

Elena Addomine

Oplepo in New York

Potential Literature in Italy : Oplepo

Résumé

L'Italie est le seul pays au monde à avoir fondé un groupe littéraire formel, prenant exemple sur le groupe français l'Oulipo : en 1990 à Capri, le groupe Oplepo (Opificio di Letteratura Potenziale) naît. Son but, expérimenter avec le « potentiel » existant au sein de la littérature italienne, en créant de nouvelles contraintes littéraires.

Le succès croissant de ce groupe culmine avec la publication en 2005 de toutes les œuvres de l'Oplepo chez une maison d'édition renommée qui a contribué en grande partie à la dissémination de sa production littéraire.

Une étude approfondie du travail de l'Oplepo permet d'accéder à son histoire et ses débats intellectuels qui tournent principalement autour de la définition des contraintes, et de l'interrogation sous-jacente : pourquoi et pour qui l'Oplepo écrit-il ? La direction implicite choisie tend vers la lisibilité, la limpidité, abandonnant l'invention de structures forcées et complexes souvent certes originales, mais également stériles.

Signes distinctifs de l'Oplepo : un caractère éclectique, follement original, ludique. Son travail révèle le point auquel ses chercheurs sont également des « provocateurs ». Son but : transformer le rapport de l'auteur et de son lecteur, et pousser ce dernier à prendre plaisir aux joies de son propre potentiel créatif.

Abstract

Italy is the only country in the world to have established a formal group following the example of the French Oulipo: in 1990, in Capri, Oplepo (Opificio di Letteratura Potenziale) was born with the purpose of researching the "potential" within the Italian literature by creating new literary *contraintes*.

The group's popularity has been steadily increasing and culminated with the publication, in 2005, of all Oplepo's works by a renowned publishing house which greatly contributed to the dissemination of its literary production.

A comprehensive view of Oplepo's opus provides a reflective index of its history and intellectual debates, mainly centered on the definition of *contrainte* and its underlying issue: why and for whom is Oplepo writing? The path implicitly chosen is the one of readability and intelligibility, thus moving farther from the research of forced and complex structures which may lead to original although sterile results.

The diversity, originality and playful attitude of its production are Oplepo's trademark. Their work demonstrates how they are both researchers and *provocateurs*: they are pushing for a change in the relationship between writer and reader, the latter called to be engaged in the same game with a mind open to discover its own creative potential.

Mot clés: potentiel, contraintes, Oplepo, littérature formelle, Italie.

Oplepo, or *Opificio di Letteratura Potenziale* (workshop of potential literature), is the corresponding Italian group of the French Oulipo. To understand Oplepo, it is worth taking a brief excursion into the Italian cultural and artistic events that enabled its birth and propelled its early activities.

On November 24th, 1960 in Paris, what will be known as “Oulipo” (the *Ouvroir de Littérature Potentielle*) was born; at that moment, its visionaries and founders (Raymond Queneau, prominent writer, and François Le Lionnais, well known mathematician) laid the foundation of a new intellectual movement centered on the concept of artistic “potential”. “Potential literature” refers to the universe of literary productions that have not yet been written but that could be brought to existence through careful manipulations of existing literature (by (re)utilizing already written texts) or through new generative procedures (by creating new linguistic structures). Either by discovering the structural rules that hide within existing literary productions or by creating new rules altogether, Oulipo realizes that in the literary universe there is a “potential” that awaits to be “activated” and that rules, or *contraintes*, are the means to “awaken” this potential. In essence, a literary rule is seen as a deliberate constraint that, similarly to a mathematical formula or a software algorithm, has the power to generate potentially an infinite number of possible texts. Italo Calvino, the only Italian member of Oulipo, declared: “Each text that is written by following an exact rule enables the potential multiplicity of all the texts that could be virtually written according to that rule and at the same time of all the virtual readings of those texts”. Thus, Oulipo becomes the official center of constraint-based literary productions: the group focuses on the strict application of their chosen *contraintes*, privileging the restrictive side of the procedural method; to allow the artistic creation the rule must be rigorously well defined and must be systematically applied.

