

F. T. Marinetti and the Futurist Construction of “Japan”

Final Report – Library Research Grants

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During my period at the GRI Library, I focused my research on five different archival funds, which were related to my project proposal, and on the inspection of other Futurism-related materials. Here they are listed in order of priority:

- 1) Filippo Tommaso Marinetti correspondence and papers, 1886–1974. (Accession no. 850702)
- 2) Papers of F. T. Marinetti and Benedetta Cappa Marinetti, 1902–1965. (Accession no. 920092)
- 3) Filippo Tommaso Marinetti student notebooks and other papers, 1891–1943. (Accession no. 890122)
- 4) Umberto Boccioni papers, 1899–1986. (Accession no. 880380)
- 5) Luciano Folgore papers, 1890–1966. (Accession no. 910141)
- 6) Other Futurism-related materials.

I have spent most of my time in the Special Collections Reading Room, carrying out a systematic inspection of several materials collected in the funds listed above.

My research was focused on:

- a) published and unpublished writings by Marinetti and other Futurist exponents, or owned by the same, that may contain references to Japan or to their interactions with Japanese people.
- b) items coming from Japan and/or produced by Japanese people and/or related to Japan that are part of the aforementioned funds.

Analytical results

Abbreviations:

FI = Finding Aid

f(f). = folder(s)

M&BP = Papers of F. T. Marinetti and Benedetta Cappa Marinetti

1) Filippo Tommaso Marinetti correspondence and papers, 1886–1974. (Accession no. 850702)

The Marinetti papers are perhaps the most studied and researched ones among the funds that I have inspected. A number of items they collect have been published during the past years.

I worked on this fund from October 2 to October 26, 2015.

I have inspected it systematically (box by box, folder by folder), except for Boxes 5–6 (FI: “typescript of novel *Evadere! Romanzo dell'epoca presente*, submitted by Pelacani to Marinetti for publication by Poesia Editions”). I have placed particular attention on those items for which the

finding aid indicates a lack of information (undated and/or unsigned materials, correspondence to/from unidentified correspondents, etc.).

One of my main goals was to document Marinetti's interactions with Japan and Japanese nationals. In this respect, the most important item in the fund seems to be a "Letter [to Marinetti] regretting not being able to fund Marinetti's trip to America, China and Japan" (FI) from the Italian Ministry of the Press and Propaganda (Box 2, f. 28). I had mentioned this letter in a previous publication (Zanotti 2013), but managed to directly read it only during my period at the GRI. This letter, dated May 14, 1937, and signed by Dino Alfieri (1886–1966), is an important document attesting to Marinetti's never-accomplished plans for a trip to Japan.

A number of unpublished writings by Marinetti also helped me to clarify his personal view of Japan as a country inhabited by Futurist writers and artists. "Tai Kambara e i Futuristi giapponesi" is an unpublished typescript (Box 9, f. 22) with handwritten corrections. As far as I know, it was never the object of scholarly attention. This document, which can be dated ca. 1938 based on internal evidence, appears to expand upon Marinetti's writings on the international influence of Futurism between the 1920s and 1930s ("Le Futurisme mondial: Manifeste à Paris" from 1924 being the most studied example among them). It adds new details on Futurism in Japan, expanding the canon of Japanese artists that Marinetti routinely included in his lists of "Japanese Futurists" to such artists as Kuni[nosuke] Matsuo (1899–1975) and Tōki Okamoto (1903–1986). It also adds further evidence that Marinetti knew about Tai Kanbara's (1898–1997) book *Fyūchurizumu, Ekusupuresshonizumu, Dadaizumu*, published in September 1937. As far as my research is concerned, "Tai Kambara e i Futuristi giapponesi" is arguably the single most important document in this fund, because it throws new light on Marinetti's view of the Japanese art scene in the 1930s. "Le avanguardie artistiche letterarie straniere influenzate dal futurismo italiano" (Box 9, f. 22, typescript with handwritten notes and corrections, ca. 1938), though less specific on Japanese artists, equally expresses Marinetti's conviction that Futurism had a decisive role in the development of the avant-garde movements in various countries. The last page of this manuscript presents on its verso annotations in Marinetti's handwriting with names of Japanese artists (probably to be developed in further writings).

Although its attribution to Marinetti seems problematic, "L'architettura futurista" (Box 7, f. 24, typescript), which I would date to the second half of the 1930s based on internal evidence, also reinforces this idea by noting that "Interi quartieri [inspired to Futurist architecture] sorgono in Germania, in Olanda, in Russia, in Francia, in Giappone, nelle Americhe" (p. 6).

The newspaper clippings collected in Box 11 include two pieces by Marinetti that document his interest in Japan: "L'aeropoema degli aviatori giapponesi" (*Gazzetta del popolo*, May 31, 1944) and "F. T. Marinetti – Gabriele d'Annunzio e il Futurismo" (*Roma*, December 1, 1937) (a clipping of this article is also available in the M&BP, Box 18, f. 4). Both articles have already been brought to scholarly attention (further references in Zanotti 2013).

