Books
POUND, EZRA, and CUMMINGS, E. E. Ibid., pp. 324–27 and passim. (Fourteen Lewis references, including much on Rotting Hill. Cummings writes, 10 Feb. 1940, 'your friend (psych-) Lewis and his wife are courteous i.e. extraordinary id est gentle, folk, Merci.')
(3) BOWKER, Gordon. Through the Dark Labryinth: A Biography of Lawrence Durrell. London: Sinclair-Stevenson, pp. 245–46 and passim. (Nine Lewis references, with Durrell being influenced by Time and Western Man, and eight references to Hugh Gordon Porteus – 'a close friend of Wyndham Lewis . . . He dressed like Lewis, wide-brimmed hat and all'.)
(4) BROWN, Ashley. 'Tribute'. Julian Symons Remembered: Tributes from Friends. Collected by Jack Walsdorf and Kathleen Symons. Council Bluffs, Iowa: Yellow Barn Press, pp. 10–11. Of the 25, often moving tributes, this is the first that refers to the profound interest Symons had in all aspects of Lewis's work: there are 7 others.)
FOX, C. J. Ibid., p. 22.
FULLER, John. Ibid., p. 23.
LOVESEY, Peter. Ibid., p. 37.
MOODY, Susan. Ibid., p. 39.
ROSS, Alan. Ibid., p. 42.
(5) CARPENTER, Humphrey. The Envoy of the World. Fifty Years of the BBC Third Programme and Radio 3. 1946–1996. London: Weidenfeld and Nicolson, p. 38. (The sole Lewis reference is to Geoffrey Grigson giving a radio talk on Lewis. There is not even a mention of the highly acclaimed dramatised broadcasts of Lewis's The Human Age, produced by D. G. Bridson – see Caracciolo, item 42 below. This is a most unsatisfactory book.)
(7) COEN, Ester. 'Adour for Machinery (Ferveur pour les Machines)'. Un Sicle de Sculputeur Anglaise. Ed. Françoise Bonnefoy. Paris: Jeu de Paume, pp. 74–5 and 449. (Includes quotes from Blast 2 relating to Gaudier-Brezka and, on p. 446, to Frank Dobson.)
(8) CRONIN, Anthony. Samuel Beckett: The Last Modernist. London: Harper Collins, p. 279. ('Though Wyndham Lewis's Blasting and Bombardiering had just appeared he [Beckett] may not have known that Joyce had su...


(12) FRYE, Northrop. The Correspondence of Northrop Frye and Helen Kemp, Vol. 1, 1932–35. Ed. Robert D. Denham. Toronto: U. of Toronto Press, passim. (Includes a letter of 4 December 1934 stating that The Apses of God is ‘probably the best novel since Ulysses, if that is in English’ etc. – see Lewis letter no. 4, p. 4.)

(13) GILLIES, Mary Ann. Henri Bergson and British Modernism. Montreal and Kingston: McGill – Queen’s U. Press, pp. 49–52, 132–4 and passim. (Much on ‘The Men of 1914’, in which Lewis is seen as a key figure, Vorticism, and Lewis’s attitude to Bergsonian philosophy. However, the author’s understanding of Lewis and Vorticism is limited.)


(16) GRAHAM-DIXON, Andrew. A History of British Art. London: BBC Books, pp. 211–2, 206–9, 211–2 and notes. (Includes an appreciative review of the Vorticism phenomenon — ‘The invention of Wyndham Lewis, Vorticism was the closest thing Britain has had to a modern art movement or to an avant-garde in the twentieth century’. There is a full page illus. of Lewis’s Workshop, 1914–15, (Michel P19). See also the next item and the Broadcast section below.)

(17) GRAHAM-DIXON, Andrew. ‘The New Reformation’. On the Trail of British Art. London: BBC Education, pp. 30 and 35. (Contains references to Vorticism but no illustrations, in this slim booklet to accompany Graham-Dixon’s programmes on BBC 2 in April 1996 — see Broadcast section below.)


EVANS, Mark. ‘Augustus John and Art History’. Ibid., p. 14. (Refers to John writing about Lewis shortly after his death.)

(19) HOLROYD, Michael. Augustus John: The New Biography. London: Chatto and Windus, pp. 44–6, 121–3, 217–8 and passim. (Many references to Lewis in this book that replaces Holroyd’s previous two volume biography, published in 1974 and 1975. The new information uncovered by Holroyd does not seem to have affected the Lewis references to any great extent, but there is some amplification.)

(20) KINKREAD-WEEKES, Mark. D. H. Lawrence: Triumph To Exile, 1912–1922. Cambridge, C. U. P., pp. 136–7 and 789–90. (References to Blast and Vorticism. On 1 July 1914, Lawrence met Lewis and there was such a heated and vivid discussion that Lawrence failed to keep a previous engagement.)

(21) KNOWLSON, James. Damned to Fame: The Life of Samuel Beckett. London: Bloomsbury, pp. 114–5, 184 and 295. (‘For a few years, in common with Aldington, Huxley, Douglas and, for a time, Wyndham Lewis, Beckett became a good friend of (Charles) Prentice, who lived in a chaos of books, boxes of cigars, wines and pictures by Wyndham Lewis.’)

(22) LARNER, Melissa et al. The 20th Century Art Book. London: Phaidon, pp. 268 and 508. (Lewis’s The Surrender of Barcelona, 1935, (Michel P61), is illustrated in good full page colour, with a short note on Lewis and Vorticism. A reduced sized edition of this lavish picture book was published subsequently.)

(23) LEE, Hermione. Virginia Woolf. London: Chatto and Windus, pp. 267, 372, 439–40 and passim. (Refers at some length to the enmity between Lewis and ‘Bloomsbury’, with Woolf as its most eminent literary representative, at the time of The Apses of God when ‘Bloomsbury’ was becoming a regular target for satire and denunciation, and more personally when Men Without Art was published.)


NORRIS, Margot. ‘The Trace of the Trenches: Recovering Modernism’s World War I’. Ibid., pp. 135–6, 139–47 and 229–31. (A curious essay in which a key sentence is ‘Modernism’s suppression of the war dead, which was repeated in its suppression of trench poetry, provides a particularly
useful example of the intrication of its aesthetic and ideological agendas. The writings of Lewis, Pound, Eliot and Hulme are all considered and, as might be expected, found to be very politically incorrect.