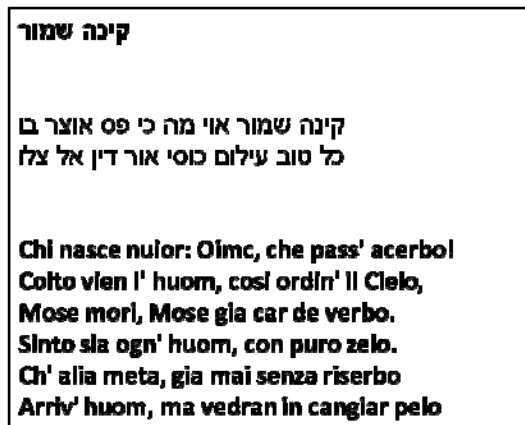
Although Oulipo has the undeniable merit to have crystallized the concept of “potential” and formalized the innovation of *contraintes* in the production of contemporary literature, it is undeniable that similar experimentations existed before 1960 and that they were not confined to the French language, although not necessarily conceived in a formal or academic environment. Many writers, throughout many centuries and in many languages have invented or played with Oulipo-like structures: Le Lionnais called them “*plagiat par anticipation*”, or “*oulipian forerunners*”.

In the English speaking world, many of the traditional constraint-based texts and recreational word manipulations are collected in C.C. Bombaugh’s *Oddities and Curiosities of Words and Literature*¹, a taxonomy of English literary recreations published in 1961 which offers a comprehensive view to the world of literary *divertissement*. But constraint-based writing is not confined to minor literature, for English classic literature has countless examples of artistic achievements pursued by following precise rules and schemes. From the metrics and structures of sonnets which Shakespeare elevated to an unprecedented artistic level, to Edgar Allan Poe’s *The Raven*², a poem logically conceived in adherence to the author’s *Philosophy of Composition*³ and whose stanzas follow a rigid and logical structure and a mathematically predefined mix of meters, these “Oulipian forerunners” freed the potential of the underlying literary structures while achieving aesthetic greatness. Similarly, English literature of phenomenal beauty and power can be found in modern times in

Nabokov's works; the author's reverence for language is evident in *Lolita*⁴, where puns, alliterations, and literary allusions effectively triumphs over the despicable content, resulting in a disturbing oxymoron of beauty and evil.

In Italy, before Oplepo, we have witnessed a long tradition of constraint-based literary productions. In the 13th century, the Sicilian Giacomo da Lentini is credited with the invention of the sonnet whose constraints were later most famously utilized by Dante Alighieri and Francesco Petrarca. Dante, maybe the most famous Italian “*oulipian* forerunner”, conveyed intimate topics as well as the knowledge of his times through mathematically structured poetic literature, as evident in his *Divina Commedia*. Not limited to sonnet's schemes, the *Sommo Poeta* experimented with many other constraints, including literary virtuositities as exhibited in *Al poco giorno e al gran cerchio d'ombra*, a *sestina lirica* whose rigid constraints and procedural limitations ascribes it among the most arduous poetic structures.

A less known but equally remarkable example of highly restrictive procedures applied to a poetic form is the outstanding *Kinah shemor* or *Chi nasce, muor*, a poem by Leone da Modena, an Italian rabbi who lived in the 16th century; it is a structured and rhyming poem and at the same time an homophonic translation. Specifically, his text sounds the same and has approximately the same meaning in two languages, Hebrew and Italian.



[FIGURE 1] Excerpt from *Chi nasce, muor/Kinah shemor*, by Leone da Modena. © Elena Addomine.

In the 20th century, Italy witnessed a wide spread fervor toward any form of constraint literature. In 1951, Anacleto Bendazzi published *Bizzarrie Letterarie*⁵ (literary bizarreness), a collection of linguistic games which, similar to Bombaugh's “oddities”, includes anagrams, palindromes, acrostics, tautograms, and a plethora of many other examples of ludo-linguistic. A writer and a priest, Bendazzi, included also his own *centone* (*Vita di Cristo narrata da Virgilio*), a religious text which is a patchwork of sentences taken from preexisting literature and across multiple authors; the sentences are combined and collaged to produce a new, original text. In the '60s, pushing the traditional literature into new literary and poetic territories, a few writers experimented with other facets of constraint writing, including the

combinatorial literature and automatic writing. In 1961 Nanni Balestrini wrote *Tape Mark I*⁶, a composition based on the automatic combination and permutation of text according to fixed rules: first in its genre (it is the first Italian “digital poem”), the text was generated by an IBM computer. In 1979, Giorgio Manganelli used the size of one page as the limitation to follow for each piece of his *Centuria. Cento piccoli romanzi fiume*⁷, an “exercise of style” which is a collection of a hundred stories (or one hundred ouroboric novels) written under the physical constraint of being of roughly equal, one-page length.

