

THE ARION PRESS announces the first fine press bilingual edition of

# 100

## *Love Sonnets / Cien Sonetos de Amor*

by Pablo NERUDA

English translation by Stephen Tapscott  
with an introduction by Rigoberto González

and artworks by—

**María Magdalena CAMPOS-PONS**

**Nicolás GUAGNINI**

**Candida ALVAREZ**

**Enrique CHAGOYA**

issued in both Fine Press and Deluxe editions  
at San Francisco • August 2022

Pablo Neruda's astonishing love poems are the most beloved and oft-quoted works of a towering figure in Latin American letters. Awarded the Nobel Prize for Literature in 1971, Neruda was revered throughout his lifetime as Chile's "poet of the people" and is considered one of the 20th century's most influential poets. Arion Press is honored to present the first fine press bilingual edition of his celebrated cycle of 100 sonnets, printed in English and Spanish on historic handmade paper in collaboration with four renowned contemporary Latinx artists.

Since their publication in 1959, *Cien Sonetos de Amor*, along with Neruda's first published works, *20 Love Poems and a Song of Despair*, have deeply touched generations of Latin Americans while remaining relatively unknown in the English-speaking world. In the north, these earthy and fiery declarations of love were overshadowed by Neruda's political engagement and passionate defense of democracy and the dignity of the worker. Yet their impulse—to celebrate the land and those closest to it—is the same. "You are my soul's daily bread," he declares to his lover and third wife, the singer Matilde Urrutia, repeatedly returning to the metaphor of wheat as the staff of life: "I ask for bread and dominion for all;/for the worker with no future I ask for land." In these poems Neruda revels in the fecundity of nature, expressed in the riotous and surreal language for which he is known. The four sections of the work trace not just the arc of a day (Morning, Afternoon, Evening, Night) but the arc of a great love, from its "land of kisses and volcanos" to the eventual death of the poet and his lover—but not the extinction of their love, for "just as it never had a birth, it has no death;/it is like a long river.../"

The metaphor of the river joins Neruda to Arion in another unexpected way. In 1987, a renowned paper mill on a tributary of the River Thames, Hayle Mill, couched its final sheet of handmade paper. "Finale," made of 100% flax, was the last paper made there by Barcham Green, which also crafted the bespoke paper on which Arion's monumental *Moby-Dick* was printed in 1979. The paper used in this book, then, is historic: the last of its kind and of special significance to the Press. So too, then, must be the author and text chosen for this landmark edition.

Pablo Neruda was a complex and formidable figure, a statesman and activist whose sudden death in 1973, under suspicious circumstances following a coup led by Augusto Pinochet, led to street protests at his funeral. He remains the most quoted poet in the world after Shakespeare, memorably described as "a Whitman of the South" by the *New York Times*. Yet beyond his celebrity as a poet of liberty and love, he was first and foremost a poet of language. He revered not only words, but letters, as he wrote in his "Ode to Typography" of 1964, likening a piece of metal type to "a small black statue on the whiteness,/a petal/or a starry foot/of thought taking the form/of a swollen river,/rushing to a sea of people/..." This late collection reveals his mastery of language at its most lush and unexpected. It also challenges us to separate the ephemeral from the eternal—to see in a flawed man of his time a poet nonetheless unsurpassed in his understanding of human love. That which is written lives on, he tells Matilde in the final sonnet: even in death, at the

center of the world he will find her "like an amanuensis,/with a pen of water,/ copying the green sprigs of plants."

## THE ARTISTS

The poems of Pablo Neruda are taught to every student in Central and South America, memorized and recited by worker and intellectual alike. The breadth of the poet's influence is reflected in the four artists Arion has invited to respond to his sonnets, each rooted in a different corner of Latin America. Arion's edition features one original print from each artist, introducing each of the collection's four sections.

**María Magdalena Campos-Pons** (Morning/Mañana) was born in Matanzas, Cuba, and teaches at Vanderbilt College of Arts and Science in Tennessee. Her work combines and crosses diverse artistic practices, including photography, painting, sculpture, video and performance, addressing issues of history, memory, gender and religion. Her deeply autobiographical artworks, informed by the traditions of her ancestors, have been shown in many solo exhibitions and garnered numerous honors, including a 2022 Latinx Artist Fellowship. For the poetry of Pablo Neruda, which has long inspired and sustained her, she presents a painting for a time of day "filled with hope and the ritual of rebirth." The image is of bodies suspended in the sea, "entering into the threshold of possibilities." (Represented by Gallery Wendi Norris, San Francisco.)

**Nicolás Guagnini** (Afternoon/Mediodía) was born in Buenos Aires and has been based in New York since 1998. He is an artist, filmmaker, writer and curator working across many media; one recent filmed performance referenced psychoanalysis and repressed trauma from the dictatorship of the 1970s and 80s in his native Argentina. His figure drawing for *100 Sonnets* plays with the correspondence between inner and outer, mind and body echoing one another. Neruda's writing, as calligraphy, similarly suggests both the "physical manifestation of the artist and the possibility of an ideogram, a pictogram, and a picture," he says. A drawing illustrates a poem "insofar as they can both inhabit each other." (Represented by Bortolami Gallery, New York.)