27) ORCHARD, Karin (ed.). Blast: Vorticism – Die Erste Avangarde in England 1914–1918. Berlin: Ars Nicolai, passim. (The splendidly illustrated and handsomely produced book and catalogue of the exhibition at the Sprengel Museum, Hanover (18 August – 3 November 1996), and at the Haus der Kunst, Munich (15 November 1996 – 26 January 1997). All Lewisities are greatly indebted to Dr. Orchard, who conceived, organised and mounted this historic exhibition. There are over 200 plates in the book, including 52 of Lewis's works, many in good colour. In addition, there are six essays in German, illustrated excerpts from the Blast manifestos in English and German, biographies of the artists represented and a short bibliography.


31) CHERRY, Deborah and BECKETT, Jane. 'Jenseits des Sichtbaren': Frauen, Großstadtkultur, Vortizismus'. Ibid., pp. 58–73.

32) WILSON, Andrew. 'Rebellen und Vortizisten: "Unsere kleine Bande"'. Ibid., pp. 74–91. (See also Material section below.)


34) PATERSØN, John. Edwardians: London Life and Letters, 1901–1914. Chicago: Ivan R. Dee, pp. 270–1. ('They (the Vortizists) were a ruthless uncompromising lot, Lewis and company. They had a rage for some order or other no doubt, but for the moment the accent was more on the rage than the order.' See Lewis letter no. 15, p. 4.)

35) PEPPIATT, Michael. Francis Bacon: Anatomy of an Enigma. London: Weidenfeld & Nicolson, pp. 130–1 and 144. ('But Bacon already had a powerful supporter, Wyndham Lewis ...') Peppiatt then quotes at length from Lewis's article in The Listener of 12 May 1949, erroneously attributed to the Spectator.)

36) PEPPIN, Brigid. Helen Saunders, 1883–1963. Oxford: Ashmolean Museum, passim. (Catalogue of the exhibition at the Ashmolean (9 Jan. to 3 March 1996), and subsequently at the Graves Art Gallery, Sheffield (16 March to 20 April 1996). The excellent illustrated catalogue of 64 pictures ranging from 1912 to c. 1960, plus Lewis's Portrait of Helen Saunders, c. 1913 (Michel 147), will be of great interest to all Lewisities. There are 5 colour plates and 20 black and white illustrations, including the Lewis drawing, plus 4 pages of Saunders's poems, including 'A Vision of Mud' from Blast 2.)

37) CORK, Richard. 'Foreword'. Ibid., p. 4. (Laments the loss of Saunders's oil paintings, celebrates the 'irrepressible verve' of her Vorticist compositions, and congratulates Peppin 'on her success in discovering a great deal of fascinating information about Saunders's life and work, as well as sharing it in an exhibition which does her justice at last.')

38) PEPPIN, Brigid. 'Helen Saunders'. Ibid., pp. 6–27. (Highly informative introduction to the catalogue and exhibition, which includes many Lewis references and much new information.)

39) PRETTTEJOHN, Elizabeth. 'Introduction'. Characters and Conversations: British Art 1900–1930. London and Liverpool: Tate Gallery, p. 8. (Illustrated catalogue to accompany display at the Liverpool Tate, with references to Lewis's secession from Omega, the Vorticist and Camden Town exhibitions etc. There were no Lewis works in the ex.)


41) RAFFLES, Gillian and SAMUEL, Gordon. Paintings, Watercolours, Drawings, And Scupture for the Collector. London: Mercury Gallery, pp. 6 and 13. (Illustrated catalogue of an exhibition (11 Sept. to 12 Oct. 1996). Three Lewis drawings are included, Portrait of Naomi Mitchison, 1933 (Michel 401), Figure Knitting, 1942 (Michel 644), and Abstract c. 1934 (not in Michel, but see the 1996 Annual, pp. 46–7). The drawing of Mitchison is illustrated.)

42) REED, Christopher. 'Refining and Defining'. A Roger Fry Reader. Ed. with Introductory Essays by Christopher Reed. Chicago and London: Chicago U. Press, p. 126. (Refers to Fry complaining that Lewis 'does not invite us to feel as he felt', with regard to The Nation, 14 March 1914 essay included.)
FRY, Roger. ‘Essays and Reviews’. Ibid., pp. 152 and 164–5. (Reprints the review on ‘The Allied Artists’ from The Nation, 2 August 1913, which is enthusiastic on Lewis’s picture Group, no. 998, and ‘Two Views of The London Group: Part I’ essay from The Nation, 14 March 1914, which is still enthusiastic about Lewis’s work, with the qualification noted by Reed.)

(35) REGNERY, Henry. A Few Reasonable Words. Wilmington, Delaware: Intercollegiate Studies Institute, passim. (Includes a discussion on Time and Western Man, by this former publisher of Lewis – see Newsletter no. 12, p. 3.)


(37) SAMUEL, Gordon. British Relief Prints. From William Nicolson to Michael Rothenstein. Off The Block: Modern British Woodcuts, Wood Engravings and Linocuts. London: Mercury Gallery, p. 4. (Illustrated catalogue of an exhibition (7 Feb to 9 March 1996), notes Wadsworth’s association with Lewis, the Rebel Art Centre and Blast etc. – 6 good Wadsworth woodcuts are illustrated, plus Street Singers, c. 1914, on the cover in colour.)


SYMONS, Julian. ‘Julian Symons: Autobiographical Notes’. Ibid., pp. xix–xlvii. (A most interesting piece, covering not only his varied writings and publications but writers and friends who impressed or influenced him, including Lewis. Lewis’s friendship and generosity to the impertinent Symons (charging just £25 for an oil portrait and three drawings) is now legendary. These notes previously appeared in the Contemporary Authors Autobiography Series. Detroit: Gale Research, 1986.)


