

## Bibliographical Notes for 1977

Compiled by Graham Lane

### Books

- (1) Anon. *Guide to Durban Art Gallery Collection*. Durban S.A.: City Hall, p.36.(Item 1066 is Lewis's *Portrait of T.S.Eliot*, 1938 (Michel P80), which is reproduced in colour on the cover and on the frontispiece with a caption.)
- (2) Brighton, Andrew and Linda Morris (eds.). *Towards Another Picture: An Anthology of Writings by Artists Working in Britain 1945-1977*. Nottingham: Midland Group, p.244. (References to Lewis in the bibliography.)
- Lewis, Wyndham. 'Public Patronage—Wyndham Lewis: The Institute of Contemporary Arts' *ibid.*, pp.74-5. (Excerpt from *The Demon of Progress in the Arts*, Methuen 1954.)
- Lewis, Wyndham. 'Multinational Art—Wyndham Lewis: Towards an Earth Culture', *ibid.*, p.129. (Excerpt from 'Towards an Earth Culture', *The Pavilion: A Contemporary Collection of British Art and Architecture*, ed. Myfanwy Evans, 1946.)
- Roberts, William. 'The Experience of Painting—William Roberts: Every Picture Tells a Story', *ibid.*, pp.88-89.(Lewis is quoted: 'The writer is cleverer than the artist, because he knows so much more'. An extract from Roberts's *Paintings and Drawings*, Canale, 1964.)
- (3) Chedburn, Katherine. *The World of Wyndham Lewis: A Twentieth Anniversary Exhibition Held in the Europa Gallery*, Sutton Central Library, Feb. 8 to March 5, 1977. (A 14-page typed and copied checklist of books and pamphlets exhibited, comprising 60 items. The exhibition advisor was C. J. Fox.)
- (4) Cork, Richard. 'Blast: A film about the Vorticist Movement'. *Documents on the Arts: Arts Council Film Library Catalogue*. London: Arts Council, pp.34-35 & 98. (Introduction to, and synopsis of, the colour film of 32 minutes, written by Richard Cork, directed by Murray Grigor, and produced by Viz Limited in 1975. Production details are given and there are two illus.)
- (5) Cork, Richard. 'Vorticism: An Introduction'. *Vorticism and Abstract Art in the First Machine Age*. New York: Davis & Long, *passim*. (Eight-page introduction to this well produced catalogue of the exhibition, 5 to 30 April 1977, with 11 illus., some in colour.)
- (6) Ellman, Richard. *The Consciousness of Joyce*. London: Faber & Faber, pp.7, 14 & 117. (Lewis on Joyce's 'middle-class mentality'. NB This is item F1893 in the M. and L. *Bibliography*.)
- (7) Fauchereau, Serge (ed.). *Paris-New York: Echanges Littéraires au Vingtième Siècle*. Paris: Centre National d'Art et de Culture Georges Pompidou, *passim*. (One of the catalogues of the exhibition, 1 June to 19 Sept. 1977. NB Item F1891 in M. & L.)
- (8) Faulkner, Peter. *Modernism*. London: Methuen, pp. ix, 19 & 77. (Lewis is relegated to a list of 'Other relevant writers', with hardly a mention. NB Item F1914 in M. & L.)
- (9) Finneran, Richard J., George Mills Harper and William M. Murphy (eds.), *Letters to W. B. Yeats, Vol. 2*. London: Macmillan, pp. 480-81, 495, 520. (Incl. a letter from Thomas McGreevey, and two from Olivia Shakespear. Lewis disliked H. S. Ede's *A Life of Gaudier-Brzeska*, 1930. 'Wyndham says such biographies are a threat to all artists and ought to be pilloried'.)
- (10) Gilmour, Pat. *Artists at Curwen: A Celebration of the Gift of Artists' Prints from the Curwen Studio*. London: Tate Gallery, p. 74. (The alignment of McKnight Kauffer with Lewis and the Vorticists.)

