BIBLIOGRAPHICAL NOTES FOR 1992
Compiled by Graham Lane

BOOKS
(3) Anon: Graphic Works by Wyndham Lewis: An Exhibition by the Harry Ransom Humanities Research Centre Flawn Academic Centre, U. of Texas at Austin (folded art card catalogue of the exhibition, 2 March – 30 June of 8 items with 3 illus. includes a drawing of Pound c. 1919 not in Michel. Item 7, of T. E. Lawrence is definitely not by Lewis. A stapled five page typed series of notes accompanies the catalogue).
(4) AYERS, David: Wyndham Lewis and Western Man London, Macmillan (a classic case of bending, when not ignoring, evidence to support a theory – reviewed by Paul Edwards in the TLS of 1 January 1993).
(8) CAREY, John: The Intellectuals and The Masses: Pride and Prejudice and among the Literary Intelligentia 1880-1939 London, Faber & Faber, pp. 182-97 & passim (an indiscriminate attack on modernism by ‘the people’s don’ and doyen at the court of Rupert Murdoch. Although massively blinkered and poorly researched, particularly in the case of Lewis, it’s an amusing read. Curiously, Carey does not realise that his obsessive popularism would have been approved unconditionally by Hitler).
(9) CHISHOLM, Anne and Michael Davie: Beaverbrook: A Life London, Hutchinson, p. 152 (Beaverbrook commissions Lewis as a war artist in 1917).
(12) EWART, Gavin: ‘An Ode To Julian Symons: on his 80th birthday’ ibid pp. 95-6 (Lewis appears in the third stanza).
(13) CRAWFORD, Robert: Devolving English Literature Oxford, Clarendon Press pp. 218 & 275 (refers to Lewis’s juvenile writings and his refusal to print four letter words in Blast).
(15) DAVID, Hugh: Stephen Spender: A Portrait with Background London, Heinemann, pp. 147-8 & passim (unsympathetic to Lewis, and to Spender, in this generally condemned biography. Lewis accepted a Spender poem for The Enemy, later retrieved for revision).
(18) WEIGHT, Angela: ‘Foreword’ ibid pp. 8-11 (Lewis at the IWM and his influence on contemporaries and younger artists, by the Keeper, Department of Art at the IWM).
(20) FOX C.J. Program Disposal: Wyndham Lewis (five paged typed document sent to IDEAS Unit, CBC Radio, Toronto, in July 1992 (detailed proposal not accepted — copy now in the Society’s archives).
(21) GARDINER, Stephen: Einstein: Artist Against the Establishment London, Michael Joseph, pp. 98-9 & passim (Lewis, a striking original with whom Einstein would have felt, if only briefly, a certain affinity).
(22) GATHORNE-HARDY, Jonathan: The Interior Castle: A Life of Gerald Brenan, London, Sinclair-Stevenson (passim – Lewis was to publish Brenan’s parodies of Pound’s poems in BLAST, presumably in issue 3 which never materialised).
(23) GINDEL, James: British Fiction in the 1930s: The...
(18) GLAZE BROOK, Mark: Post-Vorticism London, Albemarle Gallery (19 page typed catalogue, including 7 pages of introductory notes, for the exhibition, 4 March – 3 April. Nine Lewis works are included, dating from 1920 to 1949).

(“Among modern painters perhaps only Wyndham Lewis has really loved him” from the introduction to the catalogue, also includes letters from the RA 17 Jan – 5 April, and subsequently at the Metropolitan Museum of Art, New York).


WILLIAMS, Olly: ‘The Apes of God’ ibid p. 104 (short extract from review, 3 July, 1930, see F305 and Saline and Fiction p. 34).

STANNARD, Harold: ‘Hitler and His Movement’ ibid pp. 104–5 (short extract from review of Hitler. 16 April, 1931, see F379).


SYMONS, Julian: ‘The Price of Singularity’ ibid pp. 106–12 (complete review of Tarr and A Master of our Time by Grigson, with a survey of Lewis’s work, 13 July, 1951, see F825).

SYMONS, Julian: ‘The Defeat of Optimism’ ibid pp. 112–13 (extract from review of The Human Age: Musette Gai and Malign Fientes. 16 Dec, 1955, see F989 where date is given as 16 November).

SYMONS, Julian: ‘Figures of Allegory’ ibid p. 114 (short extract from review of The Human Age: The Childermass, 11 Jan 1957, see F1070).

