



ISMEO
ASSOCIAZIONE INTERNAZIONALE
DI STUDI SUL MEDITERRANEO E L'ORIENTE

SERIE ORIENTALE ROMA

FONDATA NEL 1950 DA GIUSEPPE TUCCI

DIRETTA DAL 1979 DA GHERARDO GNOLI

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NUOVA SERIE

Vol. 10

R O M A
ISMEO
2018





SERIE ORIENTALE ROMA

n.s. 10

Oscar Nalesini

Giuseppe Tucci's Chronological Bibliography



ROMA
SCIENZE E LETTERE
2018





This volume was published with a grant from the: Progetto MIUR “Studi e ricerche sulle culture dell’Asia e dell’Africa: tradizione e continuità, rivitalizzazione e divulgazione”.

TUTTI I DIRITTI RISERVATI

ISBN 9788866871422

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www.ismeo.eu

Layout by Marco Baldi



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FOREWORD

It is superfluous to dwell on the importance of Giuseppe Tucci for a research network such as ISMEO, scientific heir to Tucci's IsMEO, and for anyone genuinely concerned about Asian cultures. He has been, no doubt, one of the most important figures in the field of Indological and Tibetan studies, because of the scientific standing of his works, his ability to promote explorations and his talent in organizing research institutions.

The importance of his work goes, however, beyond the scholarly milieu. The noticeable number of publications devoted to his life and travels appeared since his death, and particularly in the last fifteen years, clearly shows the growing interest among the general public in his figure.

This interest is explained by the fact that his work and his thought present aspects of extraordinary actuality. Tucci's action within the Italian institutions flowed out of a clear vision of the importance of the understanding of Asian civilizations for our own society. An understanding not restricted to the philological knowledge of the literary, artistic and philosophical monuments, but rather encompassing a much wider horizon, which included also a direct relationship with the peoples and their country.

Since 1931, as soon as he had returned to Italy from a five years long residence in India, Tucci began the effort to convince governmental bodies that Italy needed an institution capable to mediate with the great Asian countries, to present high Italian culture in the East and allow a better understanding of Asian peoples by the general Italian public. He clearly expressed the idea that culture was the best means of bringing East and West together in a solid and stable manner; other kinds of relations (political, economic, etc.) would follow. Thanks mostly to his commitment, the Italian Institute for the Middle and Far East (IsMEO) was established in 1933 (IsIAO since 1995). It is certainly not the case to revisit its history here. It is, however, at least worth mentioning that in 1934, in drafting a booklet which was, as a matter of fact, the political program of the Institute, Tucci



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explained that Asia was quite different from its normal perception in Italy, and pointed out with great foresight that soon Asia will stand on the threshold of the international scene.

Thirty years after his death, therefore, the release of a comprehensive and updated bibliography dedicated to Giuseppe Tucci is not only a tribute paid to an eminent scholar of the Twentieth Century and a master in his own fields; it is certainly a tool to improve the knowledge of a fundamental figure of Italian culture of the past century, and a way to reflect on the importance of the legacy that the eminent scholar has left to Italians, Europeans and Asians at the same time.

ADRIANO V. ROSSI
President, ISMEO



PREFACE

Thirty-three years ago the former Italian Institute for the Middle and Far East (IsMEO) published a booklet to celebrate Giuseppe Tucci, its founding father, almost a year after his passing away (this volume, no. 821). It contained contributions authored by some of his most important pupils and collaborators: a homage written by Raniero Gnoli and a bibliography of his works assembled by Luciano Petech and Fabio Scialpi. The latter was to remain the major starting point for anyone intending to study Tucci's academic career.

Petech and Scialpi's compilation expectedly focused on Tucci's scientific works and the narratives of the Tibetan explorations which contributed so much to gain him a world-renown reputation. As they openly stated introducing the bibliography, articles written for newspapers and popularizing periodicals, such as the magazine Yamato published by IsMEO in the 1940s, have been voluntarily omitted, supposedly, whether out of time to recover the necessary information before printing, or because those items were considered of lesser importance to highlight Tucci's scholarly achievements.

Choosing a model for setting up bibliographies is never a neutral operation, and Petech and Scialpi's is no exception. Their position made perfectly sense at the time Tucci passed away, when his pupils were alive, mostly still active in the academic world, and conserved vivid memory of what their master had accomplished and produced. Nowadays, over thirty years later, we need a different perspective even on bibliography if our goal is not any longer the celebration of a distinguished scholar, but a deeper understanding of his life and career. I see at least a couple of sound reasons making the compilation of a new, more comprehensive, bibliography worth the effort.

First of all, the omission of those "unscientific" works in the previous survey is causing today inaccuracies in the perception about the size and expanse of Tucci's body of work. From a merely quantitative point of view,

they account for well over two-hundred titles; at least a third of the works written by Tucci I have been able to collect.

