

MARC SELVAGGIO, BOOKS & EPHEMERA

Catalogue Number 149

FASCISTA GRAFICA



**Design in the Service of the Italian State,
1914-1945**

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CATALOGUE 149

Fascista Grafica: Design in the Service of the Italian State, 1914-1945

By Way of An Introduction

This catalogue is a sequel to my Catalogue 143: *“E.F”: The Fascist Era in Italy, 1914-1945*, which I issued in the midst of the 2016 election. At that time I wrote: “The items herein document, in a representative way, the [Fascist] Regime’s indoctrination of youth, its numerous social-welfare programs, from ones for expectant mothers to shepherds and farmers, its obsession with aviation, its mania to be counted on even footing with other nations as an Empire worthy of fear and respect, and its creation of the New Italian Man.” To that recital, I now further add: the Regime’s reinvention of the Roman Empire, its unrelenting indoctrination of Italian children, its desperate attempts to remake its economy, Mussolini’s deadly and vainglorious military expeditions, and the Regime’s obsession with controlling many aspects of daily life. For decades, Italian Fascism strove to be the religion of the country.

For Catalogue 149—all material which I collected while scouting in Italy—I focused on the graphic presentation rather than the content, on examples of images that propagated the State’s obsessions with empire, military power, and “the cult of Il Duce”. In most examples the graphic message was directed at the converted, the captive, or the seemingly defenseless: soldiers and veterans, mothers and children, party members as well as non-party members, and all of the school children of Italy. Graphic formats here include window signs, post cards, school and party award certificates, and book covers, but not so often commercial advertisements which Ann Villari covered in detail in her 2008 *L’arte della pubblicità: il manifesto italiano e le avanguardie 1920-1940* (which also has an excellent bibliography).

The selection on items in this Catalogue is neither exhaustive nor extensive. They are items that I purchased based on what I think would interest my customers — collectors and institutions — and also images that were not well known or reproduced. And more often than not, the design and content complimented each other, hence on many occasions I provide some descriptions and commentary on the content or intent (as I saw it). Here I also **bold** the names of the artists or graphic designers, when known or stated, should a reader be searching for a specific person.

In their 1993 extensively illustrated work *Italian Art Deco: Graphic Design Between the Years*, the gifted graphic designers, Stephen Heller and Louise Filli, observed, “Italy’s applied graphic art of the twenties and thirties was exemplary in Europe for its persuasive power. A synthesis of avant-garde and vernacular styles reflecting the political and cultural revolutions of the age, Italian graphic style was once raucous and elegant. While it rejected a great artistic heritage, its roots dug deep into the past” (p.8).

Furthermore, “in 1923 he [Mussolini] wrote, ‘I don’t want to encourage anything that can be similar to an ‘Art of the State’. Nevertheless he understood that a Fascist identity combining classicism and modernism would appeal to old and young; especially the youths at whom Fascist mythology was directed. Mussolini wanted a Fascist image that reflected Roman glory yet symbolized the future. ‘He grasped intuitively that an image is built from the bottom up,’ writes historian Gian Paolo Ceserani, ‘by what happens on a day-to-day basis—with the road signs, the buildings, and emblems.’ In 1921 thirty percent of all Italians were illiterate, and graphic images were most effective way of addressing them. Mussolini saw Italians as ‘political consumers,’ and as Fascism’s ‘creative director’ he controlled their behavior through slogans and symbols” (p.18).

As a teacher as well as a graphic designer, Stephen Heller has approached the topic of politics and design often—from such books as the *Italian Art Deco*, written with his wife, Louise Filli, and his more expansive 2008 work, *Iron Fists: Branding the 20th-Century Totalitarian State*—to numerous articles (some posted on blogs), such as “Fetishizing Fascist Collage” (2018) or “Why Do Fascists Have Such Good Graphic Design?” (2016) where he noted “It is a paradox that the Nazis, Italian Fascists and Spanish Falangists had some of the most alluringly powerful graphic design.” And in another article, “Italian Politics Infused Graphic Design—A Lot,” Heller observed “During Mussolini’s Fascist regime, most anything designed, from textbooks to magazine advertisements and even cigarette packs, was created with the Fascist emblem, uniform or representation of either or both.”

The scholarship on European art and politics is extensive (e.g., Francesca Billiani’s recent *Fascist Modernism in Italy Arts and Regimes*, 2021). And since the American election of 2016, we have seen a number of works on the topic of Fascism itself, in its historical incarnations as well as present ones, such as Federico Finchelstein, *From Fascism to Populism in History* (2017) or Jason Stanley, *How Fascism Works: The Politics of US and THEM* (2018) or Roger Cohen’s column on the current situation in Italy, “Mussolini resurfaces in Milan” (*New York Times*, April 29, 2019).

And the week during which I was completing this catalogue from Paris, there appeared at the local kiosques, the current issue of the illustrated journal **L’Histoire Collection** “Le Révolution Fasciste” (No. 94, Janvier-Mars 2022).

Marc Selvaggio, January 2022.



A Note on the Symbol & Use of Fascio/Fasces.

As architectural historian Libero Andreotti explained in his 1984 doctoral these, *Art and Politics in Fascist Italy: The Exhibition of the Fascist Revolution* (1932): "Some background information on the *fascio* as a symbol used ubiquitously in fascist architecture may be in order.

"Historically, the *fascio* was the emblem of higher Roman magistrates, signifying the authority to scourge and to behead; it was carried by the magistrates' attendants, the lictors. The earliest *fasci*, however, are Etruscan. Within the city of Rome, the *fascio* had no axe, since there was a right of appeal against a capital sentence. The *fascio* was also an attribute of justice and a symbol of unity. After the French Revolution, it became an emblem of the state, and a recurring element in revolutionary iconography; it may be found especially in the work of David as well as in much state art and architecture in the United States. Houdon's statue of George Washington, for example, at the State Capitol in Richmond, Virginia, featured a *fascio*. Another notable American example is Lincoln's Memorial in Washington.

"In 1926 the fascist government legislated the form and use of *fasci* as an emblem of the state. Later on, it imposed strict sanctions on unauthorized fabrication, distribution, and use of it; see Legge 30 December 1926, n. 2273. Another law (27 March 1927, n. 1048) specified the exact shape and accompanying symbols, the Roman eagle and the Italian shield. Only state organizations were entitled to use these symbols, while 'para-state' or semi-private organizations could only use the *fascio* without attributes [*this restriction was obviously relaxed or totally abandoned because it was to the benefit of the State to allow the rabid reproduction of the image, sometimes appearing as a Roman symbol, otherwise as a heavy-handed stylized graphic suggesting strength, power, or violence- MSS*].

"The dictions 'fascio' and 'fasci' are adopted here from the *Second Websters New International Dictionary* (1935) in preference to the more cumbersome 'fasces' for both singular and plural" [p.96].

The spelling of *fasces*, however, is now accepted as both the single *and* plural version of the word for this image (see current *Merriam-Webster*), and as such, I adhere to that usage in this catalogue.

ORDER INFORMATION:

CONDITION: Unless otherwise noted, an item is in the original as-issued binding and in what is generally accepted as very good condition. I try to identify any major defects, but I don't dwell on what I consider normal wear [e.g., slightly rubbed corner].

TERMS OF SALE: Any item is fully returnable for any reason within seven (7) days of receipt.

HOW TO ORDER: All items are subject to prior sale. I suggest a speedy placement of your order. *Email is the most expedient way to reach me*, although you may also leave a message on my mobile [510-684-0628].

I AM FLEXIBLE ON ORDERING, SHIPPING, AND PAYMENT. Please let me know if you wish me to hold any item(s), or to arrange special invoicing. I can ship and bill according to your needs and requirements. *I am happy to place any item(s) on reserve for as long as necessary.*

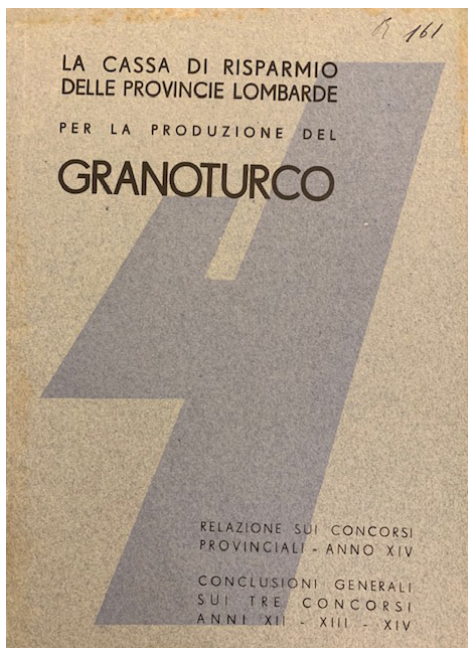
PAYMENT: Institutional customers will be billed according to their needs, situation, or wishes. Payment may be made by check, PayPal, or wire transfer (into either my US or French bank account or via TransferWise). Discounts to the trade are offered on a reciprocal basis.

SHIPPING: All shipping within the United States is FREE, when shipped via first-class or Priority mail. Other options, at the buyer's discretion, will be billed at cost. Shipments outside of the U.S. will be at cost. As mentioned, I will invoice and ship according to your wishes.

1. [Advertising, Magazine] **La Stirpe. Giugno 1929. Anno VII, No. 6.** Rome, 1929. 4to (39 cm). pp.321-384 + one double-sided plate + [16]pp advts. Color pictorial wrappers, very good.

¶ Typical monthly magazine issued by the Fascist party, covering a range of topics— an editorial on the Communist *Manifesto*, a piece on the Mexican Revolution, another on the Soviet Economy, a long essay on Walt Whitman, another on a Fascist art exhibition in Sicily, a few stories, etc. But noteworthy for the two color lithograph ads bound in (single stiff sheet, double-sided): **Cesare Gabbo's** colorful and symbolic ad for the *Banca Nazionale del Lavoro* and **Maki's** [??] ad for the *Istituto Nazionale della Assicurazioni*, which makes an heroic monument from *fasces* [the classic symbol of wooden rods bound together, with an ax in the center, co-opted by the Fascist government—but also prominent in American political iconography—see my note on page 4].

45.



2. [Agriculture] **La Cassa di Risparmio delle Provincie Lombarde. Per La Produzione del Granoturco. Relazione sui concorsi provinciali- Anno XIV. Conclusioni Generali Sui Tre Concorsi Anni XII- XIII XIV.** Milano: Archetipografia, [1937]. 4to (27 cm). [43]pp + one color graph and one double-page folding chart. Wrappers with bold, stylized *fasces* printed on the cover.

¶ Results of the contest sponsored by a regional savings bank to increase production of maize in the Lombard region. The Regime's long-running empire-expanding military forced an even stronger focus, and pressure, on food production and food consumption habits in Italy. More maize meant more polenta, and less dependence on meat. OCLC notes single holdings for reports from other years (but not this one) of this annual "contest."

50.

3. [Agriculture] **V Congresso Mondiale di Pollicoltura... Con Esposizione ai Mercati di Traiano, Roma 6-15 Settembre 1933-XI. Catalogo Generale.** Roma: Sindacato Italiana Arti Grafiche, 1933. 21.5 cm. 325, (3)pp + six folding plates of floor plans of different exhibition spaces. Original color pictorial wrappers.

¶ Complete program of the *Fifth International Chicken Exposition*, replete with information on the various national exhibitors, indices by exhibitors as well as by specific breeds, many ads throughout (e.g., incubator firms, insurance companies, banks.). This commercial festival was held on the renovated grounds of the Roman Traiano market... another example of Mussolini using historical remnants of the Roman Empire to mirror the Fascist one. Even poultry was a part of the glorification of Fascism. Not located in OCLC.

200.



4. [Agriculture] **Confederazione Fascista Agricoltori. Manifestazioni Zootechniche. Regolamento Generale.** Roma: Tipografica Ramo, 1937-XV. 4to (27 cm). 30pp + pictorial wrappers, some wear at top and soiling. ¶ Regulations pertaining to the exhibition of Chianina cattle held in conjunction with the First Congresso Nazionale Allevatori, held in Arezzo. Cover with strong Fascist graphics and lettering--- obviously a reprint of a larger poster.

45.

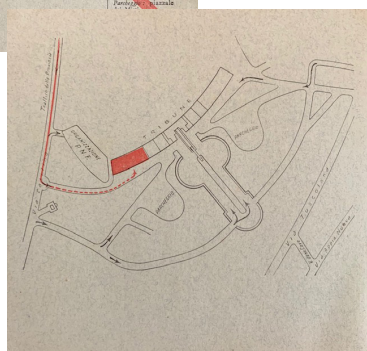
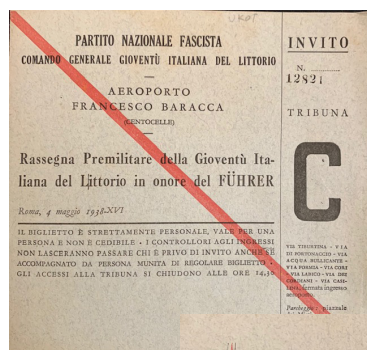
5. [Agriculture] **Mostra Nazionale dell'Agricoltura. Sotto l'Alto Patronato di S.M. il Re. Catalogo Ufficiale. Firenze 19 maggio—10 giugno 1934.** Roma: S.A. Arte della Stamp, [1934-XII]. 62, (58)pp + folded floor plan [48 cm]. Original color pictorial wrappers, cover by **Marcello Dudovich**.

¶ The first part of this booklet is the guide to the Exposition—the order of exhibitors, arrangement of topics—and the second part is devoted to advertising and publicity matter, with many graphics. Not located in OCLC. **WITH:** a half-sheet of eight large (unused) color illustrated poster stamps, replicating the cover of this booklet.

200.



6. [Aviation] **Ala Littoria S.A. Linea dell'Impero e Servizio Interni dell'Africa Orientale.** *Orario dal 1 Gennaio al 15 Giugno 1940-XVIII.* Roma: Grafische I.G.A.P. [1939]. Tall 8vo. Six-panel folding brochure, 12pp. With graphic map title panel, small "tribal/colonial" vignettes in margins. Flights from Rome to numerous cities and small towns in Italy's African colony, in the first year of the War. 50.



7. [Aviation] **Partito Nazionale Fascista. Comando Generale Gioventù Italiana Del Littorio. Rassegna Premilitare della Gioventù Italiana del Littorio in onore del FURHER.** *Roma, 4 Magkon 1938-XVI.* Folded printed invitation on card stock (16 cm), with a diagram of Roman airport on back cover; program inside.

¶ An official invitation to a ceremony celebrating the arrival of Hitler at Rome's Aeroporto Francesco Baracca (Centocelle), an event which involved the close-order march of 50,000 members of the Fascist youth organization. The entrance of the airport (the driveway) seems to suggest a *fascies*. At the time this airport, located southwest of Rome, was the headquarters for the Italian air force—and after the Allied invasion, the base for the German Luftwaffe. 50.



8. [Aviation] [Regia Aeronautica] **Il Giorno dell'Ala. Esercitazioni dell'Armata del Cielo 26 Maggio X [1932], A Beneficio delle Opere della R[egia] Aeronautica.** [Roma: Gradia, 1932.] Large 8vo (24 cm). [58]pp illustrated advertisements + 50pp + two folding color plans [of aerial field] + [54]pp illustrated + color pictorial wrappers. Some scattered foxing.

¶ Great illustrated program (half-tones as well as diagrams) of this exhibition and contest of Italian aviation skills, with the program almost smothered by the two large book-ended advertising sections which include some color ads and many great typographical one. The front cover reprints an image issued on posters, signs, and post cards. **Laid in** is a 4pp information sheet with two maps of the airport and a page of travel information. 200.

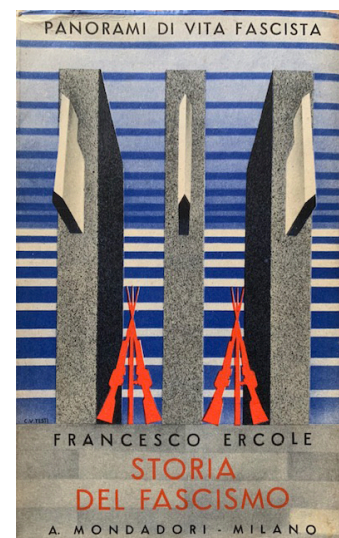
9. [Aviation] **Società Anonima Aero Espresso Italiana. *Brindisi-Atene-Stamboul.*** Milano-Roma: Ente Nazionale Industrie Turistiche, [1931?]. Thin 8vo (20 cm).. 40pp + color lithographed wrappers (small stain at bottom of cover); laid in is a folding color map (20 x 49 cm) of the region, showing the flight path across the eastern Mediterranean. ¶ Profusely illustrated travel brochure for this sea-plane route from Brindisi to Istamboul. OCLC locates one holding (German Nat. Library) but not citing the map. 50.



10. [Bank] **R[éal] Azienda dei Presti. 1923-1931. *La R[éal] Azienda Dei Presti Durante nove Anni Di Amministrazione Fascista.*** Firenze: Enrica Ariani, 1931- X°. Folio (31 cm). 41, (3)pp + color printed and embossed, with gilt stamping, pictorial wrappers (on textured stock), from cover designed by **Dino Tofani**, (b.1895) an obscure yet prolific Florentine designer (e.g., of theatre interiors, postal stamps, book plates, jacket covers, etc.). Half-tones throughout.

¶ A history of this Florentine savings bank, often associated with the subtitled *Monte di Pietà di Firenze*, and Tofani's cover features a woodblock image of the Sacred Mount. The bank claimed origins dating from 1396, and it still exists under various incarnations, including the *Cassa di Risparmio di Firenze* (Savings Bank of Florence). But this expensive brochure focuses on the trumpeting of the Bank's growth and its influence on local economy, thanks to Fascist economic and political policies. OCLC notes one holding, at Italy's Università Cattolica del Sacro Cuore. In 1930, Tofani had done the illustrations for Anna Piattoli's *Monte di Pietà: un atto in vernacolo*. 75.

11. [Book Cover] **Ercole, Francesco. *Storia del Fascismo.*** Volume One [only]. Milano: A. Mondadori, XVII [1939]. 145pp. Color wrap-around lithographed cover by **Carlo Vittorio. Testi** (1902-2005), the noted and prolific Futurist graphic designer and illustrator. ¶ Stand-alone volume [of two] that treats the history of Fascism up to and including the 1922 march on Rome; the second volume used the same cover illustrations. 25.



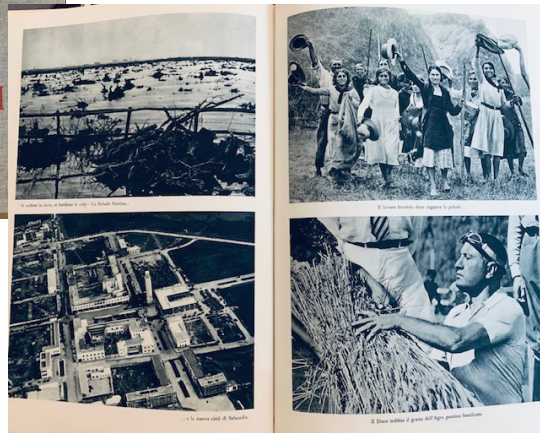
12. [Book Cover] **Mussolini, Benito. *La Rivoluzione Fascista*.** Milano: A. Mondadori, [1937?]. 18 cm. Unpaginated. Original paperback with color lithographed fascist-themed cover, but completely blank inside. Printed at the top of the front cover: *Scritti e Discorsi de Benito Mussolini*.

¶ Since I can't find any record of this book, neither on the market nor in OCLC, this copy was either: a publisher's dummy or someone's idea of a political joke, suggesting that Mussolini's thoughts were, in a sense, void. Sort of like those blank books, "The Wisdom of Donald Trump." This cover design, which incorporates the Roman symbol/numerals *AXV* [for Anno 1937] was earlier used for Mondadori's cover of Umberto Nani's *La Plitica Estera* (in the series "Panaorami de Vita Fascista"), which has *AXIII* in the design.

45.



