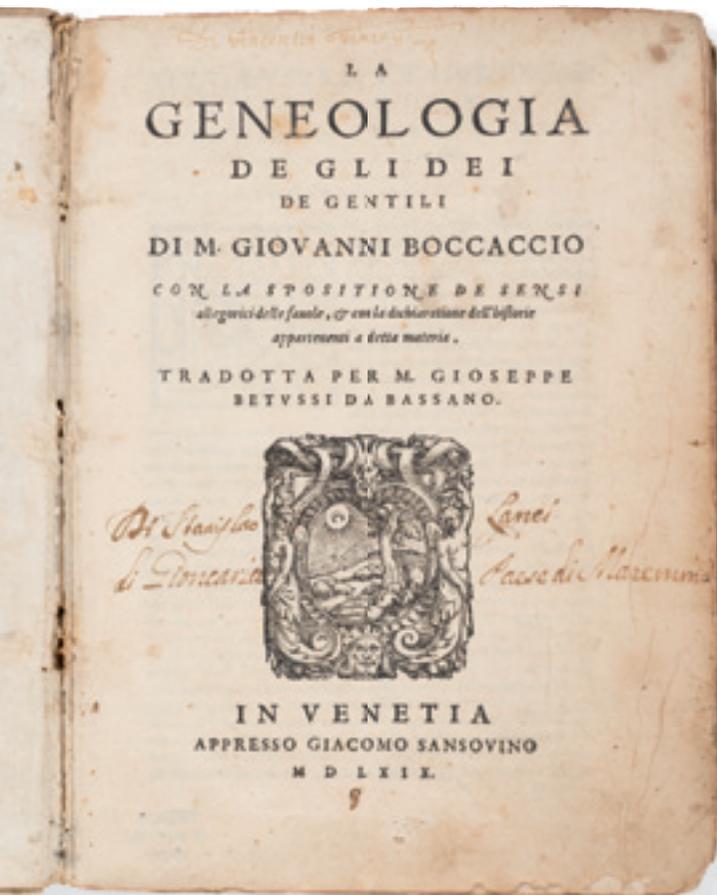


## HUMANISM



This collection represents the literary tradition of the *studia humanitatis*, or the humanities, in early modern Italian culture. The rebirth of classical ideas, philosophy and art accompanied the humanist tradition that emerged in Europe during the fourteenth and fifteenth centuries. But it was Italy, with its claim to a rich Roman ancestry, which became the intellectual hub of humanist thought and education among its European neighbours. Studies in Greek and Roman writers saw a revival with the study of such luminaries as Cicero, Sallust and Virgil. Many older,

medieval aspects of Italian culture were also embellished with influences harking back to the Golden Age of the Mediterranean. During this exciting period of intellectualism, subjects that had been held in high esteem in classical times, such as grammar, rhetoric, history, poetry and moral philosophy were popularised and given new importance in Italian culture. Figures such as Leonardo da Vinci, Leon Battista Alberti, Dante Alighieri, Francesco Petrarci, Giovanni Boccaccio and Niccolo Machiavelli are but a few of the many humanists that Italy produced, authors that are still revered to this day. Classical works were translated from Latin and Greek and printed in new, 'pocket' editions, often by Aldus Manutius, which could be easily transported and read. This tradition has survived and remains relevant to this day, with classics being translated into a range of different languages and editions. Even e-book versions of these works are available for the casual reader.



Above and opposite: Dante Alighieri, *Dante col sito, et forma dell'Inferno*, 1515

Left: Giovanni Boccaccio, *La genealogia de gli dei de gentili*, 1569





## *HYPNEROTOMACHIA POLIPHILI*

*Hypnerotomachia Poliphili*, an early printed book, was produced in Venice by the venerated printer, Aldus Manutius. It was begun in 1467 and revised until its publication in 1499. The book comes out of the Italian humanist movement of the early Renaissance, probably written by Dominican monk Francesco Colonna. The woodcuts, over 160, are beautiful and, surprisingly, unattributed. The masterful printing and typography also make this work a standout incunabulum. The influence of the *Hypnerotomachia Poliphili* is extraordinary. Although a slow seller originally, it became a benchmark in the areas of architecture and landscape gardening over the following 300 years.

