



Endnotes

1. Translated from the Spanish by James Buschman.

2 Gershon Legman. *Love and Death, a Study in Censorship*. (New York: Breaking Point. 1949).

3. The United States Postal Service had wide-ranging powers of censorship that it exercised arbitrarily and with little objectivity, and this had a devastating effect on businesses like Legman's in which he shipped his sold copies by mail. For more on this subject, refer to: S.G. Davis, "Eros Meets Civilization: Gershon Legman Confronts the Post Office," in *Serpents in the Garden: Liaisons with Culture and Sex*, ed. Alexander Cockburn and Jeffrey St. Clair (Edinburgh: CounterPunch and AK Press, 2004), 260-269.

4. The magazine *Neurotica* (1948-1951) had a brief but tumultuous existence. Born at the height of the debates over media and psychoanalysis, in which Legman was particularly absorbed, it paved the way for new writers such as Marshall McLuhan, John

Clellon Holmes, Allen Ginsberg, Jack Kerouac and Carl Solomon. Pervaded by controversy, the magazine was censored, coming close to dissolution on several occasions. Gershon Legman's first editorial experience came from his leading this publication where he could present his critical vision regarding such topics as sexual repression and violence in the media (two sides of the same coin in his view). The magazine found itself drawing closer to the budding Beat Generation and its anti-establishment perspectives, although Legman was uncomfortable with the movement's adherents, whom he regarded as eccentric at best. This was the case with Allen Ginsberg, whose erotic poem *Fie my Fum i* was rejected by Legman as "ridiculous." The magazine's owner, Jay Landesman, who held the last word on the matter, ultimately published the poem in issue 6 of *Neurotica* in 1950. It was Ginsberg's first poem published in a "small" but nationally circulating magazine.

5. Jay Landesman, *Rebel Without Applause*. (Permanent Press Pub. Co., 1987). In this memoir, Landesman recounted his meeting with Legman and the behind-the-scenes activity of *Neurotica*. On the conflicts with censorship that led Legman to make the decision to go into exile in France, it is worth reading Susan David's *Serpents in the Garden*, cited above.
6. John Clellon Holmes, *Go, a modern novel for the search of experience and for love*, (New York: Charles Scribner's Sons, 1952).
7. Judith Legman. Email to author, June 14, 2014.
8. Gershon Legman, *Rationale of the Dirty Joke. An analysis of sexual humor. First Series* (Grove Press, 1968). *No Laughing Matter. Rationale of the Dirty Joke. Second Series* (Breaking Point, 1975).
9. "Gershon Legman ... was a collector of the erotic, the obscene, and the banned. The secret things everyone did or thought about doing, the desires people were afraid to acknowledge. ... Folklorists claim Legman and many of his works, but he saw himself more broadly as a social critic, a leader in the battle to destroy American sexual censorship." S. Davis, *Dirty Jokes and Bawdy Songs: The Uncensored Life of Gershon Legman* (Urbana, Chicago; Springfield: University of Illinois Press, 2019), 1-10. doi:10.5406/j.ctvqc6hph.5.
10. In his text introducing the diagram, Legman explained: "Bruce Elliott has given this puzzle-folding its Sanskrit name as above, with suitable comment on my probable unconscious motives in inventing it." Gershon Legman "Lingam and Yoni," *Phoenix* no. 273 (January 23, 1953): 1091.
11. This model is very close to the Chinese Junk, a traditional folding. (Legman, "Lingam and Yoni," 1091-92.
12. Laura Rozenberg's research on the genesis of the relationship between Legman and Yoshizawa was published in two articles titled Unwrapping the Riddle of Yoshizawa-Legman. The first part was published in *The Paper*, 2021, no. 137, and the second in *The Fold*, 2022, no. 68.
13. Idem.
14. Ukiyo-e (pictures of the floating world) is a Japanese woodblock engraving technique. It achieved popularity during the Edo period. From the end of the 19th century onward, ukiyo-e prints were exported to Europe, where they were in great demand among collectors.
15. Gershon Legman, letter to Akira Yoshizawa. Aug. 18, 1953.
16. The former site of the Hotel Dinard is now a residential building. The former convent across from 29, rue Cassette has been converted into a hotel, although the mature trees in the courtyard remain.
17. *Asahi Graph Magazine*, January 9, 1952, 7-9.
18. In their inspiration and layout, all these homemaker-focused magazines resembled those published in the United States, the victor of World War II.
19. Legman was unable to read Japanese, but early on, he contrived to find good translators who, as a favor, would translate Yoshizawa's letters. The first of these was Philip Boaz Yampolsky, grandson of the famous anthropologist who had founded Columbia University's department of anthropology. In the Navy, Yampolsky had trained to become a Japanese translator and had fought in the Battle of Iwo Jima in World War II. Legman was familiar with him from his days as editor of the magazine *Neurotica*, which had attracted Yampolsky due to his interest in the Beat Generation. Years later, in addition to teaching Japanese and directing the Columbia University East Asian Library, he dedicated himself to increasing the popularity of Zen, translating books such as *Zen Dust* and *The Records of Lin-Chi*.
20. Akira Yoshizawa, *Atarashii Origami Geijutsu* (New Origami Art) (Origami Geijutsusha: 1954).
21. "... an English, French and Spanish edition of your work simultaneously ..." Gershon Legman, Letter to Akira Yoshizawa. August 18, 1954. These languages had not been selected at random. According to Legman's bibliographic research, the primary creators of origami were to be found in Japan, Spain and Argentina. In the Biography of Paperfolding, he also included books in English (from the UK and United States) and in German.
22. Librairie Mistral was renamed Shakespeare & Company in 1964, after the early-20th-century bookstore owned by Sylvia Beach.