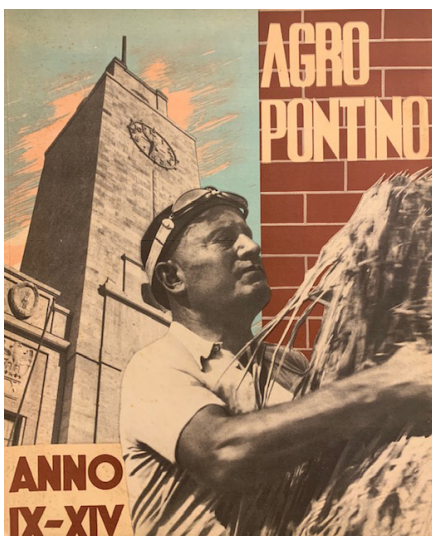
13. [Book] **Casini, Gherardo. *Italia e Germania, Maggio XVI*.** Roma: Libreria Ulpiano, [1938]. Folio (31 cm). 89pp section of 11 essays followed by [64]pp captioned collection of tinted photos. Textured cloth with



stamped symbols and type in red on front cover and spine. ¶ Hagiographic work—seeking to enshrine Fascism and National Socialism as well as Mussolini and Hitler—prepared on the occasion of Hitler's visit to Rome, but also covers the earlier meetings of *I Due Capi* in Monaco and Berlin. Much on how the two dictators were just plain folks as well leaders of the people, with many pictures of the People, especially Black Shirts, Nazis, and members of the various party youth groups, and the

trumpeting of Italian military activities in Spain as well as the creation of the new Roman empire, and on the total militarization of both countries. A photographic monument to skullduggery.

125.



14. [Book] **Ente Nazionale Industrie Turistiche. *Agro Pontino. Anno IX-XIV*.** [Milano-Roma: Pizzi & Pizio, 1936]. Large 8vo. 64pp + color pictorial wrappers; very good.

¶ The *French-language issue* of an extensively illustrated and large-format propaganda booklet on the Fascist government's efforts to drain the Pontine Marches and to build a number of new settlements—all described and illustrated here (such as *Littoria*—now named *Latina*—and the towns *Sabaudia*, *Pontinia*, and *Aprilla*). The reclamation was to show that "The conquest of this land means the conquest of liberty and independence of foreign markets." Numerous active shots of Il Duce thrashing wheat—the cover photo was taken in 1934—with the tone of the text suggesting that *He* created *and completed* this whole project, single-handedly. Or as

historian Carol Helstosky phrased it, “Mussolini wanted to assume the role of benevolent provider for the national and spared no effort to associate himself with images of abundance” (*Garlic & Oil: Food and Politics in Italy*, 2004, p.4). Many of the communities in the Marches were destroyed during the War, but have since been rebuilt. The cover illustration is a good example of Fascist design incorporating the photomontage style and the text brings together Fascist economic policy and architectural design. Reissued the next year (1937- XV) with the same cover.

150.



15. [Book] **Gioventù Italiana Del Littorio. *Il Premilitare*.** No place or date [Rome, ca. 1939.] 18 cm. 87pp, including pictorial colored boards; a little foxing on the edge of the front wrapper.

¶ A catechism for youth, inculcating the Fascist doctrine throughout, much like *The Baltimore Catechism*, with Q/A on a variety of topics, beginning with the first chapter, on IL DUCE... and subsequently many topics, such as the P.N.F., military discipline, hygiene, chemical warfare, and diagrams showing the parts of two rifles. The youth organization *Opera Nazionale Balilla* was absorbed into the G.I.L. in 1937, cementing the youth organizations official relationship to the official Fascist Party. Quotations from Mussolini are used as chapter-heads, and with a telling one as the title epigram: “... la giovinezza è bella perchè ha gli occhi limpidi con i quali si affaccia a rimirare il vasto e tumultuoso panorama del mondo; è bella perchè ha il cuore intrepido che non teme la morte...” [*Youth is beautiful because it has clear eyes which look over a vast and tumultuous world panorama; is beautiful because it has the dauntless heart that does not fear death*].” OCLC notes one holding (Hoover Institute).

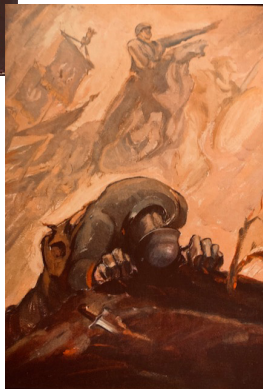
125.



16. [Book] ***Milizia Volontaria per la Sicurezza Nazionale. XVIII Annuale M.V.S.N.*** [Roma: Scalia, 1940.] Folio (31 cm). 52ff, including two sepia-printed plates on stiff stock, plus pictorial wrappers.

¶ Combination yearbook and photo-essay on the military activities of the *Volunteer Militia for National Security*, the Fascist wing of the Italian military, staffed by loyal Black Shirt members of the Party. Glorifies war in all of its dimensions, and the outstanding [sic] campaigns of the Fascists in Spain, Africa, Albania, etc. Mostly half- and full-page photos, almost all with some puffery or pontification from Mussolini. Two reproductions of paintings plus two plates on heavy stock, one showing a smiling Mussolini and Hitler together with Duce’s quotation, “According to the legend of Fascist morality, when one has a friend, one marches with him until the end.” Which is what the Duce did, dragging Italy with him.

200.



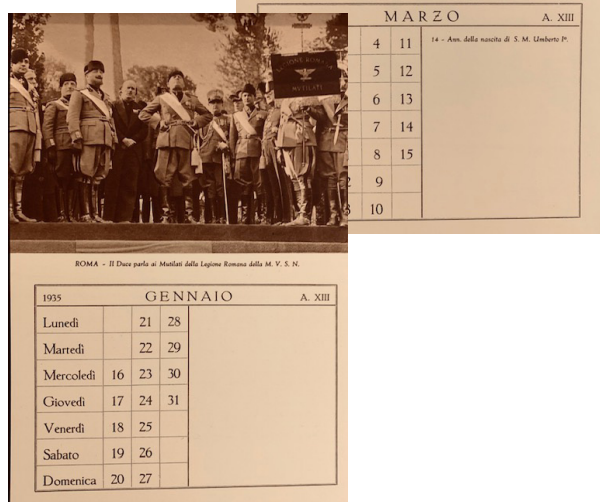
17. [Book] **Partito Nazionale Fascista/Opera Nazionale Dopolavoro. *Costume e Danze d'Italia***. [Torino: Rotocalco Dagnino, 1938.] Square 25 cm. 26ff + stiff printed spiral-bound boards. Profusely illustrated with sepia-toned photos.

¶ Photo-essay of regional dances (and dancers) and costumes, published on the occasion of the First *Mostra del Dopolavoro* held in Rome (Anno XVI). With a brief explanation and captions in five languages (Italian, German, French, English, and Spanish). Mussolini had proclaimed the Party's popular "after-work" organization as "a deed of peace pursuing a sublime mission of brotherhood, love, and civilization." Oh, and more control over a person's daily life. 60.

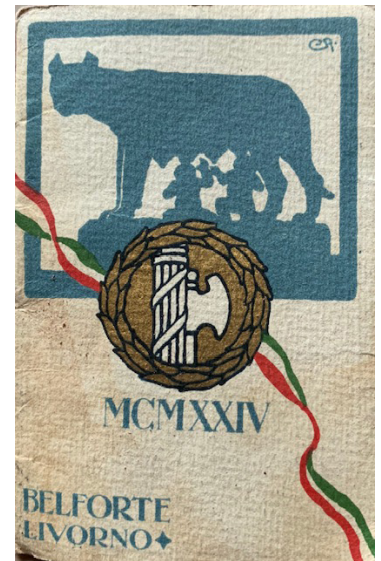


18. [Calendar] **Associazione Nazionale Dra Mutilati e Invalidi di Guerra. *Calendario per L'Anno 1935- XIII***. Milan-Rome: Alfieri, [1934-XIII]. 23 cm. 32ff, including wrappers, three full-page plates [the King, Mussolini, and a portrait of an anonymous facially-injured and blind veteran] plus 27 plates with each top half devoted to a Fascist theme (e.g., Mussolini, high Fascist officials, etc) and the bottom halves with a week of the calendar, and perforated across the center—printed as such for the first half to be mailed as a postcard once the week had passed. This example, however, is complete and in fine condition. The *Decalogue of the Fante* in printed on the rear cover. Although a Fascist calendar, this year runs from January to December of the Fascist Years, XIII-XIV [not the October-September model].

300.



19. [Calendar] **Belforte & Co. 1924.** [Livorno: Belforte, 1923]. 10.5 cm. [32]pp + color cover. ¶ Vest-pocket calendar and memorandum booklet publish by this Livorno printer and bookstore shortly after the start of the Fascist regime, with a color cover evoking Imperial Roman symbols, even before the Fascists had completely assumed them. But even here one can see the symbols that the Fascists would graphically co-opt within the next year or two. 45.



20. [Calendar] **Fabbrica Inchiostri Matite. Orario F.I.M. Per l'Anno Scolastico 1934-35. "Libro e Mosschetto—Studente Perfecto."** Torino" Monti, 1934. 15 cm. Folded (4pp) advertising schedule card, with the Fascist school calendar (October-June) on the front, space for class schedule (here competed in manuscript) in the center, and an advertisement from this school supply firm. As the piece convinces, the perfect student has a book AND a rifle. Although it's hard to turn a page, or shot, when holding both simultaneously. Fine condition. 85.

21. [Calendar] **Milizia Volontaria Sicurezza Nazionale.** Illustrations from the Calendar either for 1941 or 1942... here assembled into one volume, with cover. The large illustrations here—six from paintings and six from photographs, were originally the top half of monthly calendar pages. A dedicated Fascist recycled the illustrations... which all show the Italian military in some heroic act or in service (e.g., ski patrol). In itself, a good assembled record of the "aesthetics" of military art. 85.



22. [Calendar] [Milizia Volontaria Sicurezza Nazionale?] "*Ma La Mitragliatrice Non La Lascio!*" [But I won't leave the machine gun]. No place, 1937. Folio (40 cm). 15ff. Prof. illustrated.

¶ This calendar for the militarized Black Shirts includes 12 illustrated monthly leaves with two-thirds of each plate featuring a photograph of some part of the Italian military—forest police, military post office, soldier in Africa. The three extra plates are reproductions of two paintings on military themes and one with banners of Fascist Army battles noting losses (injured and killed), including those in the Spanish Civil War. Every calendar page with a quotation from Mussolini who also figures in two of the plates. Double strings at the top for convenient hanging (of the calendar... not Mussolini!). The title line (above) is from the Fascist battle song, *Cantate dei legionary*, which sings praises to the war in Africa, to the Duce and the Empire

250.



23. [Calendar] Museo Storico dell'Arma Dei CC.RR. *Calendario Storico Dei Carabinieri Reali. 1937- XVE.F.* [cover title]. [Roma: Boeri, 1937.] 30 cm. [16]pp + stiff pictorial color lithographed wrappers; with thick fancy silk binding cord.

¶ An elaborate calendar issued in folio format commemorating and celebrating the glorious deeds and the glorious deaths of the Italian Royal Army in Ethiopia. Six pages with two monthly calendars, with various Fascist symbols and the obligatory quotations from Mussolini & other Fascists (e.g., Strace) throughout, plus various illustrations (e.g., rendering of the King and Mus-

solini together); double center-spread color illustration of the heroic Capt. Bon-signore, and a full page color portrait of Vittoriano Cimmarrusti (with a hand grenade, in battle). Fine copy. OCLC locates one holding, in Italy (Cappuccini). 150.





24. [Calendar] **Partito Nazionale Fascista. P.N.F. A[nnno] XVI** [1937-38]. Bologna: Stabilimenti Poligrafici, [1937]. Large folio embossed board (33 x 45 cm) featuring a large half-tone close-up photographic portrait of Mussolini set within an embossed border of flanking golden *fascies*. PLUS mounted below this portrait is a weekly calendar consisting of 80ff, with all of the weeks plus 25 full-page captioned half-tones.

¶ The majority of the images in this large wall calendar show Mussolini, but some Party bosses get some air time, as well as Hitler during his September 1938 visit to Rome. Every leaf has a captioned half-tone. Mounted on the board at the end of the calendar is the reproduction of a color painting showing peasants harvesting wheat, with the appropriately nonsensical Mussolini quotation. The first leaf of the calendar is damaged on the left side; otherwise the calendar and the elaborate illustrated board are in good condition.



Being a FASCIST calendar, the calendar year begins on October 29, and ends on October 28, the anniversary of the March on Rome. Good example of these large calendars which the Fascist Party sold to the faithful (or those who needed to seem so).

450.



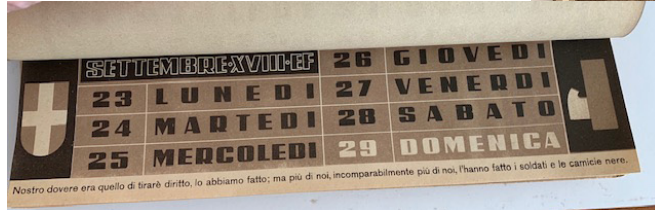
25. [Calendar] **Partito Nazionale Fascista. Saluto al Duce. 2013.** 12pp + pictorial wrappers. ¶ Small pocket calendar card that reproduces images from 1930s graphics but is a monthly calendar *for 2013*. It is unclear to be if this was issued by some current Fascist party: there is no context, as they say.

25.

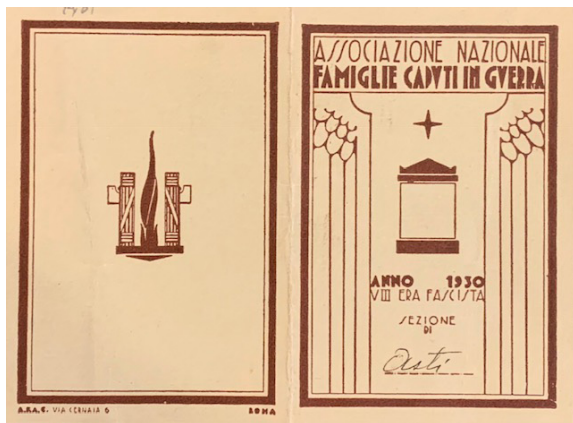


26. [Calendar] **P.N.F./ Opera Nazionale Dopolavoro. P.N.F./Dopolavoro Delle Forze Armate Dell'Urbe.** Milano: "Sagdos" Off. Grafiche et Legatoria, 1939-XVIII. Large color lithographed poster (on board), 43 x 29 cm, with mounted on the bottom edge 48ff [plus cover] of calendar leaves (printed verso only) bound at top and with perforations (to remove as the Fascist year progresses).

¶ This calendar features the profiles of the King of Italy and Mussolini, with a map of the Fascist empire in the background. The calendar leaves graphically continue the House of Savoy/Fascist connection while along the bottom of every leaf there is either a Fascist slogan—e.g., "Molti nemici, molto onore" [*Many enemies, much honor*], "Ama la Patria come ami tua madre, sii buono per onorarle, sii forte per difenderla" [*Honor the country as you love your mother, do well to honor her, be strong to defend her*] OR slogans promoting the state cigarettes, "Principe di Piemonte". Very good copy, with the original printed mailing envelope, addressed to a Milanese man.



300.



27. [Card] **Associazione Nazionale Famiglie Caduti in Guerra. Anno 1930 VIII Era Fascista.** Roma: A. R. A. C. Folded (4pp) card with graphic front, completed inside. A State association of family members of soldiers "fallen in war"—at this date referencing to the past WWI. Later wars were added on.

30.

28. [Card] **Associazione Nazionale Famiglie Caduti in Guerra. XVI Presente.** Folded (4pp) card, with graphic covers, membership information inside.

25.



29. [Card] **Associazione Naz. Granatieri. L'Adunata Nazionale Granatieri, Roma, Maggio 1932- X.** Roma: Parziale, 1932. Larger folded (4pp) card, serving as an entrance card as well as a railroad pass for the "First National Assembly" of this organization of soldiers (grenadiers), held in Rome during the Dicennial celebrations. Color cover design by **M. Borlenchi.**

35.



30. [Card] **Confederazione Fascista Dei Commercianti.** Small membership card with Fascist graphic; member information on verso plus a P.N.F. one-lira stamp. This card incorporates the repurposed image of the ancient Greek and Roman *rostral column* which was originally erected by the ancients to commemorate a naval military victory. Business can often be seen like a battle.

30.

31. [Card] **Confederazione Fascista dei Laboratori dell'Agricoltura. A. XIII 1935.** Roma: I.G. A. P. Folded (4pp) membership card with two small fascist stamps. Color cover (by "Retro"?) of shovels used to suggest the Fascist *fascis*.

35.

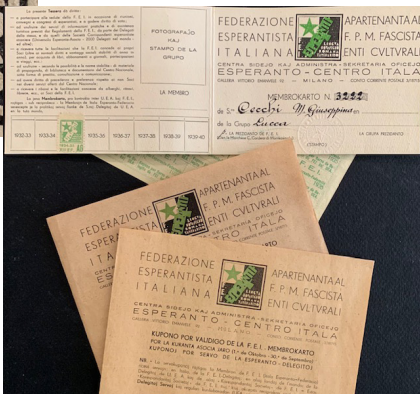


32. [Card] **Confederazione Nazionale Sindacati Fascisti dell'Agricoltura. 1933. A. XI.** [Roma: Salomone, 1931.] Membership card with Fascist-graphic front. With a small Fascist-themed tax stamp on the front.

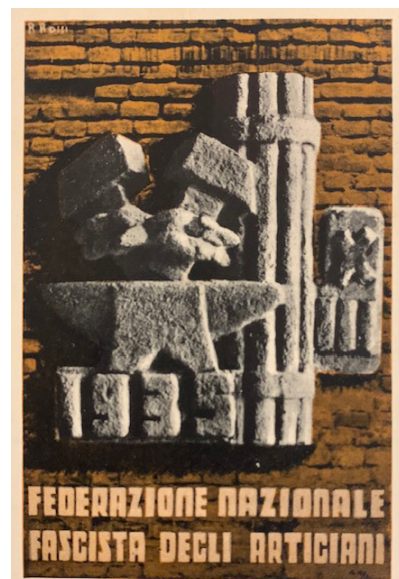
25.



33. [Card] **Esperanto-Centro Itala. Federazione Esperantista Italiana. Apartenanta Al F.P.M. Fascista Enti Culturali.** [Milano, 193-]. Folded green-printed card, on stock, with printed logo on p.3 plus text, and one small dues stamp affixed. **WITH** two variants of a six-page membership flyer, with principles and activities spelled out, plus each with a sheet of dues stamps—for 1932-33 and 1934-35. The logo of this linguistic group subtly incorporated the *fasces* into its design as well as the Fascist Party's green and black color scheme. Oddly, by its very nature and origins, Esperanto was meant to be apolitical. 65.



34. [Card] **Federazione Nazionale Fascista Degli Artigiani. 1935.** [Pescara: N. Dearcangelis, 1935.] Completed and stamped on verso. Illustrated by **R. Rossi.** 30.



35. [Card] **Federazione Nazionale Fascista dei Propretari ed Affittivari Coltivatori Diretti. Confederazione Fascista Agricoltori XVIII.** [Roma, 1940.] Small membership card with a color illustrated front; verso graphic printed in background. 25.

36. [Card] **Opera Nazionale Balilla. Opera Balilla M. A. XIII.** [1935]. Folded (4pp) card with graphic designed cover. ¶ Membership card for “La giovane italiana”—in this case belonging to a 14-year-old girl from Como who had pledged her life and blood to the *revoluzione fascista*. 30.