Another goal of my research was to document Marinetti's Orientalist imagery related to Japan, in order to better understand the role it played in shaping his idea of Japan as a Futurist country. In this respect, this fund presents a number of relevant items:

- a) An early letter (dated ca. 1909–1910, according to the FI), in Italian, on *Poesia* stationery, addressed to an "illustre e gentile Signora," in which Marinetti pleads the cause of Futurism and introduces an analogy with Japanese military behavior (presumably from the 1904–1905 Russo-Japanese War) (Box 8, f. 4). This passage confirms the impact that the Russo-Japanese War had on the European image of Japan, a country that suddenly appeared as a modern middle power whose military virtues attained an almost mythical status. As I discussed elsewhere (Zanotti 2013), Marinetti's early image of Japan was deeply influenced by accounts of the Russo-Japanese War.

- b) Among Marinetti’s characterizations of the Japanese as a military people, a passage in a text that celebrates Italo Balbo’s (1896–1940) transatlantic flight of 1930–1931 is remarkable: “Eroismo italiano superiore a tutti gli eroismi e specialmente a quello leggendario dei Giapponesi, poiché mentre questi lo sostengono con uno sprezzo assoluto della vita, gli aviatori italiani lo drammatizzano con un simultaneo amore=odio della vita [...]” (p. 5). This text appears in its typed form (probably datable to shortly after Balbo’s flight) in Box 10, f. 18 (untitled) and in the M&BP, Box 1, f. 34 (with a handwritten title, “Omaggio della nuova poesia ai transvolatori”), and had a wide circulation as a newspaper article. Clippings of this text were published as “I voli transoceanici di Balbo nell’aeropoiesia futurista” (*Corriere padano*, December 27, 1940) (Box 11; also in the M&BP, Box 18, f. 2), “L’omaggio della nuova poesia alla squadra aerea di Balbo” (unidentified newspaper) (M&BP, Box 18, f. 1), “Una vibrante orazione di Marinetti per la celebrazione del volo transatlantico” (unidentified newspaper) (M&BP, Box 18, f. 2), “I sublimi cinquantasei” (*Lo sport fascista*, 4:2, February 1931) (M&BP, Box 18, f. 2), and “Omaggio della nuova poesia ai transvolatori – S. E. Marinetti esalta a Milano l’ardimento e la gloria dell’ala italiana” (*Il popolo d’Italia*, February 10, 1931) (M&BP, Box 19, f. 2). Interestingly, in the French version of this article, there is no mention of the Japanese (“Hommage de la poésie futuriste italienne pour la traversée atlantique de 12 avions d’Italie – Exaltation par F.-T. Marinetti,” *Comœdia*, March 28, 1931) (M&BP, Box 18, f. 5).
- c) “Europa Europeismo Asia Italia Fascismo e Futurismo” (Box 7, f. 24, typescript, with handwritten title and annotations, 1930s). “Europa Europeismo...”’s attribution to Marinetti seems to me likely based on stylistic mannerisms in the text. This text expresses the idea that, when it comes to comparing the national spirits of different countries, “Unico il Giappone può utilmente insegnare al mondo la sua mirabile religione della Patria insieme dinamica e intransigente” (p. 3).
- d) Writings in which Marinetti deploys an essentialized portrayal of “Asian” characters. For example, his review of Maffio Maffii’s (1881–1957) book *Cleopatra contro Roma* (1939) (typescript: Box 9, f. 37; published in “Maffio Maffii riceve in Palazzo Vecchio il ‘Premio Firenze’ per ‘Cleopatra contro Roma’ – L’elogio dell’opera e dello scrittore in un nobile discorso di Marinetti,” *La Nazione*, June 25–26, 1939 [M&BP, Box 18, f. 4]) (see Cammarota 2002, p. 157).

Marinetti’s fund also contains relevant items produced by other individuals.

Box 4, f. 7 contains a handwritten letter from the Sicilian Futurist Castrense Civello (1909–1982) to Benedetta Marinetti, dated February 6, 1951. In it, Civello reports that he plans to publish a book of poetry that will also feature a poem on the Hiroshima and Nagasaki nuclear bombings, and asks for Benedetta’s help in order to obtain a preface by former Japanese ambassador to the Salò Republic, Shinrokurō Hidaka (1893–1976). Civello’s request seems to support the circumstance that the relationship between Hidaka and Benedetta was particularly close. Speculations have arisen on this subject (see Siracusa 2010), also ignited by the fact that the folder containing Benedetta and Hidaka’s correspondence collected at the GRI (M&BP, Box 14, f. 33) is restricted until 2017. It seems that Civello’s planned collection, which goes under the title of *La caduta del paradiso* in his letter, was never published, and his further interactions with Hidaka (if any) are still to be investigated.