- (11) Gordon, Lyndall. *Eliot's Early Years*. Oxford and New York: OUP, pp. 1, 84, 108, 128 & 166. (Lewis 'painted Eliot's face as if it were a mask, so that he might distinguish Eliot's formal surface from his hooded introspective eyes, and the severe dark lines of his suit from the flesh of his shoulders beneath'. A detail of the portrait is reproduced on p. 128. NB Item F1895 in M. & L., where the author's name is given in error as 'Lyndall, Gordon'.)
- (12) Hulton, Pontus. *Paris-New York*. Paris: Centre National d'Art et de Culture Georges Pompidou, *passim*. (General catalogue of the exhibition, 1 June to 9 Sept. 1977. NB Item F1892 in M. & L.)
- (13) Humphreys, Richard. 'A Reading of *The Inca and the Birds* by Wyndham Lewis'. London: Courtauld Institute of Art. Unpub. doctoral diss. (NB Item F1894 in M. & L.)
- (14) Jeffares, A. Norman (ed.). *W. B. Yeats: The Critical Heritage*. London: Routledge and Kegan Paul, p. 186. (Yeats quoting Lewis on Pound. The index refers to D. B. Wyndham Lewis.)
- (15) Lewis, Wyndham. 'Ronald Firbank'. *Ronald Firbank: Memoirs and Critiques*, ed. Mervyn Horder. London: Duckworth, pp. 152-55. (Excerpt from *Blasting and Bombardiering*, 1937.)
- Fletcher, Ifan Kyrle. 'Ronald Firbank', *ibid.*, p. 17. (Firbank's vanity the cause of so many portraits he commissioned, incl. that by Lewis.)
- Cunard, Nancy. 'Thoughts about Ronald Firbank', *ibid.*, p. 123. ('Rudolf Stulik, who, up to a point, inspired Wyndham Lewis's *The Ideal Giant*.)
- King, Viva. 'Ronald Firbank', *ibid.*, p. 135. (The Lewis portrait, in Kyrle Fletcher's memoir of 1930, was Firbank's favourite.)
- (16) Mellor, David, and Ian Jeffrey. 'From Order to Apocalypse—The City in British Art, 1890-1940'. *Cityscape 1910-39: Urban Themes in American, German and British Art*. London: Arts Council of Great Britain, pp. 22-23, 25, 29 & 34, unpaginated. (Large, well-illus. catalogue of the exhibition at Bradford City Art Galleries, 2 July to 14 Aug. and travelling. Incl. references to Lewis's *New York*, 1914, *The Crowd*, 1914-15, and *The Tyro*, 1921, with a short quotation. Also extant: an illus. A3 folded card guide by Ian Jeffrey, with brief ref. to Lewis.)
- (17) Oxlade, Roy. *David Bomberg 1890-1957*: RCA Papers No.3, 1977. London: Royal College of Art, p.5. (The early association of Lewis and Bomberg.)
- (18) Phillips, Patrick L. 'Preface, Chronology and Bibliography'. *Nash and Nevinson in War and in Peace: The Graphic Work 1914-1920*. London: The Leicester Galleries, pp. 3, 4 & 13-14. (The relationship between Lewis and Nevinson, and the forming of The Rebel Art Centre etc., in this catalogue of the exhibition, 31 Oct. to 19 Nov. 1977.)
- (19) Pound, Ezra. *Ezra Pound and Music: The Complete Criticism*, ed. R. Murray Schafer. Norfolk, Connecticut: New Directions (Faber & Faber in 1978), pp.27, 57, 253, 256-57, 259 & 265. (Antheil's *Sonates Sauvages* are the first music really suggesting Lewis's *Timon* designs.)
- (20) Pritchard, William H. *Seeing Through Everything: English Writers 1918-1940*. London: Faber & Faber, pp. 44-50, 200-08 & *passim*. (Many illuminating Lewis references in this important book. NB Item F1896 in M. & L.)
- (21) Rexroth, Kenneth. *An Autobiographical Novel*. Weybridge: Whillet Books, p. 146. (Refers to the mysterious Rudolph Wiesenborn, who was a Chicago disciple of Lewis and, according to Rexroth, called himself a Vorticist; see *Lewisletter* 11, p. 4.)
- (22) Sandler, Linda Rosalie. 'The *Revenge for Love* by Wyndham Lewis: Editorial, Genetic and Interpretive Studies'. *Dissertation Abstracts International*, Ann Arbor, MI 1977, no. 3489A.

