

# THE LION AND THE FOX

Art and Literary Works by Wyndham Lewis from the C.J. Fox Collection

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#### **ACKNOWLEDGMENTS**

The members of the *The Lion and the Fox* exhibition committee wish to thank Cy Fox for his generous donation of the C.J. Fox Collection to UVic Libraries, for his curatorial assistance and contribution to the exhibition catalogue and for his invaluable support and advice at all stages of the exhibition planning.

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*“But for me...all of that lay far ahead,  
the other side of an extraordinary takeover  
of my mind and temperament by  
the Lewis phenomenon.”*

C.J. FOX

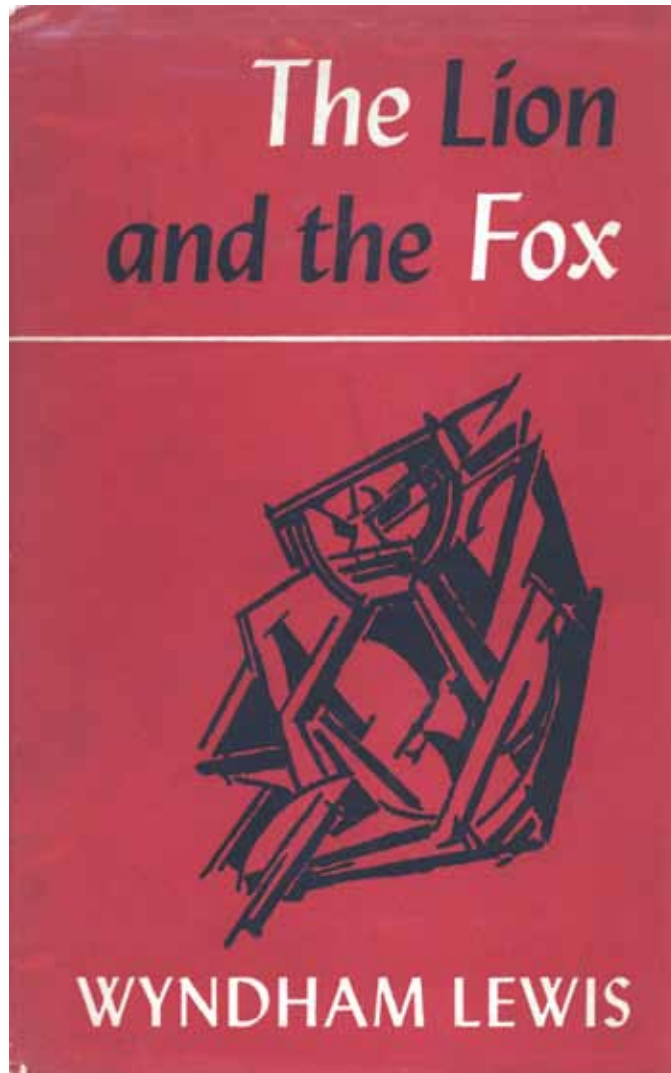


**Wyndham Lewis, *The Creditors*.** Design from the portfolio *Timon of Athens*, 1912, published 1913.

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Book jacket cover from *The Lion and the Fox: the Role of the Hero in the Plays of Shakespeare*. London: Methuen, 1951.

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## INTRODUCTION / *C.J. Fox*

THIS EXHIBITION PRESENTS THE WYNDHAM LEWIS portion of the University of Victoria's overall C.J. Fox Collection. The title, *The Lion and the Fox*, is meant to indicate a duality between Lewis as subject and myself as collector. It will be familiar to Lewis readers as the title of his 1927 book about the influence of Machiavelli on Shakespeare.<sup>1</sup> That spirited study, which revealed as much about its author as it did about Shakespeare, echoes Machiavelli's argument that the successful ruler must be a blend of the leonine on the one hand, and the vulpine, on the other. To Lewis's mind, it was the very lack of essential "foxian" guile that gave Shakespearean giants like Coriolanus, Timon and Othello their tragic magnificence as against the small and crooked "men of the world."