Box 12, f. 14 contains a clipping of “Marinetti” (*Il piccolo*, January 18, 1968), an article by Alberto Viviani (1894–1970). Viviani, who was particularly close to Marinetti during his last years, reports that Marinetti, after returning from the Russian campaign of 1942–1943, once said that “solo i russi, i giapponesi e pochi italiani di genio, fra i quali Soffici, avevano capito il futurismo.” As far as I know, this somewhat odd remark was never noticed before.

Box 16, f. 11 contains a letter from Benedetta to her younger brother, Alberto Cappa (1903–1943), in which she thanks him for sending some “Japanese newspapers,” which they found “very

interesting.” The letter is undated, but internal evidence suggests that it is from the early to mid-1920s.

In 1927, Enrico Prampolini (1894–1956), Marinetti, and other Futurists were active in organizing a performance of “Futurist pantomimes” in Paris. I managed to collect a vast documentation on this event through Luciano Folgore’s fund (see below). According to a number of sources (Nakayama 1998, Lista 2001), Japanese avant-garde photographer Iwata Nakayama (1895–1949), then active in Paris, provided photographs of these performances. Hints for further research on this little-investigated episode of interaction between the Italian Futurists and a Japanese artist are provided in the photographic section of Marinetti’s papers, where a photograph (showing Nakayama’s signature/logo) of actress Maria Ricotti (1886–1974) on stage, probably portrayed while performing “Futurist pantomimes,” can be found (Box 16, f. 1).

2) Papers of F. T. Marinetti and Benedetta Cappa Marinetti, 1902–1965 (bulk 1920–1939) (Accession no. 920092)

This fund revealed itself as particularly rich in material and items that could be the basis for further research. It contains items by several authors, including Marinetti, Benedetta, and her younger brother, Alberto Cappa.

I worked on this fund from October 6 to 28, 2015.

I have systematically inspected Boxes 1–11, 13–15, 18–20, and 22–26.

Marinetti’s writings contained in this fund comprise “Come Einstein vede il mondo” (Box 1, f. 31), a review of Albert Einstein’s *The World as I See It* (probably based on the 1934 French translation of the book), in which, while discussing a greeting message addressed by Einstein to some Japanese schoolchildren, Marinetti evokes his own view of the Japanese national character, according to which “l’amore giapponese per il paese nativo si muta sempre nel sacrificio spavaldo di uomini in assalti senza ritorno” (p. 2).

A typed poem, “À Beny,” dated “August 1924” (Box 1, f. 59, now available in Marinetti 1971, 25), utilizes the image of “Bouddha.”

“Il Futurismo e il Novecento,” an essay published in *Futurismo e novecentismo* (1930) (Box 2, f. 14, proofs with handwritten corrections by Marinetti), is the transcription of a conference held by Marinetti in Milan in October 1929. It presents a passage on the international influence of Futurism: “Il Futurismo scoppiò contemporaneamente a Parigi, Londra, Bruxelles, Berlino, Vienna, Praga, New York, Madrid, Tokio” (p. 4).

The collection of newspaper clippings and other documents such as bulletins and programs of the PEN Clubs in Box 4, f. 7 provided me with data on Marinetti’s participation in the international congresses of the PEN Clubs in Buenos Aires (1936) and Paris (1937). Both events are relevant because Marinetti interacted to some extent with the Japanese delegates (see Zanotti 2013). This dossier also includes a typed report by Marinetti on the Buenos Aires congress, with handwritten corrections (handwritten title: “Conclusioni del Congresso dei Pen Clubs”), later published as “Battaglia al Congresso dei P.E.N. Clubs,” *Gazzetta del popolo*, November 1, 1936 (a clipping of this article is collected in the same folder).

Box 4, f. 16 contains a remarkable dossier of Bulgarian articles related to Marinetti and Benedetta’s visit to Bulgaria in 1932. The articles appear as typed translations into Italian, probably all made by the same person. The first of them, “Marinetti ed il Futurismo” (presented as published in the Sofia agrarian journal *Vreme* on January 18, 1932), by Boyan Danovsky [Bojan Danovski, 1899–1976], discusses what in the writer’s view is the current decline of Futurism. The article concludes: “Il

futurismo non esiste più. Il futurismo è passato. Perché ogni tempesta passa. Rimangono le sementi che il vento ha disperso. Ed i futuristi hanno lasciate molte sementi cadute nell’intero mondo: nella terra russa insanguinata, nel lontano regno del sole, del Hokussay.” The latter sentence reveals that the awareness of the Futurist influence on Japan was not limited to Marinetti, but had a certain currency.