LEWIS, Wyndham: ‘Matthew Arnold’ ibid pp. 289–300 (long extract from this Lewis article, 6 August, 1954, see D942).

FRASER, G. S. ‘The Poet as Translator’ ibid pp. 21–28 (complete review of The Translations of Ezra Pound with three Lewis references plus quotations from Time and Western Man. 18 Sept 1953, not in M & L.).


(23) HAYTHORNTHWAITE Philip J. The World War One Source Book London, Arms and Armour, p. 366 (Lewis as war artist and “supposedly painter of the British Cubist pictures”).


STACEY, Robert: ‘Magical Presences in a Magical Place’ from Homage to Eddy to The Island’ ibid pp. 106–15 (a perceptive original exploration of Lewis’s major Canadian imaginative works, little known in the UK).


(29) NORMAND, Tom: Wyndham Lewis the artist: Holding the mirror up to politics Cambridge, C.U.P. (formidable but ultimately disappointing book with little actually on Lewis as an artist. C.U.P. should be ashamed at a poor production with abominably reproduced illustrations).

(30) OXBRIDGE, H.F. Concise Dictionary of National Biography From earliest times to 1985 Vol II G–M Oxford, O.U.P. p. 1785 (reasonable entry ends with ‘a towering, undisciplined, and quarrelsome egotist, his greatest enemy was himself’).

(31) PRATT, William and Robert Richardson: Homage to Imagination edited by William Pratt and Robert Richardson. New York, AMS Press, pp. 20 & 26 (in the spring of 1914, Lewis was one of the readers at the Quest Society evening of Modern poetry, held at Kensington Town Hall).


(34) SKIDELSKY, Robert: John Maynard Keynes: The Economist as SINNER London, Macmillan p. 11 (includes a quotation from Lewis on the exaggeration of speech of the Bloomsbury Group).


(37) STIBBS, Anne and John Daintith: Bloomsbury Concise Dictionary of Quotations London, Bloomsbury. pp. 182 & 218 (short quotes from The Art of Being Rude and The Childermans. P. 101 is a quote from D. B. Wyndham Lewis included in the same index reference).


(40) WALLACE, Catherine: ‘Introduction’ Blasting and Bombardering: Autobiography (1914–1936) by Wyndham Lewis (new concise intro. to this welcome fascimile of the 1939 edition limited to 300 copies, published to coincide with the Art and War exhibition. There is also an A4 IWM Booklet sheet announcing publication with a note on the contents and the 1970 edition).

Journals

(1) ALBERGE, Dalya: ‘Focus of attention: What lovely things I could have done’ The Independent (14 January) p. 15 (the effects of failing sight upon the art of past masters — Lewis is included with a quotation from The Listener in 1920).

(2) POWELL, Anthony: ‘The Enemy and the TLS’ TLS no. 4633 (17 January) p. 18. The TLS at 90 (Alan Pryce-Jones returned a Lewis piece with suggested amendments — the effect on Lewis was volcanic).


(3) TAYLOR, John Russell: ‘Critics’ Choice — Post Vorticism’ The Times (20 March) p. 3 Arts (review note on the Albemarle Gallery exhibition).

(4) POLONSKY, Gill: ‘post vorticism’ Galleries vol. IX, no. 10 (March) p. 20 (review of the exhibition at the Albemarle Gallery).


(6) ‘Peterborough’ ‘Angle poise’ The Daily Telegraph (5 May) p. 21 (‘Vorticism’ drinks to be served at the IWM, with explanations by Paul O’Keefe).

(7) GUTTRIDGE, Peter: ‘The art of detachment’ The Sunday Times (24 May) — p. 6.14 (interview with Julian Symons, prior to this 80th birthday, includes memories of Lewis from 1956 and the portraits).


(9) LUBBOCK, Tom: ‘The Sunday Preview: Going Out: Art’ The Independent on Sunday Review (21 June) p. 78 (Wyndham Lewis: Art and War — “No 1 British painter of the first half of this century…strongly recommended” NB, WL: Ad&W appears in ‘The Five Best Exhibitions’ — recommendations, from 28 June to 4 October, i.e. 15 issues).


(11) ‘Peterborough’ ‘Artful dodgers’ The Daily Telegraph (22 June) p. 15 (the hazards in the transportation and delivery of Lewis’s huge A Canadian Gun Pit to the IWM).