It is not just a matter of bringing more titles together, but of substance as well. Far from representing only an opportunity to capture readers with the remarkable curiosities of the prohibited “Land of snows” or his adventurous climbing the terrific gorges of the Himalayas and crossing the lonely expanses of the Tibetan plateau, magazines and newspapers offered Tucci a medium to skilfully express his own ideas about numerous topics, ranging from Indian modern theatre and cinema to traditional Tibetan and Japanese life, from Indian agrarian reforms to Italian contemporary politics, and other more general moral issues.

This is turning out to be an important material to reconstruct Tucci’s human profile, as a very recent commendable initiative clearly shows (no. 753: 19). Just to make this point clearer, I would add that only thanks to the articles appeared on the newspapers of the Marche (his native region) in the first twenty years of the twentieth century we can follow his precocious and autonomous detachment from the parochial terms of the Italian (and more generally European) traditional education. Later newspapers articles are moreover noteworthy, as they are better informing than his academic works about, for instance, the development of some of his general ideas about India and Tibet (no. 1053), religion and society, his fears and dreams.

There is also another reason making the compilation of a new bibliography opportune. Since his death, and notably in the last fifteen years or so, Tucci has increasingly become a figure in the public eye. His works have been reprinted and newly translated, his brave explorations celebrated, his scientific achievements emphasized, his art and photography collections exhibited, and his connections with politicians commented upon (though seldom with appropriate knowledge of the documents and contexts).

In this very same period, paradoxically (or perhaps not), the institutions aimed at strengthening Italian cultural ties with Asian countries that Tucci had contributed to establish and promote (see for instance nos 139 and 547), have been dismissed by the Italian public administration. The Italian Institute for Africa and the Orient (the successor of IsMEO) has been unceremoniously dismantled, while the National Museum of Oriental Art has seen its rank reduced to that of a collection within the newly founded Museum of Civilisations; its bibliographic and archival properties as well as art and archaeological pieces are being packed up and are mostly due to remain inaccessible for the next years.

All this gained the attention of a wider audience and resulted also in a significant number of works dedicated to the figure of Tucci. So far, this literature still lacked any systematic gathering and organization.

In addition, the death of Francesca Bonardi, widow of Giuseppe Tucci, on March 2014, and her decision to appoint the former National Museum of Oriental Art as her sole heir, allowed me to visit Tucci's last home several times to collaborate in the drawing up of the inventory of the heritable estate. This obviously included books and documents, and among them eleven blue folders containing offprints and newspapers clippings without which this work would have been much less comprehensive.

Hoping to present in the best possible way all this new material, I subdivided this bibliography into three parts (1 Works by Tucci, 2 Works directed by Tucci, 3 Works on Tucci), and set it up according to the Chicago Manual of Style (16th ed.). The entries have been arranged chronologically within parts 1 and 2, and by date and author's name within each section in part 3. They are numbered consecutively throughout the entire compilation to facilitate referencing and retrieval. Subsequent editions (normally abbreviated into 'ed.'), translations ('transl.') and related works such as reviews ('rev.'), have been tracked at reduced size characters under the main notice.

As a rule, I reported the information as given in the original document, but always standardized capital letters according to the current usage of the specific languages. Names of cities which are not part of the titles of newspapers and magazines have been added in parentheses after the title, not italicized. In some cases the clippings found at Tucci's home do not show the newspaper or magazine title and/or the specific date of the article. Though I tried hard to make up for these deficiencies by comparing typographic details with better documented clippings and searching in periodical libraries, some of the entries are still lacking important details. A question mark within parentheses follows a doubtful periodical title or publishing year. In cases where the publishing year could be approximately ascribed only to a decade, an 's' follows the first year of the decade (e.g. 1970s). In the index of proper names, authors' last names are often represented by initials only. I made no systematic effort to recover full last names for all mentioned authors.

The user of this compilation will certainly notice the absence of works written in modern Indian languages. There are rumours about Tucci having translated into Bengali the Life of Mussolini by Paolo Orano during his five years stay in India (no. 857: v. 2, 485), but so far I was not able to



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gather any reliable information on the existence of this publication and have therefore decided to neglect it.

This bibliography was initially planned to be published in occasion of an exhibition entitled 'Unveiling Buddhism: The Legacy of Giuseppe Tucci', to be held in 2014 at the Rubin Museum of Art, New York, under the curatorship of Christian Luczanits. For various reasons the exhibition did not come about, but I still have to thank either the Rubin Museum and Christian Luczanits for their tangible support to my initiative.

Last but not least, I wish to express my gratitude to the President and the Board of ISMEO for having made possible this publication and included it in the prestigious Serie Orientale Roma.

OSCAR NALESINI