Francesco Colonna, *Hypnerotomachia Poliphili*, 1499

There are also passages about mosaics, fabrics, painting, food, music and other subjects. Essentially written in Tuscan dialect, there is also Latin, Greek, Aramaic and Colonna's own created language. The story itself, a love story in which Poliphilo is looking for his beloved, is allegorical. Dreams were taken much more seriously at that time and were also used as a vehicle for expounding ideas. Part of the fascination with this book is the mystery surrounding it. There is still a great deal of interest in the *Hypnerotomachia Poliphili* and much work is being undertaken on the many facets contained within its pages.

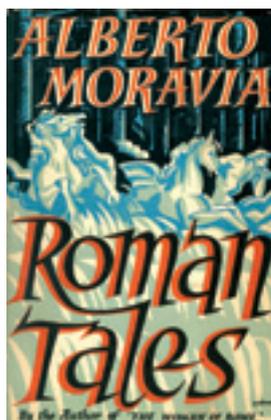
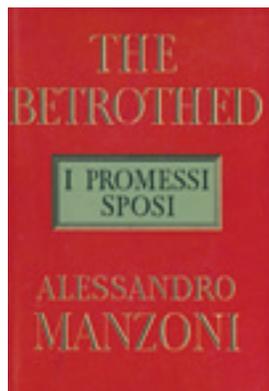


POLIPHILLO QVIVI NARRA, CHE GLI PARVE AN-  
COR A DI DORMIRE, ET ALTRONDE IN SOMNO  
RITROVARSE IN VNA CONVALLE, LAQVALE NEL  
FINEER A SERATA DE VNA MIRABILE CLAVSURA  
CVM VNA PORTENTOSA PYRAMIDE, DE ADMI-  
RATIONE DIGNA, ET VNO EXCELSO OBELISCO DE  
SOPRA, LAQVALE CVM DILIGENTIA ET PIACERE  
SVBTILMENTE LA CONSIDEROE.

**D**A SPAVENTEVOLE SILVA, ET CONSTI-  
pato Nemore euaso, & gli primi altri lochi per el dolce  
somno che se hauea per le fesse & prosternate membre dif-  
fuso relictu, meritrouai di nouo in uno piu delectabile  
sito assai piu che el præcedente. Elquale non era de mon-  
ti horridi, & crepidinose rupe intorniato, ne falcato di  
strumosi iugi. Ma compositamente de grate montagniole di non tro-  
ppo altecia. Siluose di giouani quercioli, di roburi, fraxini & Carpi-  
ni, & di frondosi Esculi, & Ilice, & di teneri Coryli, & di Alni, & di Ti-  
lie, & di Opio, & de infructuosi Oleastri, disposti secondo laspecto de  
gli arboriferi Colli. Et giu al piano erano grate siluule di altri siluatici

## LITERATURE

The earliest literary tradition in Italy was lyric poetry in Occitan, a language spoken in parts of north-west Italy. The troubadour tradition was strong, with many poets fleeing religious persecution in Languedoc. Eventually a native Italian vernacular emerged. Dante Alighieri produced the *Divine comedy* in the 1300s, considered one of the greatest works of Italian literature. Its journey into an allegorical paradise, hell and purgatory has fascinated readers through the centuries to the present day. Petrarch, a humanist, delved into the classics of Greece and Rome as his inspiration, but his poetry was a precursor of modern aspirations.