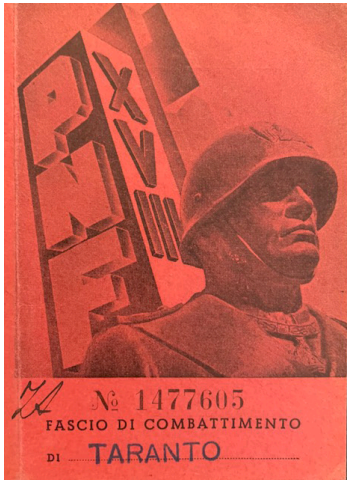
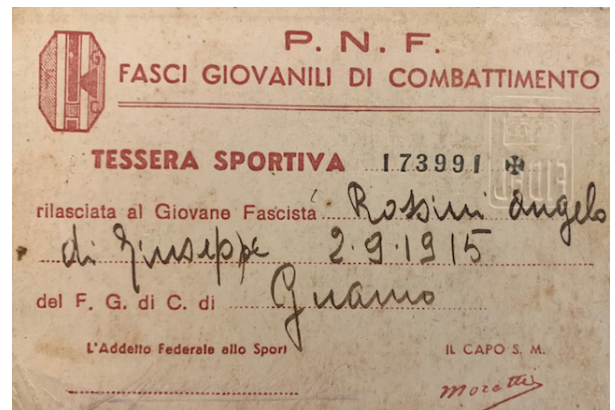
37. [Card] [O.N.D.] **Ufficio Propaganda del Dopolavoro Firenze. Opera Nazionale Dopolavoro. Iscrivarsi all'O.N.D. è un Dovere.** Firenze: Tipcalcografica, A.XIV [1936]. ¶ Four-panel folded card, serving as a pocket calendar as well as propaganda for this after-work Fascist activity program, listing all of the activities by the Florentine unit. Printed in green tones. The cover carries this subtle admonishment: “Register with the O.N.D. It is a duty.” 45.



38. [Card] **P.N.F. Associazione Fascista Della Scuola, Sezione Scuola Elementare. A. XV** [1937]. Small graphically designed membership card, carried by a schoolteacher from Pisa. 25.

39. [Card] **P.N.F. Associazione Fascista Ferrovieri. A. XIII** [1935]. Purple-tinted party card for train employees, signed by a Party member. 25.

40. [Card] **P.N.F. Fasci Giovanili di Combattimento. Terrera Sportiva. Anno. XIV.** Double-sided membership card, with one small blind-stamp. 20.



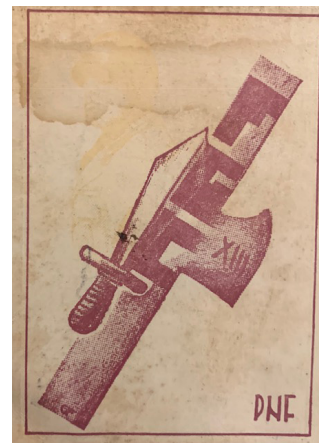
41. [Card] **P.N.F. Fascio di Combattimento di [Taranto].** [Bologna, XVIII.] Three-panel (6pp) folded card, with photomontage cover in the "heroic" style. ¶ Membership card for Angelo Ciciniello (b.1898) who joined the Fascist party in 1925. Small photo previously removed [not usual, after the War]. 25.

42. [Card] **P.N.F. Fascio Femminile.** 1941. Folded (4pp) card, with photomontage image that was reissued often on various Party cards. Rubbed. ¶ Membership card for Matilde Giachetti, a 27-year old mathematics teacher from Florence; with her photo mounted on p.2. Some tax stamps. **WITH:** a fine copy of the 6pp version, also on red stock and same cover image, for another school teacher, but without portrait photo.

35.

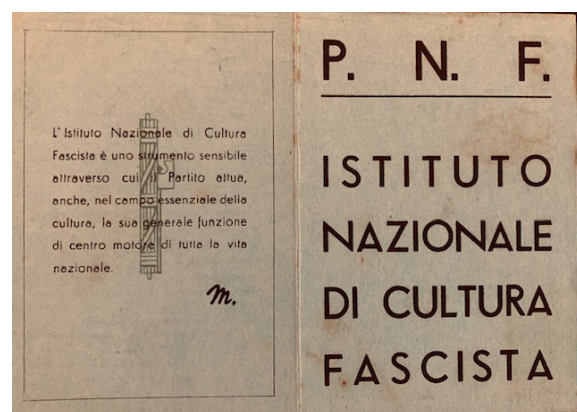


43. [Card] **P.N.F. Fascio Giovanile di Combattimento. Roma, XIII [1935].** Folded (4pp) card with *fascies* symbol on the cover; old stain. 20.



44. [Card] **P.N.F. Gioventù Italiana del Littorio XIX. Il Figlio della Lupa.** Folded (4pp) card for young boy in this Fascist youth unit, "The Sons of the She-Wolf," aka Romulus and Remus from Roman mythology. The cover features profile of Mussolini, a he-wolf. 25.

45. [Card] **P.N.F. Istituto Nazionale di Cultura Fascista.** [Florence: Arti Grafiche] Folded 4pp card on green stock. Membership card for Prof. Alberto Simonini of Pisa. 30.



46. [Card] **P.N.F. Gioventù Italiana del Littorio. P.N.F./G.I.L. Anno XXI.** [1943] Membership card for the Balilla, carried by a six-year boy. Blue lithographed front with Fascist imagery and a portrait of Mussolini. 25.

47. [Card] **P.N.F./O.N.P. Opera Nazionale Dopolavoro. Anno XIX.** Small membership card with graphic front; cardholder's last name (he was a mechanic) and photo removed. 20.





48. [Card] **Regno d'Italia. Carta d'Identita.** Folded (4pp) engraved Italian identity card, blank. Post 1943... the Fascist *fascis* original printed on the front and in a larger dimension on the back have been printed over in black, and word "Il Podesta"—the Fascist label given to the head of a town—over printed with the change "Il Sindaco" [mayor]. One of the most important of documents for a citizen to carry (still), here a Fascist-era one is repurposed, perhaps because of wartime paper shortages. 30.

49. [Catalogue] **Fratelli Bialetti. Metallurgica Lombarda-Piemontese dei...** [Milano: Rubini, 1931-IX.] 11 cm. 96pp + color printed and silver-stamped decorative covers designed by **Brizzi**.

¶ Detailed vest-pocket trade catalogue from a firm that claimed "la più grande industria per la produzione di articoli casalinghi in Alluminio puro," with wide range of domestic and industrial products shown and described but mostly at this pre-war period devoted to domestic utensils. The firm later improved upon and developed a specialty in the production of its famous *caffettiere* [stove-top expresso maker]. The cover title ties into the metal's other uses: *Alluminio. Veloce Conquistatore del Mondo*. The Futurist typography and design is very similar to that co-opted at this time by Fascist design efforts.

75.



50. [Certificate] **Comune di Firenze. Secondo Primo, Conseguito dall'Alvunna.** [Firenze? Anno XV, 1937.] Large (47 cm) single-sided diploma presented to a third grader (Anna Burgassi), with the stamped signature of the mayor. Large lithograph designed by **D[ino] Tofani**.

85.



51. [Certificate] **Ente Nazionale Insegnamento Medio. ENIM/ Diploma di Ammissione al Corso Superiore di Istituto Magistrale. Anno XVII E.F.** Roma: Nuova Grafiche, [1938]. Oblong folded (4pp) sepia-lithographed diploma, 32 x 42 cm, full of Fascist iconography, designed by **A. Pesci**. With two government ink stamps and three Italian stamps. Page 3 is a printed school report card completed in manuscript for the school year of 1939-40 but signed in Feb. 1941. Tear from the edge repaired, otherwise very good. An unusually elaborate and large *Pagella Scolastica*. 125.



52. [Certificate] **Ente Nazionale per L'Insegnamento Medio e Superiore [EMIMS]. Diploma di Ammissione alla Scuola Media.** Lecco: Stefanoni, n.d. Color lithographed broadside certificate, completed in manuscript on July 1, 1942. Design by **Carlo Vittorio Testi**. With two different state revenue stamps, with additional ink stamp. An excellent example of Testi's design capabilities. 150.

53. [Certificate] **Ente Nazionale per L'Insegnamento Medio e Superiore [EMIMS]. Diploma di Licenza dalla Scuola Secondaria di Avviamento Professionale a tipo Industriale.** [Lecco: Cassa Editrice Stefanoni, Agosto 1942.] 34 cm. 4pp folded certificate/diploma, designed by **Carlo Vittorio Testi**. Same design as above (and from the same printer), but issued here as a four-page document with the report card and courses listed on p.3 with added notes and grades for the school year 1941-42, XX-E.F. In this case, the academic achievements of a young girl at a "women's trade school" in Livorno. 150.



54. [Certificate] **Ente Nazionale per L'Insegnamento Medio e Superiore/ EMIMS. Diploma di Ammissione al Corso Superiore di Istituto Magistrale.** Roma: Nuove Grafiche, XVII [1939]. Lithographed diploma/report card (4pp folded, 35 cm) designed by **Fernando Conti**. Some folds and wrinkles. With five state revenue stamps (three different designs), with ink stamps, completed in manuscript to a 14-year-old student on Sept. 20, 1942. The interior (p.3) has the girl's printed report for the 1941-42 scholastic year, completed in manuscript. Instead of "military culture," Maris was taught religion. 100.



55. [Certificate] **Federazione Naz. Fasc. Dei Commercianti del Libro della Carta ed Affini. La Ditta** [manuscript] **é Roconosciuta Idonea ad Esercitare il Commercio Librario.** No place or date [Lucca?]. Single-sided color lithographed poster/certificate on cardboard, creased a number of times, with a tea stain at the top. ¶ Award given by the *National Fascist Federation Of the Merchants of Paper and Related Books* to the firm of Evangelina Lunnari (widow of Parducci) in Lucca for the ideal operation of her commercial book operation. Fascist symbolism incorporated around cultural/bookish emblems. 85.

56. [Certificate] **Il Governatorato di Roma Conferisce la Medaglia d'Argento.** Roma: Arte Grafiche R. Casetti, [1932]. Large (38 x 53 cm) single-sided prize diploma for the *Anno Scholastico* 1932-33, completed in manuscript (awarded to one Angela Cretella), with design at the top incorporating the SPQR symbolism, created by **Publio Morbiducci** (1889-1963). A little wrinkled, with a few tears at edge. 85.



57. [Certificate] **M.V.S.N. Comando Gruppo Legioni Ferroviari Roma.** Roma: Istituto Grafica Tiberino, XIV [1936]. 23 cm. Single-sided lithographed certificate given to a man—presumably a railroad employee—who had donated “0.60 grammi de oro [gold] per la resistenza e la vittoria contro l’assedio economico” [“for resistance and victory against the economic assault”] presumably a fund-drive in response to the international embargo on Italy because of its colonial wars. The verso has two stamps (one ink, one blind embossed) plus text and signature of the head of this organization. 100.



58. [Certificate] **Il Ministro della Guerra/ Decreta...** Roma-Milano: Alfieri & Lacroix [193-]. Large illustrated broadside certificate, awarding a medal to a corporation, Dec. 15, 1934, with a stamped signature of Mussolini. A few light fold marks. Designed by **Duilo Cambellotti.** 85.

59. [Certificate] **Opera Balilla. La Piccola Italiana.** [Rome? 1937]. Color lithographed award, 35 x 24.5 cm, single-sided, promoting a 13-year old Bolognese girl into the O.B.’s *Capo Squadra.* 85.





60. [Certificate] **Opera Nazionale Balilla. Opera Balilla-Roma Capo Squadra.** [Roma: Graf. Cartot. Ist. Romano de S. Michele, ca. 193-]. Large oblong (35 x 49 cm) color lithographed diploma, completed in manuscript (for one Silvio Carpio from Sicily); with an old ink stain at the bottom edge. Signed by three officials.

¶ Very stylized design by **Attilio Calzavara** (1901-1952), incorporating one of Mussolini's stock head-spinning Fascists mottos ["The army is always in service of the people, the people are always in service of the army", a kind of knock-off of Il Duce's 1934 "Il popolo è stato e lo stato è popolo"]. As the biographic entry

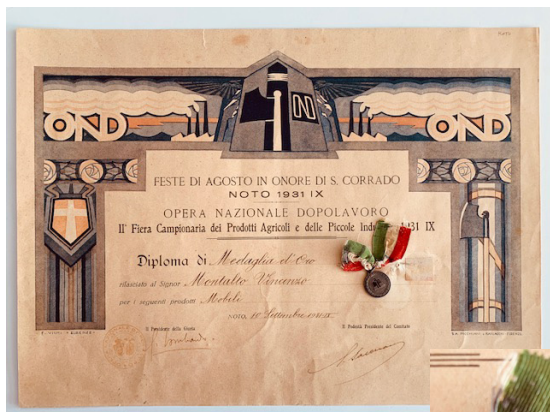
on Calzavara, in the Italian edition of Wikipedia notes, In the early 1930s Calzavara "began his activity in the graphic field with the creation of posters, with the series of six postcards and diplomas for the National Opera Balilla and above all with various editorial graphics projects commissioned by various ministries and public bodies, including, of utmost importance, the one for the celebratory volume of the *Decennial of Fascism, Public Works 1922-1932*, edited by the Ministry of Public Works (1933)." But apparently the artist never joined the Party.

200.

61. [Certificate] **Opera Nazionale Balilla. Opera Balilla. Croce al Merito.** Roma: Sabbadini, XV [1937]. Stylized graphic certificate, completed in manuscript, to one Cecilia Russo, distinguished for her faith and discipline.

100.





62. [Certificate] **Opera Nazionale Dopolavoro. OND. Feste di Agosto in Onore di S. Corrado. Noto 1931 IX.** Firenze: Picchiani & Rarlacchi, [1931]. Single-sided color lithographed diploma, completed in manuscript, 32 x 44 cm. Designed by **E. Vichi** of Florence, featuring an industrialized graphic in an art-nouveau/Fascist style. Here, old medal is awarded to Montalo Vincenzo (Sept 10, 1931) for furniture. **WITH:** the original medal, featuring a tricolor ribbon and a small metallic medal stamped with the OND's stylized *fascis* symbol, pinned to the document. 150.



63. [Certificate] [Opera Nazionale Dopolavoro] **Città di Ovada. IV Feste Vendemmiali 1^a Mostra Attivita' Locali, 11-25 Steembre 1938 XVI.** Alessandria: Rivera, 1938. Large chromolithographed certificate (Diploma), 41 x 31 cm. ¶ this document features an elaborate composite illustration incorporating a number of motifs: industry, agriculture, Roman discus throwers, city town, *fascis*, and the O.N.D. symbol. Completed in manuscript—a Gold Medal awarded to a local distiller. The recto is quite soiled, and some wear on the edge of the verso, but the image and the certificate section are bright. 125.



64. [Certificate] [Opera Nazionale Dopolavoro] **OND Commissione Centrale Sportiva Brevetto Atletico di II° Grado.** Roma: Capriotti, [193-]. Large oblong chromolithographed certificate completed in manuscript, 30 x 48 cm. Fair only, with foxing throughout, old burn mark in upper left corner (not in image) and a few stains and tears. Sports medal awarded to a Sicilian man at the Roman games. 50.

65. [Certificate] **Opera Nazionale per la Protezione della Maternità e dell'Infanzia. Socio Temporaneo.** No place, ca. 1930. Single-sided etching, 33 x 23 cm, designed by **G[orgio] Muggiani** who subtly incorporated the *fascies* over images of motherhood. Light ink stain in the lower blank portion of the form.

¶ A completely etched certificate, here presenting an Italian woman with “temporary membership” into this association. Below the image is etched one of Mussolini’s quotation that was used to encourage the creation of larger families: “*Il destino delle nazioni è legato alla loro potenza demografica*” [“The fate of nations is linked to their demographic power”]. The artist Muggiani had a long relationship with Mussolini: in 1914, at the request of the young editor Mussolini, Giorgio designed the newspaper *Il Popolo d'Italia*, a graphic model to which most of the other newspapers would later conform. 125.



66. [Certificate] **Partito Nazionale Fascista. Federazione Dei Fasci Di Combattimento, Firenze. Vincere** [under printed]. Firenze: Pieri, [1942] XX. Single-side broadside certificate, illustrated by **A Rovai**.

¶ Printed certificate with text noting that in the second winter of the War, Amabile Tonini (of Galleno, in Tuscany) had donated a wool cap for the Italian soldiers. Presumably for Italian soldiers stationed on the Russian Front. The lone, snow-covered sentry is standing before a stylized (yet subtle) Fascist *fascies*. 125.

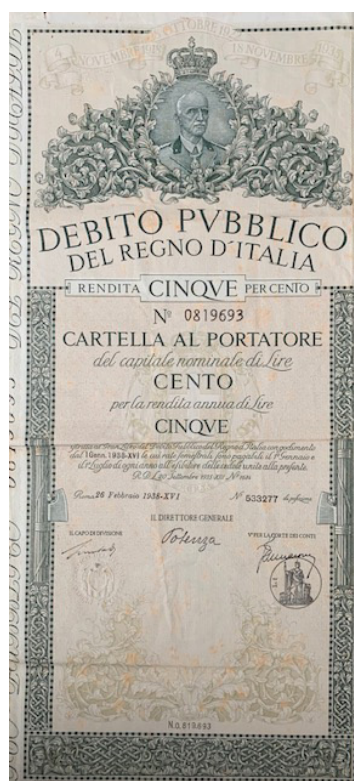
67. [Certificate] **P.N.F./ Gioventù Italiana del Littorio. Croce al Merito.** No place, XVI [1938]. 33.5 x 25 cm, printed single-side. ¶ Local Fascist party unit awards a certificate to a woman from Bologna. Printed in red and black with Fascist imagery in subtle background. 50.



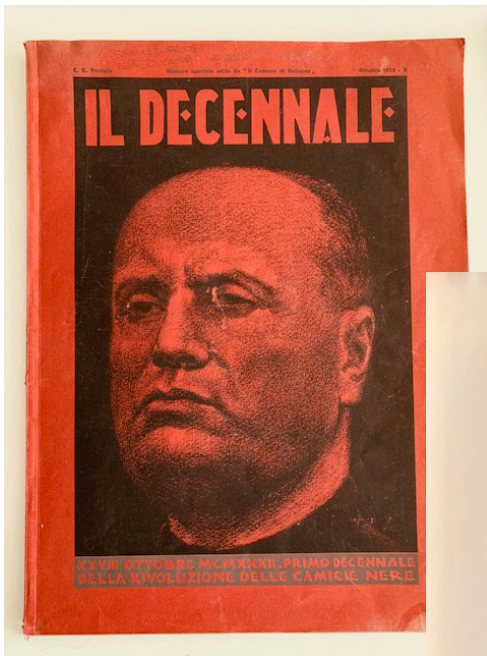
68. [Certificate] **P.N.F./ Gioventù Italiana del Littorio. *Brevetto di Educazione Fisica di ____ grado.*** Roma: Ricci, [193-]. Large (34 x 24 cm) color lithographed award, featuring **S. Speranza's** design of the Il Foro di Mussolini that also incorporated a *fascies*. This document was awarded to a young Bolognese girl in the first grade. In Fascist Italy, you're never too young.



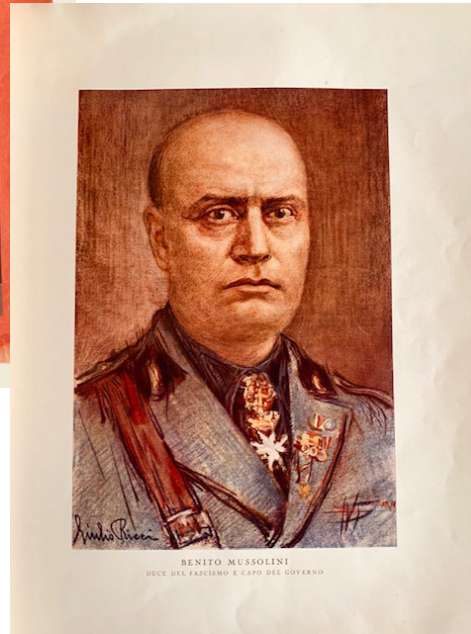
69. [Certificate] **Partito Nazionale Fascista. *Certificato di Frequenza e Profitto.*** Roma: F.U.S.A., [194-]. Oblong color-printed certificate, 34 x 39 cm. Strong woodblock like design by **Grandi**. Completed in manuscript for a Sicilian woman in May of 1941.