Box 6, which contains a number of manuscripts by Benedetta dating to the late 1930s – early 1940s, is extremely remarkable; its contents, which are still largely unpublished, seem to have been ignored by scholarship. After the beginning of WWII, Benedetta was involved in propaganda activities that included public speeches to both popular and academic audiences, newspaper articles, and so forth. Among the topics she favored were the role of women in the ongoing war and, in a more general way, the role of women in art, literature, and human civilization. To cover this topic, Benedetta prepared dossiers on women artists across different ages and geographical areas. The scope of her research was surprisingly far-reaching and also included gathering information on Murasaki Shikibu, the author of the *Genji monogatari* (The Tale of Genji, early eleventh century), and, to a lesser extent, on Sei Shōnagon, another Japanese woman of letters from the same age. Benedetta’s interest in the role of women under the Fascist regime and historical factors (among them the military alliance between Italy and Japan in WWII and the publication of a partial and adapted Italian translation of the *Genji monogatari* in 1935) resulted in a number of drafts, notes, and manuscripts, in which she mentions Japan or Murasaki. They include “Femminilità operante” (f. 4, handwritten manuscript), “Possibilità della donna nell’arte” (f. 7, typescript), a typed transcription of the “Murasaki-no-Shikibu” entry by Marcello Muccioli (1898–1976) from the *Treccani Italian Encyclopedia* (1934) (f. 7), “Donne della patria in guerra” (f. 8), and an untitled manuscript “Ero a Palermo...” (f. 11, handwritten), in which an intriguing profile of Murasaki can be found. Benedetta’s writings suggest that she might have resorted to sources available at the Royal Academy of Italy, of which her husband had been a member since 1929. All this material deserves further study and interpretation.

Some items seem to suggest that Benedetta shared his husband’s interest in exotic aspects of Japan. A letter from Benedetta to Alberto Cappa mentions the visit that she and her daughter, Vittoria, made to a “negozio di oggetti giapponesi al corso” in Rome, where they bought “two amulets” for Alberto (Box 7, f. 2). The letter is undated but ascribable, based on internal evidence, to some point between 1928 and the early 1930s.

As I mentioned above, f. 33 in Box 14, which contains the correspondence between Shinrokurō Hidaka, Marinetti, and Benedetta, is restricted until 2017. I could, however, inspect the typescripts of two published texts by Hidaka, “Le président du conseil d’un pays vaincu” (f. 31) and “Stati d’animo di F. T. Marinetti” (f. 32) (on the latter, see Zanotti 2013).

In Summer 1937, Adolf Hitler made the headlines of the cultural pages of newspapers after his notorious condemnation of all modernist art as “degenerate.” Box 19, f. 6 contains a great number of newspaper clippings that document the reactions of Marinetti and other Italian intellectuals. It is interesting to notice that after a period of dormancy (roughly corresponding to the intensification of autarchic and nationalistic attitudes promoted or imposed by the Fascist regime during the 1930s), Marinetti and his supporters seemed to revive the international influence of Futurism as an argument against Hitler’s condemnation. One of the most vocal supporters of the international scope of Italian Futurism was Giuseppe Lo Duca (aka Joseph-Marie Lo Duca, 1910–2004), a journalist and Futurist sympathizer who then lived in Paris. Lo Duca engaged in a public defense of Futurism. In his writings, he often mentions the influence of Futurism on the Japanese avant-garde. In an article in *Le Temps* (August 5, 1937), he lists Japanese futurism, which he incorrectly reports as founded in 1917 by T[omoyoshi] Murayama (1901–1977), as one of the movements born in the

wake of Italian Futurism. The original article is not preserved in the fund, but this extremely interesting piece of information is reported in other texts: Lo Duca's "Primato italiano nel futurismo" (Box 15, f. 39, typescript), and the Italian translation of the *Le Temps* article, in "Germania senza futurismo (Continuazione di una polemica)" (*Il merlo*, August 29, 1937) and "Precisazioni a Parigi" (*Meridiano di Roma*, October 3, 1937) (Box 19, f. 6, newspaper clippings). Another article that joins the polemic is "Germania senza futurismo – Punti fermi" (*Il merlo*, [October 10, 1937]) (Box 19, f. 6), in which it is noted that Marinetti himself, during a radio transmission of September 27 [1937], evoked the international influence of Futurism by mentioning, among many others, the "poeta vorticista Togo [Seiji Tōgō (1897–1978)], nipote del vincitore di Tsushima."

After Marinetti's death in 1944, Benedetta was active in taking care of the material and spiritual legacy of her husband. A typed list of works of art in her private collection ca. 1947 (Box 8, f. 2) informs us that she was still in possession of a painting by Seiji Tōgō, listed as "Composizione." This may be an early attestation of a painting from around 1922 known today as *Man Wearing a Hat* (see Tsunoda 1999; on Tōgō's involvement with Futurism, see Zanotti 2013). Benedetta interacted with Japanese artists also after the war, as shown by a postcard from the avant-garde composer Kuniharu Akiyama (1929–1996) (Box 8, f. 5). The postcard is in English, and dated July 13, 1964.