Lewis, however, expanded on the lion/fox dichotomy in his own creative writing and in his stated notions about himself. In the "Lewisian" scheme of things, lion-sized, far-seeing and dynamic specimens of humanity were conspicuously juxtaposed with less imposing characters who were nevertheless gifted in the wily techniques of survival and aggrandizement peculiar to parasites—for instance, the shrewd mock-artists of London's Bloomsbury in the huge satire *The Apes of God*, shamelessly mimicking the real aesthetic innovators of their day. From the realm of biographical actuality, we have Ezra Pound uproariously sneered at by Lewis in *Time and Western Man* as a parasite on the Lewis-led avant-garde of 1914 and elsewhere the brilliant young name-dropper Hugh Gordon Porteus recounting how, in the 1930s, he delighted in and learned from the role of Boswellian acolyte to Lewis on the latter's "Enemy" forays across literary London. In that fundamentally parasitic capacity, the young Porteus had the Master's mischievous indulgence—while Lewis himself, in various books, made no secret of his personal claim to Lionhood.<sup>2</sup>

Obviously, for my part, I qualified for inclusion as vulpine partner in the said titular dichotomy by the very fact of my surname. But, beyond that, I also



qualified by virtue of being a “fox” in the Lewis-expanded sense of that Machiavellian term. For it could be said that ulterior psychological motives—as parasitic in nature as those affecting other compulsive Lewis adherents, fictional or real-life—had helped prompt my build-up of a quite vast body of Lewis’s literary and pictorial output. This 50-year process constituted not simply a process of collection on my part but a broader takeover of my conscious life by a force called Lewis, cleverly acquiesced in by myself for lack of any intellectual personality of my own. My realization of this was lately reinforced when I saw the cultural philosopher Walter Benjamin quoted as remarking that a private library serves as a permanent and credible witness to the character of its collector. The collector may have assembled his books in the belief that he was preserving them but in fact, said Benjamin, *they* preserved the *collector*. “Not that they come alive in him. It is he who lives in them.”<sup>3</sup>

Thus the incongruous partnership forged by C.J. Fox with the Lion named Wyndham Lewis reflected far more than an innocent collector’s whim—it was indeed an ego-sustaining stratagem. And what caused the intellectual paucity that brought it about? At the risk of degenerating into psycho-babble, I would guess, autobiographically, that remoteness between an over-strained father and a son in need of paternal coaching and then the male parent’s sudden death during the crucial mid-teens of his offspring’s development left me in pressing need of some surrogate guide. Such a mentor was forthcoming, though only through the agency of the printed word and visual art, and his arrival was engineered by an encyclopedic schoolmate who was the ideal middleman.

Before his death in 1946, aged 57, my natural father, in his capacity as a leading citizen of the then non-Canadian Newfoundland, often played host to envoys of the next-door Dominion. One of them was overheard by me retailing a yarn or two concerning a bizarre, black-clad literary exile from Britain who in wartime Toronto had been causing consternation in the city’s salons, such as they were. The name of this fearsome transient was...Percy Wyndham Lewis, so Leonard Brockington told his Newfoundland listeners. It was the first time I heard of Lewis. Some years later (and 60 years or so prior to *The Lion and the Fox* exhibition), an erudite fellow student soon to be my link with Lewis, Thomas Edward Flynn by name, was sifting through a file of books left behind by a deceased aunt. One volume caught the eye of the precocious bibliophile, possibly because it bore a title out of keeping with the genteel aura surrounding aunts of

mature age in the Newfoundland of those days. The book was *The Wild Body*, a collection of early stories by one Wyndham Lewis.

Ed Flynn (1931-2008), commenced to read it and thus added still another literary exotic to his mushrooming repertoire of *recherché* guides to 20th century reality. For Flynn had already scoured the dusty reaches of the St. John's public library in search of such offbeat perspectives and was now rampaging through the book offerings of what then was Memorial University College. Even back in Catholic Grade 11, as we devout contemporaries of his were cultivating our Catechism by rote, he was quietly imbibing the likes of Nietzsche, Baudelaire and the outrageous California bard, Robinson Jeffers, in the low-profile classroom redoubt of his rear-row desk.