70. [Certificate] **Regno d'Italia. *Debito Pubblico del Regno d'Italia. Cartella al Portatore.*** Roma: Officina Carte Valori, 1938. Folio (43 cm) engraved bond certificate presented on Feb. 26, 1938- XVI, giving the bearer 5% interest on a loan of 100 lira; three coupons are still present for payments in 1955-56. The portrait of the King is the most prevalent graphic, but *fascies* are printed throughout, especially along the border and on the verso.



71. [Decennale] **Il Comune di Bologna. Il Decennale. Numero speciale. XXVIII Ottobre MCMCCCII, Primo Decennale Della Rivoluzione Delle Camicie Nere.** Bologna: Poligrafici Riuniti, Ottobre 1932-X. Folio (40 cm). [50]ff. Red pictorial wrappers featuring large portrait of Mussolini on the cover [other images of Il Duce are splattered throughout the publication,



including a tipped-in color repro of a painting]. Profusely illustrated with halftones from photos plus drawings, two inserted plates with tipped-on reproduction of watercolor scenes of Bologna.

¶ A rare special supplement of the City's official magazine, here commemorating the 10th anniversary of the "Black Shirt Revolution"—that is, the March on Rome. Numerous articles about the wonders wrought on Bologna under the Fascist regime. OCLC notes one holding (Univ. of Bologna).

200.

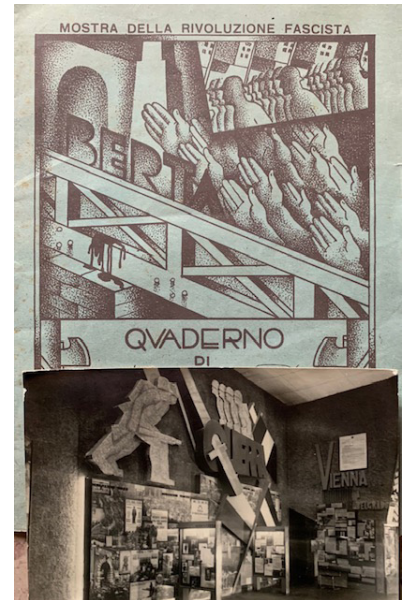


72. [Dicennale] **Mostra Della Rivoluzione Fascista. Guida Della Mostra Della Rivoluzione Fascista.** Firenze: Stabilimenti Grafici di A. Vallecchi, 1933- XI. 70pp. Large 8vo (24 cm). Color pictorial cover design by **Mario Sironi** [based on his famous poster for the event]. With two two-color floor plans plus one facsimile [of a Mussolini letter].

¶ The official guide book to this important propaganda event, the "Exhibition of the Fascist Revolution". The Exhibition legitimized (in Fascist eyes) their so-called "Revolution," glorified Mussolini as well as his early supporters, and enshrined the creation of the Fascist state as an historical event. It also competed with the Vatican's own Jubilee Year celebration, and outdrew those rushing to St. Peter's. The book opens with a long essay (pp.7-35) by Dino Alfieri, "*Scope, Carattere, Significato Della Mostra: Mussolini e la Rivoluzione.*" The Exhibition hit on the well-honed Fascist hot-buttons, beginning with events leading up to the World War I, Italy's "Victory" in that War and the role of the Fascist soldier, a "Sanctuary for the Fallen", a section on Fiume and the Dalmatians [always a Fascist sore-spot], and events leading up to the 1923 March on Rome. Mussolini also gets his due-- if not his Duce-- as well as his own salon at the event.

150.

73. [Dicennale] **Mostra Della Rivoluzione Fascista. Quaderno di _____ Classe.** No place, ca. 1933. 20 cm. [28]pp. Ruled school notebook [partially used by an Italian school for some illustrated essays] with pictorial wrappers: the front cover with stylized Fascist graphics, the rear cover with a half-tone of the “Sala del 1918” at the Exhibition, replete with nonsensical Mussolini quotations [e.g., “One needs to be for the peace as we are for the war”]. **WITH:** a real photo postcard sent in 1932 of the “Sala del 1914.” Pair: 45.



74. [Education] **Istituto Convitto. La Nostra Scuola. Bollettino. Programma. Oct. 1935- XIII. Rinascimento-Asti.** [Torino: Fedetto, 1935.] 4to (24 cm). [40]pp + fascist-themed cover. Includes eight plates of captioned half-tones. ¶ Full explanation of the curriculum and purpose of this boarding school which adhered to Fascist principles—it was virtually a Black Shirt training ground—with many obligatory Mussolini quotations. As the cover shows, hidden under a book is a rifle—an oft-used graphic message (see item 20). 65.

75. [Ex Libris] **Leonard Gana, Ex Libris.** Unsigned engraved bookplate printed in green, 10 cm. Fine.

¶ Bookplate of a leading Fascist. Trained as journalist, Gana (1893-1983) joined the PNF in 1924 and moved up through the ranks. In 1935 he was given the post of Federal Secretary of the Party at Asmara, Eritrea where he also edited the newspaper *La Nuova Eritrea*. He returned to the mainland in 1937 and eventually was director of a health center before becoming vice secretary of the Fascist Party. In 1941 his book, *Usi e Costume Nelle Terre dell'Impero* was published. This bookplate encapsulates various Fascist iconography. 45.



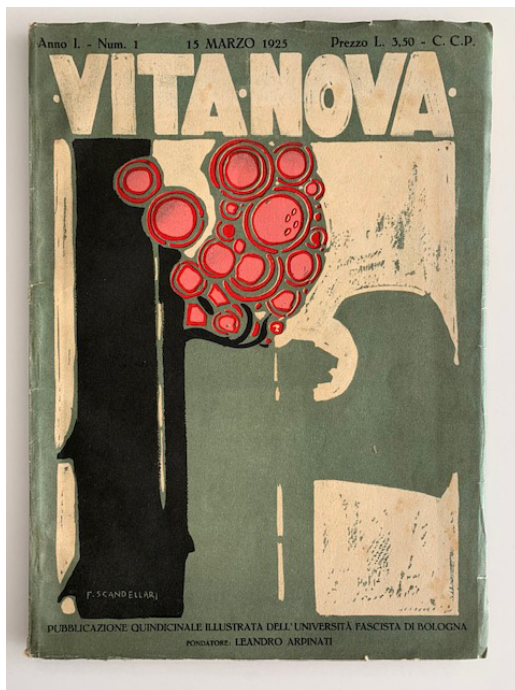


76. [Film] **Biennale di Venezia. III^a Mostra Internazionale d'Arte Cinematografica, 10-25 Agosto 1935-XIII^o. Programma Quotidiano.** Tall 8vo. Single-sheets, folded to three panels (6pp) each, for the days of August 12, 14, 15, 16, 17, 18, 20, 22, 1935. Eight separate programs, each illustrated.

¶ Each program of this famous festival features a particular film that was being shown that day—although none of these movies were in competition. Includes the programs for: the Austrian *Il Fogliuol*

Prodigio, with much set in New York; the British *Escape Me Never*; Frank Bor-sage's *I Ragazzi della via Pal* [distributed in US, as *No Greater Glory*]; the French *Le Bonheur* (with Charles Boyer); the Dutch *La Buona*

Speranza; the French *Delitto e Castigo*; the American labor film *Furia Nera* [*Black Fury* with Paul Muni, and here erroneously crediting Archie Mayo, not Michael Curtiz, as director; and the Italian *Passaporto Rosso* about Italian emigrants in South America [and a film with a propaganda angle]. A synopsis of each film is presented in English, French, German, and Italian. This Festival was being held the same week that the League of Nations was debating how to sanction Italy for its military adventure called the "Abyssinian Crisis"—which by the Fall, under Mussolini's colonial obsession, became the Second Italo-Abyssinian War. Group of eight: 125.



77. [Magazine] **Casa Del Fascio di Bologna. Vita Nova.** *Pubblicazione quindicinale illustrata dell'Univeristà Fascista di Bologna.* Anno I, Numero 1. 15 Marzo 1925. Bologna, 1925. 4to (29 cm). [8], [64] + four plates; 8, 8, 8, 8, 8pp + color pictorial wrappers by **Ferruccio Scandellari** (1882-1937).

¶ First issue of this magazine published by the Fascist University of Bologna, founded by the ardent Fascist, Leandro Arpinati—ardent, that is, until he was declared an enemy of the Fascist regime and thrown in prison in 1934. This publication later became a monthly and ran until 1933, at which time Arpinati's Fascist study center was also shut down. Ironically, Arpinati was killed by Communist partisans two days *after* the Allied liberation of Bologna. This inaugural issue includes a variety of articles—e.g., pieces on Dante, soccer, farming and the rural life. However, appended at the back is also the University's separately-printed (and unopened) 40-pages *Lezioni*, arranged in five 8pp signatures, each with an essay about a specific topic: Italian history, political geography, the concept of politics, political economy, and international politics. Scandellari's stylized fascist cover design—which was also printed as an advertising poster for the magazine—is carried onto the back cover along with his design for... a hair tonic.

75.



78. [Magazine] **La Cucina Italiana**. *Giornale delle famiglie e delle donne italiane: per la indipendenza economica* [later: *Revista Mensile Delle Famiglie e Delle Donne Italiane*]. Rome, Anno XV [1937], Numbers 1-5, 7, 10 (January-May, July, October); Anno XVI, 1938, Numbers 4-9 (April-September). Thirteen separate issues, each 32pp., some soiling, generally good copies although Feb. 1937 and June 1938 issues have worn covers. Many issues have the original subscription mailing label (to a man) on the top.

¶ Publication began in 1929 as a plain small newspaper format, with a change to the subtitle in 1935, then again in 1939 ("per la indipendenza economica") and then again 1938. The June 1937 issue saw a change in graphic format, with the covers devoted to half-tone photomontages. The paper is full of articles on cooking, of course, with a focus on conservation and imaginative menu-planning in the face of food shortage, with a good dose of Fascist politics, and constant appearances of Mussolini (visually and textually). The magazine communicated the Party line that a woman's place was in the kitchen and in the bedroom and after [e.g.,

regular articles on child-rearing, too]. As Carol Helstotcky explained, the founders of this "high-end culinary" magazine, Delia and Umberto Notari, "were open supporters of the fascist regime" (p.83). Publication history is a little vague but the magazine was rejuvenated after the War and is still published as a slick monthly, *sans* any overt or subtle politics. OCLC notes only six holdings from this period, all in Italy. 350.

79. [Magazine] **G.U.F. [Gruppi Universitari Fascisti] "Gino Gianini" di Lucca**. **"Sotto Zero."** *Numero Unico dei Goliardi Fascisti di Lucchesia*. Lucca: Amedeo Lipppi, 1932- X. Folio (33 cm). [48] pp + 4pp sheet music tipped in center ["Goliardo." *Dedicated to the students of the New Italy*] + color pictorial wrappers, spotted and rubbed.

¶ Fascist students in Lucca attempt to reveal not the cerebral part (as the introduction notes) of this Fascist organization of university students, but a "radiant expression of their gaiety" through a humorous yearbook, replete with many caricatures, bad poems, inside jokes, etc. The cover by **Ange-lo Pera** is a colorful and imaginative rendering of Lucca's Torre Guinigi as a *fascis*.

75.



80. [Magazine] **Ministero della Guerra. *Esercito e Nazione*. Rivista per l'Ufficiale Italiano in Servizio Attivo ed in Congedo.** Anno V. Num. 2, February 1930—Anno VIII. Rome, 1930. 4to (28.5 cm). pp.101-200 + color pictorial wrappers.

¶ Italian army's official magazine for active duty and furloughed soldiers, with a variety of articles—such as an imagined battle (a favorite for Fascist soldiers!) and the U.S. Madison Doctrine. Published from 1926 to 1934, the magazine's title was changed to *Nazione Militaire* in 1935. In the 1929, the magazine started to use the same stylized cover for each monthly issue, as seen in this fine example.



30.



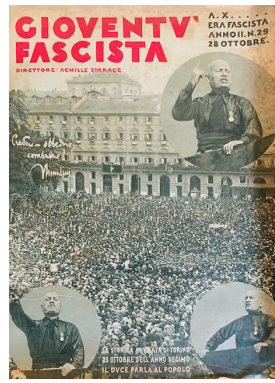
81. [Magazine] **Partito Nazionale Fascista. *Gioventù Fascista*. Settimanale del P.N.F.** March 1931-December 1932. **Anno I**, Numbers 1-41, 1931, complete in 39 issues, with two double issues (Numbers 29-30, for October 4 and 11; Numbers 40-41, for December 20 and 27). Issues measure 31 cm. **AND Anno II**, Nos. 1-35, including two double issues (Numbers 8-9 for March 23 and 30; Numbers 14-15, for May 20 and 30th). Numbers 1-29 measure 34.5 cm; Numbers 29-35 are in the larger, graphically-revised folio format (36.5 cm). **Complete with all 72 issues, approximately 24-32 pages each, published in 1931 and 1932.** All original front and rear covers present.

¶ A rare set of all of the issues from the first two years of the Fascist Party's politically and graphically influential magazine specifically directed to members of the Fascist Youth organization (as well as Italian youth in general and their parents). Originally established as a weekly, *Gioventù Fascista* soon devolved in its second year (1932) to being issued every ten days, and it completely folded in December of 1936. But in that six-year span, *Gioventù Fascista* helped to create and perpetuate the myth of the Italian Empire and the cult of Mussolini. Almost all covers carry Il Duce's nonsensical yet dangerous slogan for the youth: *Credere—Obbedire—Combattere* [Believe, Obey, Fight], and the interior is a virtual entombment of Fascist ideology and Fascista graphic styles. As the French historian Catherine Brice

noted, this three-word slogan was one of the most common of Fascist expressions, with the youth expressly commanded to “believe the leader, obey him without question, and fight for him.” Brice rightly calls this blind allegiance, “the heart of the personality cult, and the negation of democracy.

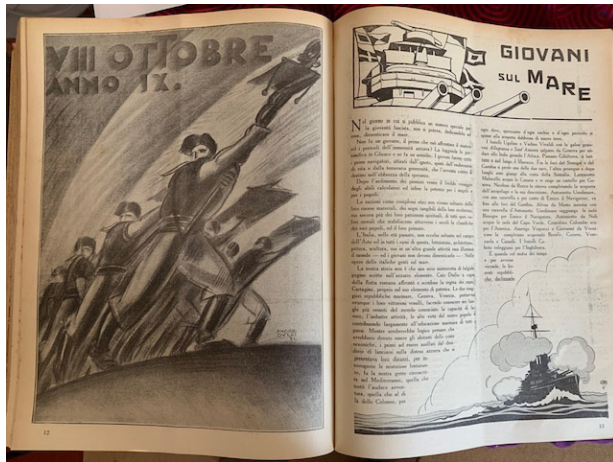
¶ Almost every issue of this magazine opens with some declaration or essay by Mussolini. The first issue is dated March 23, 1931, the 12-year anniversary of the founding of the *Fasci Italiani di Combattimento*—the forerunner of the *Partito Nazionale Fascista*. The founding editor, Carlo Scorza, was shortly replaced by Achille Starace, “the empty-headed sycophant whom Mussolini had recently made secretary-general of the Fascist Party” (Paul Jankowski,





All Against All, p.61). Journalists from Il Duce's *Il Popolo d'Italia* were called into service as well as such figures as Futurist Filippo Tommaso Marinetti and the Fascist leader and aviator, Italo Balbo. Futurist and art-deco graphic styles (as well as photo-montages) abound throughout, with the periodical working as a sort of long running exhibition of the work of such artists as Guglielmo Sansoni, Vittorio Pisani, Mario Barca, and Cesare Gobbo.

¶ Institutional holdings are difficult to interpret. Holdings at four Italian institutions are vague, while the same can be said about the four American ones. USC appears



to have 32 random issues from the first two years (1931-32) while North Carolina/Chapel Hill appears to have 42 issues... meanwhile Notre Dame shares cataloguing with Wisconsin's Fry Collection on its holding, which in further investigation reveals... very little: the Wisconsin information is incomplete –“No brief publication date available”] but it *appears* to have only one issue (I:4, April 1932) OR only that issue available for viewing in the reading room. Suffice it to say, a complete 72-issue run of the important first two years may be called “rare.” 4,500.

82. [Magazine] *Il Popolo d'Italia*. Anno XX, No. 256. Sabato 28 Ottobre 1933—Anno XI. Large folio—60 cm [24 in.]. 64pp + pictorial wrappers.

¶ Special huge celebratory issue of the magazine founded by Mussolini in November of 1914, here nearing the end of its 20th year of publication while also celebrating the 11th anniversary of the March on Rome. Printed on newsprint (not glossy magazine stock) but still in very good condition, filled with profusely illustrated articles, some focused on architecture in specific cities (e.g., Milano, Torino, Montecatini), pieces on the prosperity that Fascism under Mussolini's dictatorship has brought to Italy... great full pages ads, such as on the Breda Industrial firm, Macedonia cigarettes, an amazing Fiat ad by **Cheddu** incorporating a Mussolini quote as well as stylized *fascies*... an eight-page illustrated history on the *Mostra Della Rivoluzione Fascista*... an amazing center-spread montage on the Anniversary... and a subtly





Fascist-themed full-page rear cover ad for Campari [by **D. Fontana**]. The front cover is devoted to a striking Fascist/industrial themed illustration by **Mario Saroni** (1885-1961) who over the decades had drawn over 1700 pieces for this publication. For a current appraisal of Saroni's work during this time, see Steven Heller's essay, "Should a Designer Be Judged by Ideology" in the "DesignerObserver" website. 200.

83. [Magazine] **Il Ragioniere Professionista**. *Revista Mensile Fascista de Cultura Professionale*. Vol. VI, No. 12. Dicembre 1932-XI. Torino, 1932. 4to. Pp.353-392 plus original wrappers [torn on lower corner], featuring fascist-themed graphic by **Borghi** [who also contributed five illustrated chapter titles].

¶ This magazine for the "professional accountant" includes an illustrated chapter on the design of an accountant's office, replete with art-deco furniture and a full-page ad on the inside rear cover for the *Sindactio Nazionale Fascista Ragioniere Professionisti*. 65.



84. [Magazine] **Reale Automobile Club d'Italia**. **L'Automobile**, *Revista Mensile Illustrata del R.A.C.I.* Numbers 1 [January], 3 [March], 4 [April], 5, [May] and 12 [December] 1939. Rome: Federazione Automobilistica Sportiva Italiana, 1939- XVII. Folio (32 cm), first four issues 64pp, the last issue published (Dec.) is 32pp, all with original pictorial wrappers.



¶ Five (of 12) monthly issues of this resurrected magazine which first began in 1925 and went through various incarnations and formats [e.g., newspaper format, small rotogravure magazine] until it was terminated in 1938. However, the next year, the Fascist party, under the guise of the Royal Automobile Club initiated this new format. However by December 1939—by which time war had been declared throughout Europe— it ceased publication, again. It was restarted, again, in 1948.

¶ Although the covers here are more of the "tourist literature" graphic style, each issue is full of ads, expressing the



graphic style of the day. And many of the articles have a Fascist bent, beginning with the inaugural editorial, accompanied by a full-page photograph of Mussolini embracing a young uniformed Balilla candidate; the editorial, “Una Forza Operosa” speaks clearly of the automobile industry as being essential to the Nation’s war economy. In fact, the very first article is entitled “La Battaglia dell’Automobile”, others followed such as “La Politica del Motore.” Also numerous articles about auto races, fashions, technical and design advances, and the militarization of the industry. Many ads with strong Fascist-implied graphics. The quartet: 150.

85. [Magazine] **Soc. Nazionale Industria Applicazioni Viscosa. Snia Viscose: I Tessili Nuovi; Les Testiles Nouveaux; The New Testiles; Die Neuen Testilien.** Anno I, No. 4, Luglio-Settembre 1935 XIII. Milano: Edizioni d’Arte Emilio Bestetti, 1935. Folio (33 cm). [6]pp advts + 62pp + [24]pp advertising section + [8]pp double fold advt insert + two tipped-in color plates [reproductions of Tiziano and Nattier paintings]. Pictorial wrappers.