Giuseppe Parini, an example of an Enlightenment poet, penned satirical verse, being an influence in the use of blank verse. In the nineteenth century Alessandro Manzoni was an instigator of romantic, but realist literature, writing *The betrothed*, an immensely popular historical novel set in the time of plague. The early twentieth century saw Italo Svevo, a friend and inspiration to James Joyce, produce *Confessions of Zeno*, a novel of psychoanalysis that became popular after Joyce promoted it. Eugenio Montale, the Nobel prize-winning poet, and Giuseppe Tomasi di Lampedusa, who wrote his one and only novel, *The leopard*, that was published posthumously, add to the canon of the time. Alberto Moravia was writing at a similar time, however his work was far more hard-hitting and full of existentialist angst, often also anti-fascist. Primo Levi recalls the horror of a Nazi concentration camp in *If this is a man*, and film director and writer Pier Paolo Pasolini challenges us with gritty realism and his flouting of sexual mores. Unfortunately, after a life of controversy he was murdered by being run over with his own car. More recent authors, Umberto Eco, famed for the medieval thriller *The name of the rose*, Italo Calvino and Dino Buzzati have produced intellectual but engaging work.

Alessandro Manzoni, *The betrothed*, 1951  
 Italo Svevo, *Confessions of Zeno*, 1962  
 Alberto Moravia, *Roman tales*, 1956

Opposite: Catholic Church, [Leaf from a gradual (St Peter and St Paul)], [14th century?]



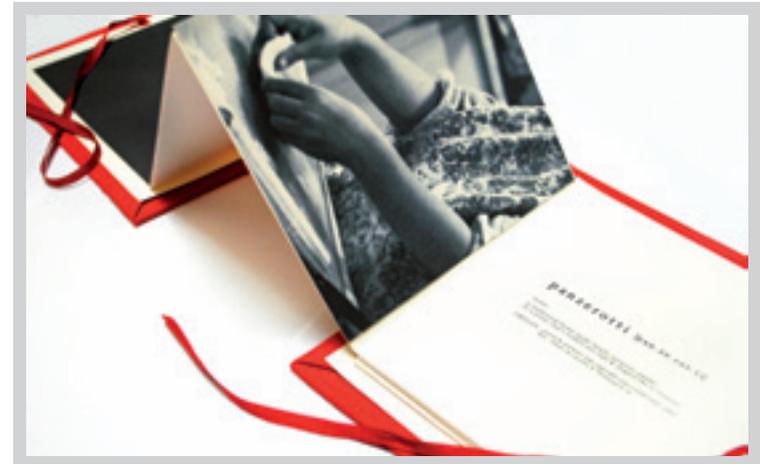


Left: Tommaso Durante and Chris Wallace-Crabbe, *Limes*, 2011  
Photography: Tommaso Durante

Right top: Bruno Leti and Alan Loney, *Imago Mundi*, 2002

Right middle: Bianca Lentini, *Madrelingua (Mother tongue)*, 2013  
Photography: Bianca Lentini

Right below: Angela Cavalieri, *Inri*, 2005  
Photography: Tim Gresham



## ITALIANS IN AUSTRALIA

Italian Australians make up around 25% of the population (46% in Victoria) according to the 2006 census. Although Italians have been in Australia since the 1840s and 1850s (particularly during the gold rush), large numbers did not arrive until after World War II. The internment of Italians during the war revealed a hardworking people, as they worked on farms across Australia. Attitudes softened towards Italian immigrants after this and the value of Italians in the economic development of Australia was recognised. Huge numbers came in the 1950s and 1960s, often with an eye to a permanent new home, often people sponsored by families already in Australia. Italian culture soon infused Australia with new

food and great coffee. Pellegrini's café in Melbourne reputedly imported the first coffee machine in 1954. Lygon Street in Carlton is lined with Italian restaurants and is a Melbourne institution. Many first and second generation Italians have contributed to Australia in all walks of life. Artists, inspired by their heritage, have produced artists books. Angela Cavalieri uses Italian language and buildings as a basis for her linocuts, Tommaso Durante has used Dante as inspiration for photos of bubbling lava, Bruno Leti has been inspired by the Italian countryside and old buildings, and Bianca Lentini has been moved by her nonna's cooking. Australia is a much richer place due to the Italian presence and Italian culture is now part of the Australian psyche.