For some time after I'd been rendered fatherless, any preoccupation with the printed word, or with the branch of anal retention represented by the collecting of same, was limited to husbanding an athletic "fanzine" known as *Sport*, neatly kept in a bedroom closet away from the befouling fingers of disrespectful siblings. Yet, by the early 1950s, I was being bombarded by the sonorous voice of old-friend Ed Flynn learnedly enthusing over—among a diversity of writings in sundry languages—those of the leonine Mr. Lewis. Flynn kept harping on what he assured me were key, if grossly neglected, power polemics bearing such arresting titles as *The Art of Being Ruled* and *Time and Western Man and Doom of Youth*. Fifteen years on, he would be the author of a doctoral blockbuster on evil in Victorian literature and emerge as professor of English at St. Mary's University, Halifax. At those early sessions with me, he would intone the Robinson Jeffers dictum, "Stark violence is still the sire of all the world's values," and cite the electrifying German war chronicler Ernst Jünger as the last word on modern savagery—before declaring in a voice bursting with the grand Irish brogue of St. John's West, "But if you *really* want to know what *voyolence* is all about, you'll have to read Lewis's *Wild Body* or that novel of his on Spain, *The Revenge for Love!*"

Then the Flynn of the 1950s would hurtle on verbally to Lewis's latest novel *Self-Condemned*, set in Canada—ragged, perhaps, said my tutor, but a masterpiece of explosively creative rough-handling and all the more so for blowing the gaff on "Toronto the Good" and conventional academia! *The Revenge for Love* for me turned out to be a searing Lewisian catharsis while *Self-Condemned*, my copy a get-well gift for a sick Fox from a mid-Atlantic writer friend named Anthony Bailey,

set the seal on my transformation into a Lion's loyal outrider. It was Bailey—subsequently a biographer of Rembrandt, Vermeer, Turner and Constable—who also broached for my unschooled visual sensibility Lewis's accomplishments as a pioneer of modernist painting. Meeting the ground-breaking scholar of Lewis's painting, Walter Michel, later on further spurred this side of my growing obsession.

One way or another, the full variegated impact of Lewis as an intellectual father-substitute was brought down on my head and fanatically accepted. Indeed he proved to be an ideal short cut for me to areas of cerebral experience and controversy I'd known nothing of, vast as were his concerns and the lightning-rod that he personally was for disputes which raged over the whole spectrum of his hotly provocative activities. Probably he would have resented this aspect of my cunning exploitation of his labours—a rich education gained from a tutor so hard-up in his lifetime and now no longer alive to collect his eminently deserved compensation!

Where the books were concerned, I was still a reader rather than a “collector” by the late 1950s. I madly consumed the sprawling *Art of Being Ruled*, its handsome blue spine in tatters from my manual uncouthness, as I stood by a British roadway between hitch-hiking lifts across the Midlands. As a youthful wage-earner, I smudged and finger-printed, as well as intellectually relishing, the bristling Lewis memoir *Rude Assignment*, handsome, author-designed jacket and all, during pre-dawn winter rides on worker-jammed buses to a South Bank London building site. Yet Fox, the collector, was slowly superseding the straight-forward reader, at least where the lust for lost editions was concerned.

I learned, for example, of how Lewis's *Doom of Youth*—a study of 20th century youth's exploitation by Big Business and Big Politics—had been “suppressed due to libel” after its publication by Chatto & Windus in 1932. For years, I hunted whatever copy of *Doom* might have survived death-by-pulping. I experienced a recurring dream: I would be entering Blackwell's book emporium in Oxford and there—on a shelf where I once found the catharsis-making 1952 edition of *The Revenge for Love*—I'd spy a dark-hued volume with *Doom of Youth* embossed strikingly on its spine. I'd rush over and reach up for the forlorn survivor of legalized book murder. But as my fingers closed in, the poor tome would burst into flames and instantly end up a petite pile of black ashes. (Decades later, I was, anti-climactically, given *Doom of Youth* by my British

journalist-cousin David Twiston Davies. He had found a pre-suppression copy in the library of his grandfather. Similarly, I was given Lewis's fiendishly-scarce, Toronto-published pamphlet *Anglosaxony* by the doyen of Canadian antiquarian book dealers, Hugh Anson-Cartwright, after I'd spent a near-lifetime scouring the world for that fugitive booklet.)

