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.)


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.)


(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.)

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(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'.)


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.)


(21) Rexroth, Kenneth. *An Autobiographical Novel*. Weybridge: Whillet Books, p. 146. (Refers to the mysterious Rudolph Wiesenberg, who was a Chicago disciple of Lewis and, according to Rexroth, called himself a Vorticist; see Lewiss Letter 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.


(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.)


(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.)


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. 7. (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. 2. (Letter to the editor challenging some of the criticisms made by Alan Bowness, and suggesting he had misinterpreted the central theme.)


(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.)


(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.)

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

**Books: additions to the 1995 List**


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.)


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 Narrativa 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.)


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**

(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.)


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

Anspach, 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.)


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.)


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 9¼”) 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.