## TRAVEL



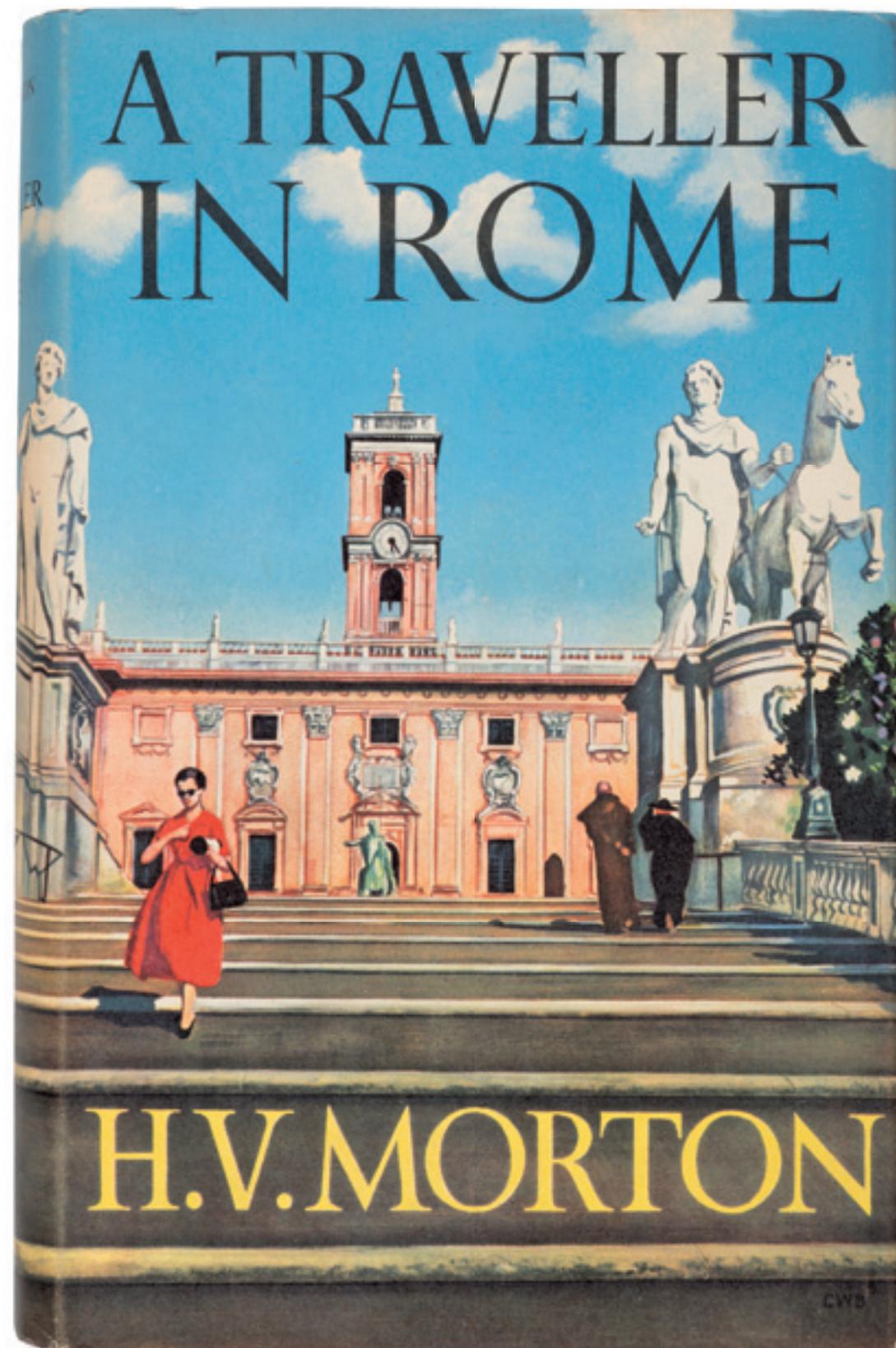
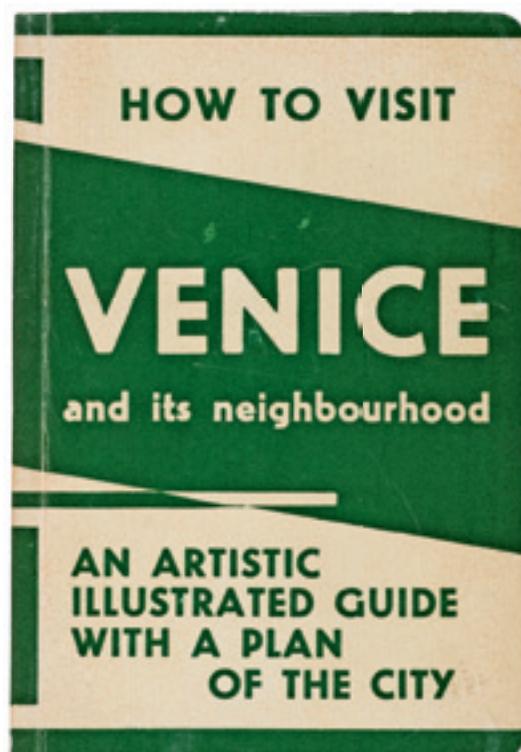
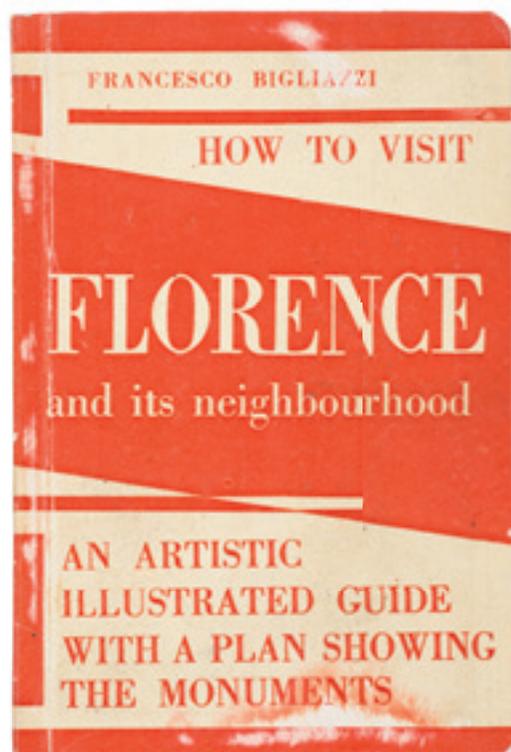
Italy is an amazing country to visit. It is recognised, along with Greece, as the birthplace of western culture, and is filled with art, monuments and a large number of UNESCO World Heritage listed sites. One can experience Etruscan and Ancient Roman civilisation with its incredible ruins and buildings, such as the Pantheon and the extraordinary city of Pompeii, buried under ash in 79AD, through to the beautiful Renaissance cities of Florence and Venice. The idyllic countryside of Tuscany, the stunning coastal towns on the Italian Riviera and the excitement of the large city of Rome are all memorable destinations. Travel to Italy has been an important part of the 'grand tour', particularly for the English in the nineteenth century, and is still a must see destination for Australians heading off for their big overseas trip.