- (23) Shone, Richard. *The Century of Change: British Painting Since 1900*. Oxford: Phaidon, pp. 17-21, 31-32 & *passim*. (Lewis's earlier work covered in some detail, together with his influence on younger artists. *The Crowd*, 1914-15, *Workshop*, 1914-15 and *La Suerte*, 1938, are reproduced in full page b.& w., *Red Duet* in good colour.)
- (24) Shone, Richard. 'Robert Colquhoun and Robert MacBryde', *An Exhibition of Paintings by Robert Colquhoun 1914-1962 and Robert MacBryde 1913-1966*. London: The Mayor Gallery, p.3, unpaginated. (An informative introduction to the catalogue of the exhibition, 11 Feb. to 25 March 1977: 'Lewis's work was an influence on them both, particularly Colquhoun'.)
- (25) Soar, Geoffrey. *Ezra Pound in the Magazines: An Exhibition Compiled by Geoffrey Soar*. London: Flaxman Gallery: University College Library, pp. 5, 11, 13, 15, 25 & 29. (Magazines in the UCL collection ran from *The English Review* of June 1919 up to *Poetry* of November 1976, at that time.)
- (26) Stanford, Derek. *Inside The Forties: Literary Memoirs 1937-1957*. London: Sidgwick & Jackson, pp. 1-2, 131-32 & 222. (Includes two anecdotes of Lewis's 'paranoia', but also a sympathetic understanding of his political flirtations in the 30s, with a quotation from *One-Way Song*. There is also an appreciation of Hugh Gordon Porteus. NB Item F1897 in M.&L.)
- (27) Tisdall, Caroline and Angelo Bozzolla. *Futurism*. London: Thames and Hudson (The World of Art Library), pp. 58-9 & 102. (The reaction of Lewis and the Vorticists to the arrival of Marinetti and the Futurists in London.)
- (28) Wall, Alan. 'Little Magazines: Notes Towards a Methodology'. *Literature, Society and the Sociology of Literature: Proceedings of The Conference Held at the University of Essex, July 1976*, ed. Francis Barker *et al.* Colchester: The University of Essex, pp. 106, 108, 110, 114-15 & 117. (Refs. to *Blast* and *The Calender of Modern Letters* etc., all from a Marxist viewpoint. Lewis's 'Creatures of Habit and Creatures of Change' and 'The New Roman Empire' are quoted with critical comments, e.g.: 'Lewis manages here to psychologize the whole of history to a debating session between the bright and the brainless'.)
- (29) Watson, George. *Politics and Literature in Modern Britain*. London: Macmillan, pp. 71-72, 80-82, 175-78 & *passim*. (Watson takes an objective view of Lewis's political writings in the 1930s, and emphasizes his individuality. NB Item F1895 in M.&L.)
- (30) Whittet, G. S. 'Lewis, Wyndham'. *Contemporary Artists*, ed. Muriel Emanuel *et al.* London: Macmillan, pp. 542-43. (Quite extensive entry in this compilation covering individual and group exhibitions, collections and publications.)
- (31) Wilson, Edmund. *Letters on Literature and Politics 1912-1972*, ed. Elena Wilson. London: Routledge & Kegan Paul, pp. 39-40, 103 & 370-72. (Includes one letter each to Lewis, Gilbert Troxell, T.S.Eliot and Allen Tate. There are two to William K. Rose, to whom Wilson writes: 'I did not particularly like him, and did not like his writings, though I thought some of his pictures were very good when I saw the exhibition at the Tate Gallery'. NB Item F1899 in M.&L.)
- (32) Woolf, Virginia. *A Change of Perspective: The Letters of Virginia Woolf, 1923-1928, Vol.III*, ed. Nigel Nicolson. London: Hogarth Press, p.108. (Includes a letter to T. S. Eliot with a reference to *The Apes of God*. NB Item F1900 in M.&L.)
- (33) Woolf, Virginia. *The Diary of Virginia Woolf, Vol. 1, 1915-1919*, edited by Anne Olivier Bell. London: The Hogarth Press, pp. 219 & 247. (Minor rather uninteresting comments.)