**Candida Alvarez** (Evening/Tarde) was born in Brooklyn, NY to Puerto Rican parents and currently serves as the first Latinx woman to hold the title of F.H. Sellers Professor in Painting at the School of the Art Institute of Chicago. Her paintings and drawings blur the boundaries between the conceptual, the intuitive and the abstract, creating complex and vibrantly layered forms rich in memory, painting history, and everyday life. A 2022 recipient of a

Latinx Artist Fellowship, her works are held in many major museums. Inspired by the real lives of the poet and his lover, she sourced colors and forms from their homes to paint “an atmosphere akin to an evening,” on the cusp of sleep and disappearance into the space of dreams. (Represented by Gavlak Gallery, Los Angeles, Palm Beach; Monique Meloche Gallery, Chicago.)

**Enrique Chagoya** (Night/Noche) was born and raised in Mexico City and works in the San Francisco Bay Area, where he is a professor of Art and Art History at Stanford University. He is the recipient of an Honorary Doctorate from the San Francisco Art Institute in 2017, a Lifetime Achievement in Printmaking from the Southern Graphics Council International in 2020, and a Guggenheim Fellowship in 2021. A student of political economy who turned to art, he makes drawings, prints and sculptures using pop and religious symbols to critique colonialism and the constant change of contemporary cultural paradigms. Neruda’s intense depictions of his wife as an emanation of nature, sprung from “the dark clay I know,” inspire Chagoya’s powerful concluding image. This is Chagoya’s second collaboration with the Press, following *Pedro Páramo*, 2016. (Represented by Anglim/Trimble Gallery, San Francisco.)

#### COMMENTATOR & TRANSLATOR

**Rigoberto González**, the son and grandson of migrant workers, is an American writer raised in Mexico. As a book critic, memoirist, poet, and teacher, he is a leading figure in championing the work of Latinx writers, and he directs the MFA program in creative writing at Rutgers University. He has won numerous awards, including the 2020 PEN/Voelker Award for Poetry. In introducing Neruda to new readers, González highlights the genius of the Chilean’s poetic skill, grounded in “unique inventive leaps” that require us to dwell and listen, to “imagine possibility.” The sonnets are both timeless and timely, he asserts. Though birthed in the midst of conflict, and in a less enlightened time, they remind us that love endures.

**Stephen Tapscott** first translated these sonnets into English nearly forty years ago, for their first American publication. The Arion edition reprises those translations along with their attendant notes, republished by the University of Texas Press in 2014. A poet and professor of literature at the Massachusetts Institute of Technology, Tapscott has published five books of poetry and one of literary criticism, as well as translations of eminent poets from the Spanish, German and Polish.

#### THE EDITIONS & THE PRINT

Arion’s edition of *100 Love Sonnets* is limited to 225 copies for sale and offered in two bindings: a Fine Press edition of 190 copies plus 20 lettered *hors commerce*, and a Deluxe edition of 35 copies plus 5 printer’s proofs.

The book is 232 pages printed by letterpress on a Miller two-cylinder press and measures 9¼ x 6¼ inches. It is printed on 150 gsm “Finale,” an all-flax sheet made by hand at the Hayle Mill, Maidstone, England, with a unique calligraphic watermark designed by Claire van Vliet for Simon Barcham Green. The typeface for the text is Monotype Gill Sans, cast onsite in 14 point, with Sans Serif, or Kabel, composed by hand for display throughout. Frontispieces for the four sections have been reproduced alternately by inkjet and polymer plate and tipped by hand into frames debossed into the paper.

Both Fine Press and Deluxe copies feature graphic two-tone covers, vibrant pink and medium green, imprinted in bordeaux, bronze, and black inks. The covers are created as pairs: one cover of each color has been cut in half and reassembled with the other so that the top half of the first color is paired with the bottom half of the second; likewise for the remaining two halves. Thus, although ultimately separated, the books exist forever coupled.

The Fine Press edition copies are Smythe-sewn and bound square-backed. The unique spine treatment is of brown cloth mounted at a slight angle to complement the graphic cover design and titling. This edition is presented in cloth-and-paper slipcases imprinted front and back in two colors.

The Deluxe edition copies are handsewn with linen thread over linen tapes and bound with hand-rounded spines. Their tan calfskin spines are debossed with a graphic line pattern and mounted similarly to the Fine Press copies, at a slight angle. They feature colorful handsewn five-color silk headbands and are presented in full cloth slipcases with matching leather spine labels.

Deluxe copies are accompanied by an extra print by Enrique Chagoya, a silhouette portrait of Pablo Neruda and Matilde Urrutia embracing. These are imprinted by relief from polymer plates in red ink on 250 gsm Stonehenge, 15 by 12 inches and housed in presentation envelopes.