(12) TAYLOR, D.J.: ‘Honest John, the people’s don’ The Guardian (25 June) — (review of The Intellectuals and the Masses by John Carey — “a passionate and deeply partial book…with a good deal of fixing of the evidence”).

(13) CORK, Richard: ‘Gallery Choice: Wyndham Lewis’ The Times (26 June) p. 3 Arts (Art and War exhibition — much of Lewis’s first world war work proves to be suffused with pity and terror).


(16) LUBBOCK, Tom: ‘Oh, what a lovely war artist!’ The Independent on Sunday Review (28 June) pp. 21
and 23 (very favourable and enthusiastic review of the Art and War exhibition, well illustrated).

(17) Anon. 'The best show in the country' Oxford Student Newspaper (Summer) p. 9 ('Anyone who goes to London this summer and misses the exhibition of Wyndham Lewis's works should jolly well go back to London for the show').


(18) SLADEN, Mark: 'Wyndham Lewis: Art and War' Royal Academy Magazine no. 35 (Summer) p. 12 (short favourable review of the exhibition — considers A Battery Shelled to be Lewis's masterpiece, which is illustrated).

(19) WOOD, James: 'Scholar who stoops to condemn' The Guardian Review (2 July) p. 26 (review condemns The Intellectuals and the Masses by John Carey — a book 'marred by hastiness and downright philistinism of its arguments'. There is also a reproduction of the cover to Hitler, 1931, with a note on the Art and War exhibition and the catalogue by Paul Edwards).

(20) PICK, Daniel: 'The geometry of fear' New Statesman & Society vol. 5, no. 209 (3 July) pp. 31-32 (favourable and sympathetic review of the Art and War exhibition, which he thinks has a contemporary relevance).

(21) AUTY, Giles: 'Spiked gun' The Spectator vol. 269, no. 8556 (4 July) pp. 40-41 (ambivalent review of the Art and War exhibition whilst admiring Lewis's thinking and writing, and 'the more than usually intelligent catalogue')


(24) MORRISON, Blake: 'Nobs Versus Mobs' The Independent on Sunday (5 July) p. 25 (review of The Intellectuals and the Masses by John Carey — 'witty, passionate, entertaining and deeply wrong').

(25) WAUGH, Auberon: 'Modernism versus the masses' The Sunday Telegraph (5 July) p. X (sceptical view of The Intellectuals and the Masses by John Carey — 'Does it ever occur to him that he might be wrong and they might be right?').

(26) SAWTELL, Jeff: 'No man's land' The Morning Star (9 July) pp. 4 & 5 (interesting and almost favourable review of the Art and War exhibition from this class warrior, illustrated).

(27) CORK, Richard: 'Dispatches from his particular hell' The Times (10 July) p. 3 Arts (favourable and appreciative review of the Art and War exhibition, illustrated — see also (13) above).

(28) CUNNINGHAM, Valentine: 'A moralist and his métier' TLS no. 4658 (10 July) p. 20 (extended salute to Julian Symons in this review, with several Lewis references including the Twentieth Century Verse double number).

(29) SYMONS, Julian: 'Friends of the Enemy: Reassessing the uncomfortable art of Wyndham Lewis' TLS no. 4658 (10 July) pp. 16-17 (perceptive, very positive review of the Art and War exhibition and the Paul Edwards catalogue — "Lewis was one of the three or four major British artists of this century").


(31) SPENDER, Stephen: 'Another Life' The Sunday Telegraph Review (12 July) p. IX (in answer to the question: whose life would you most like to write, if you were a biographer? Spender chose Lewis — "certainly a genius" and 'more interesting than all but a half-dozen of his contemporaries').


(34) DORMONT, Richard: 'Painting war with gloved hands' The Daily Telegraph (22 July) p. 16 (very strange review of the Art and War exhibition — considers Lewis's war work 'the weakest aspect of his art ... cursed by the old English paint of good taste').


(36) HILTON, Tim: 'Metallic imagination, corroded soul' The Guardian (23 July) p. 32 (unsympathetic and ignorant review of the Art and War exhibition — see (22) above).

(37) KITCHEN, Paddy: 'From the Frontline' Country Life vol. CLXXXVI, no. 32 (6 August) pp. 44-45 (a favourable review of the Art and War exhibition with four good illustration).