23. Sometimes Legman made use of the time by writing letters on Librairie Mistral letterhead, as can be evidenced by some of his correspondence preserved in the collection of the Origami Museum in Colonia.
24. These were the Dutch version of a children's book by Maying Soon, published as *Chinees Vouwboek, and Plezier met Papier* by A. van Breda.
25. Felix Tikotin, Handwritten note to Legman on trifold cardboard. Printed on the back is "Galerie Place des Vosges, July 19, 1954." Collection of the Origami Museum in Colonia, Uruguay.
26. Gershon Legman, letter to Akira Yoshizawa, August 20, 1954.
27. Gershon Legman, letter to Akira Yoshizawa, August 2, 1954.
28. Legman wrote on the back of the cardboard sheet: "No return address. Letter from Wassenaar sic., Netherlands."
29. Gershon Legman, letter to Percival D. Perkins, July 19, 1954.
30. Gershon Legman, letter to Akira Yoshizawa, August 20, 1954.
31. Gershon Legman, letter to Akira Yoshizawa. August 20, 1954.
32. Gershon Legman, letter to Akira Yoshizawa, September 15, 1954.
33. Gershon Legman, letter to Akira Yoshizawa, September 14, 1954.
34. J. Chastel, House of Dior letter to Gershon Legman, September 9, 1954.
35. Gershon Legman, letter to Akira Yoshizawa, November 29, 1954.
36. Gershon Legman, letter to Akira Yoshizawa, November 29, 1954.
37. Gershon Legman, letter to Akira Yoshizawa, November 29, 1954.
38. Akira Yoshizawa, letter to Gershon Legman, December 23, 1954.
39. Akira Yoshizawa, letter to Gershon Legman, December 23, 1954. In the present essay, the English translations of Yoshizawa's letters are those Legman arranged after receiving the original letters in Japanese from Yoshizawa. The Origami Museum's Legman archive contains the Yoshizawa originals in Japanese as well as the translations.
40. Gershon Legman, letter to Felix Tikotin, January 20, 1955.
41. Gershon Legman, letter to Felix Tikotin, January 20, 1955.
42. Felix Tikotin, letter to Gershon Legman, January 2, 1955.
43. Gershon Legman, letter to Akira Yoshizawa, January 31, 1955.
44. Akira Yoshizawa, letter to Gershon Legman, March 6, 1955.
45. Ibid.
46. Akira Yoshizawa, letter to Gershon Legman, March 6, 1955.
47. Akira Yoshizawa, letter to Gershon Legman, March 26, 1955.
48. Gershon Legman, letter to Akira Yoshizawa, March 28, 1955.
49. Gershon Legman, letter to Akira Yoshizawa, March 28, 1955.
50. Gershon Legman, letter to Akira Yoshizawa, April 25, 1955.
51. Legman had first learned of the existence of Origami Shuko and the Yoshizawa works contained in this book from Yoshizawa himself in a letter of August 1, 1954 discussing the use of non-rectangular paper to form origami figures. Such non-traditional sheets (ranging from triangular to star-shaped) are "methods well exemplified in a book entitled "Origami Shuko" by Honda, published in 1944," Yoshizawa wrote.
52. Gershon Legman, letter to Akira Yoshizawa, April 25, 1955.
53. Akira Yoshizawa, letter to Gershon Legman, April 2, 1955.
54. Akira Yoshizawa, letter to Gershon Legman, April 2, 1955.
55. Akira Yoshizawa, letter to Gershon Legman, April 2, 1955.