In the decade before the birth of Oulipo, a few illuminated artists recognized that the Italian literature was changing and that it was imperative to bring the various individual artistic researches to the attention of a larger audience. The Italian literary *avant-garde* movements of the 50’s found a temporary home at *il Caffè*, a literary magazine that was regularly issued between 1953 and 1977 under the leadership of Gianbattista Vicàri. *Il Caffè* published well-known contemporary Italian and international writers in the attempt to shake an artistic landscape that many perceived as stagnant. Among the many famous contributors: Giorgio Manganelli, Edoardo Sanguineti, Italo Calvino, François Le Lionnais, Raymond Queneau, Georges Perec. Thus, *il Caffè* must be praised not only for enabling intellectual debates about modern literature but also for the diffusion and distribution of Oulipo’s works to a larger Italian audience.

To further demonstrate the artistic alignment existing between France and Italy in those years, it is worth noting how, inspired by Jarry’s concept of pataphysics (the science of imaginary solutions), while France founded the *Collège de ‘Pataphysique* (whose members included Queneau and Le Lionnais), Italy gave birth to the *Collegio di Patafasica*, and the *Istituto romano di Alti Studi Patafisici*, (headed by the same Giambattista Vicàri). Pataphysics’s philosophy, with its humorous and surreal focus on paradoxes and on sense and nonsense, is conceptually aligned to the “game” of potential literature and its drive to identify impossibly arduous literary restrictions. In those same years, in collaboration with Oulipo, Vicàri and others collaborate to the newly founded *Istituto di Protesi Letteraria* (Institute of Literary Prosthesis), the first academic group solely focused on literary experimentations and specifically constraint-based literature, and whose productions were often published by *il Caffè*.

With the intellectual and academic heritage of *il Caffè* and the *Istituto di Protesi Letteraria* and the complicity of Italo Calvino, the only Italian writer belonging to Oulipo, the idea of an Italian group equivalent to Oulipo began to emerge. In a letter written by Calvino in 1976 and addressed to Domenico D’Oria (Oplepo’s current president), Calvino mentioned the possibility of creating an Italian Oulipo, whose name should be “Oplepo” and that Calvino might lead as president. Sadly, Calvino died prematurely in 1985, thus precluding his leadership to guide the soon to be born Italian literary movement.

Fourteen years later, on November 3rd, 1990, during a meeting in Capri, Raffaele Aragona (an engineer and *enigmista*, the Italian word for “word-game disciple”), Ruggero Campagnoli (professor of French Literature at the University of Bologna), and Domenico D’Oria (professor of French Language and Literature at the University of Bari) officially founded Oplepo, or *Opificio di Letteratura Potenziale*. Thirty years after the creation of Oulipo, this new Italian group was born, sharing similar goal and purpose: it is a structured

and official organization whose mission is the research of the “potential” within the Italian literature and the creation of new Italian literary *contraintes*. Campagnoli has a rich history of collaboration with Oulipo: amongst his production, it is worth mentioning the translation⁸, in collaboration with Yves Hersant, of the groundbreaking *Oulipo – La Littérature potentielle (Créations, Re-créations, Récréations)*⁹. The book challenged the authors with the almost impossible task of translating constrained literature: as a result, they were obliged to re-create in the Italian language the French examples of potential literature included in the original version. D’Oria, an Oulipo’s enthusiast and a friend of Calvino, is the director of *Alliance Française* in Bari. Aragona is an expert of ludo-linguistic and the leader responsible for the *Premio Capri dell’Enigma*, a biannual event (held in Capri) for word game devotees which honors nationally renowned personalities who contributed in the field of word games and linguistic experimentation. Campagnoli was elected Oplepo’s first president, D’Oria secretary and Aragona the group’s treasurer. Since its beginnings, Oplepo had the blessing of the French group, and this engaged partnership continues to these days.