(38) ZEEMAN, Michael: 'Marsoorder voor een schilder' de Volkskrant (14 August) p. 11 (full page review of the Art and War exhibition with three illustrations).

(39) COLLINS, Ian: 'Exploding with hostility — paintings show the horror of battle' Eastern Daily Press (31 August) p. 12 (review of the Art and War exhibition — 'This display proves beyond all doubt his major status as a painter').

(40) LEE, David: 'Wyndham Lewis: Modernist or old-fashioned illustrator?' ArtsReview vol. XLIV (August) pp. 354-5 (half-hearted review of the
Art and War exhibition — and finds Lewis to be an old-fashioned illustrator).
HUGHES, Graham: 'Wyndham Lewis: Art and War' ibid p. 355 (paragraph extolling the excellence of the Paul Edwards catalogue and more appreciative of the exhibition than the magazine review).

(41) WOOD, Jenny: 'Cut and Thrust: The Wyndham Lewis Debate' Imperial War Museum News Letter (August – November) p. 5 (report on the highly successful and well attended symposium, held on the last Saturday of Art and War exhibition).

(42) SEWELL, Brian: 'Arms and the detached man' Evening Standard (3 September) p. 34 (serious but curiously review of the Art and War exhibition in that he thinks Lewis to be 'utterly detached from the human predicament of the trenches'. Lewis's importance is not undervalued and a major retrospective is called for).

(43) WHITFORD, Frank: 'Art Check — Wyndham Lewis, War Paintings' The Sunday Times (6 September) p. 8.18 ('Lewis was the most gifted English painter of his generation' — unfortunately, Whitford was not commissioned to write a full review of the exhibition).

(44) CORNALL, John: 'Consorting with the Enemy' The Times Higher Education Supplement no. 1038 (25 September) p. 18 (favourable review of the IWM exhibition with references to Lewis's written works).

(45) CHANNING, Edward: 'Wyndham Lewis: Art and War' Apollo vol. XXXVI, no. 367 (September) p. 193 (very positive review of the IWM exhibition, with a call for a full retrospective at the Tate Gallery — a sheet from Times of Athens is reproduced).


(47) PATTISON, Ian: 'Lewis and War' ABMR (Antiquarian Book Monthly Review vol. XIX, no. 221 (September) pp. 419-20 (very favourable review of the Art and War catalogue by Paul Edwards, illustrated with the cover for The Enemy no. 1).

(48) Anon. 'Cover illustration — Young Communists by Wyndham Lewis: Pen and Ink, 1934' National Art Collections Fund: News & Events no. 51 (Autumn) front and rear covers (previously unknown) reprinted, bequeathed to the Leeds City Art Gallery by Robert Holmes in 1991, through the NACF. There is also a notice for the Art and War exhibition).

(49) ATLAS, James: 'Starting Out in Chicago (Saul Bellow) GRANTA no. 41 (Autumn) p.41 ("Bellow liked to quote Lewis's observation that a young person contemplating an artistic career might just as well be an Eskimo as an American from a Midwestern city")

(50) MASTIN, Catherine: "The Talented Intruder": Wyndham Lewis in Canada, 1939-45 AGW Quarterly (Fall) p. 4 (note on, and invitation to, the opening of the exhibition on 22 November. The Portrait of J.S. McLean, 1941 is reproduced and Lewis's Creation Myth, 1944, is illustrated on the cover).


(53) LORD, Linda: 'Art Gallery exhibit brings out best of "talented intruder" Wyndham Lewis' Shoreline Work (14 December) p. 10 (review of the exhibition with comments from Catherine Masing).

(54) HALL, James: 'More body than soul' Guardian Weekly (27 December) p. 21 (review of Stanley Spencer: A Complete Catalogue — Lewis got it about right in 1950 — "His painting is the negation of quality. It is quantitative. He is endlessly repetitive" etc.).


(56) BRAND, Arthur: 'The Art and Ideas of Wyndham Lewis' Perspectives no. 5 (Winter) pp. 14-17 (the significance of Lewis's art and ideas etc. — "widely acknowledged as England's greatest and most original artist of the first half of the twentieth century")

(57) DASENBROK, Reed Way: 'Frederic Jameson and the Dilemmas of Late Marxism' Raritan vol. II, no. 3 (Winter) pp. 117–130 (critical review of Jameson's Postmodernism, or The Cultural Logic of Late Capitalism with two particularly apt references to Lewis).

