The Cambridge Companion to Wyndham Lewis offers fresh insight into the fascinating and controversial works, both literary and visual, of Wyndham Lewis (1882–1957). Accessible to students and scholars alike, this Companion illuminates key areas of Lewis’s life and career. Written by a team of leading experts, this book examines Lewis’s work in light of contemporary concerns with radical politics, feminism and queer perspectives, and the effects of mass media. Individual essays further illustrate the author’s early leadership of the British artistic avant-garde, his varying later phases as a writer and painter, and his radical and changing political views, in addition to his complex views on gender and race, his relation to philosophy and theology, and his idiosyncratic practice of cultural criticism.

Tyrus Miller is Professor of Literature at the University of California at Santa Cruz. He is the author of Late Modernism: Politics, Fiction, and the Arts between the World Wars; Singular Examples: Artistic Politics and the Neo-Avant-Garde; Time Images: Alternative Temporalities in Twentieth-Century Theory, History, and Art; and Modernism and the Frankfurt School.
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4. *Archimedes Reconnoitering the Fleet*, 1922 (pencil, ink, watercolor, and gouache on paper), Lewis, Wyndham (1882–1957) / Private Collection / © The Wyndham Lewis Memorial Trust / Bridgeman Images


CONTRIBUTORS


ERIK BACHMAN is a postdoctoral researcher and lecturer at the University of California at Santa Cruz. He has published articles on Wyndham Lewis, Georg Lukács, and postwar Italian film melodrama. His current book project, *Getting Off the Page: U.S. Obscenity Case Law and Literary Naturalism after Modernism*, demonstrates that early twentieth-century salacious literature established obscenity as a potent means of calling forth – and interfering with – the processes by which our senses of self emerge from material and cultural practices. He is also currently translating both volumes of Lukács’ *Die Eigenart des Ästhetischen* (The Specificity of the Aesthetic) for Brill’s Lukács Library, of which he is the series coeditor…

ERIN G. CARLSTON is Professor of English at the University of Auckland. Her most recent book is *Double Agents: Espionage, Literature and Liminal Citizens* (Columbia University Press, 2013), on literary responses to espionage trials involving Jews, homosexual men, and communists. She is also the author of *Thinking Fascism: Sapphic Modernism and Fascist Modernity* (Stanford University Press, 1998), and has written articles on Marcel Proust, Paul Celan, Mary Renault, and Audre Lorde, among others.

PAUL EDWARDS is one of the world’s foremost experts on Wyndham Lewis, including both his artistic oeuvre and his writing. Edwards’ Lewis scholarship includes his authoritative monograph *Wyndham Lewis: Painter and Writer* (Yale University Press, 2000), his editing of key works of Lewis such as *Time and Western Man* (Black Sparrow Press, 1993) and *The Caliph’s Design* (Black Sparrow, 1986), major exhibitions of Lewis’s work in London and Madrid, and edited collections of scholarly essays on Lewis. He is the General Editor of the forthcoming multi-volume Oxford University Press *Collected Works of Wyndham Lewis*.

ANDRZEJ GASIÓREK is Professor of Twentieth-Century Literature and Head of the Department of English Literature at the University of Birmingham. He is the author of *Postwar British Fiction: Realism and After* (1995); *Wyndham Lewis* (2004); *J. G. Ballard* (2005); and *A History of Modernist Literature* (2015). He has edited *T. E. Hulme and the Question of Modernism* with Edward J. Comentale (2006); *The Oxford Handbook of Modernisms* with Peter Brooker, Deborah Longworth, and Andrew Thacker (2010); *The Reinvention of the British and Irish Novel, 1880–1940* with Patrick Parrinder (2010); *Wyndham Lewis and the Cultures of Modernity* with Alice Reeve-Tucker and Nathan Waddell (2011); and *Wyndham Lewis: A Critical Guide* with Nathan Waddell (2015). He is the coeditor of the journal *Modernist Cultures* and the editor of the *Journal of Wyndham Lewis Studies*.

RICHARD HUMPHREYS worked at the Tate Gallery (from 2000 Tate Britain) from 1981 to 2008 as Curator, and was Head of Education and Interpretation from 1991 to 2001. He was a founder-member of the London Consortium postgraduate program, University of London, and has organized many major international conferences. Richard’s publications include works on Wyndham Lewis, Ezra Pound and the Visual Arts, Futurism, Kurt Schwitters, and British landscape painting. He authored *The Tate Britain Companion to British Art* (2001), and was the Editor of Tate’s “British Artists” series. In 2008 he cocurated with Paul Edwards the exhibition of Lewis’s portraits at the National Portrait Gallery, London, and in 2010, also with Paul Edwards, the major retrospective of Lewis’s art at the Juan March Foundation, Madrid. He was the curator of the Tate International exhibition of British landscape painting at MUNAL, Mexico City, and the Pinacoteca do Estado, Sao Paulo in 2015. He is a trustee of the Wyndham Lewis Trust.