A typed manuscript of Bruno Aschieri's (1906–1991) "Poema simultaneo del giornalismo fascista" is preserved in Box 9, f. 8. A passage in the poem celebrates Japan's initial success in the Pacific theater of WWII; the lines "singapore caduta / chiamiamola scionanco [Shōnantō]" (p. 3) refer to the fall of Singapore to the Japanese army in February 1942.

Boxes 18–20 contain a vast and quite diverse collection of clippings. A copy of a number of them is also pasted on Marinetti's "Libroni" (Marinetti's scrapbooks of clippings). I have focused my attention on those that deal with Japan: even when they are not writings by the Marinettis, they are evidence of the couple's interest in this country, and had a role in shaping their perception of it. Judging from these clippings, it is clear that the Italian-Japanese alliance in WWII played a role in stimulating the Marinettis' interest in Japan. The following is an annotated list of the most interesting clippings (they are listed as they appear in the fund; I follow the dates provided in the clippings):

Box 18, f. 1:

F. T. Marinetti, "La rivista dei libri," *Gazzetta del popolo*, August 22, 1930 (Marinetti passes a brief judgement on *L'album di Tsune-ko* [1924], a Japonisant work of fiction by Futurist sympathizer Giacomo Etna [1895–1963]) (see also Salaris 1986, p. 29).

Box 18, f. 2:

"La Camera delle Arti e la Banca degli Artisti – Discorso di Marinetti al convegno di Bologna," *L'Impero*, April 7, 1925 (Marinetti mentions the fact that "Vi sono in Giappone centinaia di giovani studenti, scrittori e poeti che studiano l'italiano per poter leggere nel testo le opere futuriste nostre e i manifesti futuristi").

F. T. Marinetti, "Una prefazione di S. E. Marinetti alla Mostra Casarini," *Il resto del Carlino*, May 20, 1937 (Marinetti mentions *Attore giapponese*, a painting by Athos Casarini [1883–1917]).

F. T. Marinetti, "Una prefazione di S. E. Marinetti," *La finanza d'Italia*, April 20, 1935 (In this preface to Pino Masnata's [1901–1968] *Canti fascisti della metropoli verde* (see Cammarota 2002, p. 156), Marinetti points out that the influence of Futurism extended also to "Jokohama").

F. T. Marinetti, "Il futurismo e le avanguardie letterarie e artistiche in Giappone" and "Manifesto di Marinetti ai futuristi giapponesi," offprint pages from *Giappone: Volume dedicato all'amicizia italo-giapponese* (1942) (see Zanotti 2013).

F. T. Marinetti, "Futurismo e Novecentismo – Lettera aperta di S. E. Marinetti all'on. Farinacci" (unidentified newspaper, ca. 1931) (Marinetti points out that the influence of Futurism extended also to Beijing).

Two clippings of F. T. Marinetti, "Manifesto del naturismo futurista," one from an unidentified newspaper, the other from *Gazzetta del popolo*, September 28, 1934 (Box 18, f. 3) (This article does not mention Japan, but it contains a remark on the skin colors of different races, among them the African and Asian).

Box 18, f. 3:

Romano Romanelli, "Teatro giapponese – La testa mozza," *Gazzetta del popolo*, September 22, 1933.

F. T. Marinetti, "Per la inaugurazione della esposizione futurista alla casa del fascio (20 gennaio 1927)," offprint from *Università fascista* (1927) (Marinetti remarks that Japan is one of those countries that are "at the avant-garde of Futurism").

Box 18, f. 4:

F. T. Marinetti, "La guerra futura," *Gazzetta del popolo*, January 20, 1929 (Marinetti quotes statistics from the Russo-Japanese War).

Box 19, f. 4:

"Echange de revues," *L'equerre* (undated clipping) (Two Japanese architectural magazines [*Kokusai kenchiku* and *Shinkenichiku*] are listed).

A clipping from an unidentified magazine (perhaps from Central or Eastern Europe) with a reproduction of a work attributed to "T. Murajama [Tomoyoshi Murayama] (Tokio) 1923." (According to Omuka 1998, p. 655, where the same photograph is reproduced, this is a work by Eikichi Yamazato [1902–1989], a member of the Mavo avant-garde group founded by Murayama).

Clipping, "La flotta giapponese inizia il bombardamento di Sciangai," unidentified newspaper.

Box 19, f. 5:

Clipping, "Un villaggio di morti in Manciuaria," unidentified newspaper.

Box 20, f. 2:

Omobono, "Poesia stenografica" (On haiku poetry, unidentified newspaper, after 1932).

"Le tre battaglie delle Gilbert – Gli aviatori del Tenno si immolano sugli obiettivi," *La stampa*, November 30, 1943.

"I convegni di poesia," *Il lavoro*, July 28, 1944 (This clipping presents a handwritten message from Giovanni Acquaviva [1900–1971] informing Marinetti that in the "convegni di poesia" reported on in the article, he and the other Futurists in Savona had read "il vost[r]o poema degli aviatori giapponesi." This is an important mention of Marinetti's "L'aeropoema degli aviatori giapponesi").