¶ Fine industry magazine from a company that claimed to be the “largest organization in Europe for the production of artificial textiles,” especially with its “Sniafiocco, the textile of the future.” The publication was issued between 1935-1939, ending after 20 issues. Naturally there are articles on textiles but also on fashion, art, etc. As the subtitle notes, the text is in four language. Great eight-page insert on the firm’s pavilion at a trade show, incorporating photo-montages AND Mussolini [see images here]. 85.



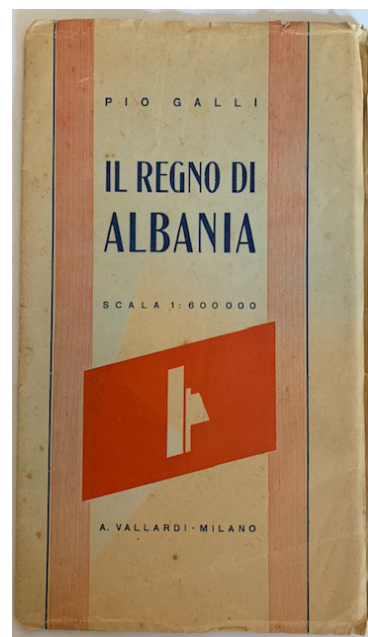
86. [Magazine] **L’Ufficio Moderno, La Pubblicità.** Anno XI, No I, Gennaio 1936- XIV. Milano, 1936. 4to (27.5 cm). 44pp + pictorial cover (in photo-montage style) by **Erberto Carboni**.

¶ Trade magazine with a very strong Fascist bent that focused on the business of advertising, with illustrated articles on posters and store windows, and much text explaining and promoting various Fascist-directed laws and regulations pertaining to propaganda (named as such) and the support and encouragement of Italian business— Emilio Grego’s long introduction is practically a commercial manifesto. Great cover by the talented Carboni. 75.

87. [Map] **Galli, Pio. *Il Regno di Albania*. Scala 1:600000.** Milano: A. Vallardi, no date [1939-40?]. 56 x 76 cm color lithographed folding map, tipped into publisher's printed folder (some light spotting on folder; map is fine).

Relic from the brief period when Albania was part of the greater Italian Empire. The map also shows part of Yugoslavia, Greece, and Corfu. The folder graphically announces the region's place in the Fascist sphere. "In early 1939, while the world was focused on Adolf Hitler's aggression against Czechoslovakia, Mussolini looked to the Kingdom of Albania, across the Adriatic Sea from Italy. Italian forces invaded Albania on 7 April 1939 and swiftly took control of the small country. Even before the invasion, Albania had been politically dominated by Italy; after the invasion it was formally made part of Italy and the Italian king took the Albanian crown. Along with the intervention in the Spanish Civil War and the invasion of Abyssinia, the invasion of Albania was part of the Italian contribution to the disintegration of the collective security the League of Nations instituted after World War I. As such, it was part of the prelude to World War II" [Wikipedia].

125.



88. [Maps] **Azienda Tramvie e Autobus del Governatorato. *Piante Schematiche Delle Linee in Esercizio*** [folder title]. Roma, [1938-XVII]. Two folding colored maps of Rome [39 x 46 cm when opened], showing the separate routes of the city bus and tramway lines, with descriptions of said lines on the verso of both maps. The complimentary pair are laid in a folded printed pocket folder. Fascist-themed title covers on each of the maps.

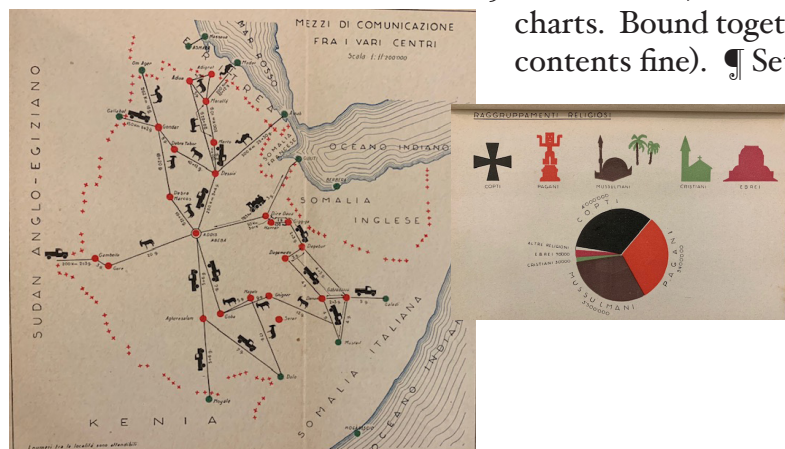
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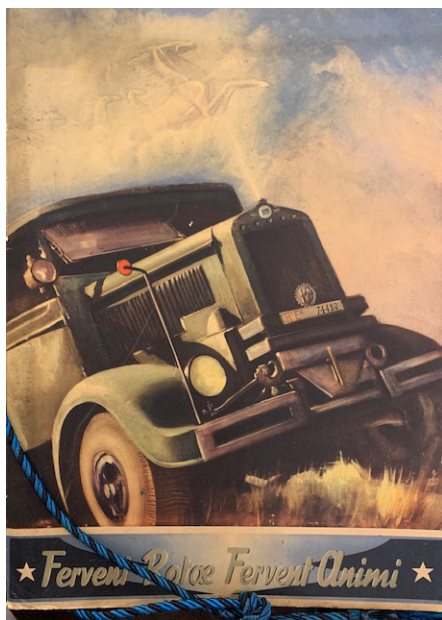
89. [Maps] **Ministero Della Guerra. *Etiopia. Notizie Schematiche sull'Ordinamento Politico-Militare***. [Rome?] Aprile 1935- XIII. 18.5 cm. Title leaf, content leaf + 20 (mostly folding) color-printed maps and charts. Bound together with color printed wrappers (which are soiled; contents fine).

Set of various charts, maps, and graphics to communicate facts about Ethiopian and the region, such as population, language, religions, armed forces, geography, transportation, markings of Ethiopian military planes and more.

45.



90. [Military] **Associazione Nazionale Combattenti, Federazione Provinciale di Firenze. *Il Ventennale dell Sezione di Firenze, 1919-1939.*** [Firenze: Tip. Fascista, 1939.] Large 8vo. 24 cm. 16pp + pictorial wrappers with design (dated XII, 1935) by **Dino Tofani**. ¶ Brief anniversary history on the founding of the predecessor organization to the National Fascist Party—the *Fasci Italiani di Combattimento*—in Tuscany, with an iconic cover by the local artist, Tofani. 50.



91. [Military] **Corpo Automobilistico, 1935-XIV- 1940-XVIII.** [Roma: Boeri, 1940.] Folio. (34 cm). [24]pp + color pictorial wrappers with folded flaps on front and back (with printed 1940 calendar); with elaborate blue-and-black cord “binding”.

¶ An elaborate directory of the members of the various units of this motorized unit (at least members from the level of sergeant upwards). The Corp’s Latin motto, *Fervent Rolae, Fervent Animi*, incorporated in the cover painting, translates as “The wheels are hot, the mind is hot.”

200.

92. [Military] **Fasci Italiani di Combattimento. *Orientamenti Teorici: Postulati Pratici.*** Milano, n.d [ca. 1920]. 16.5 cm. 28pp + pictorial cover.

¶ An early tract in the creation of Fascist thought, with Mussolini listed as one of the eight members of the Central Committee in Milan, with the occupation of “giornalista”. Pencilled marginalia in Italian by an active contemporary reader. Cover illustration by fellow Committee member, **Piero Bolzon** (also a journalist) here still working with a very Roman-styled *fascies* (and eagle).

45.



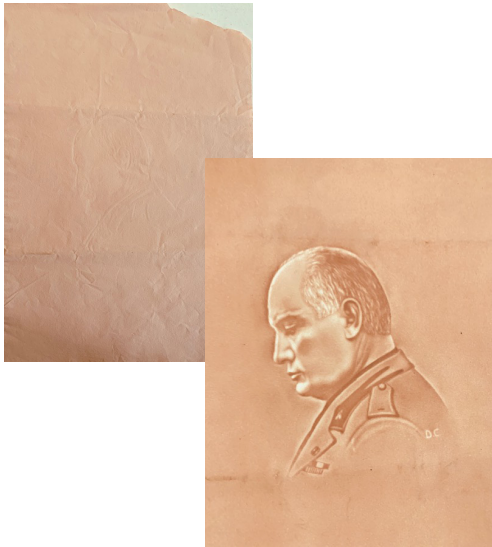
93. [Military] **Ministero dell Guerra. *1918-1938 Ventennale Della Vittoria. Battaglia del Piave, 15-23 Giugno.*** Milano: Turati Lombardi, 1938- XVI. Large 8vo. 24 cm. 33pp + two folding maps + color pictorial wrappers; horizontal crease through pamphlet. With a tipped-in portrait of the King. ¶ An example of the Fascist co-opting a WWI event decades later to call it its own and to suggest that Italian bravery then is evident of Italian prowess in battle now.

40.

94. [Military] **Ministero della Guerra. *Volontari dell'Esercito nella Guerra di Spagna.*** [Milano: Turati Lombardi, 1939-XVII]. 4to (26 cm). 46 [47-61]pp + folding color map of Spain. Lithographed cover by **Ciotti** (of, paradoxically, St. George, who is the patron saint of Catalunya, slaying a dragon].

¶ Profusely illustrated history of Italian military activities in Spain during that country's Civil War; but with the rear section of dead soldiers decorated with the "Gold Medal" misprinted, and often a verso will have the recto printed in reverse, so duplication in spots and omissions— five such pages with verso reverse printings.

45.



95. [Mussolini stationery] Large folio sheet of pink paper, with a very subtle watermark portrait of Mussolini (by "D.A."). No imprint or date. Il Duce strikes a very pensive pose here. The intent or use of this sheet is unknown... but it has a eerie, subtly menacing, feel.

75.

96. [Pamphlet] **Comitato Milanese della Società Nazionale Dante Alighieri. "18 novembre 1935 XIV!!"** Milano, 1935- XIII. [32]pp including wrappers, with cover illustration by "Sosso" (who contributed another illustration inside).

¶ Fascist patriotic organization jumps on the bandwagon to protest the League of Nation's sanctions against Italy for its invasion of Africa—the sanctions went into effect on November 18. In this piece, the group sought to show how Italy and Italians could create self-sufficiency in fuel, textile, clothes—even language, with an eight-page section of foreign words (e.g., baguette vis-à-vis, toast) which should be expunged and replaced with Italian ones. Also with a description of the day in the life of an Italian woman and how she could contribute by frugal purchasing, menu planning... and donating her wedding ring the Government. Well, the Queen gave *hers*! Not located in OCLC.

60.

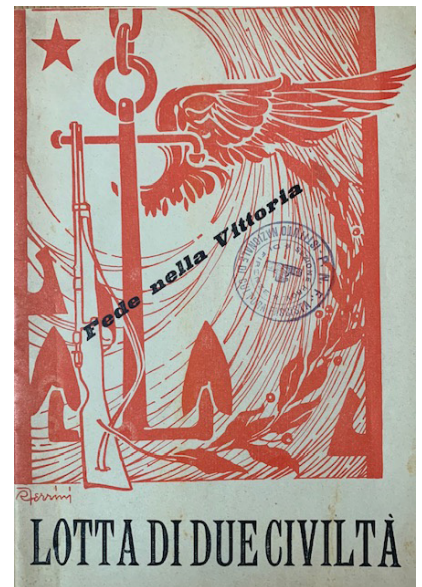




97. [Pamphlet] **Ente Turistico ed Alberghiero della Libia "Etal." XI Fiera Tripoli.** [Novara: Istituto Geografico de Agostini, 1936]. Oblong 8vo (24 cm). [36]pp + color lithographed wrappers designed by **Carlo V. Testi**. Profusely illustrated throughout with photomontages.

¶ Promotional booklet for the upcoming Italian colonial trade fair, to be held January 15-March 1, 1937-XV, with text in Italian, French, English, and German, including rules and regulations, programs (including the auto races, and a great array of internal and external views of the art-deco designed buildings and exhibition spaces (stands). Testi's air-brushed cover shows the flags of 10 countries—including Belgium, Turkey, Nazi Germany, and the US. An event in which the Fascist government sought to legitimize (and monetize) its recent colonial properties. OCLC locates one holding (German National Library, Leipzig). 175.

98. [Pamphlet] **Fede Nella Vittoria. Lotta di Due Civiltà.** Roma: Soc. An. Poligrafica Italiana, 1941- XIX. 20 cm. 31pp + wrappers printed in red and black, design by **R. Ferrini**. Stamp from the Florence of the P.N.F.'s Istituto Nazionale di Cultura Fascista. The two civilizations in a death struggle: Britain and Fascist Italy. OCLC notes four holdings, all in Italy. 75.



99. [Pamphlet] **La Federazione Italiana Nazionale Fascista per la Lotta Contro La Tubercolosi. Contro La Tubercolosi e Per la Difesa della Razza.** [Parma: Anomina Zafferri, 1938.] 16pp + color pictorial wrappers designed by **Venturini**. With seven smaller color symbolic illustrations by Venturini throughout text. With illustrated bookplate of Biblioteca Caproni. 85.

100. [Pamphlet] **Italian State Tourist Dept. *Ten Years of Italian Progress.*** (Milano, 1933.) 32pp. Profusely illustrated. Strong color graphic wrappers by C.V. Testi, using an airbrushed look. ¶ Paeon to the new Roman Empire, complete with Roman Eagle atop a *fascis*. The interior design has a streamline/ art-deco style. 45.



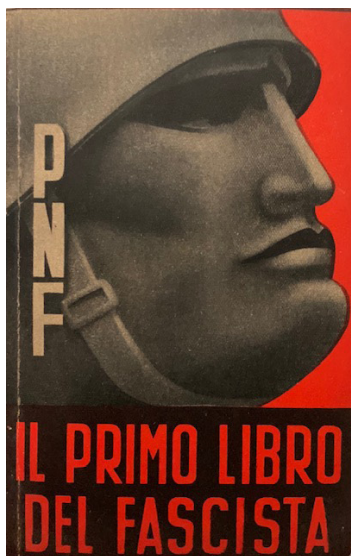
101. [Pamphlet] **Lane Marzotto. *Le Opere Del Regime*** [and] ***Caduti in Terra Straniere Per La Causa Nazionale.*** Navara-Milano: Arti. Graf. [16]pp including color pictorial wrappers. Two pamphlets, very good.

¶ Two examples of propaganda pamphlets issued by an Italian textile firm in its "Biblioteca Delle Lane Marzotto," each with six interior full-page color plates. The illustrations of the first work are strong graphic works while the second work, dedicated to Fascists killed in foreign lands, has dramatic depictions of the events [e.g., a vice-consul stationed in Paris shot by a Communist]. The first series ran to 24 pamphlets and this second series, still here being rolled out, was also to number 24. The pair: 65.



102. [Pamphlet] **Ministero Della Guerre. *Presente Alle Bandiere.*** [Milano: Raimondi di Pettaroli, 194-.] Square 8vo. 20.5 cm. [4]pp + 8pp stamped monthly dues receipts [Aug. 1943-March 1944]. 75.





103. [Pamphlet] **Partito Nazionale Fascista [P.N.F.]. *Il Primo Libro del Fascista*. Rome, XX [1942] 12mo (15.5 cm). 61pp + 1p index. Color graphic wrappers. Printed by Mondadori in Verona.**

¶ Pocket version of the Fascist catechism distributed by the National Party, to indoctrinate children to “*Nostra Rivoluzione, il Partito, il Regime, lo Stato mussoliniano*.” This version with the same stylized mug of Il Duce was also issued earlier (e.g., 1939) in a larger 8vo size, with the questions there printed in red and the answers in black. 85.

104. [Pamphlet] **Royal Italian Commission. *The Italian Pavilion. A Century of Progress, 1933*. [Chicago: Cuneo Press, 1933.] [22], [2]blank, including pictorial front wrapper, with the image of a fasces. Prof. illustrated.**

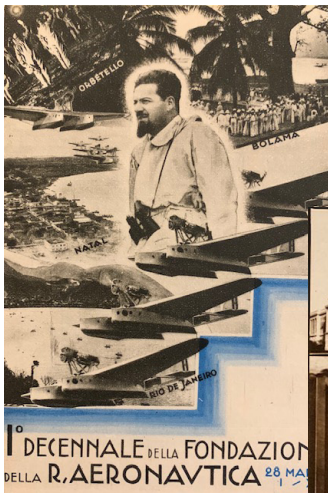
¶ A primer to the Pavilion and a paean to the triumph of Italian fascism and to the leadership of Premier Benito Mussolini, whose “courage and spirit radiate throughout Italy.” Besides praising the Fascist government, this pamphlet describes the various sections of the Pavilion—the murals, the model of the ocean liner *Rex*, reclamation of the land under the Fascist regime, etc.—and points out that the airplane-design of the Pavilion is a “monument to Italian progress in aviation and as a symbol of the flight of General Italo Balbo, who led an armada of seaplanes from Italy to *A Century of Progress Exposition*.”

45.



105. [Postcard/ Stamp] [Aviation] **1930 Anno IX. *Crociera Aerea Transatlantica Italia Brasile***. No place. ¶ Unusual color lithographed postcard with gilt highlighting—the artist’s signature is difficult to decipher—commemorating the flight by Italian aviators from Italy to Brazil. Specifics on the airplane flown are printed on the verso. **WITH:** A group of six rare unused poster stamps, also with added gilt highlighting, reproducing the same image. Group:

75.

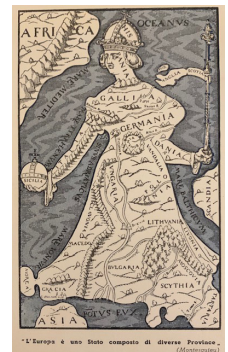


106. [Postcard] [Aviation] *1^o Decennale della Fondazione della R. Aeronautica, 28 Marzo, XI.* [Roma: IGAP, 1933]. Designed by **Giuseppe Latini**. ¶ Three different pictorial lithographed postcards—from a series of eleven known cards—in which Latini used photomontage and constructivism elements to celebrate the 10th anniversary of the establishment of the Royal Air Force. This trio depicts buildings of the Air Ministry; a collage commemorating the 1931 Italy-Brazil flight, with a central portrait of Italo Balbo, the charismatic head of the Air Force; and a montage view of the Air Ministry's memorial to fallen pilots. See Josefacka et al, *The Propaganda Front: Postcards from the Ear of World Wars*, pages 158-59.

100.

107. [Postcard] **Centro D'Informazione e di Studio 'Giovane Europa.'** *"L'Europa é uno Stato composito di diverse Province..."* Unused and dated postcard with a pictorial map on the front, depicting Europe as a woman... or rather as a British queen and controlled by Britain.

20.



108. [Postcard] [Badoglio, Marshall] *Gli Artefici Della Vittoria in Africa Orientale. Ottobre 1935-XIII—Maggio 1936—XIV.* [Milano, 1936]. Unused postcard with color illustration—a photomontage featuring stylized military imagery and an image of Mussolini with a map of Ethiopia in the background. Most of the back reprints portion of an excited speech delivered on May 5, 1936 on Italy's victory in Africa, addressed to the Black Shirts of the Revolution and other patriotic Italians.

35.

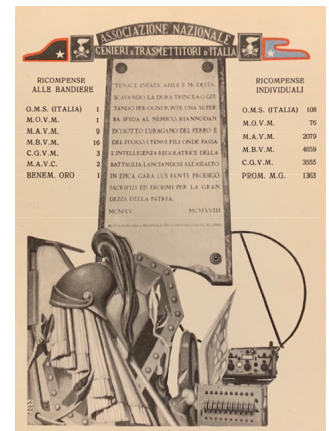
109. [Postcard] **Banca Nazionale del Lavoro. 1^a Mostra del Dopolavoro, Roma Maggio/Agosto XVI.** [Roma? 1938.] Unused postcard with color cover by **Azienza**, promoting this Fascist Party-sponsored event in Rome.