The Oplepiani are *ab aeterno*, thus they are bound to Oplepo by an indissoluble membership. Since its inception in 1990, twenty-two individuals have joined Oplepo’s three founders. The most recent list includes: Edoardo Sanguineti (well-known poet and former president of Oplepo until his death in 2010); Aldo Spinelli (conceptual artist); Giuseppe Varaldo (physician and *enigmista*); Marco Maiocchi (technology entrepreneur and professor of industrial design at the *Politecnico* of Milan); Piero Falchetta (librarian at the *Biblioteca Marciana* in Venice and translator of Perec’s *La Disparition*¹⁰); Elena Addomine (information technology entrepreneur); Giuseppe Radicchio (professor at the University of Architecture in Venice); Sal Kierkia (*enigmista*); Paolo Albani (writer and visual poet); Brunella Eruli (professor of French Literature at the University of Siena); Alessandra Berardi (poet); Maria Sebregondi (writer and translator); Màrius Serra (Catalan writer from Barcelona, Spain, first foreign member of the group); Ermanno Cavazzoni (writer and professor of Esthetic at the University of Bologna); Luca Chiti (poet); Piergiorgio Odifreddi (prominent mathematician); Giorgio Weiss (journalist and poet); Giulio Bizzarri (writer and founder of *Università del Progetto* in Reggio Emilia); Anna Busetto-Vicari (founder and curator of the *Archivio e Centro Studi “il Caffè”*); Furio Honsell (politician and professor of Computer Science at the University of Udine); Lorenzo Enriques (CEO of Zanichelli, a well established Italian publishing company); and Daniela Fabrizi (psychologist and writer).

The diversified background of Oplepo’s members is one of the remarkable differences with Oulipo; with the exception of Sanguineti, who joined Oplepo in its more recent past, the group’s intensity and fame do not come from artistic icons such as Perec, Le Lionnais, Roubaud, Queneau or Calvino but from its consistent and systematic presence in national and international academic institutions, from appealing to selected and well reputed press, and from relentless publishing efforts. The frequency and locations of Oplepo’s meetings illustrate another difference with the French peers: given their geographical distribution, its members meet only once a year in different cities (an attempt was made to meet regularly at a location which satisfied “barycenter-like” requirements: the meeting point was chosen according to the average of the residence’s longitude and latitude of each member; however, the method posed logistical challenges when new members’ addresses caused the resulting

coordinates to shift to the middle of the Atlantic ocean, and therefore the meeting algorithm was dismissed).

Longing for nation-wide means to popularize its work, in the past two decades Oplepo organized a number of successful events aimed at wider audiences: in 1991 in Florence, Eruli organized *Attenzione al Potenziale*, the first Italian seminar on potential art that introduced Oplepo to an audience of scholars and field specialists so as to shed light on its purpose, philosophy, attitude and artistic activities. The event's papers were published in a book¹¹ that represents a milestone for the group, as for the first time it collates speakers' notes by Oulipo and Oplepo and presents a wide range of essays on the "game of literature". But perhaps the most consistent public-facing event is the above mentioned *Premio Capri dell'Enigma*, which under the leadership of Aragona, every two years introduces to its attendees and the Italian press the new works of Oplepo; it also provides the Oplepiani with an enticing place to meet and to strategize on future projects and collaborations.

Similarly to Oulipo, Oplepo regularly self-publishes its works as booklets (or *plaquettes*), limited editions of individual or collaborative productions. Arguably the most relevant moment in Oplepo's history is the publication in 2005 of *La Biblioteca Oplepiana*¹², the comprehensive collection of the group's works to-date. The book was published by Zanichelli, a well regarded, main stream publishing house which made available in all major Italian book stores Oplepo's work, thus gaining national attention for the first time.