CARACCIOLI, Peter L. ‘The Metamorphoses of Wyndham Lewis’s The Human Age: Medium, Intertextuality, Genre’. Ibid., pp. 258–86. (An important, lively and wide ranging essay which also fully covers the creative participation of D. G. Bridson of the BBC in Lewis’s monumental trilogy, with details of the radio productions. There are extensive and valuable notes. See (5) above for Carpenter’s effort.)

SHARPE, Tony. ‘T. S. Eliot and Ideas of Oeuvre’. Ibid., pp. 151 and 154. (Refers to Lewis being published in the Little Review, and Eliot’s poem ‘Song for the Ophidian’ being published pseudonymously in Lewis’s Tyro of April 1921.)

BISHOP, Edward. ‘Re: Covering Modernism – Format and Function in Little Magazines’. Ibid., pp. 287, 296–300 and 314. (References to Blast, including illustrations indicating the differing sizes of type used, which brought ‘poster typography in June 1914 to the little magazines’. Curiously, there is no mention of Lewis as editor and designer.)

(43) WILLMOTT, Glen. McCluhan, or Modernism in Reverse. Toronto: U of Toronto Press, pp. 40–5, 132–5, 151–3, 207–8 and passim. (Much on Lewis’s influences on McCluhan’s thought and writings.)


54
Journals


(2) MOORE, Caroline. ‘Ford’s little fantasies’. *The Sunday Telegraph Review* (28 January), p. 14. (Review of Ford Madox Ford: *A Dual Life*, by Max Saunders. Fordselflessly fostered the talent of many, including Lewis, who described him as ‘‘a flabby lemon and pink giant, who hung his mouth open as though he was an animal at the zoo inviting bugs especially when ladies were present’’. An animated android.)

(3) FOX, C. J. ‘Wyndham Lewis: A Canadian Cache’. *Antiquarian Book Monthly*, vol. xxiii, no. 1, issue 259 (January), pp. 14–16 and 18. (A detailed report on an important cache of Lewis material revealed by Hugh Anson-Cartwright, the Canadian specialist bookdealer and collector. Included are very many reviews of Lewis’s writings collected by Lewis and Mrs Lewis, most of which do not appear in the Morrow–Laforeucade bibliography. With great generosity, Anson-Cartwright donated much of this material to the WI. Memorial Trust for its archives.)

(4) PEPPIN, Brigid. ‘Helen Saunders’. *Galleries UK*, vol. xiii, no. 8 (January), p. 15. (Gives notice of the exhibition at the Ashmolean, with a short introduction to Saunders’s work. ‘Her designs (unlike those of Lewis) contained few references to the machine made surfaces of the industrial world, but instead incorporated figurative and symbolical references.’)

(5) JACKSON, Kevin. ‘Are Critics fair game for Artists? etc.’ *The Independent* (2 February), pp. 8–9. (Why so many artists of the 20th century turn to criticism: manifets, and the necessity for artists to explain and publicise their work. ‘Hence the pugnacious writings of Marinetti & co, of Le Corbusier, of Wagner, or Ezra Pound and Wyndham Lewis in the service of Vorticism. Both of these last two are interesting in other ways. Pound also wrote criticism – acre upon acre of the stuff – about literature, art and music, simply to pay the bills: Lewis, who began blasting away in pages of fly-by-night publications that seldom ran to their third issue, was obliged by his bank manager to spend the last years of this professional life as the art critic for The Listener, until his failing eyesight disqualified him.’

(6) McEWEN, John. ‘Critic’s Choice – Art’. *The Sunday Telegraph Review* (4 February), p. 14. (Refering to ‘The Art of War 1939–1945’ display at the Tate Gallery – ‘Wyndham Lewis and Burra are exceptional in introducing what menace there is, otherwise is it all as reassuring as Dad’s Army?’)


(8) SINCLAIR, Ian. ‘Customising Biography’. *London Review of Books*, vol. 18, no. 4 (22 February), pp. 16–18. (Review of Peter Ackroyd’s *Blake*, and six other ‘Blake books’. In Ackroyd’s *Notes for a New Culture* ‘Blake was alluded to only as a source for Wyndham Lewis. Vorticist prose. Ackroyd claims ‘closely resembles that of William Blake; there is even a prose poem in Blast, entitled ‘Hamp’, which draws heavily upon Blake’s prophetic books’.)


(10) WILCOX, Denys. ‘A Forgotten Vorticist’. *London Magazine*, vol. 35, nos. 11–12 (February/March), pp. 146–8. (‘Whatever happened to Culbert Hamilton?’ Wilcox writes on the little that is known, including his work as a potter: also reports the recent discovery of a striking oil abstract painting c. 1920 in a private collection – the first oil to come to light. The work shows ‘an interesting post-Vorticist concern for organic abstract form’. The painting is illustrated, three quarter page size, in black and white.)

(11) TREMBLAY, Tony. ‘Toby Aavd Foshay, *Wyndham Lewis and the Avant-Garde: The Politics of the Intellect*. ESC (English Studies in Canada), vol. 22, no. 1 (March), pp. 110–12. (Rather sour but not entirely unfavourable review. Tremblay seems to agree that ‘Lewis’s “Politics of the intellect” is manifest in a career-long struggle to clear the bourgeois minefields for both art and self, making the figure of Lewis a particularly engaging study of representation and Subjectivity’. See Lewisletter no. 9, p. 5.

(13) MacCARTHY, Fiona. 'Master of Modernism: Obituary of Serge Chermayeff, 1900–1996'. The Guardian (11 May). p. 28. (According to MacCarthy, this celebrated and influential pioneer of Modern Architecture was fond of quoting Lewis from The Culpep’s Design: Architects! Where is your Vortex?!) 

(14) LEVY, Ceri. ‘Obituary: Mervyn Levy’. The Independent (17 May). p. 18. (Mervyn Levy, artist, writer and teacher, was born on 11 February 1914, and died on 14 April 1996. In 1935, whilst a student at the RCA, he was awarded the Herbert Read Prize for Drawing at the annual students exhibition. It was Wyndham Lewis who presented him with an envelope containing the £2 prize.) 