30.



110. [Postcard] **Assoc. Nazionale Genieri e Trasmettitori.** Roma: Salomone, ca. 1940. ¶ Large unused card from an association of military engineers and radio technicians, with emblematic matter on verso as well as a list of medals distributed and the obligatory Mussolini quotations all shown on a plaque.

20.



111. [Postcard] **Cartolina Postale Premiliare.** Roma: Boeri, n.d., ca. 1936. Large format color lithographed postcard, verso full image reproduction of a watercolor by **P. Pullini**, of a male javelin thrower, while behind him are shadows of men throwing grenades.

35.

112. [Postcard] **Comitato Amici del Veterano Turate. Quod Bonum Felix Fastumque Sit.** Milano: La Presse, n.d. [a. 1940]. ¶ Large unused card with color lithograph front of a large crowd looking towards either a sunrise or a rainbow and saluting, fasces hidden in the crowd. Illustration legend translates, “That it is good to be happy and prosperous”—presumably under the Fascist regime.

30.



113. [Postcard] **Comitato Contrali Compagna Antimalarica. Compagna Nazionale Contro La Malaria.** [Bologna: Poligrafici Riuniti, n.d.] ¶ Antimalarial campaign—prefaced by Mussolini’s proclamation, “This is the war we prefer”—urging Italians to dump waste oils into the sewers so as to kill mosquitoes. The card features a stylized image of St. George fighting a dragon.

35.

114. [Postcard] **“La Donna Italiana Colle Sue Riunce e Coi Suoi Sacrifici, Marcia Insieme Al Combattenti”** [illustration legend]. Milano: ACTA, [XX]. Large postally used card with color lithograph [artist name blurred], obviously reduced from a poster. ¶ The illustration is a well-used graphic trope of a main image with complementary scene faintly in the background... in this instance, a woman drags a young boy (sucking his thumb) forward, while the background soldiers are going in the same direction, into battle. The card graphically suggests that women are as much a part of the battle as the soldier. 50.



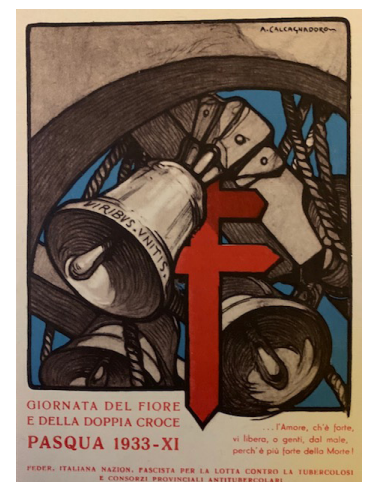
115. [Postcard] **Eccezionali Ribassi Ferroviari. Iª Mostra Internazionale Delle Arti Decorative Villa Reale di Monza.** Milano: Ricordi, 1923. Color lithographed postcard, with messages and stamps on verso, issued by a discount ticket agency promoting the First International show of Decorative Art in Monza. Artist's name difficult to decipher. 35.

116. [Postcard] **Entre Autonomo Fiera de Tripoli. Iª Mostra Internazionale d'Arte Coloniale. Roma, Ottobre-Dicembre 1931 Anni, IX-X.** Milano: Bestetti & Tumminelli, 1931. Color lithographed card, postally used with stamps and message on verso. Designer's name obscured by cancellation stamp. 35.



117. [Postcard] **Federaz. Naz. Fascista Casse Mutue Infortuni Agricoli.** Untitled card featuring color illustration of a horse dragging an fallen rider. Novara: Istituto Geografico De Agostini, n.d. [ca. 1935]. ¶ Large card from the National Fascist Federation of Agricultural Accident Insurance. Here showing a farmer with his wrist entangled in the reins of a runaway horse. Light damp stain on edge. 30.

118. [Postcard] **Federazione Italiana Nazionale Fascista per la lotta contro la tubercolosi. Giornata Del Fiore e Della Doppia Croce.** Milano: Pizzi e Pizio, 1933. Unused postcard with color illustration by A. Calcagnadoro. 35.



119. [Postcard] **Fiera del Levante BARI.** [Bari: Amoruso, n.d., ca. 193-]. Large format unused postcard with color front, signed by “**Lusco**” of, apparently, the entrance to this regional Fair whose numerous elements seem to suggest the Fascist *fasces*. 30.



120. [Postcard] **III Fiera Nazionale dell'Artigianato.** Firenze: Tiporotocalcografia Classica, 1933. Large stamped and twice-cancelled card with a half-tone image of the Arno River and Ponte Vecchio. This handicraft trade fair occurred in spring of 1933-XI. 20.

121. [Postcard] **Le Forze Armate Repubblicane. Fratelli d'Italia l'Italia s'è Destà! 1849-1944. Lo Spirito di Goffredo Mameli Difenderà la Repubblica Sociale.** No place, 1944. Used card (sent June 10, 1944 from Lucca) in the last days of Mussolini's puppet Saló Republic. Fascist co-opt the image of famous Italian poet and patriot (1827-1849) who also wrote the words to the Italian national anthem. 25.



122. [Postcard] **Il Giorno dell'Ala. Esercitazioni dell'Armata del Cielo. Roma, VIII** [1930]. Milano, 1930. Color lithographed postcard designed by **M. Melis**, for Air Day featuring displays of military planes, held in Rome as a benefit to the “orphans of pilots.” Postally used with a brief message on verso. 45.



123. [Postcard] **Lotteria Automobilistica Nazionale du Tripoli. Lotteria di Tripoli.** Milano: Grafische I.G.A.P., c.a 1937. Unused large card with color lithographed image of the “Arco Celebrativo Della Litoranea Libica” on the front, text on the verso explains the prize structure of this lottery. 25.

124. [Postcard] **Ministero dell'Agricoltura e Delle Foreste. *Pane per La Vittoria***. Rome?: Grafia Tivoli, [ca. 1936?]. Unused postcard with color lithograph by **Martinati** of a farmer dispersing seed with a subtle background image of a soldier throwing a hand grenade. At the top (translated): “*The duty of the farmers, To plant a lot and well*”. Fine piece from the Fascist’s long-running yet failed “Battle for Grain” campaign. 35.



125. [Postcard] **Ministero della Difesa. *Giornata Delle Forze Armate***. Large postally used card with large color poster (reduced) cover, featuring Mussolini’s quotation (translated), “The defense of the Country is the sacred duty of the citizen.” 35.

126. [Postcard] **II^a Mostra Nazionale della Bambola. Lucca- Dicembre Anno X^o**. Lucca: Lippi, 1932. Postally used postcard with color illustration by Enzo Pierotti, with stylized image of Lucca, depictions of dolls (bambole), and *fascies* in a subtle position. 35.



127. [Postcard] [Mussolini] ***Vincere [Win]***. [Milan: Edizioni d’Arte ACTA, n.d.] Large format untitled card with **Gino Boccasile’s** full color portrait of Mussolini, with the standard Fascist shout, *Vincere*, printed below. ¶ “A leading graphic designer, Boccasile used his publicity agency ACTA to support the regime’s rhetoric from 1935 to 1945. He links the modern fascist state and the triumphs of ancient Rome by juxtaposing the image of il Duce (wearing the beribboned black shirt of an officer, although he never rose above the rank of corporal himself [oddly also Hitler’s highest military rank]) with the second century BCE stature of the Victory of Samothrace. Fascist propaganda often equated the regime with Greco-Roman glory”—Josefacka et al, *The Propaganda Front: Postcards from the Ear of World Wars*, illus. 219. 25.

128. [Postcard] **P.N.F.—O.N.D. Dopolavoro Forze Armate. *Una popolo di soldati con un esercito di cittadini***. No place, 1941. Used postcard, with some stain on lower corner of message side, color lithograph image on front of four Italian soldiers casting a shadow that is a menacing *fascies*. “A population of soldiers with an army of citizens.” In other words: universal military subscription. 35.



129. [Postcard] **P.N.F.—O.N.D. Dopolavoro Forze Armate.** “*Il Dopolavoro é il Ponte Fra il Partito é il Popolo che Combatte e Lavora.*” [Milano: Sella, ca. 1940] Large card, with message and postal cancellation on verso; front with militaristic Fascist graphic by **Mancioli**. 35.



130. [Postcard] **PNF-GUF. Littorali Femminili dello Sport. Firenze 16-21 Aprile XIX.** Milano: Milani, (1941). Color lithographed card, with stamps and postal cancellations (but no message) on verso. 25.

131. [Postcard] **Il Popolo d'Italia. Quotidiano Socialista, Benito Mussolini, Fondatore.** [Toulouse? N.d., ca. 1917?] Unused card with color illustrated front, apparently from a poster promoting Mussolini's early magazine (founded in 1914). This card from before his break with the Socialists. 25.



132. [Postcard] **R[oyale] Accademia Navale. Fa Di Tutti Gli Oceani Il Mare Nostra.** [Make All Oceans Our Seas] [Rome?] XIX. Unused sepia-colored card with the stylized image of the bow of a ship breaking the [metaphorical] chains that would block Italian use of the Mediterranean. 20.

133. [Postcard] **Scuola Della Motorizzazione.** No place: Marconia & Morelli, ca 1935. Large format card of a fuzzy reduced color reproduction of a poster that incorporated the motto Latin motto of Army's Corpo Automobilistico, *Fervent Rotae, Fervent Animi* ["The wheels are hot, the mind is hot"]. 25.



134. [Postcard] **Scuole Centrali Militari Civitavecchia** [cover title]. Milano: Duval, 1937. Large postally used card (1937) with half of front devoted to symbolic military image [artist's signature undecipherable]. Small tear and wrinkle on blank edge. 25.



135. [Postcard] **Società Nazionale "Dante Alighieri. 1ª Giornata Degli Italiani Nel Mondo. 19 Maggio XVIII.** Roma: Canella, [1940]. Unused card with color lithographed front. For a short time in the 1930s, this Society had established clubs in the US as part of its mission to spread "to all the world the language and culture of Imperial Italy." 25.

136. [Postcard] **Società Nazionale Dante Alighieri. IIª Giornata Delgli Italiani Nel Mondo, 19 Maggio XIX.** Roma: A.G.A.R., [1941]. Large unused card with color lithograph front, designed by **D. Manno**. 30.



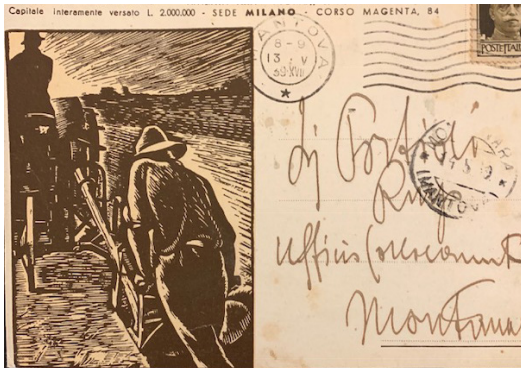
137. [Postcard] **Società Nazionale "Dante Alighieri. IVª Giornata Degli Italiani Nel Mondo.** Roma: A.G.A.R., [1943?]. Unused postcard with unsigned color lithograph with the one word headline, "Ritorneremo" ["We will return"], of a soldier/surveyor, with two rifles making a subtle *fascis*. In the background, a bleak landscape, apparently a battlefield in Italian East Africa after the British had taken over. Obligatory Mussolini puffery printed on verso. 25.

138. [Postcard] **Stato Maggiore R. Esercito. Cartolina Postale per le Forze Armate.** Roma: Boebi, [1947]. Large card sent by a soldier to his brother, on April 22, 43/XXI, saying that he would be able to be home for Easter. Color lithograph illustration, unsigned, of soldier in a long winter coat protected (and shadowed) by a sword-wielding avenging angel. 45.



139. [Postcard] **Stato Maggiore R. Esercito. Prima Mostra Degli Artisti Italiani in Armi, Roma Primavera 1941. A.XX.** [Rome? 1942]. Large card with written message on verso; color poster (reduced) of a stylized *fasces*.

30.



140. [Postcard] **“La Terra” Assicurazioni e Riassicurazioni.** Milano, 1939. Pictorial card from Milanese insurance company, with manuscript message on verso. Front has strong earth-colored wood-block print of a man plowing a field.

15.

141. [Postcard] **Untitled series of five hand-painted [water-colors] military scenes**, each featuring a quotation from a specific Mussolini speech, each glorifying war. The five cards show scenes of aerial bombers (2), tanks, submarines, and battleships. Printed in Treni by R. Picchianti. Although described as “Vero acquerello dipinto a mano” [*a real small watercolor painted by hand*], the coloring suggests more of a tempera medium.

125.



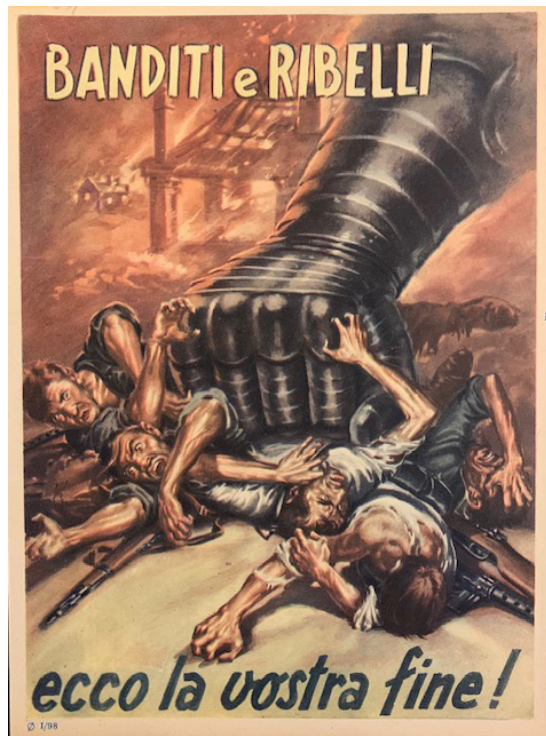
142. [Poster] **[Saló Republic] Lavorare e Combattere, Per La Patria, Per La Vittoria.** No place [Milano?], April 4, 1944. Single-sided color lithograph poster, 35 x 24 cm, drawn by **Dante Coscia**, showing a heavily armed Italian soldier shaking hands with a blacksmith.

¶ This piece of propaganda was issued during the first year of the Italian puppet government, formed after the collapse of Mussolini’s Roman based empire in Sept. 1944. This small poster, with a punched hole at the top, was intended to be placed in a public spot— contemporary notation on the back shows that it was posted in northern Italian town of Spresiano (Treviso). Coscia (1912-1986) created a number of such propaganda posters, in this heroic style, for the Fascist government.

200.

143. [Poster] **Banditi e Ribelli, Ecco la Vostra Fine!** [No place or date, June 1944?] Double-sided flyer (22 x 16 cm) with strong, violent graphic on one side (an iron fist smashing four armed and badly clothed rebels) and additional text on the verso.

¶ Small flyer-version of a famous propaganda poster (50 x 35 cm) that was distributed by the Italian Social Republic in its fight against “banditry”—e.g., sabotage, theft, black-market, partisan activity... that is, *any* resistance to the puppet regime. The text on the verso reads: “Why did you let May 25 [the deadline for amnesty] pass? It was the last day for which you could return to yourself without fear of sanctions. Now you can no longer hope for forgiveness. Force will be set upon force. The iron fighter will lock his fist. All those rebels who continue the struggle against the Homeland will only expect: Death!” And as the background illustration suggests, “we will burn your homes and destroy your families.” The poster is represented on some of the various Italian websites documenting the War and the Resistance, but not found in Trota and Sulla’s *La Propaganda Nella Repubblica Sociale Italiana*. 150.



144. [Poster] **Reale Aero Club d'Italia. Voli di Propaganda su Trimotore Caproni 101 sull'Aeroporto di Albegna.** Milano: Navarra, 1935. Single-sided color lithographed poster, on board; light creasing (soiled on recto) but still bright and intact.

¶ Vibrant aeronautical image by **Alberto Mastroianni** of a Caproni 101 flying over central Bologna. One of the posters featured in the traveling exhibition, *Wings of Italy: Italian Aeropainting from 1910 to 1935*. 350.



¶ A souvenir and a guidebook to the Milan Racing Club's meet in Emilia-Romagna—specifically focused on Mussolini's hometown (Predappio) with pictures of the Dictator's parents and his ancestral home [the Club stopped at the family plot] and visits to that other great Italian's home, Dante's Ravenna. Much crowing about the wonders and achievements of

100.

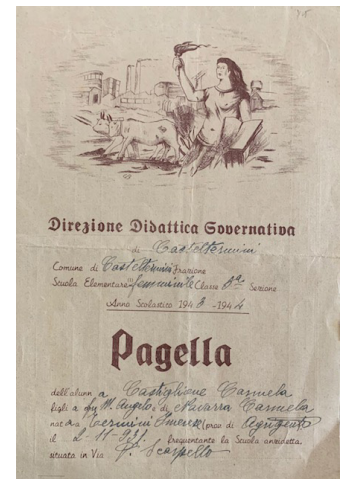
65.



147. [School Report Card] **Direzione Didattica Governativa.** No place [1943]. Double-sided card on thinner (and poor quality) stock than usual, with a crude emblematic vignette (representing Education, Industry, and Agriculture) on p.i. Completed in manuscript.

¶ The academic record of a young girl in a small town (Casteltermini) in Sicily, for the scholastic year of 1943-44, with grades records on verso. Presumably a non-fascist report card, designed and printed after the Allied invasion of Sicily in the summer of 1943 (before the start of the 1943-44 academic year). Perhaps the heavy female figure, carrying a torch, was to represent Liberty. The illustration is dated "43" in the plate.

45.



148. [School Report Card] **Ministero dell'Educazione Nazionale. Opera Balilla.** Five different large folding (4pp) report cards, graphically promoting the Fascist children's organization, each with a different design cover incorporating stylized Fascist graphic symbols. The group:

75.



149. [School Report Card] **Ministero [dell'] Educazione Nazionale. Opera Balilla.** Novara: Agostini, [1936-37]. 25 cm. 4pp folded with lithographed cover. ¶ Fascist youth organization used for the cover of the regular two-page report card herein, this copy completed in manuscript for twelve-year old Aldo Maggi (and noted here as a member of the Balilla). A good student with superior marks.

30.



150. [School Report Card] **Ministero dell'Educazione Nazionale. P.N.F./ Gioventù Italiana del Littorio.** Four large (25 cm) school report cards, with pictorial covers, each completed in manuscript for different students (1937-38, 1938-39, 1939-40, 1942-43), first three 4pp, last (for 1942) single-sheet double-sided. One of the cards depicts via a cartographic design the reach of the Fascist Empire. The double-sided card, issued during the Fascist government's last year (1943) features a large lithographic military illustration with Winged Victory going into battle.

125.

151. [School Report Card] **Ministero dell'Educazione Nazionale.** Two large (27 cm) folded 4pp report card, center-spread completed in manuscript for a student in Ferrara, 1930-31 and the other card to another one. Issued under the sponsorship of the "Direzione Generale per l'Istruzione Technica." One printed in blue with a ship image, the other with a stylized factory.

35.



152. [School Report Card] **Ministero dell'Educazione Nazionale. P.N.F. Gioventù Italiana del Littorio. A. XVIII [and] A. XIX.** [Bologna: Il Resto del Carlino: 1939 and 1940.] Two different cards, each 25 cm, with color cartographic covers, printed text on pp.2-3, completed in manuscript.

¶ A pair of report cards for a young girl from Lucca—here at the ages of 6 and 7—being indoctrinated into the idea of an imperial Italy, with the two covers showing the range of the country's empire.

The first card has two maps, one showing the Italian holdings in Anno I [1923] and then the expansion (e.g., Albania, Ethiopia) by Anno XVIII [1939-40]. The girl's marks in discipline and hygiene are consistently *lodevole* [praiseworthy].

50.

153. [School Report Card] **Provveditorato Generale dello Stato. Regno d'Italia.** 4pp folded large (26 cm) report card, with emblematic illustration of the Italian Kingdom and Fascist symbols. Card completed in manuscript for a Genevese student in 1928-29.