56. Gershon Legman, letter to Akira Yoshizawa, April 25, 1955.
57. Gershon Legman, letter to Akira Yoshizawa, April 25, 1955.
58. Gershon Legman, letter to Felix Tikotin, February 7, 1955.
59. Gershon Legman, letter to Felix Tikotin, February 7, 1955.
60. “au lieu de touristes, le public évolué et averti d’intellectuels et d’artistes français, que méritent ces pliages, sera de retour à Paris.”
61. The Air France delivery notification (Note de Livraison) number 1213027 dated June 5, 1955 is preserved in the collection of Gershon Legman documents at the Origami Museum, Colonia, Uruguay.
62. Gershon Legman, letter to Felix Tikotin, June 7, 1955.
63. Yoshizawa had in fact mailed the letter on June 5, the same day on which Gershon Legman was claiming the shipment at Nice Airport.
64. “I had wanted to send 350 pieces but could not send more than 153. I did not have enough money to send everything.” But it was clear that this was not the main reason for sending his most outstanding pieces: “Origami is a paper work and I did not want to ruin my best works.” (translation of the Yoshizawa letter rendered into English by an initial translator). Akira Yoshizawa, letter to Gershon Legman, June 5, 1955.
65. “Voici la liste de ce que je n’ai pas pu vous envoyer.” (translation of the same letter into French, containing further details). Akira Yoshizawa, letter to Gershon Legman, June 5, 1955.
66. “Le papier du No. 103 est employé pour la peinture japonaise et le procédé de sa fabrication semble être inconnu à l’étranger.” Akira Yoshizawa, letter to Gershon Legman, June 5, 1955.
67. “... sont faites avec du papier admiré comme le meilleur du monde lors de l’exposition universelle.” Akira Yoshizawa, letter to Gershon Legman, June 5, 1955.
68. The reference to a supposed exposition in Cagnes-sur-Mer also appears in a letter from Mick Guy to Legman following the death of Robert Harbin, one of the pioneers of origami in Great Britain and for several years the director of the British Origami Society. In this undated correspondence, Guy informed Legman that Harbin’s files contained “a couple of photographs of you demonstrating to a small gathering.” It is entirely possible that Guy was referring to the photos of Legman taken during the workshops offered in conjunction with Yoshizawa’s exposition in Amsterdam since Legman had sent copies of those photos to several of his contacts abroad; however, Legman added his own handwritten note to the caption of the photos: “i.e. at Cagnes-sur-Mer, 1st European exhibition, 1955.” He apparently believed that the photos could have been taken during an exhibition that occurred in Cagnes-sur-Mer. This would amount to a further indication by Legman himself that this event actually took place. An opportunity to peruse Robert Harbin’s archive in an effort to locate the photographs has not yet emerged.
- However, shortly before this article was published, Judith Legman confirmed that a showing in Cagnes-sur-Mer had indeed taken place, as she heard her husband say years later (since she had not yet met him in 1955). “But it was just in the garden, for friends, and only one evening, if I’m not mistaken — nothing really public.” (email to Laura Rozenberg, December 18, 2022). If that were the case, the “mystery” of the show is solved, although a photograph of the meeting would add substance to our research.
69. “Je n’ai pas actuellement un éditeur pour la traduction du livre de Mr. Yoshizawa, qui peut s’engager aux frais de la publicité. C’est justement avec l’exposition et la publicité que j’espère en trouver un.” Gershon Legman, letter to Janette Ostier, June 30, 1955.
70. Janette Ostier, handwritten letter to Gershon Legman, June 24, 1955.
71. “Sur la question de la vente des pliages: En principe, pourquoi pas?” Gershon Legman, letter to Janette Ostier, June 30, 1955.
72. “L’Origami est un art pur, et Mr. Yoshizawa, lui aussi, c’est un homme très pur.” ... “ Je n’ai jamais osé parler prix avec lui. D’ailleurs il vit dans la misère absolue” “L’Hirondelle des Prés et ses Petits Oiseaux dans leur Nid, par exemple, lui a couté bien des nuits a faire. Combien est-ce qu’il faut demander pour son temps? Problème difficile.” Gershon Legman, letter to Janette Ostier, June 30, 1955.
73. “Je suis certain qu’il sera emballé. Jusqu’à maintenant personne n’a pu résister au charme extraordinaire de cet Huitième Art inconnu.” Gershon Legman, letter to Janette Ostier, June 30, 1955.
74. Akira Yoshizawa, letter to Gershon Legman, August 3, 1955.
75. The reference to the date of a possible meeting appears on a postcard he sent to Legman on July 27: “Only a word to say you that I will arrive at Nice by plane Friday (29-7) and will be at Nice 7 Avenue Gustave V 11:30. Is it possible to meet you there? I have to leave Nice in the afternoon for Marseille.” Also contained in the Felix Tikotin notebook preserved by his grandson, Jaron