(15) GAYFORD, Martin. 'The Lost Man of British Art'. The Sunday Telegraph (19 May). p. 9. (David Bomberg considered 'as one of the great British artists of this century', and quotes from Lewis's review in The Listener of 10 March 1949, as evidence for this view.) 


(17) BRADSHAW, David. 'T. S. Eliot and the Major: sources of literary anti-Semitism in the 1930s'. TLS, no. 4866 (5 July), pp. 14–16. (continues the Christopher Ricks T. S. Eliot and Prejudice controversy. The article is illustrated by a detail of Lewis's oil Portrait of T. S. Eliot, 1938 (Michel PBR), in colour.) 

(18) LISTER, David. 'Bankside Tate to Hold Picasso and Hockney'. The Independent (10 July), p. 7. (Report of Serota’s plans for the new Tate Gallery of Modern Art at Bankside. The new Bankside gallery would contain British art from Bomberg, Wyndham Lewis, Hodgkin and Hockney. Over the next four years, the Tate plans to buy 50 or 60 new works to augment the collection.’) 

(19) MARCHAND, Philip. “Harmony with nature” can be a thorny proposition. Western civilization’s ‘terrible spiritual burden’. The Toronto Star (20 July), pp. 3 and 7 Section L. (Concerning biblical moral codes and the attraction of ‘primitive culture’. Two paragraphs refer to Lewis’s Paleface, his explanations and his references to T. H. Green’s ethical theories.) 

(20) HOLROYD, Michael. ‘The Family Name’. The Sunday Times (28 July), pp. 10.10–11. (Holroyd claims that the reputations of Augustus and Gwen John are being deservedly reassessed and refers at some length to, and quotes from, Lewis’s The Demon of Progress in the Arts, 1954, as a ‘scathing essay in such re-evaluation’.')

(21) SPURLING, John. 'Last Word: The Stag At Bay'. The RA Magazine, no. 51 (Summer), p. 90. (Interview with Michael Holroyd about his new biography of Augustus John, noting that Holroyd has expanded the descriptions of some of John’s friends, including Lewis. Also that John’s resignation from the RA over the rejected Lewis portrait of T. S. Eliot has been covered.) 

USHERWOOD, Nicholas. ‘Vital Statistics: Sir William Llewellyn, 1928–38’. Ibid., p. 44. (His mishandling of three key episodes when President – ‘The Epstein affair, and the resignations of Stanley Spencer and Augustus John’. The text explaining why John resigned confirms that ‘The highly publicised resignations did lasting damage to the RA’s image’. There is a small photograph of Lewis standing with his rejected portrait of Eliot, to illustrate the article.)

(22) WILMER, Clive. ‘The Myth Thickens’. Modern Painters, vol. 9, no. 2 (Summer), pp. 106–8. (Detailed highly critical review of Gaudier-Brzeska: Artist and Myth by Roger Cole, who is accused of making claims that can’t be sustained, making too many factual errors and providing a complete lack of footnotes.)

(23) THORPE, Vanessa. 'Old Possum’s Treasury of Smutty Verse: T. S. Eliot’s Secret Bawdy Side is Revealed in Newly Published Poems'. The Independent (24 August), p. 3. (A rather gossipy review of Inventions of the March Hare edited by Christopher Ricks, with references to and quotes from Lewis’s letter to Pound.)

(24) SHERRY, Vincent. ‘The Writer and the Masses’. TLS, no. 4874 (30 August), p. 6. (Highly critical review of Michael Trattner’s Modernism and Mass Politics: Joyce, Woolf, Eliot, Yeats, Stanford U. Press, 1995. ‘Pound, whose merely occasional appearance in Trattner’s book signals, along with the nearly complete absence of Wyndham Lewis, a fault-line just where the load bearing element might have stood. For Pound and Lewis wrote more extensively and pertinently on these issues central to this study than any other modernist . . . .’)

(25) TREGLOWN, Jeremy. ‘The sort we were warned against’. Ibid., p. 18. (Review of Michael Holroyd’s new biography of Augustus John. Considers that John’s portraits are most sensitive when the subjects are other artists, especially writers: ie. Lewis, Yeats, Shaw and Hardy. John’s early portrait of Lewis, c.1905, is illustrated in colour.)

(26) FOX, C. J. ‘A Glorified Stall: Newfoundlanders rant and rave over Confederation, 1946–48’. The Beaver, vol. 76, no. 4 (August/September), pp. 22–28. (Fascinating account of Newfoundland’s first political elected assembly since self-rule was suspended. It was convened by Mr Justice Cyril James Fox, the father of the author and highly esteemed writer on Lewis, Trustee and Lewis Society member. The biographical notes on the author have brief references to Lewis.)
(27) LEVY, Paul. "T. S. Eliot: Inventions of the March Hare, Poems 1909–1917". Wall St Journal (12 September), p. 5. (Review of the poems, noting that the 'Colombo and Bolo' verses had been known partly through Lewis's description of them as excellent bits of scholarly ribaldry' which, however, proved too verbally raw for inclusion in Blast – see Lewis letter no. 8, p. 3.)

(28) SIMPSON, Helen. 'The Waves Break on the Shore'. TLS, no. 4877 (20 September), pp. 28–29. (Review of Virginia Woolf by Hermione Lee. Concerning attacks on Woolf by critics such as Tom Paulin and John Carey — 'attacks like that of Wyndham Lewis in 1934 which make the Paulin style of invective sound like the cooing of pigeons'. The review is illustrated with a detail of Lewis's drawing of Woolf (Michel 300) see Lewis letter no. 6, p. 2 on the controversy surrounding this work.)

(29) FULFORD, Robert. "Saul Bellow — Interview". Books in Canada, vol. 25, no. 6 (September), p. 26. (Bellow speaking of the emergence of minority writers like the symbolist poets and Joyce, after the era of Scott, Dickens and Balzac says 'I often think about Wyndham Lewis in this connection. He wrote in Rude Assignment that the nineteenth-century novel had two kinds of public, a great public and a small.' See also Lewis letter no. 8, p. 3.)