45.



154. [School Report Card] **Scuola Secondaria di Avviamento Professionale.** Large (27 cm) folding report card, completed in manuscript, printed in Bodeno (IT) for the school year of 1932-33—"Anno XI, Era Fascista." Pictorial cover depicting a sower (seed dispenser) flanked by Fascist *fasces*.

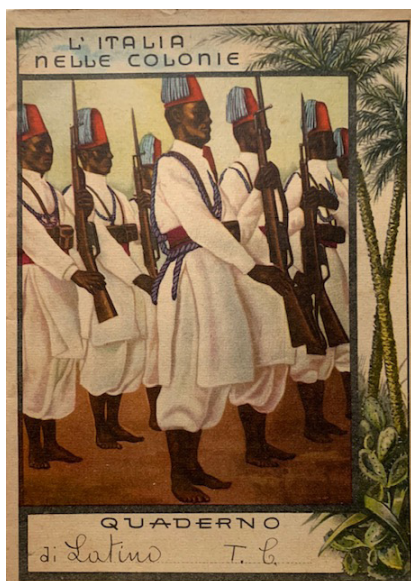
45.



155. [School Notebook] **Ali Azzurre** [trans. *Blue Wings*]. [Florence: S.I.T.C.A., ca. 1937.] Set of six different (unused) composition booklets with different aviation-themed color illustrations created by **Vichi** depicting Italian commercial or military planes (or gliders), with a brief and different essay on the versos, including some boastful pronouncement from Mussolini (e.g., “The wings of Fascist youth are the wings of Victory”). All images set without a border of *fascies*. Some oxidation of staples and slight foxing but overall good and bright. Set: 60.



156. [School Notebook] **Il Sommergibile**. Unused 48pp ruled school notebooks with color front cover signed by **A. Rigorini**, who also contributed the color schematics printed on the rear cover. *Fascies* used in lower title on the cover. 30.



157. [School Notebook] **L'Italia Nelle Colonie**. Milano: Lombardi, n.d., ca. 1936. 48pp ruled schoolbook—here filled in completely with neat class work—celebrating the new Fascist colonies in Eritrea, with color lithographed cover, with a brief essay on the rear cover on the conquest. The rifles seem like stylized *fascies*. 45.



158. [School Notebook] **Two quaderni** featuring Mussolini on the cover and proclaiming the new Italian Empire. One with a map of “Etiopia Italiana” on the verso, the other with a fascist-themed youth from the *Gioventù Italiana del Littorio*. Pair: 35.

159. [Sheet Music] **Bravetta, Vittorio E. and Giuseppe Blanc.** *“Adesso viene il bello...”* Milano: Carisch, 1941-XIX. Large format sheet (35 cm), [6]pp including dramatic cover, signed by “O.B.” [sic?] of a stylized bomber looking like a diving swallow, or vice versa. Just starting to separate at base of fold.

¶ Bravetta and Blanc composed this martial tune, “*Now comes the beauty.*” following Italy’s initial victories against the English in the African colonies, such as the Conquest of Cassala, the Italian invasion of ‘Egypt, and the Italian Conquest of British Somalia. In addition to exalting the war against the English, the lyrics express the hope for Germany’s (and by default, Italy’s) victory in the Battle of England, which would be followed by an invasion of the combined Italian-German troops. As the bombastic and violent lyrics of the pre-refrain repeat: “Beaten and upset from below and from above, you do not resist, you do not resist our assault. Wicked England you lose the war, our victory over your proud leader stands.” The cover design on this rare edition reflects the influence of the Futurist aesthetic and fascination with speed and war. The identity of “O.B.” remains a mystery to this cataloguer. OCLC locates only one holding, at the BNF, who also only identifies the illustrator as “O.B.”



200.



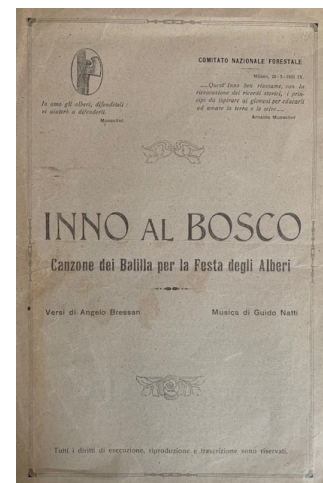
160. [Sheet Music] **Bravetta, Vittorio Emanuele and Giuseppe Blanc.** *La Marcia delle Legioni. Inno Imperiale.* Milano: Carisch, 1924 [1933]. Large format sheet (34.5 cm), 8pp including cover featuring an illustration by Torino. Publisher’s ad on verso. Torn along form and some tears along the edges.

¶ A republication of an early Fascist-themed hymn, issued a year after the Black Shirts seizure of the Italian government, and issued here in 1933 for the Decennial of the March on Rome, and dedicated to Mussolini, “Aquilifero di Roma.”

45.

161. [Sheet Music] **Comito Nazionale Forestale. Bressan, Angelo and Goide Natti. Inno al Bosco. Canzone dei Balilla per la Festa degli Alberi.** Sacile: Ballavitis, [1931?]. Double-sided printed sheet, 27 cm, with complete lyrics printed on verso.

¶ This song turns the planting of trees by Italian boys into a nationalistic activity. As Mussolini is quoted in the cover: “I love the trees, defend them; I will help you to defend them.” [One of those many Mussolini quotations in which a pause is often followed by “say what?”]. Not located in OCLC. 30.



162. [Sheet Music] **Ginami, Corinna. Alalà-Fox-Trot.** Firenze: Forlivesi, n.d. [193-?]. Large format sheet (34 cm), slightly torn at fold, 4pp + color cover printed in green and red by **Aurgi or Clurgi.**

¶ The title of this song which is dedicated “ai fascisti” refers to an ancient Greek battle-cry, Αλαλά (alalá). In August 1917, the early Fascist supporter and wanna-be dictator, Gabriele D’Anunzio modified the shout into the war-cry to *Eja Eja Alalà*, sort of the equivalent of “hip, hip, hurrah!.” The Fascist movement later adapted it for its own rally cry. The song lyrics are printed on the inside cover (e.g., *Youth is our motto/ Homeland is the cry of passion/ Go wild song/ Throw your Alalà in the air.* Not located in OCLC. 75.

163. [Sheet Music] **Manni, Marcello and G. Castaldo. Inno dei Lavoratori Fascisti.** Firenze: Unione Musicale Italiana, n.d. [ca. 192-]. Small format sheet music, 25 cm. 4pp, advt on rear. Pictorial cover featuring Fascist fasces. Full lyrics printed on p.2.

¶ The chorus begins with the shout, “*noi siamo ancora le ferree coorti, noi siamo ancora veliti e triari,*” lines that vary slightly from Giovanni Pascoli’s earlier poem, “Gli Eroi dei Sempione.” about the workers who had built the Simplon railroad tunnel. The lyrics were also intended to evoke the spirit of the Roman legends. Not located in OCLC—although I do not know if this ditty is the same as Manni’s 1921 *Canto dei Fascisti: Inno Ufficiale.* 75.



164. [Sheet Music] **Michel, Renato and Mario Ruccione. *Faccetta Nera***. Milano: Bxio, 1935. Small format sheet, 27 cm. 4pp folded sheet, color pictorial emblematic cover + advt on rear.

¶ Advertising sheet music of this popular “canzone dei legionari” repurposed by a Milan candy company to push its “Faccetta Nera caramella.” As *Wikipedia* notes, “Faccetta Nera (Italian: *Little Black Face*) is a popular marching song of Fascist Italy about the Second Italo-Ethiopian War. The lyrics describe how Italian soldiers will liberate a beautiful young Abyssinian (Ethiopian) girl from slavery and take her back to Rome, where she is promised a new and better life. The lyrics explain she will be under the authority of a new regime, and she will parade with the fascist Black Shirts.” A seemingly odd partnership for a candy company.

75.



165. [Sign] **Comitato per il Prodotto Italiano. 1ª Mostra Nazionale Della Moda. Torino 12-27 Aprile 1933-XI.** Torino, 1933-XI. 25.5 cm. A stylish window poster/sign for the first National Fashion Show. **Cattano's** design incorporates Fascist iconography in silhouettes.

200.

166. [Sign] **Confederazione Fascista delle Aziende del Credito e dell'Assicurazione. *Sottoscrivete, Si Arrenderanno!*** Roma: Arti Grafishe, Vittorio Emanuele e Boeri, n.d. [1943?] 24 cm.

¶ Single-side color lithograph window poster, designed by **Gino Boccasile** (1901-1952), published as part of a war-bond drive, with the appeal: “Subscribe! Then they will surrender!” And the “they” here are a black American soldier, a British soldier, and a Russian peasant/soldier. This was also issue as a large standard size poster.

125.



167. [Sign] **Ente Autonomo “Mostre Floreali” San Remo. Biennale di Floricoltura, San Remo, 4-12 Aprile 1936.** Torino: Arti Grafiche Giordana, 1936-XIV. 23.5 cm.

¶ Single-sided color lithograph, designed by C. Borghi [?], with two small holes punched at top margin—intended to be hung in a window, as an advertisement. The stylized use of monolithic columns to symbolize “3rd” also serves here to very subtly convey the Fascist *fascis* symbol.

125.



168. [Sign] **Ente Autonomo Fiera de Tripoli. Prima Mostra Internazionale d'Arte Coloniale, Roma, Palazzo delle Esposizioni... Ottobre-Dicembre 1931—IXX.** Roma: I.G.A.P., 1931. 24 cm.

¶ Small window poster/sign designed by an artist with the monogram “L/O”, who here used palm trees to suggest very subtle *fascis*. With small embossed official stamp. The arrangement of this colonial art exhibition—held under the patronage of Mussolini—is printed on the verso. The event also featured music, artistic dance, folklore, and an oriental café. Interesting timing for this event as it coincided with Paris’s larger Coloniale International Exposition, itself a parade of *France’s* colonial holdings and presence.

300.

169. [Sign] **Humana. Se ami la Patria, come dici....** N.p.: Poligrafica, [1935?] Oblong 25 cm. Single-sided illustrated and printed (red and green on white) sign, with a heroic figure holding a stylized *fascis*, vanquishing (I think) a dragon. “If you love your country, as you say, as you must, do not dishonor her with foul language and blasphemy. Italians don’t forget! 18 Novembre 1935-XIV.” The date that Italians were being ordered to remember was the day on which the League of Nation’s sanctions against Italy, in response for its invasion of Africa, went into effect.

50.



170. [Sign] **Ministero dell'Economia Nazionale e Commissne. Technica dell'Agricoltura. Concorso Nazionale per La Vittoria del Grano.** Milano: Grafische Baroni, n.d., ca. 1935? 24 cm. Color illustrated store/window sign (with string attached) designed by **Bartoletti**; with some text on the event's rules. Lower corner creased, and old repair made on verso.

¶ Small poster announcing the prizes to be awarded at the National Contest for the Victory of the Wheat—that is, during the government's "Battle of Grain" program—with the image incorporating Roman imagery and the every-present *fascies* with a clever use of the spikes of wheat serving as the top of the *fascies*.



150.



171. [Sign] **Opera Nazionale Balilla, Comitato di Provincinate Trieste. Anno VIII.** Trieste: P.N.F. [Partito Nazionale Fascista], 1929. Color printed hanging placard, by **Flori Finazer** (1896-1960), with some statistics showing the growth of the ONB from 1926-1928. Small hole with a string at the top for hanging, probably in some public space or store.

150.

172. [Sign] **Opera Nazionale Balilla. Roma, 22-27 Aprile. Se avanzo Se guitemi** [If I advance, If you guide me]. **ONBA.VIII E.F. [1935]. II° Concorso Ginnico Naz^{le} DVX Per Squadre Avanguardiste.** Roma: Amarzi, [1935]. Single-sided lithograph window sign, 24 x 17 cm, with original hanging cord present at top, for placement in store or railroad station window, for the national gymnastic competition for members of the Fascist youth organization, to be held in Rome. This sign announces the railroad ticket discount program for youth traveling to the capitol. The central profile of Mussolini, appearing as if carved in stone (or embossed in metal), here shows Il Duce with more hair than usual.

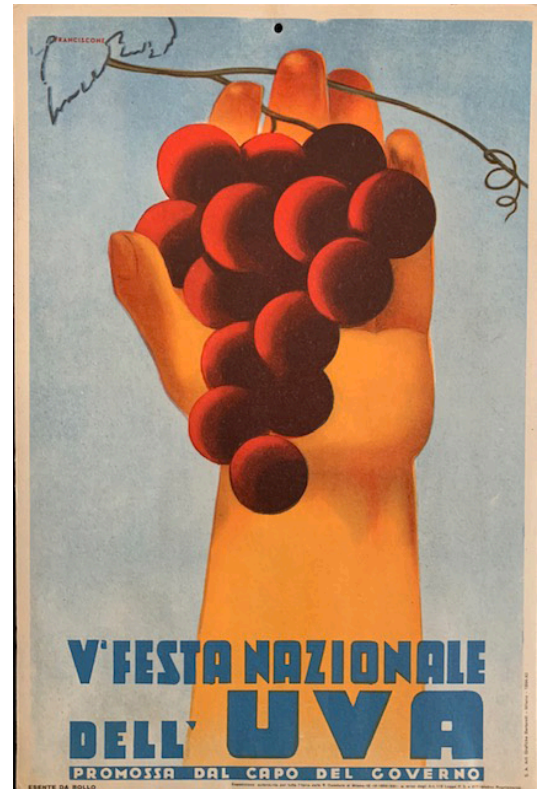
200.



173. [Sign] **V^a Festa Nazionale dell'Uva, Promossa dal Capo del Governo.** Milano: Bertarelli, 1934 (XIII). Large window poster, designed by **Franiscone**, who created a subtle *fascies* with a hand grasping a bunch of grape— an apt image for this National Grape Festival.

¶ The festival began in 1929 under the sponsorship of the Ministry of Forestry and Agriculture. As food historian Carol Hersotosky noted, the Fascist regime “was reluctant to promote a beverage that could be associated with alcoholism, social disorder, and decreased productivity. [But this Festival was] a way to support viniculture without endorsing wine consumption” (*Garlic and Oil*, p.80).

300.



174. [Sign] **Consorzio Provinciale Antitubercolar du Lucca. Qui Su Vendono I Biglietti della Grande Lotteria a Beneficio del Consorzio Provinc. Le Antitubercolare di Lucca.** Lucca: A Lippi, 1936-A.XV. 28 cm. Single-sided color lithographed store/window poster, with the cord present at the top. Center horizontal crease otherwise good.

¶ Illustration has an unrecognizable artist stamp. This piece for a locally based fund-raising lottery incorporates local imagery—the Guigni Tower and the Black Christ, both in Lucca, and a sailboat at Viareggio, and a small *fascies* in the lower corner.

125.

175. [Stamps, Poster] **A group of sixty different non-postal stamps**, a representative sampling of the graphic/philatelic format known as *poster stamps*—generally larger than a regular postage stamp and designed in a deliberate poster style. And often a stamp would be a reduced version of a poster. This group includes 23 stamps from various Fascist exhibitions and events, including six stamps commemorating the aerial crossing of the Atlantic in 1933; also 13 postage stamps commemorating fascist political heroes and six stamps celebrating the political relationship between Spain and Italy.



150.

176. [Stamps, Poster] **Celebrazione del Bicentenario Stradivariano. Cremona, 1937-XV.** Cremona: Persico & Gerevini, 1937. Small oblong 11 cm illustrated folder with 20 unused illustrated stamps (gum intact) on five sheets.

¶ A good example of the Fascist party attaching itself to seeming non-political events. Not surprising the leading Fascist in Cremona, and one of the most rapid at this time, was the radical Robert Farinnaci.

100.



177. [Stamps, Poster] **XV Fiera di Milano. 12-27 Aprile 1934-XII.** Milano-Parigi: Caen, 1934. Complete set of 50 original stamps, 10 to a sheet, five sheets, gum intact; tipped to the rare folder (16 cm) whose cover also reproduces the poster-like image.

100.

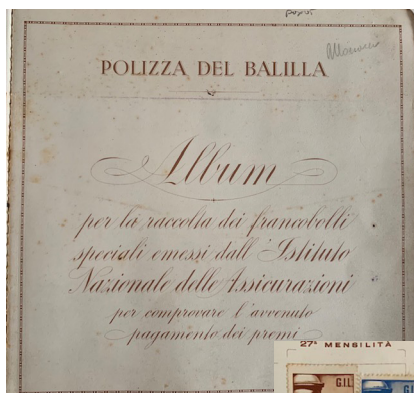


178. [Stamps] **Federazione Italiana Nazionale Fascista per la Lotta Contro la Tuberculosis. VI^a Campagna Nazionale Francobollo Antitubercolare.** [Bergamo: Istituto Italiano d'Arte Grafiche, 1939.] Ob-long 17 cm; four-page folded brochure with a sheet of 10 color illustrated (and gummed) stamps bound in the center. A few stains on the front cover.

¶ In 1929 the Fascists co-opted La Federazione Nazionale and inserted "Fascista" into the organization—and Fascist graphics and text as well. The back cover includes a long quotation from Mussolini, and the stamp incorporates (as usual by this date) the *fascis* graphic. This "libretti" of stamps also incorporated a national lottery, with a separate lottery number printed on each wrapper. The TB stamp campaign was suspended in 1940.

35.





179. [Stamps] **Instituto Nazionale delle Assicurazioni. Polizza del Balilla.** *Album per la raccolta dei francobolli speciali emessi dall'Istituto Nazionale delle Assicurazioni per comprovare l'avvenuto pagamento dei premi.* No place, 1937-45. Square 8vo (18 cm). [24]pp + boards; original leather that was over the boards obviously peeled off at sometime [to hide the original title?]. With 185 original stamps mounted throughout, and with the Istituto ink cancellation stamps across each piece (but without obliterating the images).

¶ An “Album for the collection of special stamps issued by the National Insurance Institute to prove the payment of premiums”—specifically for the payment on a premium of a *Balilla Policy*. In this case, a 15-year policy taken out in 1937 by a 13-year-old Italian girl, who faithfully paid all of her premiums from August 1937 to July 1945—that is, beyond the end of the War. The largest group of stamps—158—were issued up until the Surrender of Italy in September 1944, and the images include arrangement of Fascist symbols and imagery. The 27 stamps added after the fall of Rome, up until the end of the War, are simple and small Lira stamps. In the center of each

stamp (recto) side was printed some slogan or motto, such as *Chi educa se stesso al risparmio si premunisce contro le avversità della vita* [Whoever educates himself to saving guards himself against the adversities of life]. And on the inside back cover, this admonishment: *Giovane, se ti sei convinto che la previdenza è la più alta manifestazione di educazione civile, convinci i tuoi amici* [Young person, if you are convinced that social security is the highest manifestation of civil education, convince your friends].

100.



180. [Sticker] **Squadra Olimpionica Italiana. Los Angeles.** Roma: Boeri, [1932]. Small used sticker featuring the Italian tricolore with a *fascis* imposed in the center of the famous five Olympic rings.

35.



181. [Textbook] **Andreoli, Aldo.** **Institute Fascista Africa Italiana [I.F.A.I.]. Vademecum Africano. Volume Primo, Seconda Edizione.** Roma, Anno XX. E.F. [1942]. 17 cm. 128pp + three folding maps. Original color pictorial boards. Illustrated with half-tones and portraits of various politicians.

¶ Text prepared for members of the Giovanni Italian del Lottorio (former Balilla) that explains and trumpets the glory of the [short-lived] resurrected Italian Empire on African soil. OCLC notes numerous holdings. 45.

