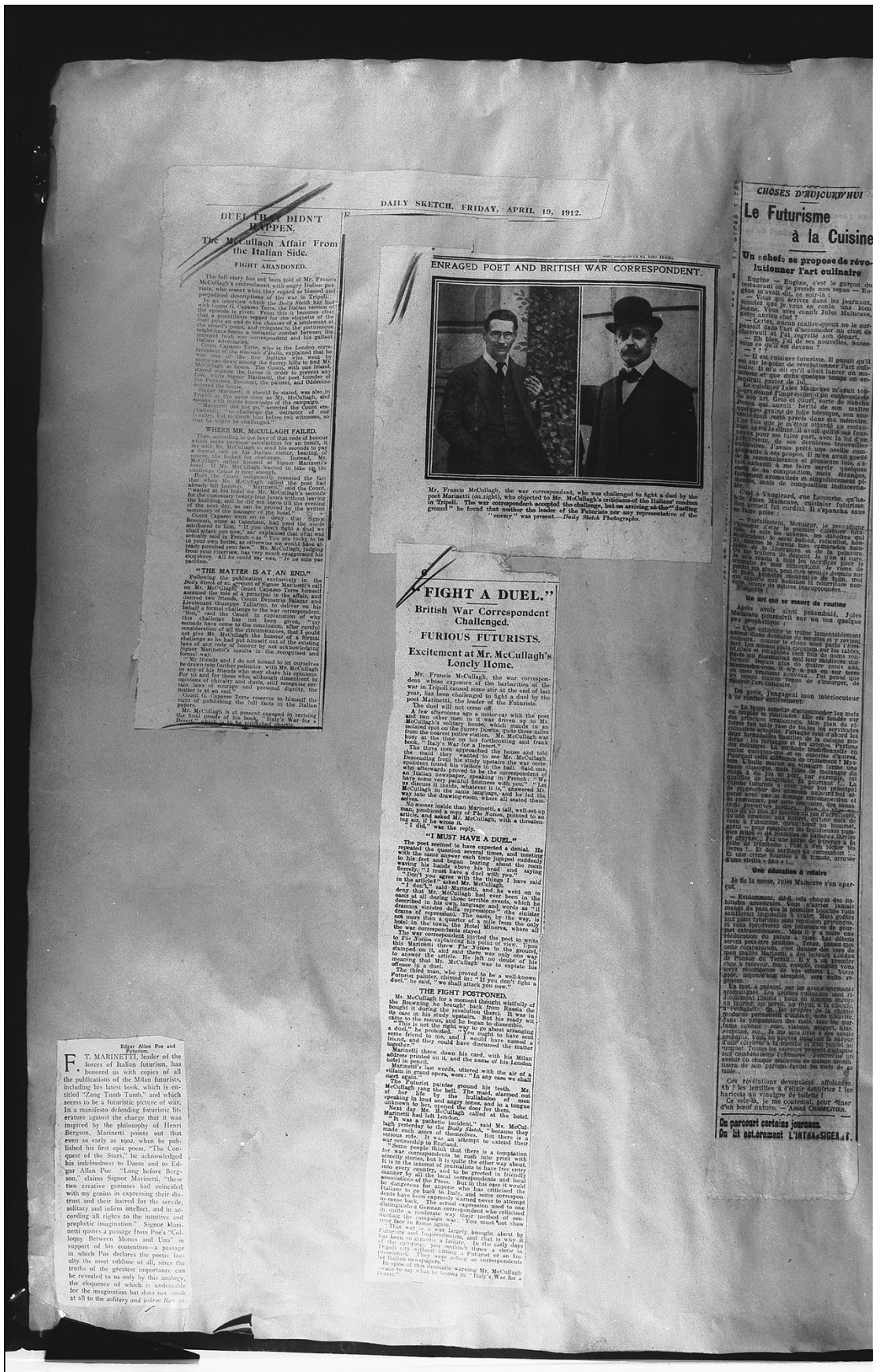


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DUEL THAT DIDN'T HAPPEN. The McCullagh Affair From the Italian Side.