(30) DELANY, Frank. 'The Milk of Kindness'. The Oldie, no. 91 (October), p. 53. (A tart review of Virginia Woolf by Hermione Lee. 'Everything depends on whether we wish to read yet more about Virginia Woolf when, to use Wyndham Lewis's phrase, the cow has been taken by horns so often and so irritably by psychiatrists, feminists, theorists and other stratophoric bods'.)

(31) PACKER, William. 'Wartime Surrealism: Paul Nash Deserves a Greater Reputation'. The Financial Times (5 November), p. 20. (Review of the Paul Nash – Aerial Creatures exhibition at the IWM. Before the Great War Nash 'was in touch with Wyndham Lewis's Vorticists and flirted with the Bloomsburyes etc.')

(32) CORK, Richard. 'Warriors of the Wasteland: Richard Cork sees the Vorticists finally given their due on the continent'. The Times (27 November), p. 39. (A very favourable review of the Blast: The First Avant-Garde in England exhibition. Lewis's 'triripite role, as artist, theorist and editor of Blast, is central to the understanding of the movement'.)

(33) EDWARDS, Paul. 'Fresh eyes on the Great English Vortex'. TLS, no. 4888 (6 December), pp. 21 and 32. (Informative and enthusiastic review of the Blast: The First Avant-Garde in England exhibition at Hanover's Sprengel Museum and then at the Haus der Kunst in Munich. See also Books (27) above, concerning the exhibition's book and catalogue, and the Material section below. Note: the Edwards review was cut by the editor, omitting the last paragraph; a copy of the complete review is in the Trust's archive.)

(34) GLEADELL, Colin. 'From Burne-Jones to Baltus'. Galleries UK, vol. xiv, no. 7 (December), p. 17. ("... it was none other than the arch-modernist, Percy Wyndham Lewis, who wrote of Burne-Jones in 1940 as "a dazzlingly successful pioneer of Surrealism"."

(35) EDWARDS, Paul. 'Bonnie Kinie Scott, Refiguring Modernism: Vol 1. The Women of 1928; Vol. 2. Postmodern Feminist Readings of Woolf. West, and Barnes: Indiana U. Press, 1995, and T. E. Hulme, The Collected Writings of T. E. Hulme, edited by Karen Seageri, Clarendon Press, 1994. Textual Practice, vol. 10, no. 3 (Winter), p. 566–73. (Critical review of the Scott books, as a kind of feminist response to Lewis's phrase 'the men of 1914'. Comparison is made with Dennis Brown's Intertextual Dynamics Within the Literary Group, Macmillan 1990. Edwards sees no reason to regard West as a modernist, is more than doubtful about Woolf, but thinks a good case could be made for Barnes. With regard to Hulme, Edwards states categorically that 'T. E. Hulme is one of the most important figures in the "masculine" figuration of modernism, and his review contains much information on the man and the influences he had on "the men of 1914". The Collected Writings are welcomed, but for the price, £60, a complete Hulme would have been expected.)

(36) FOX, C. J. 'Time and Western Man, by Wyndham Lewis, edited by Paul Edwards, 1993'. James Joyce Quarterly, vol. 33, no. 2 (Winter), pp. 323–29. ("It is an important event in the calendars of both criticism and creative literature that Time and Western Man — "one of the dozen or so most important books of the twentieth century", as Hugh Kenner calls it, is back". An enthusiastic and wide ranging review of the work and the scholarship of this edition.)

(37) PRITCHARD, William H. 'The Last Man of Letters: Julian Symons'. The American Scholar, vol. 65, no. 1 (Winter), pp. 107–13. ("In my judgement the three foremost English men of letters whose lives more or less spanned this century are Geoffrey Grigson, V. S. Pritchett, and Julian Symons". This is a personal, and at times moving memoir covering the whole range of Symons's writing activities, including those on Lewis, by this distinguished American writer, scholar and great friend of Julian and Kathleen Symons.)

(38) STOCKTON, Sharon. 'Aesthetics, Politics and the Staging of the World: Wyndham Lewis and the Renaissance'. Twentieth Century Literature, vol. 42, no. 4 (Winter), pp. 494–515. ("The last large book of criticism by Julian Symons was published in 1974, and since then his two main preoccupations have been Lewis and the Art That

57
Endures’, The Beaver, vol. 76, no. 6 (December 1996/January 1997), pp. 4–11. (Characteristic exposition by Fox, packed with detailed information, and humour, relating Lewis’s experiences to his work, and, in particular, to the novel Self Condemned. The article is illustrated with four rare photographs and four reproductions of Lewis’s work, three in colour.)


In Brief: Short References to Lewis


MACCARTHY, Fiona. ‘Glasgow Nouveau’. The Guardian (13 April), p. 44.


IANUSZCZAK, Waldemar. ‘Who Says British is Bad?’. The Sunday Times: Culture (28 April), p. 10.8. (Which British artists are actually British?)


TUFNEll, Rob. ‘Education: Work, Rest and Work... Three Students Describe their Bizarre Summer Jobs’. The Independent (8 August), p. 15.

J. C. ‘NB’. TLS, no. 4874 (30 August), p. 16. (Reference T. S. Eliot, Blast and Lewis censoring words ending in -uck, -igger and -unt.)


McCRUM, Robert. ‘He Died Too Young, etc.’. The Observer Review (15 December), p. 15. (Review of Gaudier-Brezka by Silber and Finn.)

Miscellaneous

Conferences and Lectures etc.

(1) UNIVERSITY OF HERTFORDSHIRE

Wyndham Lewis, a one day conference on Saturday 25 May 1996, with Professor Dennis Brown in the chair. Seven papers were given after Dennis Brown’s Introduction.

MUNTON, Alan. ‘Anarchism and Globalism: Wyndham Lewis as Radical’.

HEAD, Philip: ‘A Tale of Two Critics: Wyndham Lewis and Sir Herbert Read’.

EDWARDS PAUL: Wyndham Lewis’s Narrative of Origins: “The Death of the Ankou”.
Lecture 3. ‘Wyndham Lewis: dance and the popular culture of Kernmese’. This was given on Wednesday 20 November 1996 at 6.30 pm.