An in depth and comprehensive view of Oplepo's opus provides a reflective index of its history and internal debates, many of them passionate and tumultuous. Perhaps the most debated issue is the meaning of *contrainte* and its definition as the qualitative and quantitative tool to evaluate the quality of a literary production. To be accepted by the group, a text must be produced using a unique and innovative *contrainte*; thus, the legitimate question is: how restrictive and limiting must the rule be in order to be acceptable? In essence, the core question is: for whom is Oplepo writing? And what is the purpose of the literary experimentations of the group? Is it possible to judge and ultimately to publish a text based solely on the assumption that the generative rule is new? Far from a formal definition of literary esthetic, Oplepo has nevertheless found a consensus in this matter: moving further from the research of forced and complex structures which may lead to original but sterile results, Oplepo states that intelligibility and readability must be the qualitative criteria to be followed. The *oplepiani* experiment in a creative workshop with a larger and respected audience in their mind: the titillation over bending the language to its extremes must be balanced with the consideration toward the readers who must be able to be an engaged party of the game and therefore must perceive the rule (hidden or announced) hard but not futile. As a result, Oplepo's production has flourished: an overall look at its 20-year production shows a wide, rich, and diverse range of experimentations. Since its birth, Oplepo has published 32 booklets; although the early productions were the results of individual efforts, the most recent trend is toward collaborative *plaquettes*: the writers are asked to produce a new, innovative constrained text in the context of a predefined theme.

A comprehensive analysis of all Oplepo's work is beyond the scope of this paper; all the published material should deserve consideration, because of its quality, uniqueness, originality and beauty. What follows is an arbitrarily chosen subset of material based on its

ability to easily exemplify the variety and innovative characteristics of Oplepo's efforts; furthermore, the subtle analogy among some of the texts can be grouped into "families of constraints", an attempt to identify a stimulating (although incomplete) taxonomy of Oplepo's potential literature.

Actualizing the power of potential embedded in already published literature, few Oplepiani elaborated preexisting texts into new productions; specifically, Falchetta, while following a rigid rhyme and metric structure, intermingles Dante's with Petrarca's verses in *Frammenti in vita, Combinazioni monorime con commento*¹³; Chiti rewrites a famous hendecasyllable poem by Giacomo Leopardi in increasing metrics, from monosyllable to septenary verses in *L'infinito futuro, Sillabe in crescita*¹⁴; Cavazzoni rewrites a famous novel by Alessandro Manzoni through a mathematical procedure which, by using a list of correlated proverbs, automatically generates the new novel *Morti fortunati, Slittamento proverbiale*¹⁵; Addomine generates acrostic sonnets using specific verses from Shakespeare's and Dante's sonnets in *Chimere shakespeariane*¹⁶.

Chiti
MDCCLXXXIX
L'Infinito

Mi fu nel cor ad or ad or quel mio bel col che da che sol e che com quel che qui viam se dal noal al ad la piu la qui mi fa da col	che se sto qui che qui giu par che al di la man man no filu non ci sia mie quel che c'e que non il c'e ci non il tran tran dei ci che	van ad e per cio che il cor va un po di qua e di la ma se un fin fin e me me viam dal vial fin fin tal li per li sal nil mio	sen zia quel che sta zia quel che fu ma non e mie sta quel che e col suo can can che git man man vo qui mi par no dal col com om che	muor ma se vo qui per il mio cor se par di miel nel for glu che vic mi il gran gel
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[FIGURE 2] Excerpt from *L'infinito futuro, Sillabe in crescita*, by Luca Chiti.

© Elena Addomine.

Merging literature with music, Serra rewrites a page of Puccini's *Turandot* by substituting notes and their durations with equivalent syllables in *Turandot espuri, Solfeix*¹⁷; inspired by Chopin's Preludes, Kierkia writes poems whose expected reading duration equals the duration of the corresponding prelude in *Preludi, Tempo obbligato*¹⁸.

Extending the literary potential into the semantic domain, Aragona writes exhilarating homonymic sentences which are "executive summaries" of ad-hoc short stories in *La viola del bardo, Piccolo omonimario illustrato*¹⁹.