Left: Kathleen Speight, *Teach yourself Italian*, 1955

Below: *How to visit Florence and its neighbourhood*, 1955. *How to visit Venice and its neighbourhood*, 1957

Opposite: H.V. Morton, *A traveller in Rome*, 1957

Next page: A.S., *Italy photographic album*, [189-?]





1951





Dino Barratin, et al, *Parole in libertà*, 1922

V. M I L E T T I

ARIA DI JAZZ



EDIZIONI DELL'ALABARDA  
T R I E S T E

Libro futurista - copertina - Trieste - 1934



## LIST OF WORKS

### POLITICS

#### Calvino, Italo

*Il Cavaliere inesistente / di Italo Calvino; & la Collezione di armature di Ferdinando d'Asburgo a cura di Christian Beaufort-Spontin; fotografie di Robert Ile o Bigano*  
Milano: Franco Maria Ricci, 1994

#### Machiavelli, Niccolò

*Il principe / Machiavelli; con Il preludeo al Machiavelli di Benito Mussolini, et il saggio di Francesco Sanctis*  
Milano: Società Anonima Notari, 1928

#### Machiavelli, Niccolò

*Opere di Niccolò Machiavelli, vol. 1* [Florence]: A spese di Gaetano Cambiagi libraio in Firenze, 1782–1783

*The life and times of Garibaldi, the Italian hero and patriot*  
Melbourne [Vic.]: Thomson and Niven, [1880]

#### Frederick II, King of Prussia, 1712–1786

*Examen du Prince de Machiavel: avec des notes historiques & politiques*  
A la Haye: Chez Jean van Duren, 1741

#### Machiavelli, Niccolò, 1469–1527

*Nicolai Machiavelli Florentini Princeps / ex Sylvestri Telii Fulginatis traductione diligenter emendatus; adjecta sunt ejusdem argumenti aliorum quorundam contra Machiavellum scripta, de potestate & officio principum contra tyrannos; quibus denuo accessit Antonii Possevini*

*iudicium de Nicolai Machiavelli & Ioannis Bodini scriptis*  
Lugduni Batavorum: Officina H. de Vogel, 1648

### ARTS

#### Scappi, Bartolomeo

*Opera / di Bartolomeo Scappi M. dell'arte del cucinare, con laquale si può ammaestrare qual si voglia cuoco, scalco, trinciante, o mastro di casa; divisa in sei libri ...; con le figure che fanno di bisogno nella cucina; aggiuntoui nuovamente Il trinciante, & Il mastro di casa ...*  
Venetia: Presso Alessandro Vecchi, 1610

#### Leonardo, da Vinci

*Trattato della pittura di Lionardo da Vinci / nouamente dato in luce, con la vita dell'istesso autore, scritta da Rafaele du Fresne: si sono giunti i tre libri della pittura, & il trattato della statua di Leon Battista Alberti, con la vita del medesimo*  
Parigi: Appresso Giacomo Langlois, 1651

#### Catholic Church

[Leaf from a gradual (St Peter and St Paul)] [music] Leaf has an historiated initial 'N' depicting Saints Peter and Paul, attributed to a follower of the Perugian artist Matteo di Ser Cambio; also marginal image of ants [14th century?]

#### Bellori, Giovanni Pietro

*Descrizione delle imagini dipinte da Rafaele d'Urbino nelle Camere del*

*Palazzo Apostolico Vaticano*  
Roma: Nella stamperia di Gio: Giacomo Komarek Boëmo ..., 1695

#### Vasari, Giorgio, 1511–1574

*Le vite de piv eccellenti architetti, pittori, et scvltori italiani, da Cimabve insino a' tempi nostri / descritte in lingua toscana, da Giorgio Vasari ...; Con vna sua vtile & necessaria introduzione a le arti loro*  
Firenze: Stampato in Fiorenza appresso Lorenzo Torrentino ..., 1550

#### Palladio, Andrea

*The architecture of A. Palladio: in four books; containing a short treatise of the five orders, and the most necessary observations concerning all sorts of building, as also the different construction of private and publick houses, high-ways, bridges, market-places, sxytes, and temples, with their plans, sections, and uprights / revis'd, design'd, and publish'd by Giacomo Leoni ...; translated from the Italian original*  
London: Printed by John Darby for the author, and all the plates by John Vantack, 1721–1722

#### Salmi, Mario

*L'abbazia di Pomposa*  
Roma: Libreria dello stato, 1936

#### Ferrerio, Pietro

*Palazzi di Roma de piu celebri architetti / disegnati da Pietro Ferrerio, pittore et architetto*  
[Rome]: Si vendeno per Gio Iacomo Rossi ..., [n.d.]