The other lectures in the series were:

- ‘Walter Sickert: The Camden Town Murder and tabloid crime’
- ‘Augustus John: gypsies, tramps and Lyric Fantasy’
- ‘Vanessa Bell: Studland Beach, domesticity and significant form’

Lisa Tickner is on the Editorial Board of the Wyndham Lewis Annual. See Material section below, item (3), for details of the programme leaflet.

Material


1. Pre-exhibition triple folded card leaflet: Text in German and English, with 7 small but good colour reproductions of exhibits, including Lewis’s Smiling Woman Ascending a Stair, 1911–12 and Portrait of an Englishwoman, 1914: other artists with works illustrated are Saunders, Roberts, Bomberg, Wadsworth and Nevinson. The cover face of the leaflet is a detail of Lewis’s Red Duel, 1914 in colour (the design motif for the exhibition’s literature) with the exhibition title and details relating to the Sprengel dates and opening hours. This face is a mini poster.

2. Identical leaflet except that the cover face gives dates and details relating to the Haus der Kunst, Munich, together with a plan of the museum’s main exhibition area.

3. The exhibition poster, 33" x 231" (83.8 x 59.3 cm), illustrating Red Duel in entirety and in colour, with the exhibition titles and dates etc. superimposed in white, together with the Sprengel Museum symbol and name.

4. Identical poster but with the museum name and details altered for the Haus der Kunst, Munich.

5. An A4 double sided twice folded monochrome tinted leaflet, setting out a table of events associated with the exhibition at the Sprengel. See above for the lectures given. Other events included readings, film, music, and gallery talks by Karin Orchard, Helga Stubbs and Gabriele Sand.

6. An ingenious folded card invitation to the opening of the exhibition at the Sprengel on the 18 August (18 x 21 cm.), with a separately folded and cut centre section based on the Red Duel colour range. The text is in German and English.

7. An A4 folded card invitation to the opening of the exhibition at the Haus der Kunst, Munich, on the 15 November. The entire cover face illustrates the Red Duel in colour, slightly clipped.
8. The exhibition book and catalogue edited by Dr Karin Orchard, see Books (27) above. This exists in hardback and card covers with Lewis’s Red Duet complete as wrap-around in colour, with titles superimposed.

9. A number of postcards with colour reproductions were on sale at the Munich exhibition, including Lewis’s Smiling Woman Ascending a Stair, 1911–12, and Portrait of an Englishwoman, 1914.

10. A photographic record of the complete exhibition mounted at the Sprengel Museum curated by Dr Karin Orchard. This invaluable record comprises ten 9 1/4 x 7" (24 x 17.7 cm.) quality black and white prints.

11. File of correspondence with Dr. Orchard, and other documents relating to the exhibition and the loan of pictures and books to the Sprengel Museum by the Wyndham Lewis Memorial Trust.

12. A bound book of reviews and notices of the exhibition at Hanover. These have been regularised to A4 size and there are 109 pages: an indication of the great interest aroused by the exhibition, and these reviews relate only to the display at Hanover. A further volume, covering the display at Munich, will be included in the bibliographical notes for 1997. For the reactions of the German press to the exhibition, see Dr Orchard’s report in the 1997 Annual, pp. 49–51.

The Trust and the Society are most grateful to Dr. Orchard for providing all the material noted (except for item 9) for the Trust’s archives. Tony Wilcock is thanked for providing item 9, after a visit to Munich.

(2) HELEN SAUNDERS: poster for the exhibition at the Ashmolean Museum, Oxford. This features her Vorticist Composition in Black and White, c. 1915, with the image, size 7 1/4 x 9 1/4, on an 11 1/4 x 16" sheet. Originally, the design was printed on a thick card type of paper: subsequent printings are on at least two thinner grades of paper with differing shades of whiteness. See Books (50) above, for details of the exhibition and catalogue.

(3) NATIONAL GALLERY. The Paul Mellon Lectures given by Prof. Lisa Tickner: programme printed on a twice folded A4 card leaflet, published by the NG prior to the, lectures, integral with an enrolment form and notes by Prof. Tickner. The notes refer to Lewis and state ‘Vorticism alone emerges as a movement that bears comparison with the continental avant-gardes’. Lewis’s Study for Kermesse, 1912 (Michel 72), is reproduced on the cover fold in colour. See Lectures section above, item (4) for details of the lectures.

(4) GELIGNITE JACK, by Paul Davies: pre-sales publicity material for the book comprising two items. These were kindly provided by Hugh Anson-Cartwright.

1. Poster, size 11" x 17", featuring Lewis’s Laying (or The Howitzer), 1918, with an image size of 9 1/4 x 7 1/4. The reproduction of the drawing is in quite good colour.

2. Flyer, or handbill, 11" x 8 1/2 in size with notes on Paul Davies and his work. This also features Laying but in rather washed out colour. The image size is 6 1/4 x 5 1/4. See Books (10) above, for details of the book.

**Broadcasts**

A HISTORY OF BRITISH ART.

BBC 2 Television, Sunday 26 May at 7.15 Pm., written and presented by Andrew Graham-Dixon, produced by Gillian Greenwood and directed by Paul Tickell. The last in a six-part series bringing the history up to modern times. Vorticism is covered quite well and generally appreciated with good illustrations in good colour, including Lewis’s Workshop. See Books (16) and (17) above, for the publications relating to these broadcasts.

**Recordings**

Made from media broadcasts: with copies in the Wyndham Lewis Society archives.

START THE WEEK


Although Vorticism is raised in the discussion, Lewis is not mentioned by name; however, Silber talks interestingly on Gaudier.

**The World-Wide Web**

(1) Wyndham Lewis Society Web Site (Ref: http://www.time-space.com/wlynlewis), includes a brief introduction to Lewis and the Society, giving details of subscriptions etc., and is administrated by C. J. Fox, editor of the Lewis Letter. Also included is the latest issue of the Lewis Letter and the cover and contents page of the Wyndham Lewis Annual, together with a selection of colour reproductions of Lewis’s art. This material is periodically up-dated. Note – the latest revised address for this site is – www.time-space.net/wlynlewis.