## Journals

- (1) Petrie, Brian. 'The hard, clean and plastic nature of Vorticism'. *The Times Higher Education Supplement* (21 January), p. 15. (Detailed and rather sour review of Cork's *Vorticism*; often highly critical but with some interesting viewpoints.)
- (2) Overy, Paul. 'Down and out'. *The Times* (7 February), p.?. (Generally very favourable review of Cork's *Vorticism*, Vol. 2, with minor qualifications. Thinks the Vorticists, with the exception of Roberts, produced relatively tame pictures after the War, unlike Léger in France.)
- (3) Bowness, Alan. 'First men of the future'. *TLS* 3913 (18 March), p. 310. (Review of Cork's *Vorticism*, considered to be a considerable achievement although a number of criticisms are made. Bowness is very sympathetic to Lewis's art.)
- (4) Cork, Richard. 'Vorticism'. *TLS* 3915 (1 April), p. ? (Letter to the editor challenging some of the criticisms made by Alan Bowness, and suggesting he had misinterpreted the central theme.)
- (5) Russell, John. 'British Drawings at the Modern—One More Symptom of Anglomania'. *The New York Times* (3 April), p. 27. (Review of British drawings exhibited at MOMA, with an emphasis on Lewis, Bomberg and the Vorticists. NB Item F1902 in M.&L.)
- (6) Kramer, Hilton. 'The Unfulfilled Promise of Vorticism'. *The New York Times* (7 April), pp. 25 & 33. (Review of Cork's *Vorticism* and the exhibition at Davis & Long. Negative view of Lewis and prefers Bomberg and the others, but likes *Composition in Blue*, 1915, which is illus. NB Item F1903 in M.&L.)
- (7) Sisson, C.H. 'Editorial'. *PN Review* 4, 2 (Spring), pp. 1-2. (References to *The Art of Being Ruled*. NB Item F1901 in M.&L.)
- (8) Young, Vernon. 'The Late Lamenting Wyndham Lewis'. *The Hudson Review* (Spring), pp. 464-70. (Highly critical article occasioned by *Enemy Salvoes*. NB Item F1904 in M.&L.)
- (9) Mercier, Vivian. 'Evidence of Identity', *TLS* 3926 (17 June). (Review of Adeline Glasheen's *Third Census of Finnegans Wake* [University of California Press], noting there is a long entry on Lewis.)
- (10) Fox, C. J. 'Introducing Herr Kraus'. *PN Review* 4, 3 (Summer), pp. 28-29. (Review of two books on Karl Kraus which includes a brief reference to Lewis.)
- (11) Sypher, Wylie. 'A Mechanical Operation of the Spirit'. *Sewanee Review* 85, 3 (Summer), pp. 512-19. (A favourable review of Cork's *Vorticism*, with Lewis 'our modern Ruskin'. NB Item F1915 in M.&L., where the journal is given incorrectly as *Arts and Letters*.)
- (12) Beatty, Michael. 'The Earliest Fiction of Wyndham Lewis and The Wild Body'. *Theoria: A Journal of Studies in the Arts, Humanities and Social Sciences*, Natal: South Africa 48, pp. 37-45.
- (13) Woodcock, George. 'From up the Gum Tree: Wyndham Lewis and *The Revenge For Love*'. *Queen's Quarterly* (Kingston, Ontario) 84, pp. 210-17.
- (14) Thomas, Denis. 'Wyndham Lewis: into a dark room'. *The Listener* XCVIII, 2540. Lewis's association with *The Listener* and a résumé of his Vorticist days and writings, with quotes from letters. NB Item F1920 in M.&L.)
- (15) Anon. 'TLS Commentary: The 1935 Show'. *TLS* 3953 (23 December), p. 1502. (Review of the Tate Gallery's *Art in One Year: 1935* exhibition, which included Lewis's *The Surrender of Barcelona*.)
- (16) Fox, C. J. 'The Wind in the Rampart Trees: War Thoughts 60 Years After Ypres'. *PN Review* 4, 4 (Winter), pp. 16-19. (A reference to Lewis's *The Old Gang and the New*

Gang, 1933, and his poor opinion of Remarque's *All Quiet on The Western Front*.)