Alberto Moravia, "Il congresso del P.E.N. in Giappone – Est e Ovest a Tokio stentano a intendersi," unidentified newspaper, [1957].

S. Floris Mormone, "'Shinto' religione dei giapponesi," *La domenica del corriere*, 45:12, March 21, 1943.

Raffaele Pettazzoni, "Religione dimissionaria?," *Il giornale d'Italia*, April 14, 1943 (On shintō).

Aruchici Scimoi [Harukichi Shimoi], "Fine della lotta ad Attu – L'eroico sacrificio del presidio giapponese," *Corriere della sera*, May or June 1943.

"Notizie," *P.E.N. Associazione mondiale scrittori Centro di Roma*, 1:1, March 1938 (Reports shortly on the visit of Japanese writer Retsu Kiyosawa [1890–1945] in Rome).

Box 20, f. 4:

Clipping from *Gazzetta del popolo della sera - L'italiano* (March 25–26, 1942) showing a large map of the Pacific Theater of WWII.

d.b., "La canzone diceva... 'Mamma, io vado a Yokohama'," *Gazzetta del popolo della sera - L'italiano*, March 25–26, 1942 (On the American public opinion on the war).

Box 20, f. 5:

Arnaldo Fraccaroli, "Singapore all'incrocio dei mondi," *La domenica del corriere*, 43:51, December 21, 1941.

"Il Giappone in guerra," *La domenica del corriere*, 43:51, December 21, 1941.

Mirko Ardemagni, "Nostro radioservizio speciale dal Giappone," unidentified newspaper.

Arnaldo Fraccaroli, "Borneo, grande isola di grandi risorse," *La domenica del corriere*, 44:4, January 25, 1942.

Giovanni Descalzo, "Singapore," unidentified newspaper.

Giacomo Paulucci di Calboli, "Politica e potenza del Giappone," *La lettura: Rivista mensile del Corriere della sera*, 41:12, December 1941.

Clipping showing a large map of the Pacific Theater of WWII, unidentified newspaper, ca. 1942.

"Rangoon," unidentified newspaper, ca. Spring 1942.

"Bruciano i moli di Singapore su cui s'affollano i fuggiaschi per l'imbarco," *Il messaggero*, February 3, 1942.

“Dichiarazioni di Ken Harada sui rapporti diplomatici tra Giappone e Santa Sede,” *Il popolo d’Italia*, April 26, 1942.

Photographic documentation (stored in Boxes 22–26) comprises:

A picture of Marinetti seating during a session at the international congress of the PEN Clubs in Buenos Aires (1936) (Box 25, Flap 3). The Japanese delegates Tōson Shimazaki (1872–1943) and Ikuma Arishima (1882–1974) are recognizable in the background.

A copy of the relatively famous group picture in which Marinetti and other Futurists sit with Japanese painter Seiji Tōgō, 1922 (Box 26, Flap 2). This picture has been reproduced in several studies on Futurism.

3) Filippo Tommaso Marinetti student notebooks and other papers, 1891–1943. (Accession no. 890122)

I have thoroughly inspected Boxes 1 (FI: “Correspondence 1891–1943”) and 4 (FI: “Manuscripts, Futurist Manifestos, Poetry & Theater”). The remaining boxes were evidently not relevant to my research. I have completed my inspection on October 9, 2015.

Nothing specifically related to Marinetti’s interactions with Japanese artists was found.

Box 4, ff. 12–19 contain handwritten and typed manuscripts of Marinetti’s drama *L’oceano del cuore* (first published in 1927–1928). As far as my research is concerned, this drama is notable for a neatly Japonisant image (a Japanese painting with *oni*, or demons, mentioned by one character), which appears unchanged in both the manuscript and published versions (most recently reprinted in Marinetti 2004, p. 315).

4) Umberto Boccioni papers, 1899–1986. (Accession no. 880380)

I have thoroughly inspected Box 1 (FI: “Correspondence, 1899–1917”) and selectively inspected Boxes 4 (FI: “Personal, 1907–191”) and 5 (FI: “Reviews, articles, and clippings, 1912–1986”). I worked on this fund from October 22 to October 26, 2015.

Nothing specifically related to my research was found.

Boccioni’s 1912 *Diario di indirizzi* (Box 4, f. 1, also available in the Getty Digital Collections) was nonetheless useful because I could verify through it the identity of Alexandr Koiransky, a Russian journalist of the newspaper *Matin de la Russie (Utro Rossii)*. “Koiransuki” appears as the author of “Miraiha no bungaku to kaiga” (Futurist literature and painting), a November 28–30, 1913 article in the Tokyo *Jiji shinpō* newspaper (see Zanotti 2010, pp. 80–81).

5) Luciano Folgore papers, 1890–1966. (Accession no. 910141)

I have selectively inspected Luciano Folgore’s fund. I have systematically examined Boxes 1–3, 30, 33–35, and Flatfile 5, and selectively inspected Boxes 7, 8, 14, 29, and 45.