(58) NICHOLLS, Peter: 'Apes and familiaris: modernism, mimetic and the work of Wyndham Lewis' Textual Practice vol. 6, no. 3 (Winter) pp. 421–38 (interesting and wide ranging essay on Lewis's external method and satire).


(60) WUTZ, Michael: 'The energetics of Tarr: the vortex-machine Kreisler' Modern Fiction Studies vol. 38, no. 4 (Winter) pp. 544–70 (Futurism and Verticism are quite dissimilar — a detailed analysis with the importance of Tarr recognised).

In Brief: additional reviews of The Art and War Exhibition
DENNIR, Bernard: 'Art's bombardier' The Artist vol. 7, no. 7, issue 736 (July) p. 43 (non-committal).
KENT, Sarah: 'Preview: Wyndham Lewis: Imperial
War Museum’ Time Out no. 1148 (19–26 August) p. 46 (unsympathetic).

GUHA, Tania: ‘According to the Exhibition Catalogue Wyndham Lewis was “Mad, bad and dangerous to know”’ City Limits (27 Aug – 3 Sep) p. 17 (favourable if silly).

GORY, Brett: ‘Oh What A Lovely War’ The Antiquary Collector vol. 63, no. 8 (September) p. 32 (non-committal).

Anon. ‘Arts Brief: Last Chance! The Times: Life & Times (7 October) p. 3 (“Unpleasant but horribly impressive”).

FEATHER, William: ‘Art and War’ Art News vol. 91, no. 9 (November) p. 154 (as expected).

In Brief- additional reviews of THE Intellectuals and the Masses

ACKROYD, Peter: ‘A guillotine for the aristocrats and the intellect’ The Times: Life & Times (2 July) p. 5 (ambivalent).

MAY, Derwent: ibid p. 5 (damning).


RECORDINGS made by the IWM relating to the Art and War exhibition: with copies in the Wyndham Lewis Society archives

(1) The Exhibition Opening
Sir Stephen Spender’s opening address, introduced by Lord Bramall, on the 24 June. The address is slightly different to the version printed in EN 34, with off-the-cuff complimentary comments on the catalogue and the beauty of Lewis’ drawings, etc. This is a very clear recording.

(2) The Symposium
A complete recording of the 10 October proceedings on four cassettes, reduced to three in the archive copy. The participants were: David Corbett (introductions); Alan Munton; Richard Cork; Christine Brettz; Tom Normand; Catherine Wallace; Andrew Causey; C.J. Fox, followed by discussion. The recording is mostly clear except for the introductions and discussion section. There is an unfortunate malfunction and short break in Christine Brettz’s contribution.

RECORDINGS made from radio broadcasts: with copies in the Wyndham Lewis Society archives

(1) Kaleidoscope
Radio 4, Thursday 25 June at 4.05 p.m. with an edited repeat at 9.30 p.m. presented by Paul Allen and produced by John Goudie. Short extracts from Sir Stephen Spender’s opening address, and from an interview with Paul Edwards, were incorporated into a treahty of a review of the Art and War exhibition. Paul Allen’s interview with Sarah O’Brien Twogig was replete with fatuous ignorant comments and factual errors. In consequence, letters of complaint were sent to the producer and to the editor of Radio Times. There were apologetic noises in letters and on the telephone but nothing appeared in print.

(2) OT (What’s on in London programme)
ITV, Thursday 2 July at 10.40 p.m. presented by Paula Yates (and Richard Jobson), produced by Ian Dunkley. A short snappy reference to the Art and War exhibition by Ms Yates — ‘The Imperial War Museum is in fighting mood this summer. One of the most dynamic and controversial figures of British Art this century — poseur, pamphleteer and painter: Wyndham Lewis ... etc’. (3) Kaleidoscope
Radio 4, Thursday 7 July at 4.05 p.m. with an edited repeat at 9.15 p.m., presented by Gill Pyrah and produced by Alasdair Cross. Includes an interview with John Carey on his The Intellectuals and the Masses. As well as the adverse comments by Carey, as expected, Gill Pyrah made offensive and factually untrue statements about Lewis’s children and his wife, which were agreed by Carey. A very strong letter to the Controller of Radio 4 from Alan Munton resulted in a half-hearted letter of apology from the Kaleidoscope producer.