Borensztein is the time of 11:30 a.m. reserved for the meeting with Legman.

76. Felix Tikotin, letter to Gershon Legman, August 29, 1955.

77. Gershon Legman, letter to Willem Sandberg, September 14, 1955.

78. Gershon Legman, letter to Willem Sandberg, September 14, 1955.

79. Gershon Legman, letter to Akira Yoshizawa, September 10, 1955.

80. Gershon Legman, letter to Ligia Montoya, May 20, 1956.

81. At the start of 1955, when nothing about the Paris exposition had yet been confirmed, Legman rather precipitately proposed to Montoya that she take part in it, electing not to discuss the matter first with Tikotin or Madame Ostier. "Would you like to exhibit some of your works at the same time, whether flowers or animals?" Unaware of the vagaries of the preparations, Montoya accepted, sending the enormous quantity of flowers. All that remains of this story is the correspondence between the two (letter from Legman to Ligia Montoya, January 31, 1955 and response from Montoya to Legman, February 13, 1955) since the photos of the Amsterdam exhibition do not include the vitrine with the Yoshizawa butterflies and the flowers attributed to Montoya. In later correspondence, Legman always assured Montoya that her models had been part of the exhibition.

82. Document issued by the freight company Express Transport Ltd., November 30, 1955.

83. Handwritten note containing the seal of R. Roger authorizing the works' entry into France. December 8, 1955.

84. Gershon Legman, letter to Akira Yoshizawa, December 5, 1955.

85. Gershon Legman, letter to Akira Yoshizawa, December 7, 1955.

86. Gershon Legman, letter to Akira Yoshizawa, December 7, 1955.

87. Felix Tikotin, letter to Gershon Legman, February 15, 1956.

88. Akira Yoshizawa, letter to Gershon Legman, January 21, 1956.

89. Akira Yoshizawa, letter to Gershon Legman, January 21, 1956.

90. Legman left these words as a record. Though his actual letter to Yoshizawa is not among the papers in his archive, it may be assumed that this text represents the essence of his response.

91. Gershon Legman, letter to Akira Yoshizawa, May 20, 1956.

92. Akira Yoshizawa, letter to Gershon Legman, January 21, 1956.