Finale watermark, designed by Claire van Vliet to incorporate J. Barcham Green monogram “JBG”



**44.**

You must know that I do not love *and* that I love you,  
because everything alive has its two sides;  
a word is one wing of the silence,  
fire has its cold half.

I love you in order to begin to love you,  
to start infinity again  
and never to stop loving you:  
that's why I do not love you yet.

I love you, and I do not love you, as if I held  
keys in my hand: to a future of joy—  
a wretched, muddled fate—

My love has two lives, in order to love you:  
that's why I love you when I do not love you,  
and also why I love you when I do.

Sabrás que no te amo y que te amo  
puesto que de dos modos es la vida,  
la palabra es un ala del silencio,  
el fuego tiene una mitad de frío.

Yo te amo para comenzar a amarte,  
para recomenzar el infinito  
y para no dejar de amarte nunca:  
por eso no te amo todavía.

Te amo y no te amo como si tuviera  
en mis manos las llaves de la dicha  
y un incierto destino desdichado.

Mi amor tiene dos vidas para amarte.  
Por eso te amo cuando no te amo  
y por eso te amo cuando te amo.

## THE FRONTISPIECES

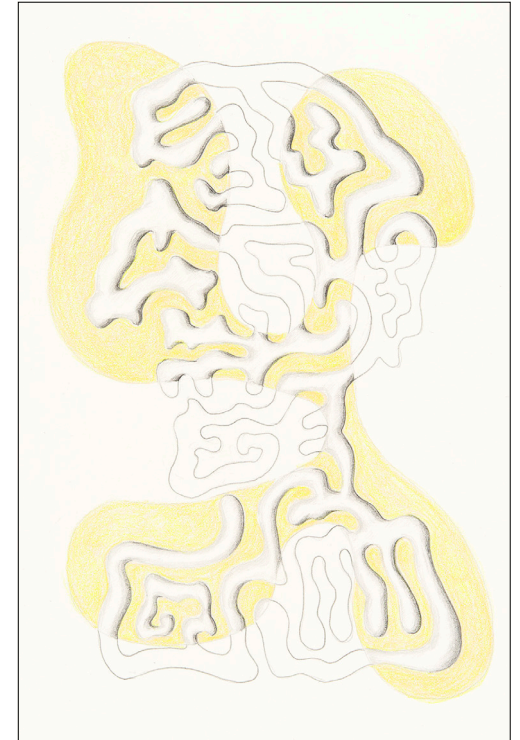
Morning / Mañana

**María Magdalena Campos-Pons**  
*One More Time*  
(from the series "Un Pedazo de Mar")



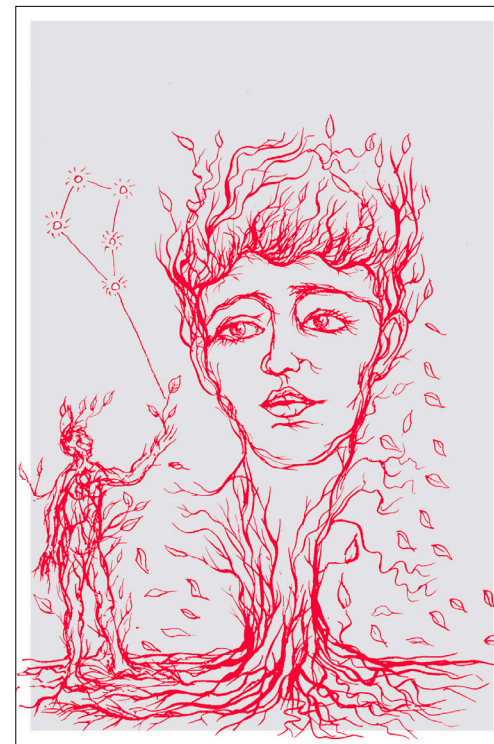
Afternoon / Mediodía

**Nicolás Guagnini**  
*Virus / Chromosome*



Evening / Tarde

**Candida Alvarez**  
*P.M. (version 2)*



Night / Noche

**Enrique Chagoya**  
*Constelación*



## HOW TO ORDER

We reserve a copy of the Fine Press edition for each of our current subscribers. Subscribers are also offered the first opportunity to order the Deluxe Edition instead, at an additional charge. Pricing varies depending on the type of subscription and is generally 20-30% below the retail price.

Annual subscribers automatically receive the Fine Press edition and may opt for the Deluxe Edition by paying a \$1,610 supplemental fee. All other subscriptions are priced as follows:

**Fine Press Edition:** \$1,190 with Subscription (\$1,700 retail)

**Deluxe Edition:** \$2,800 with Subscription (\$3,500 retail)

## THE ARION PRESS

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Separate print

Edition: 35, included with  
Deluxe Edition copies.

**Enrique Chagoya**

*Silhouette*

Relief print, 15 x 12 inches on  
250 gsm Stonehenge, signed.