ALAN MUNTON is Honorary Research Fellow in the Department of English at Exeter University. In 2008–2009 he was Principal Investigator for an AHRC project that put Wyndham Lewis’s art criticism online, and he is joint editor of the main Lewis website; both are hosted at the University of La Rioja in Spain. With colleagues in Spain, he is a member of the research group on Radicalism in Modernist Aesthetics: The Relevance and Scope of Satire in the Work of Wyndham Lewis. He edited the Wyndham Lewis Annual from 2000 to 2010, and publishes widely on literary and visual modernism.

JULIAN MURPHET is Scientia Professor in English and Film Studies in the School of Arts and Media, where he also directs the Centre for Modernism Studies in Australia. He is the author of Multimedia Modernism, coeditor of Modernism and Masculinity and Literature and Visual Technologies, and edits the new journal in Modernism Studies Affirmations: Of the Modern.

MELANIA TERRAZAS is Associate Professor in the Department of Modern Languages, University of La Rioja (Spain) where she teaches courses in Literary Theory and Criticism, Literary and Non-Literary Satire, Ethnic Literature and Anglo-American Modernism. She is the author of Relational Structures in Wyndham Lewis’s Fiction: Complexity and Value (Lincom Europa, 2005). She designed and developed the Wyndham Lewis Project website together with Dr. Alan Munton and has collaborated in other websites on Lewis. She has published academic articles on Applied Linguistics, yet more extensively on Lewis, Miguel de Cervantes, H. G. Wells, Samuel Beckett, John McGahern, Claire Keegan, Patrick McCabe, and Evelyn Conlon. She was the editor of Journal of English Studies. At present, her field of research is Irish satirical fiction.

LARA TRUBOWITZ is the author of Civil Antisemitism, Modernism, and British Culture, 1902–1939 (Palgrave, 2012); she is coeditor of Antisemitism and Philosemitism in the Twentieth and Twenty-First Centuries: Representing Jews, Jewishness, and Modern Culture and coeditor and cotranslator of Contemporary Italian Women Poets: A Bilingual Anthology. Her work on British and American
modernism and Jewish Studies has appeared in such journals as *Modern Fiction Studies* and *Twentieth-Century Literature*.

NATHAN WADDELL is Assistant Professor of Literary Modernism in the School of English at the University of Nottingham. He is the author of *Modernist Nowheres: Politics and Utopia in Early Modernist Writing, 1900–1920* (Palgrave, 2012) and the coeditor with Andrzej Gaśiorek and Alice Reeve-Tucker of *Wyndham Lewis and the Cultures of Modernity* (Ashgate, 2011). He is co-editor with Andrzej Gaśiorek of *Wyndham Lewis: A Critical Guide* (Edinburgh, 2015). He has also published on John Buchan, Ford Madox Ford, and Lewis’s response to jazz.
CHRONOLOGY

1882 Born Percy Wyndham Lewis to Charles Edward and Anne Stuart Lewis on November 18 in Amherst, Nova Scotia, Canada

1893 Parents separate; lives with mother in England

1898–1901 Attends Slade School of Art (expelled in 1901)

1901–1908 Lives in Paris, Holland, Munich, and Madrid

1908 Writes his first novel, *Mrs. Dukes’ Millions* (published in 1977); returns to London in December


1913 Joins Omega Workshop, but leaves it after break with its director, Roger Fry, in October

1914 Founds Rebel Art Centre; edits and publishes *Blast: Review of the Great English Vortex*, number 1 (John Lane), in June

1915 Contributes to *Vorticist Exhibition* at Doré Galleries (London) in June; edits and publishes *Blast: Review of the Great English Vortex*, number 2 (John Lane), in July; meets T. S. Eliot

1916 Joins Royal Artillery as a bombardier

1917 Publishes his first contribution, “Imaginary Letters I (Six Letters of William Bland Burn to His Wife),” to the *Little Review*, in May; is deployed as an officer of the 224 Siege Battery of the Royal Garrison Artillery from early June to November; publishes “The Ideal Giant” (*Little Review*)

1918 Publishes his first novel, *Tarr* (Egoist Press)
**Chronology**

1919  

1920  
*Drawings by Wyndham Lewis* exhibition takes place at Adelphi Gallery (London) in January; mother dies of pneumonia in February; contributes to *Group X* exhibition at Mansard Gallery (London) from March to April; meets James Joyce

1921  
Edits and publishes the *Tyro: A Review of the Arts of Painting, Sculpture and Design*, number 1 (Egoist Press), in April; *Tyros and Portraits* exhibition takes place in the Hogarth Room at the Leicester Galleries (London) in April

1922  
Edits and publishes the *Tyro: A Review of the Arts of Painting, Sculpture and Design*, number 2 (Egoist Press), in March

1926  
Publishes *The Art of Being Ruled* (Chatto and Windus)

1927  
Publishes three books: *The Lion and the Fox: The Rôle of the Hero in the Plays of Shakespeare* (Grant Richards), *The Wild Body: A Soldier of Humour and Other Stories* (Chatto and Windus), and *Time and Western Man* (Chatto and Windus); edits and publishes the *Enemy: A Review of Art and Literature*, volumes 1 and 2 (Arthur Press), in January and September, respectively