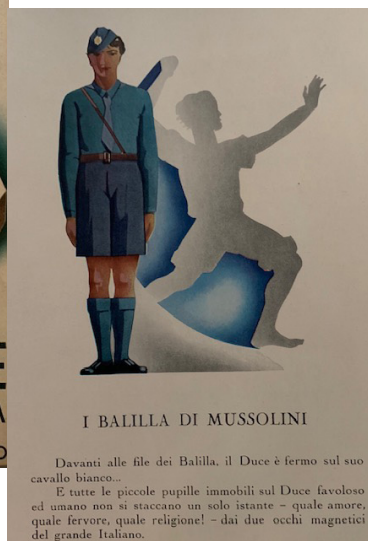


182. [Textbook] **Androno e Cathiard (designers).** **Il Disegno nell' Istituto Tecnico Inferiore e nell' Istituto Magistrale Inferiore Conforme Agli Ultimi Programmi Ministeriali 1936-XIV. Parte Terza.** Torino et al: Paravia, 1936. Oblong folio (34 cm), 28 illustrated plates, printed on rectos only + pictorial wrappers.

¶ Collection of schematic designs to be used in art or design instruction, with geometrical problems applied to various crafts, with the last five plates dealing with decorative applications for patriotic, religious, and "social" situations. The three "social" plates here are suggestions for various Fascist designs, such as for posters incorporating Fascist symbols (e.g., fasces, banners). Not located in OCLC. 100.



183. [Textbook] **Il Libro della IV Classe Elementare.** [Rome]: Scuole Italiane all'Estero, (1933). Large 8vo. 201pp + cloth-backed pictorial wrappers designed by **C.V. Testi** (covers unsigned but all work attributed verso of title-page); slight discoloration on lower corner of rear cover, otherwise fine and bright.



¶ Impressive reader for fourth-level students attending Italian schools in the overseas colonies. Arranged in 15 chapters—each with a full-page illustrated title leaf—covering a range of topics relating to country, religion, animals, famous Italians (e.g., Dante), the country, and especially Italian's military prowess and the creation and perpetuation of Fascism, with a chapter specifically on the Fascist youth organization, Balilla. Concludes with a chapter

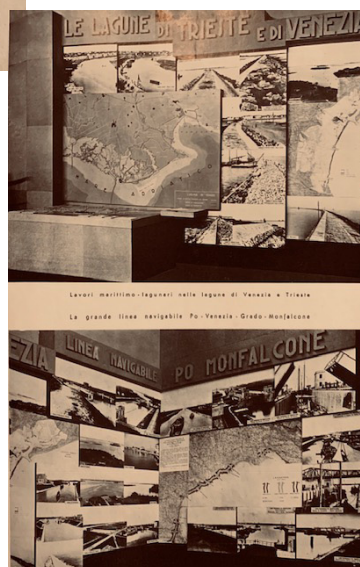
of selections expressly for the foreign-based student. Besides Testi's great illustrations—a sort of fascist rendition of art-deco—this book contains his 65 topical color vignettes printed throughout the text. Published before Mussolini's military excursions into Africa. This edition not located in OCLC. 250.



184. [Trade Show] **Propaganda della Fiera di Padova. I Prodotti Italiani alla Fiera di Padova. 7-24 Giugno XIV.** [At top of title: *Le Tappe dell'Autarchia Economica*. [Padova: Società Cooperativa Tipografica, 1936.] Folio (33.5 cm). 206pp. Profusely illustrated.

¶ Great visual and textual document from this national trade show that was specifically designed to showcase the range of Italian manufacturing—cars, clothing, film, fishing, home goods, etc.—with a focus on the Fascist structuring of the economy. Besides being a great encyclopedia (of a sort) of typographic styles, much of the photographic record focused on capturing the stands and booths throughout the fair, of commercial

products plus elaborate booths of State organizations, from agricultural agencies to civilian air defense and Fascist women organizations. The cover illustration is by the local Futurist painter, **Carlo Maria Dormà**, who also designed the sectional titles plus a frontispiece that creates a stylized *fascies* out of the map of Ethiopia with the title, “l’Italia ha finalmente il suo impero....” [*Italy finally has its empire*]. OCLC locates one holding (Trento IT Public Library). 350.





185. [Travel] **Italia Flotte Riunite-Cosulich. *Crociere di Primavera 1935***. Genova: Barabino & Graeve, 1934-XIII. Square 4to (26 cm). [24]pp + folding color lithograph stiff wrappers (with maps on inside covers). Covers created by **Filippo Romoli** (1901-1969) who specialized in travel posters and other forms of travel enticements. Prof. illustrated with half-tones.

¶ Descriptions of the spring cruises in the Mediterranean on the line's six famous ocean liners, including the *Rex*, *Roma*, and *Conte di Savoia*. Romoli's cover captures the sense of "colonial tourism." After October of 1935, the Mediterranean became more of a battleground than a cruising one. 200.

ADDENDA



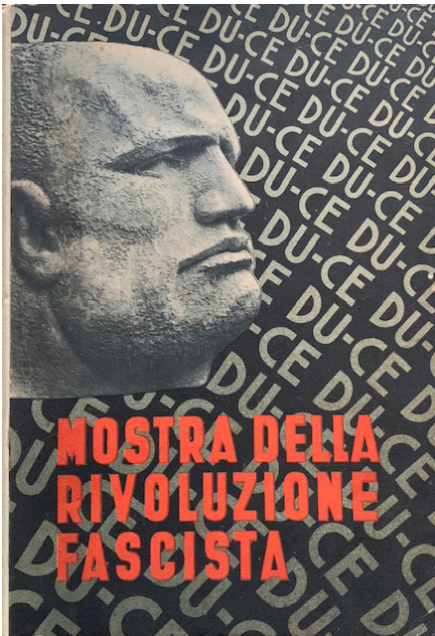
186. [Agriculture] **Ministero dell'Economia Nazionale. *L'Agro Romano Nel Primo Quinquennio Fascista. Relazione sull'Incremento del Bonificazione Agrario e della Colonizzazione nell'Agro Romano dal 1° Gennaio 1923 (I) al 31 Dicembre 1927 (VI)***. Roma: Tipografia Cuggiani, 1928. 4to. (30 cm). 191pp + five folding color maps; also with 196 half-tones, many full-page. Pictorial wrappers designed by **Garzio Penna**. ¶ A very detailed report on government efforts to revitalize agriculture in the regions surrounding Rome. Excellent collection of captioned half-tones and color maps. Penna's cover, with its "pastoral-technical" style is reminiscent of a 18th century engraving but with the odd confluence of Roman ruins and high-power lines. These extensive agricultural projects were from a period before Mussolini's maniacal turn to the pursuit of imperial power and military glory. OCLC notes three holdings (Israel, Netherlands, Germany) only. 75.

187. [Art] **Sindacato Interprovinciale Fascista Belle Arti. *XII Mostra D'Arte Toscana in Palazzo Strozzi. Catalogo***. Firenze: Tipografia Giuntina, 1941-XIX. 12mo (17 cm). 86pp + [66]pp plates + xiv pp advertising section. Color pictorial wrappers by **Guido Spadolini** (who was also in the Exhibition) who incorporated the Florentine lily with the Roman *fascies*. ¶ Local art show of paintings and sculpture—the style and content certainly more Tuscan than Fascist. Actually very little overt political symbolism or style (unlike, for example, Nazi and Soviet public exhibitions of the period). No Futurists or other modern styles represented. A budding artist used a blank leaf to sketch (in pencil) a view of the Arno River and the Duomo. No US holdings in OCLC. 150.



190. [Canine] **Gruppo Cinofilo Toscano Riconosciuta dall'Ente Nazionale della Cinofilia Italiana (K.C.I.). III^a Esposizione Internazionale Canina.** Firenze, 1933-XI. 50, (2)pp. Haft-tones throughout. Laid in is a folding (26 x 33 cm) blank application form. ¶ Complete program to this event held in the Cascine Park, replete with detailed regulations (per breed). The volume was issued as a supplement to the April 1933 issue of *Illustrazione Toscana*. Not located in OCLC.

45.



191. [Decennale] **Alfieri, Dino and Luigi Freddi. Mostra Della Rivoluzione Fascista. 1^o Decennale Della Marcia Su Roma.** [Rome]: Partito Nazionale Fascista, [1933—Anno XI]. 258, (4)pp + 12 colored tables. With 257 illustrations (237 zincotypes and 20 rotogravures) throughout the text. Original cloth-backed pictorial boards. ¶ One of the best contemporary works on this famous Exposition that was designed and assembled to praise and document the Fascists' Ten-Year reign of power under Mussolini's leadership. Completed just in time for the Exposition's opening, this volume served as a guide through the numerous salons, with excellent pictorial documentation (text illustrations as well as color plates). It is particularly fine in showing the specific exhibits, hence capturing the design of each unit and the use of typography, photography, and montages, making the entire experience a kind of sensual bombardment of art-deco and futurist elements. The cover is often reproduced as a example of Fascists design—for example, see Heller & Fili, *Italian Art Deco*, p.24.

150.

192. [Decennale] **Ente Nazionale Industrie Turistiche. Roma Nel Decennale. Ferrovie Dello Stato.** [Roma: E.N.I.T., 1932-X.] Oblong 12mo (17 cm). 4pp text + 28ff of captioned half-tones (both sides) + 1p text + pictorial wrappers, spotted. ¶ Promotional view book, with introductory text promoting the *Mostra Della Rivoluzione Fascista* extravaganza plus views of Roman ruins, modern Fascist structures (e.g., various ministry buildings, Il Foro Mussolini, the autostrada), plus roads and the nearby seaside facilities. Grab the kids, come to town! OCLC notes two US holdings (UC Santa Barbara, Art Institute of Chicago) plus a few European ones. 65.





193. [Exhibition] **Prima Mostra Triennale delle Terre Italiane d'Oltremare, Napoli.** [Napoli: S.A.I.G.A, 1940]. Large 8vo (28 cm). [24]pp + color lithograph pictorial wrappers, some light foxing. Front wrapper with chip at the top, and currently detached. Profusely illustrated with color vignettes and half-tones. ¶ The cover illustration of this souvenir program is an unsigned version of the official poster design created by **Corrado Manciola and Ugo Giammuso**, showing a sandaled Roman foot stepping onto African soil. However, this cover has the addition of a map showing the direction of various winds while dropping the two artists' names. This publication was to serve as a Souvenir program of an event that opened in May of 1940 with the intention of serving as one of the highpoints of Mussolini's claim of Imperialism. However, the elaborate event,

with its specifically designed and constructed new buildings, murals, sculpture, and landscaping, shut down a month later with the official declaration of War. The grounds and displays were mostly later destroyed in the bombing of Naples. This colonial exposition was created as a companion to the Esposizione Universale di Roma, which also never opened as Il Duce planned. The Wolfsonian Institute displayed an image of this brochure in its 2006-7 exhibition, *Comparative Colonialism*.

150.



194. [Magazine] **La Difesa Della Razza. Scienza – Documentazione – Polemica – Questionario. Anno I., No. 6.** 20 Ottobre XVI. Folio (30 cm). 64pp including pictorial wrappers. ¶ Representative issue of an evil publication whose purpose was to propagate racial theories, especially ones about Hebrews but also other degenerative races (aka everyone who was not German, Nordic, or Northern Italian). Filled with halftones, racists cartoons [e.g., the big-nosed Jewish businessman type] and “statistics.” The cover illustration here shows the Fascist doctrine replacing the sacred Jewish texts. Publication ran from 1938 to 1943.

40.



195. [Military] **Carelli di Rocca Castello, Gustavo.** *La Nostra Guerra 1940-41. Precedenti Politici—Imperativi Storici—Sviluppi Militari.* [Milano]: Consociazione Turistica Italiana, 1942. 4to. 60, (2)pp + color pictorial wrappers. With 52 color maps throughout text. Cover design by **Erberto Carboni**. ¶ Ostensibly, this cartographic report is devoted to Italian military involvements in countries throughout the Mediterranean region and Africa as well as the activities of the Axis powers and Allies forces, with some coverage of the pre-1940 period (e.g., Italian aid to the Spanish nationalists in the Civil War). At this time, the *Consociazione* firmly believed that Victory was inevitable. Fine group of maps throughout. Noted in very small type on the rear cover as a supplement to *Le Vie d'Italia*. No US holdings located in OCLC.

100.

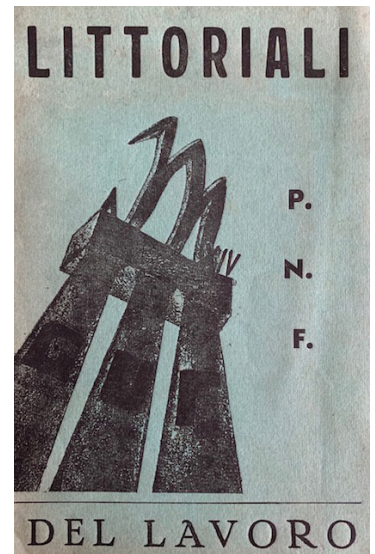


196. [Military] **Istituto del Nastro Azzurro Fra Combattenti Decorati Al Valor Militaire. VII Congresso Nazionale, Milano—27 Marzo XVI.** Roma: E. Ricci, 1938-XVI. Large 8vo (26.5 cm). 40pp + color pictorial wrappers. One leaf torn. Front cover with fox spotting. Sixteen illustrations from wood-blocks by **Giorgio Hinna**, some with pastoral imagery but most are prints with a political (fascista) or military angle. The Fascists created this “Blue Ribbon” Institute in 1923 to honor Italian military valor and to canonize Fascist soldiers. Not located in OCLC.

100.



197. [Politics] **Partito Nazionale Fascista. Gruppi Universitari Fascisti. Littoriali del Lavoro. Anno XIV.** Roma: S.A.I.G. [1936]. 15pp + pictorial wrapper. ¶ The Fascist party's branch representing university students decided to expand its competitive sports program, *I Littoriali dello Sporto*, to include one that was a national competition focused on work, and in this case including agriculture, industrial, commercial, and artisan work. The monumental cover design with the stylized M hints at the group's purpose: to serve as a personality cult around Mussolini. 65.



198. [Sheet Music] **Sansoni, Luigi. La Canzone dell'Agricoltore.** Rome: The Author, 1930. Large format sheet music, 34 cm. 4pp+ color pictorial wrappers (design of wheat chaffs and *fasces*). ¶ Patriotic song of the farmer singing high praises to Mussolini, to whom the song is dedicated. Representative of the propaganda at the beginning of the Battle of Grain. Not located in OCLC. 85.



199. [Ship] **Navigazione Generale Italiana. "Duilio," Luxusklasse.** [Genova: Bozzo & Coccarelli, 1922?] [34]pp + color illustrated wrappers printed in black and a brownish red tone, with silver highlighting. Profusely illustrated with half-tone sepias + vignette illustrations, art-deco borders of red and silver throughout. Some light spotting on margin of the cover. ¶ Elaborate brochure from Italy's first super liner promoting the accoutrements of its Luxury Class: the main salons (e.g., dining, dancing, smoking, children's dining room), facilities (art gallery, gym, library, manicurist, barber, and hairdresser), and the multi-room cabins. Not one person is shown in the half-tones (printed from photos), but the smaller accompanying vignette lithographs show the ideal passengers in every setting. Launched in 1923, the *Duilio* mostly sailed between Genoa and Buenos Aires. The liner was laid up in the port of Trieste during the War and subsequently sunk by Allied aircraft in July 1944. The Italian version of this luxurious booklet, printed in blue with silver highlighting, features the same designed cover with its prominent use of the *rostral column*—the ancient Greek and Roman image that was repurposed by the Fascists to denote naval might. OCLC only locates the Italian-language issue. 225.

200. [Sign] **Opera Italiana Pro Oriente. Celebrazione Del Pane. 14-15 Aprile MCMXXVIII.** Milano: Arte Grafische "Assatrix", 1928. 4to. Single-sided hanging sign on cardboard, designed by **Giulio Cisari**, with active border incorporating grain, images of birds, and *fasces*. ¶ Graphic from the first Celebration of Bread held during Mussolini's ongoing "Battle for Grain" campaign that was instituted in 1925. This placard features the entire four stanzas of Mussolini's "oft-quoted poem, 'Love Bread,' prais[ing] the simplicity of the nation's needs and warned citizens not to waste this precious food: *'Love Bread, Heart of the Home, Perfume of the table, Joy of the hearth./ Honor bread,/ Glory of the field,/ Fragrance of the earth,/ Feast of life...'*" [Helstotsky, p.75]. Also, stopping eating white bread made from imported wheat and consume only the national *pane integral*.



201. [Sign] **Mussolini, Benito. Rispettate Il Pane. Riccione, 11 agosto 1937- anno XV E.F.** Treviso: Tipografia dell'Institute Tipografico per i Comuni 1937. Fascist emblematic ink stamp of the town's Podestà (mayor) plus the local PNF stamp on the print. ¶ Souvenir of the Fascist's Battle for Grain program, here reprinting the second stanza from Il Duce's poem: "*Rispettate Il Pane/ sudore della fronte, orgoglio del lavoro, poema di sacrificio*" [*Respect the Bread/ sweat of the brow/ pride of work/ a poem of sacrifice*].

202. [Trade] **Puglia e Fiera del Levante.** [Milano: Pizzi e Pizio, 1934.] Oblong 8vo (24 cm). [68]pp + color lithographed pictorial wrappers, designed by **William Rossi**. Bold color designs combined with photographic (half-tone) montages throughout. ¶ Fine promotional souvenir of this regional trade show, held in Bari, September 6-21, 1934-XII. Part view book of Puglia and the various provinces (e.g., Bari, Brindisi, Foggia, Lecce, Taranto) with photo montages on every page, and part record of the past Fairs (1931-33) with a fine selection of images of the Fair grounds with the fantastic buildings, of many exhibitions in stream-lined construction, enthusiastic crowds, samples of advertising, etc. All captions in Italian/English/ French/German. In 1933, participation included exhibitors from 38 countries, and with 20 countries officially participating, and with almost 5,000 exhibitors (the majority being Italian, as Mussolini intended this Fair to be a showcase of Italian industry and talent). OCLC locates only two copies, in German libraries.



250.

Divisa per Figli della Lupa (Fig. 1)

Calzettini grigio verde	L. 3,—
Camicia nera	» 7,—
Cintura bianca con lettera M	» 5,—
Distintivi per camicia e fez	» 0,90
Fez di feltro	» 2,30
Pantaloni grigio verde	» 5,50

DIVISA COMPLETA
£. 23,40

DIVISA PER BALILLA

Aquila per fez	L. 0,40
Calzettini grigio verde	» 3,—
Camicia nera o maglione nero	» 8,50
Fazzoletto azzurro	» 1,10
Fez di feltro	» 2,30
Fregio tricolore	» 0,20
Pantaloni grigio verde	» 6,50

DIVISA COMPLETA
£. 21,80

DIVISA AVANGUARDISTA (Fig. 2)

Aquila per cappello	L. 0,40
Cappello alpino	» 9,—
Cintura grigio verde	» 2,50
Distintivo Dux	» 1,40
Distintivi per le fiamme	» 1,—
Giubba grigio verde	» 1,—
Maglione tipo estivo	» 1,—
Maglione tipo pesante	» 1,—
Mollettieri grigio verde	» 1,—
Pantaloni grigio verde	» 1,—

DIVISA COMPLETA

203. [Uniforms] **La Patriottica. Forniture Militari e Fasciste.** Bari, 1938- a.XVI. Folio. 16pp including wrappers. Illus.  Priced trade catalogue on a large line of uniforms for youth and adult members of various Fascist organizations, along with accessories (e.g., hats, leggings) and a selection of flags and banner. Everyone loves a parade. Not located in OCLC. 75.

DIVISA PER FASCISTA (Fig. 5)

Camicia nera	L. 14,—
Cintura elastica nera	» 8,—
Cinturone nero	» 18,—
Cravatta	» 2,50
Fez con fiocco e fascio	» 10,50
Gambali neri	» 38,—
Pantaloni neri	» 26,—

Giubba Orbace L. 160

DIVISA COMPLETA
£. 115,—

Divisa Sahariana per Fascista

Bustina	L. 25,—
Giubba sahariana nera art. 110	» 280,—
Giubba sahariana bianca art. 34	» 120,—
Pantalone corto o lungo nero art. 110	» 140,—
Pantalone corto o lungo bianco art. 34	» 45,—

DIVISA COMPLETA
Divisa bianca L. 185
» nera » 440

fin