FIGHT ABANDONED.
The full story has not been told of Mr. Francis McCullagh's encounter with Signor Matteo Martelli, who wrote that they engaged in a blood and vapour-filled description of the war in Tripoli.

WHERE MR. McCULLAGH FAILED.
The publication of the article in the Daily Sketch, which was a personal satisfaction for a number of years ago, Mr. McCullagh to meet the second of his friends on the Italian coast, near the town of Tripoli.

"THE MATTER IS AT AN END."
The publication of the article in the Daily Sketch, which was a personal satisfaction for a number of years ago, Mr. McCullagh to meet the second of his friends on the Italian coast, near the town of Tripoli.

DAILY SKETCH, FRIDAY, APRIL 19, 1912.

ENRAGED POET AND BRITISH WAR CORRESPONDENT.



Mr. Francis McCullagh, the war correspondent, who was challenged to fight a duel by the poet Martelli (on right), who objected to Mr. McCullagh's criticism of the Italian position in Tripoli. The war correspondent accepted the challenge, but on arriving at the rendezvous he found that neither the leader of the Futurists nor any representative of the "enemy" was present.—Daily Sketch Photograph.

"FIGHT A DUEL." British War Correspondent Challenged.

**FURIOUS FUTURISTS.
Excitement at Mr. McCullagh's
Lonely Home.**

Mr. Francis McCullagh, the war correspondent who has expounded the barbarism of the war in Tripoli, was challenged to fight a duel by the poet Martelli, the leader of the Futurists.

"I MUST HAVE A DUEL."
The poet seemed to have expected a detail. He repeated the question and then, looking at his feet and his hands, he said: "I must have a duel with you, and I will have it."

THE FIGHT POSTPONED.
Mr. McCullagh for a moment thought of the possibility of being brought back from Russia (the case in his study) and he was ready to go to the rendezvous, and he began to undress.

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CHOSSES D'AUJOURD'HUI

Le Futurisme à la Cuisine

Un chef se propose de révolutionner l'art culinaire.
Rome. — Eugenio, c'est le garçon du restaurant où je prends mes repas. — Vous le voyez, il est si content de son travail, il a même écrit dans le journal, sous le pseudonyme de chef, une lettre au directeur de l'«Unità» dans laquelle il se propose de révolutionner l'art culinaire et de faire servir des plats nouveaux et très originaux.

Après avoir lu l'article, j'ai été très intéressé. Je me suis demandé si ce n'était pas un peu prématuré. — L'art culinaire se traite généralement comme un métier, et non comme un art. — L'art culinaire se traite généralement comme un métier, et non comme un art.

Une éducation à retravailler.
— Je suis, moi aussi, un futuriste. — L'art culinaire se traite généralement comme un métier, et non comme un art.

Des révolutions dans l'art culinaire.
— L'art culinaire se traite généralement comme un métier, et non comme un art.

Edgar Allan Poe and T. MARINETTI, leader of the forces of Italian futurism, has honored us with copies of all the publications of the Milan futurists, including his latest book, which is entitled "Zang Tumb Tumb," and which seems to be a futuristic picture of war.

In a manifesto defending futurist literature against the charge that it was inspired by the philosophy of Henri Bergson, Marinetti points out that even so early as 1902, when he published his first epic poem, "The Conquest of the Stars," he acknowledged his indebtedness to Bergson and to Edgar Allan Poe. "Long before Bergson," claims Signor Marinetti, "these two creative geniuses had coincided with my genius in expressing their distrust and their hatred for the servile, solitary and infirm intellect, and in according all rights to the initiative and prophetic imagination." Signor Marinetti quotes a passage from Poe's "Colony Between Moon and Uran" in support of his contention—a passage in which Poe declares the poetic faculty the most sublime of all, since the truths of the greatest importance can be revealed to us only by this faculty, the obedience of which is indispensable for the imagination, but does not touch at all to the solitary and infirm intellect.