1928  
Publishes *The Childermass* (Chatto and Windus), volume 1 of *The Human Age*

1929  
Publishes *Paleface: The Philosophy of the “Melting Pot”* (Chatto and Windus); edits and publishes the *Enemy: A Review of Art and Literature*, volume 3 (Arthur Press), in March

1930  
Publishes *The Apes of God* (Arthur Press); edits and publishes *Enemy Pamphlet No. 1: Satire & Fiction* (Arthur Press); marries Gladys Anne Hoskins (Froanna); travels to Germany

1931  
Publishes *Hitler* (Chatto and Windus) and *The Diabolical Principle and the Dithyrambic Spectator* (Chatto and Windus); visits Morocco in May

1932  
Publishes four books: *Enemy of the Stars* (Desmond Harmsworth), *Filibusters in Barbary: Record of a Visit to the Sous* (Grayson and Grayson), *Snooty Baronet* (Cassell), and *The
Doom of Youth (Chatto and Windus); completes The Roaring Queen (published in 1973); Thirty Personalities portrait exhibition takes place at the Lefevre Galleries (London) in October

1933
Publishes One-Way Song (Faber and Faber) and The Old Gang and the New Gang (Desmond Harmsworth)

1934
Publishes Men without Art (Cassell)

1936
Publishes Left Wings over Europe: Or, How to Make a War about Nothing (Jonathan Cape)

1937
Publishes three books: Blasting & Bombardiering: Autobiography (1914–1926) (Eyre & Spottiswoode); Count Your Dead: They Are Alive! Or, a New War in the Making (Lovat Dickson); and The Revenge for Love (Cassell); Paintings and Drawings by Wyndham Lewis exhibition takes place at the Leicester Galleries (London) in December

1938
Publishes The Mysterious Mr. Bull (Robert Hale); his portrait of T. S. Eliot is rejected by the Royal Academy; New Paintings and Drawings by Wyndham Lewis takes place at Beaux Arts Gallery (London) in June and July

1939
Publishes three books: The Hitler Cult (Dent), The Jews: Are They Human? (George Allen and Unwin), and Wyndham Lewis the Artist: From “Blast” to Burlington House (Laidlaw and Laidlaw); moves to Canada and United States for duration of World War II

1940
Publishes America, I Presume (Howell, Soskin & Co.)

1941
Publishes Anglosaxony: A League That Works (Ryerson Press) and The Vulgar Streak (Robert Hale)

1942–1945
Lives in Toronto and Windsor, Ontario; works as war artist and lecturer at Catholic seminary

1944
Exhibition of Books and Pictures by Wyndham Lewis takes place at Wednesday Club (St. Louis, Missouri) in January

1945
Returns to London in August

1946
Works as art critic for the Listener

1948
Publishes America and the Cosmic Man (Nicholson and Watson)
**Chronology**

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<tr>
<th>Year</th>
<th>Event</th>
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<tr>
<td>1949</td>
<td>Exhibition of Paintings, Drawings and Watercolours of Wyndham Lewis takes place at Redfern Gallery (London) in May</td>
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<td>1950</td>
<td>Publishes Rude Assignment: A Narrative of My Career Up-to-Date (Hutchinson &amp; Co.); Wyndham Lewis: Drawings and Watercolours exhibition opens at Victoria College, University of Toronto, in February</td>
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<td>1951</td>
<td>Loses eyesight; publishes Rotting Hill (Methuen &amp; Co.); The Childermass is dramatized for BBC radio</td>
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<td>1952</td>
<td>Publishes The Writer and the Absolute (Methuen &amp; Co.)</td>
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<td>1954</td>
<td>Publishes Self Condemned (Methuen &amp; Co.) and The Demon of Progress in the Arts (Methuen &amp; Co.)</td>
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<td>1955</td>
<td>Publishes Monstre Gai and Malign Fiesta (Methuen &amp; Co.), volumes 2 and 3 of The Human Age; both are dramatized on BBC radio</td>
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<tr>
<td>1956</td>
<td>Publishes The Red Priest (Methuen &amp; Co.); Wyndham Lewis and Vorticism exhibition takes place at Tate Gallery (London) from July to August (exhibition subsequently travels to Manchester, Glasgow, Bristol, and Leeds)</td>
</tr>
<tr>
<td>1957</td>
<td>Dies on March 7 at Westminster Hospital, London</td>
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ABBREVIATIONS


CYD Count Your Dead: They Are Alive! Or, a New War in the Making. London: Lovat Dickson, 1937.


E1 Enemy: A Review of Art and Literature 1, January 1927.


### Abbreviations

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<th>Abbreviation</th>
<th>Title</th>
<th>Publisher</th>
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<td>LWE</td>
<td>Left Wings over Europe: Or, How to Make a War about Nothing. London: Jonathan Cape, 1936.</td>
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