(2) Wyndham Lewis (Ref: http://130.54.80.49/Lewis/Lewis.html). This is an index to a system of pages concerning Lewis, administered by John Constable. The main element is Kermesse: An Electronic Journal of Lewis Studies (see the 1997 edition of the Annual, p. 60). Included are Lewis and Lewis Studies, An Introduction, Chronology and Orientation (Ref: http://130.54.80.49/Lewis/WL/intro.html), The Wyndham Lewis Society (Ref: http://130.54.80.49/Lewis/wlsoc.html) a page giving brief details of membership etc.; Wyndham Lewis on the Web: Other Sites (Ref:...
Note: this WWW information has been researched and provided by Society member Christopher Martin. We are most grateful for this invaluable assistance.

Bibliographical Notes for 1978
Compiled by Graham Lane

Books
(1) BERGONZI, Bernard. Reading The Thirties: Texts and Contexts. London: Macmillan, pp. 10-11 and 145. (‘Amongst novels of the thirties one of those that I most admire . . . is Wyndham Lewis’s The Revenge For Love, in which Lewis looks sardonically at the political preoccupations of his juniors’)


BLOTT, Anne. ‘The Mermaid and the Mint: A Study of Wyndham Lewis’s The Vulgar Streak’. Ibid., pp. 43–60 and 329–30. (The novel is examined in the context of Lewis’s political writings and art.)


TIENSEN, Paul. ‘The Critic, the Film and the Astonished Eye’. Ibid., pp. 125–40 and 335–37. (Film criticism ‘has failed to acknowledge the importance of what Wyndham Lewis . . . saw as a “violent confrontation between man and a new medium” etc.)

GALLIVAN, Patricia. ““ Xenophilometropolitania”: The Reluctant Modernism”. Ibid., p. 144. (Aldington’s critical articles among the first to welcome the work of Joyce, Lawrence, Lewis and Eliot.)

(3) BURGESS, Anthony. Ernest Hemingway and His World. London: Thames and Hudson, p. 115. (Quotes from A Moveable Feast – Lewis’s eyes are those of an ‘unsuccessful racist’, a response to Lewis’s scornful essay ‘The Dumb Ox’.)

CANNON-BROOKES, Peter. Michael Ayerton: An Illustrated Commentary. Birmingham: City Museums and Art Gallery, pp. 5, 22, 28, 41, 45 and
139. (Refers to Ayrton’s friendship with Lewis etc. His oil portrait of Lewis, 1953, is illustrated. There is no index.)

(5) CARLINE, Richard. *Stanley Spencer at War.* London and Boston: Faber and Faber, pp. 30 and 131. (Minor Lewis references only.)

(6) CARSWELL, John. *Lives and Letters: A R. Orage, Beatrice Hastings; Katherine Mansfield, John Middleton Murry, S. S. Koteliansky.* London and Boston: Faber and Faber, pp. 90–1 and 265. (When Beatrice Hastings, co-editor of the New Age and lover of Orage, left for Paris in April 1914, she was seen off at Victoria by Lewis, not Orage.)


(8) FARR, Dennis. *English Art, 1870–1940.* Oxford: Clarendon Press, pp. 197–9, 202–3, 208–16 and passim. (Much on Lewis in general, and particularly in ch. vii: ‘Bloomsbury, Camden Town and Vorticism’. Farr, a previous Director of the Courtauld Institute Gallery, is generally most sympathetic to Lewis’s work. The Crowd, 1915 (Michel P16), and the Portrait of T. S. Eliot, 1938 (Michel P80), are illustrated in black and white.)


(12) KENNER, Hugh. *Joyce’s Voices.* London: Faber and Faber, pp. 16–17, 23 and 69. (Lewis fails to define the ‘Uncle Charles Principle’ in *A Portrait of the Artist as a Young Man*, and scores ‘another near-miss, with regard to the ‘Telemaqueus’ section of Ulysses.)


(15) MEYERS, Jeffrey. *Katherine Mansfield: A Biography.* London: Hamish Hamilton, pp. 37, 202 and 209. (Sydney Schiff savagely satirized in *The Apes of God* as Lionel Kein, also a quote from *Blasting and Bombardiering*, describing the handsomeness of Princess Elizabeth Bibesco, the daughter of Herbert Asquith.)

(16) MORROW, Bradford and LAFORCADE, Bernard *A Bibliography of The Writings of Wyndham Lewis, with an Introduction by Hugh Kenner. Santa Barbara: Black Sparrow Press.* (Well produced, illustrated and essential book for all Lewisites and bibliophiles, in spite of some errors and omissions. It exists in two main versions: an ordinary hard backed one volume edition, and a two volume boxed edition which includes Lewis’s early story ‘Crossing the Frontier’ separately bound. There is also a one volume paperback edition. See also EN no. 12, pp. 7–10, for Alan Munton’s extended and detailed review.)

KENNER, Hugh. ‘Introduction’. Ibid., pp. 7–11. (An informative review of Lewis’s art and writings noting that he was ‘a painter first of all’ and, of the *Timon of Athens* portfolio of 1913, the works ‘crackle with with a diagonal energy in notable contrast with cubism’s “horizontals”, etc.)

(17) PEARSON, John. *Façades: Edith, Osbert, and Sacheverell Sitwell.* London: Macmillan, pp. 222–3, 271–2, 280–2, 297–8 and passim. (Many Lewis references and much on the bitterness felt by the Sitwells over *The Apes of God*: it ‘contained not only the funniest and most insulting caricature of Osbert ever penned, but also the bitterest critique of all the Sitwells and their works.’) This book was published by Harcourt, New York, under the title: *The Sitwells: A Family Biography.*

(18) POUND, Omar S. and GROVER, Philip. *Wyndham Lewis: A Descriptive Bibliography, with a checklist of BBC Broadcasts compiled by D. G. Bridson.* Folkestone: Dawson, Archon Books. (Another invaluable reference book, with 13 good illustrations, which to some degree augments the Morrow and Laffourcade bibliography. Of particular value is the BBC checklist. See also the detailed review by Alan Munton, with a list of corrections, in *EN* no. 8, August 1978.)