### **Books: additions to the 1995 List**

- Drabble, Margaret. *Angus Wilson: A Biography*. London: Secker & Warburg, p. 203. ('Two literary sources, Wyndham Lewis and T. E. Hulme, appear in Gilbert Stokesay, hoaxer, sadist, poet and essayist', in Wilson's novel *Anglo-Saxon Attitudes*, claims Drabble.)
- Gogwilt, Christopher. *The Invention of the West: Joseph Conrad and the Double-Mapping of Europe and Empire*. Stanford, CA: Stanford U. Press, pp. 145-46 & 253. ('Lewis's story "The Pole" introduces the vortex of racial resentment of the next generation of modernists'.)
- Green, Christopher. *The European Avant-Garde: The Thyssen Bornemisza Collection*. London: Philip Wilson – Zwemmer, pp. 14–5, 492–93 and *passim*. (Some ten Lewis references in this finely produced and illustrated work, with regard to Vorticism and the Rebel Art Centre etc., and in connection with the Bomberg, Roberts and Wadsworth works in the collection; there are no works by Lewis. Photographic illustrations include Hamilton, Wadsworth, Nevinson and Lewis hanging Wadsworth's *Caprice* in 1914, Lewis in his studio in 1916, and Lewis with Frank Newbould, photographed by Wadsworth in 1915.)
- Kerrigan, Michael. *Who Lies Where: A Guide to Famous Graves*. London: Fourth Estate, p. 268. (Under Greater London: Golders Green Crematorium: 'Percy Wyndham Lewis (1884–1957) was for what it's worth the founder of Vorticism, a now largely forgotten modernist mini-movement that united literature and art into dense vortices of creative energy. More influential by far, albeit on a younger readership, was Enid Blyton (1897–1968) the creator of Noddy and Big Ears'. This is typical of this hilariously ignorant book.)
- Kirk, Russell. *The Sword of Imagination: Memoirs of a Half-Century of Literary Conflict*. Grand Rapids, Michigan: Eerdmans, pp. 220–24. (Kirk recalls visiting Lewis in the 1950s, in the chapter entitled 'The Solitary Fortitude of Wyndham Lewis'. See *Lewisletter* no. 6, p. 3.)
- Powell, Neil. *Roy Fuller: Writer and Society*. Manchester: Carcanet, p. 254, not indexed. (Re Fuller's feud with André Deutsch—'Even a decade later when Symons edited *The Essential Wyndham Lewis* for Deutsch, Fuller's anger was undiminished: "I can't come to your party on the 25th: my vendetta – the only one in my life – prevents me . . .")
- Somigli, Luca. *Per Una Satira Modernista: La Narrativo di Wyndham Lewis*. Firenze: Cadmo. (A most attractive paperback in Italian with extracts from many of Lewis's satirical writings. These are quoted in the English original, to support Somigli's study; see *Lewisletter* no. 11, p. 6 for details.)
- Tratner, Michael. *Modernism and Mass Politics: Joyce, Woolf, Eliot, Yeats*. Stanford California: Stanford U. Press, pp. 10 & 16. (Two minor references to Lewis and little on Pound; a very unsatisfactory book. See Vincent Sherry's review in *Journals* for 1996, item (19).)
- Wilson, Simon. *New Displays 1995*. London: Tate Gallery, p. 7. (Refers to the opening display for 1995 in Room 16, which is for Wyndham Lewis: 'Lewis was the leader of the Vorticists, the most aggressive and dynamic group within the London avant-garde before the First World War'. See the Material section, item (1) in the 1997 *Annual*, p. 60.)

### **Journals: additions to the 1995 List**

- Gould, Veronica Franklin. 'London, National Portrait Gallery: Frank Dobson (1886-1963): Head of Osbert Sitwell 1921-22'. *National Art Collections Fund: Annual Review 1995*.

(December), p. 125. (The original plaster model for the bronze; Dobson 'was the only sculptor to be included in Wyndham Lewis's Group X exhibition at the Mansard Gallery in 1920'.)

### **Books: additions to the 1994 list**

- Bradshaw, Graham. 'The Novel in the 1920s'. *The Penguin History of Literature, Vol. 7: The Twentieth Century*, ed. Martin Dodsworth. Harmondsworth: Penguin Books, pp. 180, 182, 191–93 and 206. (Although thinking 'Lawrence and Joyce tower above their novelist contemporaries', and being swayed by common misunderstandings of Lewis, Bradshaw has high opinions of *Tarr* and particularly *Self Condemned*, which he considers to be Lewis's finest work.)
- Gowing, Lawrence (ed.) *A Bibliographical Dictionary of Artists*. London: Grange Books, pp. 381–82. (A reasonable if opinionated entry on Lewis; *A Battery Shelled* is illus. in colour.)
- Holroyd, Michael. *Lytton Strachey: The New Biography*. London: Chatto and Windus, pp. 226, 232, 271, 277, 292, 362–63 and passim. (Replaces *Lytton Strachey: A Critical Biography*, published in 2 volumes by Heinemann in 1967 and 1968. Here revised, rearranged, and with new material.)
- Lynton, Norbert. 'Lewis, Wyndham 1882–1957'. *A Biographical Dictionary of Artists*, ed. Sir Lawrence Gowing. London: Grange Books, pp. 381–82. (Entry on Lewis, with his *A Battery Shelled*, 1919, illustrated in colour to a small scale.)
- Seed, David. 'Party-Going: The Jazz Age Novels of Evelyn Waugh, Wyndham Lewis, F. Scott Fitzgerald and Carl van Vechten in *Forked Tongues?* *Comparing Twentieth-Century British and American Literature*, ed. Ann Massa and Alistair Stead. London: Longman, pp. 117–34.
- Watson, Ben. *Frank Zappa: The Negative Dialectics of Poodle Play*. London: Quartet Books, pp. 92–93, 261, 277–78 and passim. (Considers Lewis's fierce intolerance of bourgeois liberalism has many parallels with Zappa.)