Inevitably it wasn't long before I became a fully-fledged "collector" of Lewis the writer and painter—though my library remained fundamentally a "working" one, rather than a bibliographical preserve geared to the mint-pristine. Also my sphere of appropriation broadened to take in allies, near-allies and foes of Lewis along with writers who could match his exuberant non-conformity or merit an Ed Flynn imprimatur. A distinguished alumnus of the erstwhile Victoria College, Professor William Blissett—himself oblivious to the dictates of conformity down the decades of his sparkling academic career—tried to help me as I struggled to find some trait common to all the writers comprising the "Fox Collection." Might it be a kind of creative orneriness or even obnoxiousness, Dr. Blissett suggested. If the latter, an imposing Latin-sounding term could be coined for them—*obnoxiosi*! I hesitated over this. With my pedestrian outlook, I was inclined to stick with the Texan-English term "mavericks" though I tended to shy away from even that degree of generalized labelling.

Lewis himself professed to hate labelling (see *Rude Assignment*, chapter xv) and was perhaps indicating this in the hyper-partisan 1930s when playfully trying to profile his political position.<sup>4</sup> He wrote of being "partly communist and partly fascist, with a distinct streak of monarchism in my marxism, but at bottom anarchist with a healthy passion for order."<sup>5</sup> It would seem from this exercise in cunning mystification that there was a Fox mixed in with the Lion in the old campaigner after all.

## CYRIL J. (CY) FOX



Photograph by Karl Spreitz

C.J. FOX WAS BORN IN 1931 when his native Newfoundland was still a British Dominion. His early education by the Irish Christian Brothers confirmed the transatlantic link as did a period at Oxford University which followed undergraduate schooling in Nova Scotia. After completing an MA in modern history at Columbia, New York, Fox went into journalism (successively Associated Press, Canadian Press and Reuters), which finally took him to Britain after postings in New Jersey and Montreal. Meanwhile, he developed an enthusiasm for the writer and painter Wyndham Lewis (1882–1957) and began collecting books, art and archival material involving that protean, Canadian-born figure. Fox’s journalism brought him assignments covering violence in Northern Ireland and Cyprus and European developments in Brussels and Paris. But, away from reporting, he supplemented his collecting by assuming an editorial role in four anthologies of Lewis’s prose and a newsletter promoting that self-described “Enemy.” Later he became a trustee of the Wyndham Lewis Memorial Trust. He subsequently expanded his collecting to include writers who variously displayed a maverick vigour similar to that of the rousingly controversial Lewis. Book-reviewing by Fox for the British newspaper *The Independent*, the *London Magazine* and other publications in England and North America spurred these expanded interests, even after his 1994 return to Canada. He donated the C.J. Fox Collection to the University of Victoria in 2006.

## CYRIL JAMES FOX CHRONOLOGY

1931: Born in St. John's, Newfoundland (then a British Dominion), July 26, son of Cyril Fox (lawyer, politician, judge) and Mary Cashin Fox (daughter of late Nfld. Prime Minister Sir Michael Cashin). Four sisters, later a brother.

1937: After kindergarten, begins 11 years schooling at St. Bonaventure's College (Irish Christian Brothers), St. John's. Becomes known as 'Cy.'

1946: Father, 57, collapses during session of 'National Convention' on Nfld.'s constitutional future, of which he is Chairman. Dies November.

1948: Cyril Jr. enters Memorial University College, St. John's.

1949: Nfld. becomes part of Canada after two bitter referenda, with Fox/Cashin family opposed. CF enters St. Francis Xavier University, Nova Scotia.

1951: First of two successive summers as radio broadcaster in St. John's.

1952: BA, St. FX, majoring in History. Made Nfld. Rhodes Scholar, entering Merton College, Oxford, Law.

1953: Summer travel, continental Europe, meets literary activist Renate Gerhardt while hitch-hiking.

1954: Law studies Oxford interrupted by illness. First reading of works by writer-painter Wyndham Lewis.

1955: Leaves Oxford without gaining Law degree.

1956: Returns to North America. Newspaper work Montreal and St. John's.

1957: Lewis dies, London. CF enters Masters programme, Modern History, Columbia University, New York City.

1959: MA, Columbia. Now living in Greenwich Village, meets Lewis specialist Walter Michel who spurs CF's interest in WL's painting.