(4) CBS Stereo Monday Breakfast Radio Broadcast on the 20 July. After a short introduction there is a four minute (approx.) report from London by Kit Meyers on the Art and War exhibition. She concentrates on Lewis as an ‘outsider’ but states ‘critics are now hailing him as the most important British Avant-Garde artist of the century, and are calling for a full retrospective’.

Material available or on sale at the IWM associated with the Art and War Exhibition — a check list


(2) IWM What’s On: July – October 1992. 5 p. announces the exhibition, with a different illustration, and the Blast-Zang Tumb Tuuum and Symposium functions.

(3) Exhibition Leaflet: double sided and folded A4 sheet, illustrated in colour, with reduced poster design on the cover.

(4) Exhibition Poster: 20 x 30 in. (51.00 x 76.00 cm.) designed by Nick John and featuring a detail from Lewis’s A Battery Shelled, the three main standing figures, in colour. Some A4 reductions in black and white exist.

(5) Exhibition Invitation: for the private view on the 24 June. This is printed on the inner leaf of a folded A4 card with a detail of A Battery Shelled on the entire face, in colour.

(6) Exhibition Catalogue: by Paul Edwards assisted by Catherine Wallace — see Books (13).

(7) Exhibition Catalogue Leaflet: an A5 folded sheet of 4 pages illustrated in black and white. The short text is related to a number of the items in the schedule of 77 works exhibited.


(9) List of Donors: a single sided A4 printed sheet listing donors who contributed so nobly to The Wyndham Lewis Memorial Trust Exhibition Fund.

(10) Blast Zang Tumb: a double sided A4 hand bill, in pink (Blast 1 colour), advertising the entertainment for the 2 July, with programme and cast list on the reverse face.

(11) The Symposium: a double sided A4 hand bill in white, advertising the event for the 10 October, listing the programme and participants with an order form on the reverse face. A similar sheet was available at the symposium with a more detailed and slightly amended programme.

(12) Blasting and Bombarding: a facsimile reprint — see...
Books (40), with an A4 order form leaflet, illustrated and with notes. There were at least four different versions of the leaflet with varied illustration etc. — in black and white.

(13) Lapel Badge: circular, coloured and with a pin.

Illustrating a head detail of Lewis’s Self Portrait as a Tyro.

(14) T-Shirt: displaying Lewis’s Self Portrait as a Tyro and Blast in colour on a white background.

(15) Postcards: from various museums and galleries.

In the series of bibliographical notes published since Winter 1988 in Enemy News, covering the period since publication of the Morrow–Lafourcade Bibliography, two years have been covered in every issue. So far, the years 1982-1991 have been covered. In this first issue of the Annual, there is room only for one year, because of the large number of entries. In the next issue it is hoped to cover years 1981 and 1993. Note that for reasons of space Enemy News itself has not been included in the notes. We intend to remedy this by compiling an index covering the whole series.

Compilation of this bibliography has required a great deal of work for Graham Lane. In order to assist him, it is very important that members (and/or readers) report to the editor any reviews, articles and book references that come their way, with, where possible and appropriate, photocopies of the references — complete with date, volume, issue number and page numbers if possible. It would be of very helpful also if writers would send a copy of their relevant work, including dissertations, for inclusion in the Society’s and Trust’s archive. A report on the growth of the archive will be included in our next issue, but it is encouraging to learn that Graham Lane has, in his capacity of hon. librarian, amassed over a thousand documents of Lewis references relating both to the Morrow–Lafourcade bibliography (including omissions from that work), and to subsequent years to-date.
WYNDHAM LEWIS ANNUAL

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The Wyndham Lewis Society also publishes a
twice-a-year newsletter, Lewisnews, edited by C. J. Fox.
Editorial Address: P.O. Box 658, Station P, Toronto, Ontario, M5S 2Y4, Canada.

Back numbers of the society's journal, Enemy News, are available through the secretary.

Articles for publication in Wyndham Lewis Annual should be sent to the editor,
accompanied by a self-addressed envelope, appropriately stamped or accompanied by international reply coupons. They should follow the conventions of the MLA Style Sheet.
Submissions on 3.5" floppy disks (accompanied by a hard copy) will be particularly welcome. WordPerfect is preferred, but we should be able to handle most word processors operating from a DOS or Windows platform. The deadline for the 1995 Wyndham Lewis Annual is 1 May 1995.