I worked on this fund from October 19 to October 28, 2015.

I found a number of relevant items that can be connected to my research project.

Box 2 presents two letters (f. 3) and one postcard (f. 42) attesting to the connections between Folgore (and, extensively, the Futurists) and the Japanese writer Harukichi Shimoi (1883–1954) (on Shimoi, see the bibliographical references in Zanotti 2013 and Hofmann 2015).

The two letters are from Gherardo Marone (1891–1962) to Folgore. Marone was then one of the main forces behind *La Diana*, a Naples avant-garde magazine. In the first letter, Marone reports that

Shimoi, one of his associates in Naples, is enthusiastic about Folgore’s poems. The letter is datable to 1917 based on internal evidence. In the second letter, dated January 5, 1917 (but not necessarily more recently than the first), Marone mentions the fact that Folgore has sent a copy of one of his books of poetry (probably the Futurist collection *Ponti sull’oceano*, 1914) to Shimoi, who is currently reading it. (Both letters are published in Salaris 1997, pp. 247-250)

The postcard, addressed to Folgore and dated June 6, 1918, comes from Capri and is signed by Shimoi (or “Scimoi,” according to the Italianized transcription adopted by its sender).

The relationship between Shimoi, Marone, and the authors of *La Diana* has already been investigated, and these items help to clarify the relationship between this group, Shimoi, and the Futurists.

Although he never officially dissociated himself from Futurism, of which he remained a supporter all his life, after WWI Folgore progressively distanced himself from the forefront of the avant-garde, and started a successful career as an author of humorous verse and children’s literature.

It is interesting to detect the persistence of somewhat stereotyped images of Japan, and of Asians in general, in his writings. Some of them appear as handwritten manuscripts in the fund. I could thus analyze such works as the poem “Il piccolo giapponese” (Box 7, f. 13), and a short essay from a series on eating customs of various cultures titled “A tavola con i cinesi e i giapponesi” (Box 14, f. 36). Both manuscripts are datable to the 1950s or later.

Of particular interest is the manuscript of what at first sight may appear as a short review of a collection of poems by Yone[jirō] Noguchi (1875–1947), “La poesia di Yone Noguchi” (Box 14, f. 27). However, this is the translation of a page from an essay on Noguchi by Arthur Ransome, also collected in *Portraits and Speculations* (1913). Folgore’s manuscript, although undated, is probably from after WWII. It is not clear why he translated or transcribed this page.

Folgore shared Marinetti’s view that Italian Futurism had influenced the avant-garde movements of several countries, and expressed it in an interesting writing titled “Futurismo allo specchio,” available in the fund in its handwritten and typescript drafts (Box 14, f. 3) (this essay was published in 1958 in the journal *Lo smeraldo*, 12:1).

Folgore was the author of three “Futurist pantomimes” (*Trois moments*, *Le Drame de la solitude*, *L’Heure du fantoche*), a genre that was performed for the first time in Paris in May 1927 under the direction of Enrico Prampolini. At least two Japanese nationals were involved in the event: the photographer Iwata Nakayama (see above) and the dancer Toshi Komori (1887–1951), who performed one of the numbers in the program, titled *Urashima*, with music by the French composer Armande de Polignac (1876–1962).

Folgore’s papers present a wealth of material related to the Futurist pantomimes. They include box office and royalties documentation (Box 3, f. 4), a typescript program of the event in French (Box 8, f. 1), and Nakayama’s portrait photograph of Maria Ricotti, one of the main performers, with an autographed inscription by Ricotti to Folgore, dated “Paris, May 11, 1927” (Box 30, f. 2).

Also notable is a substantial collection of clippings, mainly related to the first performance in Paris (Box 33, ff. 2, 5; Box 34, f. 6). They include the following articles, in which the presence of Japanese artists is explicitly mentioned (they are listed as they appear in the fund; I follow the dates provided in the clippings, and indicate my source when the date or other data cannot be understood from the clippings)

Box 33, f. 2:

Vittorio Orazi, “Il teatro della pantomima – Penombre di retroscena e fantasmagorie di arcoscenico,”
L’Impero, June 10, 1927.

Untitled short article, *L’araldo musicale*, May 18, 1927.

Antoine, “Au Théâtre de la Madeleine – La Pantomime futuriste et l’opinion de M. André Antoine,”
Comœdia, May 21, 1927.

Jean-Pierre Liausu, "Au Théâtre de la Madeleine – La Pantomime futuriste," *Comœdia*, May 15, 1927.

Box 33, f. 5:

Vittorio Orazi, "'Il teatro della pantomima futurista' di Enrico Prampolini," *La vita femminile*, [April 1, 1928 (Berghaus 1998, p. 467)] (The article features three photos of the pantomimes, two of which present Iwata Nakayama's signature/logo).