### **Journals: additions to the 1994 List**

- Peppis, Paul. 'Anti-Individualism and the Fictions of National Character in Wyndham Lewis's *Tarr*'. *Twentieth Century Literature* 40, 2 (Summer), pp. 226–55.
- Anspaugh, Kelly. 'Blasting the Bombardier: Another Look at Lewis, Joyce, and Woolf'. *Twentieth Century Literature* 40, 3 (Fall), pp. 356–78.

### **Journals: additions to the 1993 List**

- Somigli, Luca. 'Laughing at the Wild Body: On Wyndham Lewis's Theory of Satire'. *West Virginia University Philological Papers*, no. 39, pp. 126–31. (See *Lewisletter* no. 11, p. 6, for a report on this paper, also Books, additions to the 1995 List above.)

### **Books: additions to the 1980 List**

- Brown, David. 'Early Abstract Art in Britain'. *ibid*, pp. 105–12, 123 & 126. (A good précis of the history of Vorticism, with three pages of small reproductions of works in black and white; 10 Lewis works are included, not all Tate holdings. Included is *Abstract Design*, 1912 [Michel 29, pl. 16], 'The earliest non-representational composition in British twentieth-century art, though there is a hint of warring figures set in illusionary pictorial space'. In addition, Lewis's *Workshop*, 1914–15 (Michel P19), is illustrated on a colour plate facing p. 17.)
- Vergo, Peter. 'Introduction'. *Abstraction: Towards a New Art, Painting 1910–20*. London:

Tate Gallery, pp. 9, 11 & 16. (Includes a six line quotation from Lewis's 'A Review of Contemporary Art', 1915 [see *Wyndham Lewis on Art*, ed. Walter Michel and C. J. Fox, 1969, p. 68] in this handsome hardback catalogue/book of the exhibition, 6 February-13 April 1980.)

### **Books: additions to the 1979 list**

- Bloom, Edward A. and Lillian D. Bloom. *Satire's Persuasive Voice*. Ithaca and London: Cornell U. Press, pp. 27-29. (Roy Campbell 'is grinding a very personal axe in retaliation for a rejected review of Wyndham Lewis's novel *The Apes of God*.' The Blooms are also critical of Lewis's comparison of himself with Dryden, which is considered to be rubbish.)
- Bowness, Alan. *The Tate Gallery: An Illustrated Companion to the National Collections of British and Modern Foreign Art*. London: Tate Gallery, pp. 91-93 & 98. (Lewis is discussed under the 'Vorticism' section, with a note on his post-war work, conjuring up 'fantastic and alien environments peopled by mutations of men, animals and machines'. *Workshop*, c. 1914-15 (Michel P19), is illustrated in colour.)
- Lepan, Douglas. *Bright Light of Morning*. Toronto: McGraw-Hill Ryerson, pp. 111-21. (The Toronto writer, drawn by Lewis, writes on Lewis in these interesting memoirs; see *Lewisletter* no. 13, p. 3.)
- Shone, Richard. *Augustus John*. Oxford: Phaidon, pp. 9, 11, 13-14, and pl. 4 & 5. (Lewis 'a friend and champion of John for many years' etc. Good full page colour reproduction of John's oil portrait of Lewis, c. 1905, and a large black and white of the etching c. 1903, with notes.)
- Star, Stephen Z. *The Union Cavalry in the Civil War*, Vol. 1. Leicester: Leicester U. Press, pp. 95-96. (Concerning Sir Percy Wyndham who was probably the cause of the naming of Percy Wyndham Lewis. See *Lewisletter* no. 5, pp. 1 & 2, for the fascinating research carried out and conclusions drawn by Leslie and Paul Edwards.)

### **Material: addition to the 1979 List**

- Olin Library, Cornell University. *Wyndham Lewis: An Exhibition* 30 April-31 July, 1979. Small but striking poster for the exhibition, featuring Lewis's *Meeting between the Tyro, Mr Segando, and the Tyro, Phillip*, 1921. The image (size about 6½" x 9¾") is printed in black on beige paper; the original is in the Cornell collection, and was reproduced by Lewis in his *The Tyro* no. 1.