(19) POWELL, Anthony. *To Keep the Ball Rolling: The Memoirs of Anthony Powell, Vol. 2: Messengers of Day.* London: Heinemann, passim. (Some rather gossipy reminiscences and ‘Tarr remains for me Lewis’s most striking work as a writer’. Also, ‘Notwithstanding the brilliance of much of the language, the unrelieved subjectivity of
The Apes of God defeats its own specifically satirical ends.’


(22) SCHAPIRO, Meyer. Modern Art 19th and 20th Centuries – Selected Papers. New York: George Braziller, p. 37. (‘The classic taste of this style for Cézanne’s apples is by the late Wyndham Lewis’ – The Calif’s Design, 1919, is then quoted, from p. 50.)


(24) SEYMOUR-SMITH, Martin. ‘A Climate of Warm Indifference’ Bananans, Ed. Emma Tennant. London: Quartet Books, pp. 98–9. (‘Of Englishmen only Grigon has written decently of his [Lewis’s] literary achievement and then in a long out of print pamphlet. His last great work, The Human Age, may be claimed as the mostphantasmagoricpiece offiction published in the past fifty years. And yet compare the attention it has received to that given to the novels of Iris Murdoch or, at a lower level, Margaret Drabble’, etc.)

(25) SIMON, Linda. The Biography of Alice B. Toklas. London: Peter Owen, pp. 120–21. (‘It was a rare critic, like Wyndham Lewis, who had the insight to know that the Hemingway hero was not a hunter or fighter, but “a man things were done to”.’)


(29) WOOLF, Virginia. A Reflection of the Other Person: The Letters of Virginia Woolf, Vol. I: 1929–31. Ed. Nigel Nicolson and Joanne Trautmann. London: Hogarth Press, pp. 237–8. (‘Everyone is in a stir about Wyndham Lewis and his Bloomsbury Black Book in which every sod and every Soph is to be pilloried, the publisher won’t print, so we have offered, as a gesture, which is thought by some flagrant’. From a letter to Vanessa Bell dated 27 October 1930; see also a letter to Quentin Bell, 28 October 1930.)

Journals

(1) McLuhan, Marshall. ‘A Life in the Day of Marshall McLuhan’. The Sunday Times Magazine (2 April), p. 94. (Includes reminiscences of Lewis in St Louis when he was broke and McLuhan was ‘scurrying around trying to get him work. He was a very big problem, he really was. But we had a ball, as they say’.)

(2) JONES, D. A. ‘Public Rudeness’. The Listener, vol. 99, no. 2561, (25 May), p. 663. (Magnificently ‘political correct’ and stiff chaissement of Lewis as ‘extremely ill-mannered’ in his writings, which he dwells on at some length, followed by extracts from Lewis’s review of an Augustus John exhibition.)

(3) LEWIS, Wyndham. ‘40 Years Ago’. Ibid., p. 663. (A reprint of some extracts, carefully selected to back claims of Jones, from Lewis’s review of an exhibition ‘After Nine Years: Augustus John’ – from The Listener, vol. xix, no. 489 (25 May 1938), pp. 1105–07 (M & L D254). Lewis does not discuss John’s resignation from the RA, as stated in the bibliographical note, but deals entirely with John’s paintings.)

(4) ART EDITOR. ‘T. S. Eliot Portrait’. TLS, no. 3974 (2 June), p. 609. (Illustrated is Lewis’s drawing study for a portrait of Eliot in 1938. This is not in Michel, but is clearly related to the oil portraits Michel P80 and P81. It is noted that the drawing will be auctioned at Christie’s on the 9 June.)

(5) SYMONS, Julian. ‘A Master of Disguise’. TLS, no. 3978 (30 June), pp. 726–7. (Detailed reviews of Lewis’s Mrs Dukes’ Million and Wyndham Lewis: A Descriptive Bibliography by Omar S. Pound and
Philip Grover. 'Mrs Dukes's Million cannot be called a successful novel on the intended pot-boiling terms, but the theme and its handling prefigure ideas about the relationship of art and reality that were one of Lewis's chief concerns in fiction'. The Bibliography is welcomed with some reservations, chiefly concerning omissions. This is a typically excellent Symons review, full of insight and significant detail.)

(5) SISSON, C. H. 'Wyndham Lewis's Study of Himself'. *PN Review*, vol. 5, no. 3, issue 7 (mid 1978), p. 13-15. ('Lewis's greatness ... does not rest on the necessary correction he gave to various contemporary excesses' etc. See **EN** no. 8, p. 11 for C. J. Fox's review of this 'characteristically shrewd assessment of Lewis's accomplishments'.)

(6) MARTIN, Leslie. 'Notes on a Developing Architecture'. *The Architectural Review*, vol. clxiv, no. 977 (July), p. 12. (The Vorticist movement was built up around Lewis etc. It was associated with zigzagging decoration in the 20s, and left its mark on new angular fashions in furniture, cinema and magazine jacket designs etc.)

(7) HYMAN, Timothy. 'The Third Way'. *London Magazine*, vol. 18, no. 7 (October), pp. 64-67. (Critical review of the *Art for Whom?* exhibition at the Serpentine, and *Art for Society* at the Whitechapel. 'Cork (who wrote the catalogue notes) quotes Wyndham Lewis (in Rude Assignment): "a rough design for a way of seeing for men who as yet were not there"'. With regard to the *Royal Oak Mural*, by David Binnington and Desmond Rochfort, 'we have a kind of painting strongly resembling Lewis's; headstuff really, figures that remain stereotyped, a space that's all thrust and bad-temper, and vast areas of meaningless formalised clouds'.)

(8) CORK, Richard. 'New Dimensions'. *TLS*, no. 3999 (24 November), p. 1362. (A highly critical review of Roger Cole's *Burning to Speak: The Life and Art of Henri Gaudier-Brzeska*, particularly with regard to Gaudier's relationship Lewis and the Vorticists: the statement 'almost overnight, therefore, Gaudier projected himself as the leader of the group' is firmly rebutted by Cork.)

In Brief: Short References to Lewis


DONOGHUE, Denis. 'Wiring Up the New Place'. *TLS*, no. 3970 (5 May), p. 499. (Review of Hugh Kenner's *A Homemade World: The American Modernist Writers* - two small references to Lewis.)