Box 34, f. 6:

"Teatri e concerti – Il 'Teatro della Pantomima'," *L'Impero*, May 6, 1927.

Lionello Fiumi, "Cronache parigine – I futuristi italiani alla 'Maddalena' – L'ermafrodito, la rosa e il rumorarmonium – Folgore e il giornalista compositore – Le mimiche della Ricotti – Il successo di Marinetti e gli scenari di Prampolini," *L'Ambrosiano*, May 17, 1927.

Edmond Sée, "Au théâtre de la Madeleine – Spectacle de pantomime futuriste," *L'Œuvre*, May 13, 1927.

Piero Zanchi, "Lettere parigine – Il Teatro della Pantomima (Intervista con Enrico Prampolini)," *L'Impero*, April 9, 1927.

"Ultime teatrali – 'La pantomima futurista' a Parigi," *Corriere della sera*, May 12, 1927. (also mentioned in Salaris 1997, p. 351)

"Una grande stagione italiana a Parigi – Enrico Prampolini e la 'pantomima futurista'," *L'Ambrosiano*, May 11, 1927.

Carlo Sircana, "Futurismo italiano sulle scene di Parigi," *Il torchio*, May 15, 1927.

"Il successo della Pantomima italiana al Teatro De La Madeleine," *La tribuna*, May 13, 1927.

Fra' Scar., "La pantomima italiana a Parigi," *La tribuna*, May 3, 1927.

Together with Marinetti and other Futurists, Folgore was part of the Italian delegation at an international conference of writers organized by the Société des Gens de Lettres in Paris in 1931. An article, "Il primo congresso internazionale dei letterati e scrittori – L'attività della delegazione italiana" (*La nuova Italia* [Paris], June 2, 1931) (Box 34, f. 7), also mentions the attendance of a Japanese delegate called "Hirabayaski" (perhaps Hatsunosuke Hirabayashi, 1892–1931).

Other interesting clippings are not strictly related to Folgore. This is the case of "Primo congresso futurista – 23 novembre 1924" (*L'Impero*, November 22, 1924), an article by Marinetti in which he states: "A Vienna e a Tokio centinaia di giovani artisti studiano i colori, i volumi e le architetture dinamiche dei grandi pittori futuristi italiani" (Box 34, f. 6).

A short untitled article by Marinetti in *La fiera letteraria* (March 6, 1927) reports, among other Futurism-related news, that "Il letterato e pittore giapponese Kambara ha pubblicato il suo terzo libro sul movimento futurista italiano." Even if Folgore probably collected this clipping because he was mentioned in another part of it, this is a rare reference from the Italian side to Tai Kanbara's critical works.

"Vent'anni di poesia di Lionello Fiumi," signed "Fragiocondo" (*Il popolo di Trieste*, June 28, 1934) (Box 34, f. 8), is a review of Fiumi's *Poesie scelte* (1934) in which the reception of Fiumi's work in Japan, encouraged by Kuni Matsuo, is also mentioned.

6) Other Futurism-related materials

I was able to directly inspect the following published items (in chronological order):

Esposizione d'arte italiana futurista: Pittura, scultura, architettura: Bologna, 21 gennaio 1922, Teatro Modernissimo, exhibition catalogue, Bologna, s.n., 1922. (N6494.F8 E87 1922)

Available issues of the magazine *Der Futurimus* (1922) (N6918.5.F8 F99)

Available issues of the magazine *Le Futurisme: Revue synthétique bimensuelle* (1922–1926) (N6918.5.F8 F945)

Available issues of the magazine *Il Futurismo: Rivista sintetica illustrata mensile* (1922–1931) (NX600.F8 F86)

F. T. Marinetti, *Futurismo e novecentismo*, Milano, Galleria Pesaro, 1930. (93–B11726)

These items contain information on the involvement of Seiji Tōgō, Tomoyoshi Murayama, and Yoshimitsu Nagano (1902–1968) in Futurist activities during the 1920s.

Further developments

In the following months, I will further elaborate the data collected during my stay at the Getty. Some of them will be presented and disseminated in my papers and presentations.

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Finding Aids

- 1) Filippo Tommaso Marinetti correspondence and papers, 1886–1974:
<http://archives2.getty.edu:8082/xtf/view?docId=ead/890122/890122.xml>
- 2) Papers of F. T. Marinetti and Benedetta Cappa Marinetti, 1902–1965:
<http://archives2.getty.edu:8082/xtf/view?docId=ead/920092/920092.xml>
- 3) Filippo Tommaso Marinetti student notebooks and other papers, 1891–1943:
<http://archives2.getty.edu:8082/xtf/view?docId=ead/850702/850702.xml>
- 4) Umberto Boccioni papers, 1899–1986:
<http://archives2.getty.edu:8082/xtf/view?docId=ead/880380/880380.xml>
- 5) Luciano Folgore papers, 1890–1966:
<http://archives2.getty.edu:8082/xtf/view?docId=ead/910141/910141.xml>