## HUMANISM

### Colonna, Francesco

*Poliphili hypnerotomachia: ubi humana omnia non nisi somnium esse docet*  
Venetiis: in aedibus Aldi Manuti, 1499

### Valerius Maximus

*Valerii Maximi Dictorum et factorum memorabilium libri novem*  
[Venice, 1503]

### Boccaccio, Giovanni

*La geneologia de gli dei de gentili / di M. Giovanni Boccaccio; con la spositione de sensi allegorici delle favole, & con la dichiarazione dell'histoire appartenenti a detta materia; tradotta per M. Gioseppe Betussi da Bassano*  
Venetia: Appresso Giacomo Sansovino, 1569

### Boccaccio, Giovanni

*Decameron*  
Broadhurst, Sydney: Angus and Robertson, 1941

### Seneca, Lucius Annaeus, c. 4 BC–65 AD

*Trag[on]edi[a]e Senec[ae] cum commento*  
Venetiis: per Lazarum Isoarda de Saviliano, 1492

### Dante Alighieri, 1265–1321

*Dante col sito, et forma dell'Inferno*  
Vinegia [Italy]: Nelle casa d'Aldo et d'Andrea di Asola [Aldus Manutius], 1515

### Sallust, 86–34 BC

*C. Crispi Sallustii De conivratione Catilinae. Eiusdem De bello Ivgyrthino. Eiusdem oratio contra M.T. Ciceronem. M.T. Ciceronis oratio contra C. Crispum*  
*Sallustium. Eiusdem orationes quatuor contra Lucium Catilina[m]. Porcii Latronis Declamatio contra Lucium Catilina[m]*  
Venetiis: Aldus Manutius, 1560

### Petrarca, Francesco, 1304–1374

*Il codice Orsini-da Costa delle Rime e dei Trionfi*  
Roma: Danesi Editore, 1904

### Sallust, 86–34 BC

*C. Crispi Sallustii De conivratione Catilinae. Eiusdem De bello Ivgyrthino. Eiusdem oratio contra M.T. Ciceronem. M.T. Ciceronis oratio contra C. Crispum*  
*Sallustium. Eiusdem orationes quatuor contra Lucium Catilina[m]. Porcii Latronis Declamatio contra Lucium Catilina[m]*  
Venetiis: Aldus Manutius, 1509

## LITERATURE

### Svevo, Italo, 1861–1928

*Confessions of Zeno / from the Italian by Beryl de Zoete*  
London: Secker & Warburg, 1962, [1923]

### Montale, Eugenio, 1896–1981

*Per conoscere Montale / a cura di Marco Forti*  
Milano: Mondadori, 1982

### Eco, Umberto, 1932–

*Foucault's pendulum / translated from the Italian by William Weaver*  
London: Secker & Warburg, [1989]

### Tomasi di Lampedusa, Giuseppe, 1896–1957

*The leopard / translated from the Italian by Archibald Colquhoun*  
London: Collins and Harvill Press, 1960

### Moravia, Alberto, 1907–1990

*Roman tales / selected and translated by Angus Davidson*  
London: Secker & Warburg, 1956

### Parini, Giuseppe, 1729–1799

*Opere di Giuseppe Parini / pubblicate ed illustrate da Francesco Reina*  
Milano: Stamperia e fonderia del Genio tipografico, anno X. 1801-anno III. 1804

### Levi, Primo, 1919–1987

*If this is a man / translated from the Italian by Stuart Woolf*  
London: Orion Press, [1959]

### Pasolini, Pier Paolo, 1922–1975

*Mamma Roma*  
[Milano]: Rizzoli, [1962]

### Manzoni, Alessandro, 1785–1873

*The betrothed (I promessi sposi): A tale of XVII century Milan / translated by Archibald Colquhoun*  
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