Ero in Corsica, in vacanza con amici. Sulla barca ormeggiata ad uno degli approdi di St.-Florent, cominciammo a mangiare un dessert ed apriamo una bottiglia di buon vino portoghese. Accanto a noi, su una barca a vela, c'era H el ene, una giovane e attraente signora gi a incontrata, per mare, al mattino. La invitammo ad unirsi a noi, ma, intenta a leggere un libro, prefer  rimanere sulla sua deriva. Volli almeno offrirle una coppa di quel vino, ma non era facile; c'era un po' di risacca e le barche non erano proprio vicinissime. Decido allora di passare per terra. Sulla banchina, con il bicchiere in mano, mi viene da considerare:

porto: porto porto porto.

[FIGURE 3] Excerpt from *La viola del bardo. Piccolo omonimario illustrato*, by Raffaele Aragona.   Elena Addomine.

Working with the alphabet, Varaldo manipulates the Italian language down to its characters; the artist composes verses (hendecasyllables with forced rhymes) whose words' letters can be cut in a different sequence resulting in a list of mythological gods and goddesses in *Canto tenero, Mitografemi*²⁰. Using a somewhat similar technique, Addomine experiments with the potential at a multi-lingual level with her homographic translations: one sequence of letters (one text) is simultaneously "cut" in two different ways in order to have different words which, with a few punctuation adjustments, form two different texts, one in English, one in Italian (*Forme for me, Traduzioni omografiche*²¹).

1.

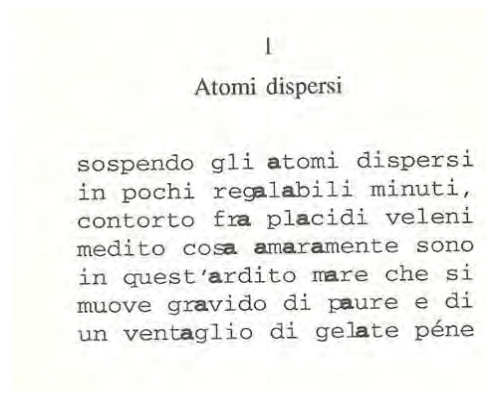
Lo vedi,
paga in amore,
tremo rapita.
Ma fine porterò fatale ...

*Love dip,
again a more tremor:
a pit, a ...
'm a fine porter of a tale ...*

[FIGURE 4] Excerpt from *Forme for me, Traduzioni Omografiche*, by Elena Addomine. © Elena Addomine.

Finding synergies between literature and mathematics, Spinelli experiments with a quantitative *contrainte*: he writes a series of texts in which the letter “E” appears exactly every 9 letters, according to the statistical frequency of that letter within the Italian language in *Le ripartite, Rimbalzo statistico*²²; in the first collaborative booklet published by the group (*Giallo d’Anghiari, Misteri obbligati*²³), a few Oplepiani wrote a series of short stories which, among other restrictions, are length-constrained (their number of characters is predefined).

Combining literature with visual art, Albani, a visual poet, writes poems whose rigid structure (fixed number of verses and characters within each verse, as well as proper positioning of predefined letters) results in a visual effect visible across the poem’s lines; every poem in *Geometriche visioni, L’alfabeto raffigurato*²⁴ contains an embedded and capitalized letter of the alphabet.



[FIGURE 5] Excerpt from *Geometriche visioni, L'alfabeto raffigurato*, by Paolo Albani. © Elena Addomine.

The collection of Oplepo's works includes also more traditional structures such as acrostics, paranomasie, corona sonnets, acronyms, alliterations, puns, *boule de neige*, and much more. The innovation lays in the procedural method followed when using known rules: often, it is the juxtaposition of multiple constraints that creates unprecedented results, such as palindrome sonnets or philological *centoni*. Many future *plaquettes* are in the making as well as the new volume by Zanichelli which will publish Oplepo's work from 2005 through 2011.

Queneau famously said that the Oulipian writer is always inspired and never waits for romantic inspiration; similarly, but with the subdued attitude which characterizes the group, the Oplepiani relentlessly continue their research in the universe of literary potential, recognizing that constraints push writers into new and unprecedented linguistic and poetic territories. The Oplepiani are first and foremost researchers, gifted with linguistic talent but aware of their limitations, seriously involved in the creation of new literary rules but with the awareness that they are, in essence, playing a game. Their work is a literary investigation into the world of constraint-based literature: rather than considering language as the medium for the production of literature, the group regards language as a field in which they can perform experiments with *contraintes*.