1960: Night-school lecturer, 'Contemporary Civilization,' Queens College, NYC.

1961: Joins Associated Press news agency as journalist, Newark, New Jersey bureau.

1963: Transfers to AP partner, Canadian Press, NYC bureau, from there moving to Canada and CP Montreal, then in Quebec separatist ferment.

1964: Publishes his first article on Lewis (via CP). Returns, on holiday, to UK. Buys first of his WL picture collection.

1965: On another UK vacation, meets Mrs. Lewis following first meetings with London-based writers C.H. Sisson and Julian Symons.

1967: 'Posted' by CP to its London bureau, with roving beat.

1968: Covers Paris student riots for CP. Independently in London, participates in BBC radio programme on Lewis through producer/writer D.G. Bridson.

1969: Five-month CP posting to Paris, followed by first assignment covering Northern Ireland troubles for CP.

1971: Joint Michel-Fox selection of WL writings on art published by Thames & Hudson, London.

1973: CF interim-posted to Brussels to cover Common Market for CP. Fox-Robert Chapman edition of WL short fiction published by Vision Press, London.

1974: After 14 months in Brussels, discovering modern Belgian art off-duty, CF returns to CP London and is on assignment in Cyprus when Turks invade. Back in London, moves to Reuters World Desk, Fleet Street, as a "sub-editor."

1975: Spare-time work on WL continues and CF-edited selection of L's literary criticism is published by Vision Press. Begins off-duty book-reviewing for UK and North American journals (*P.N. Review*, etc.), also editing newsletter of newly formed Lewis Society and giving first of several public talks on WL. Widens book collecting to other similarly 'independent' writers.

1979: Mrs. Lewis dies and a WL Memorial Trust is subsequently formed, of which CF becomes a Trustee.

1981: CF granted a sabbatical from Reuters and travels to US for completion of research on WL writings and art connected with 1931 visit to Morocco. Meets

John Martin of Black Sparrow Press in California about a WL-Morocco book expanding on L's original *Filibusters in Barbary*.

1982: CF visits Halifax, Canada, to give inaugural talk at exhibition of Lewis pictures that marks centenary of L's birth, reputedly off Nova Scotia.

1983: WL-Morocco book, edited by CF and with Lewis illustrations, published by Black Sparrow as *Journey into Barbary*. CF gives E.J. Pratt Lecture at Memorial University of Nfld. pointing up 'convergences' between Pratt's poetry and WL.

1984: CF seconded for three months to Reuters Hong Kong from London, with fortnight en route in New Delhi to help with coverage of Indian political events.

1985: After conclusion of Hong Kong assignment, CF spends two weeks touring southeastern Australia before returning to London. There, during off-hours from Reuters, organizes Kensington Library exhibition on WL, Ford Madox Ford and Ezra Pound as past residents of the 'Royal Borough.'

1986: Speaks at Reading University conference on WL-related writer Richard Aldington, dealing with RA and WL as cohorts and antagonists. Retires from Reuters, December.

1987: Returns to Nfld., taking up residence in St. John's.



Cy Fox with part of the Fox Collection before it was donated to UVic

1988: Returns to UK, eventually settling in South London. Begins regular book reviewing for *The Independent* newspaper, also contributing to the *London Magazine*, etc.

1991: Accompanies Julian Symons on the writer's lecture trip to Spain, recounting it for *The Independent*.

1992: Helps organize events marking Aldington birth centenary at RA's alma mater, Dover College. Lends picture to and otherwise supports exhibition of WL's war art at Imperial War Museum, London.

1994: Returns to Canada (Toronto), June. Mainline life ends.

## ABOUT THE C.J. FOX COLLECTION

*Danielle Russell*, MCPHERSON LIBRARY

THIS EXHIBITION, *The Lion and the Fox*, is a celebration of the C.J. Fox Collection, the product of one man's obsession with that great non-conformist of 20th century art and literature, Wyndham Lewis. For more than fifty years, Cyril (Cy) Fox collected books, art, and other materials by Lewis and other maverick personalities, accumulating not only a vast body of Lewisiana, but also a unique "mega-collection" that is far more than an amalgamation of works by and about Wyndham Lewis and other non-conformists. It is also an archive of C.J. Fox's life work as a book and art collector and a student of modernism.