The diversity, originality and playful attitude of its production are Oplepo's trademark. Their work demonstrates how they are both researchers – of new *contraintes* and new structures – and *provocateurs*: they are pushing for a change in the relationship between writer and reader, the latter called to be engaged in the same game with a mind open to discover its own creative potential. With the humor that characterizes their behavior, the Oplepiani state that “they are mice who build the maze from which they are trying to escape”.

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- ¹ C.C. Bombaugh, *Oddities and Curiosities of Words and Literature*, Dover Publications, Inc., 1961.
- ² Edgar Allan Poe, “The Raven”, in *The Raven and Other Poems*, Wiley and Putnam, New York, 1845.
- ³ Edgar Allan Poe, “The Philosophy of Composition”, in *Graham’s Magazine* (1846)
- ⁴ Vladimir Nabokov, *Lolita*, Olympia Press, Paris, 1955.
- ⁵ Anacleto Bendazzi, *Bizzarrie letterarie*. Self published by the author, Ravenna, 1951.
- ⁶ Nanni Balestrini, “Tape Mark I”, in *Almanacco letterario Bompiani*, Casa Editrice Bompiani, 1962.
- ⁷ Giorgio Manganelli, *Centuria. Cento piccolo romanzi fiume*, Rizzoli, Milano, 1979.
- ⁸ Ruggero Campagnoli, Yves Hersant, *La letteratura potenziale (Creazioni Ri-creazioni Ricreazioni)*, Editrice CLUEB, Bologna, 1986.
- ⁹ Oulipo, *Oulipo – La Littérature potentielle (Créations, Re-créations, Récréations)*, Éditions Gallimard, Paris, 1973.
- ¹⁰ Georges Perec (translated by Piero Falchetta), *La Scomparsa*, Guida editori, Napoli, 1995.
- ¹¹ Brunella Eruli (a cura di), *Attensione al potenziale!* Marco Nardi editore, Firenze, 1994..
- ¹² Oplepo, *La Biblioteca Oplepiana*, Zanichelli editore, Bologna, 2005.
- ¹³ Piero Falchetta, *Frammenti in vita, Combinazioni monorime con commento*, Plaquette n. 5, Edizioni Oplepo. Napoli, 1993.
- ¹⁴ Luca Chiti, *L’infinito futuro, Sillabe in crescita*. Plaquette n. 15, Edizioni Oplepo, Napoli, 1999.
- ¹⁵ Ermanno Cavazzoni, *Morti fortunati, Slittamento proverbiale*. Plaquette n. 21, Edizioni Oplepo, Napoli, 2001.
- ¹⁶ Elena Addomine, “Chimere shakespeariane”, in *Chimere, Esercizi finzionari*. Plaquette n. 26, Edizioni Oplepo. Napoli, 2006, 10-11.
- ¹⁷ Marius Serra, *Turandot Espuri, Solfix*. Plaquette n. 14, Edizioni Oplepo, Napoli, 1998.
- ¹⁸ Sal Kierkia, *Preludi, tempo obbligato*. Plaquette n. 24, Edizioni Oplepo, Napoli, 2005.
- ¹⁹ Raffaele Aragona, *La viola del bardo, Piccolo omonimario illustrato*. Plaquette n. 8, Edizioni Oplepo, Napoli, 1994.
- ²⁰ Giuseppe Varaldo, *Canto tenero, Mitografemi*. Plaquette n. 3, Edizioni Oplepo, Napoli, 1992.
- ²¹ Elena Addomine, *Forme for me, Traduzioni omografiche*. Plaquette n. 7, Edizioni Oplepo, Napoli, 1994.
- ²² Aldo Spinelli, *Le ripartite. Rimbalzo statistico*. Plaquette n. 9, Edizioni Oplepo, Napoli, 1994.
- ²³ Oplepo, *Giallo di Anghiari. Misteri obbligati*. Plaquette n. 16, Edizioni Oplepo, Napoli, 1999.
- ²⁴ Paolo Albani, *Geometriche visioni, L’alfabeto raffigurato*. Plaquette n. 12, Edizioni Oplepo, Napoli, 1996.