The Fox Collection is an important acquisition for the University of Victoria Libraries, not only as an extraordinary scholarly resource in itself but because of its relevance to other collections at UVic. After its inception in 1966, Special Collections amassed a significant collection of early 20th century British authors, establishing large book and archival holdings for John Betjeman, Robert Graves, Douglas Goldring and Herbert Read and smaller collections of Lewis, George Barker, Lawrence Durrell, T.S. Eliot, Laura Riding, Ezra Pound and many others. It has also established in-depth holdings of published materials for approximately sixty other modern British authors. The connections were obvious between Lewis and other modernist writers already held in the collection and to Graves and Read as writers on WWI, modernism and anarchism.<sup>6</sup> Additionally, with Lewis as the nucleus of a large body of works by and about non-conformists, the Fox Collection is also relevant to the holdings of anarchist materials at UVic.<sup>7</sup>

The cornerstone of the Fox Collection is the sixty-five core Wyndham Lewis titles, featuring several scarce or rare works, most notably, *Anglosaxony: A League that Works* (1941). There are also a number of first editions or limited editions and signed copies, most of which are featured in *The Lion and the Fox* Special Collections exhibit. The remaining body of books—totaling over 770 items—includes many titles over and above those with contents dealing explicitly



with Wyndham Lewis. This additional assemblage features books by Richard Aldington, C.H. Sisson, Julian Symons, Edmund Wilson, Ford Madox Ford, Robinson Jeffers and many other writers expressing what Fox refers to as a similar “exuberant non-conformity.”

In addition to books, the Fox Collection features original art works by Michael Ayrton, Robert Colquhoun, and Wyndham Lewis and many reproductions of Lewis’s art, including illustrations from magazines, postcards and posters. Most of these are included in the McPherson Gallery exhibit. There is also a large archive—the *Cyril James Fox fonds* (SC404-Accession 2007-001)—consisting of the body of materials Fox accumulated over the many years he was occupied with collecting, corresponding, reading, lecturing and writing about Lewis and others represented in the collection.<sup>8</sup>

The archive consists of three series. The *Wyndham Lewis (1882–1957)* series consists of photographs, articles, clippings and correspondence related to Wyndham Lewis in Canada, including letters from Lord Beaverbrook, Paul Martin Senior and A.Y. Jackson to C.J. Fox; correspondence, clippings and photocopies about specific publications, such as *The Art of Being Ruled* and *The Apes of God*; correspondence with people who Fox contacted or collaborated with on Lewis-related activities, such as exhibitions and publications; photographs of Lewis and his art; research material on Vorticism, Lewis’s war art and much more. The *General* series consists of correspondence, typescripts, manuscripts, photographs and research material pertaining to the other authors in the collection. The highlight of the *General* series is the extensive body of correspondence from C.H. Sisson and Julian Symons to Cy Fox. The *Miscellaneous* series consists of clippings, correspondence and other enclosures removed from the Fox book collection and several audio cassettes including Lewis’s “Crisis” talk on BBC Radio, a BBC reading by Timothy West from *Blasting and Bombardiering* and a radio dramatization of *The Human Age*. Selected items from the archival portion of the collection are featured in both the Special Collections and McPherson Gallery displays at *The Lion and the Fox* exhibition.

An exhibition of this size can only serve as a snapshot of the total body of works comprising the C.J. Fox Collection—a sampling of a collection that is much more than an impressive accumulation of books, art works and archival materials. It is also an outstanding scholarly resource, one that is sure to benefit Lewis and modernist studies for years to come.

## SELECT ADDITIONAL AUTHORS IN THE COLLECTION / *C.J. Fox*

**RICHARD ALDINGTON** (1890–1962): Over 150 items by and either partly or wholly about this highly individualistic poet, novelist, critic, biographer, autobiographer, anthologist and prolific letter-writer. Widely represented is Aldington's early period, when he helped lead the Imagist movement of avant-garde poetry, and the time during and after World War I when he won notability as an angry poet and novelist of that conflict. All aspects of his stormy career are represented in the Fox Collection, including translations of his work into Russian and his warm reception in the Soviet Union, along with his shift against Modernism once it became an Orthodoxy.

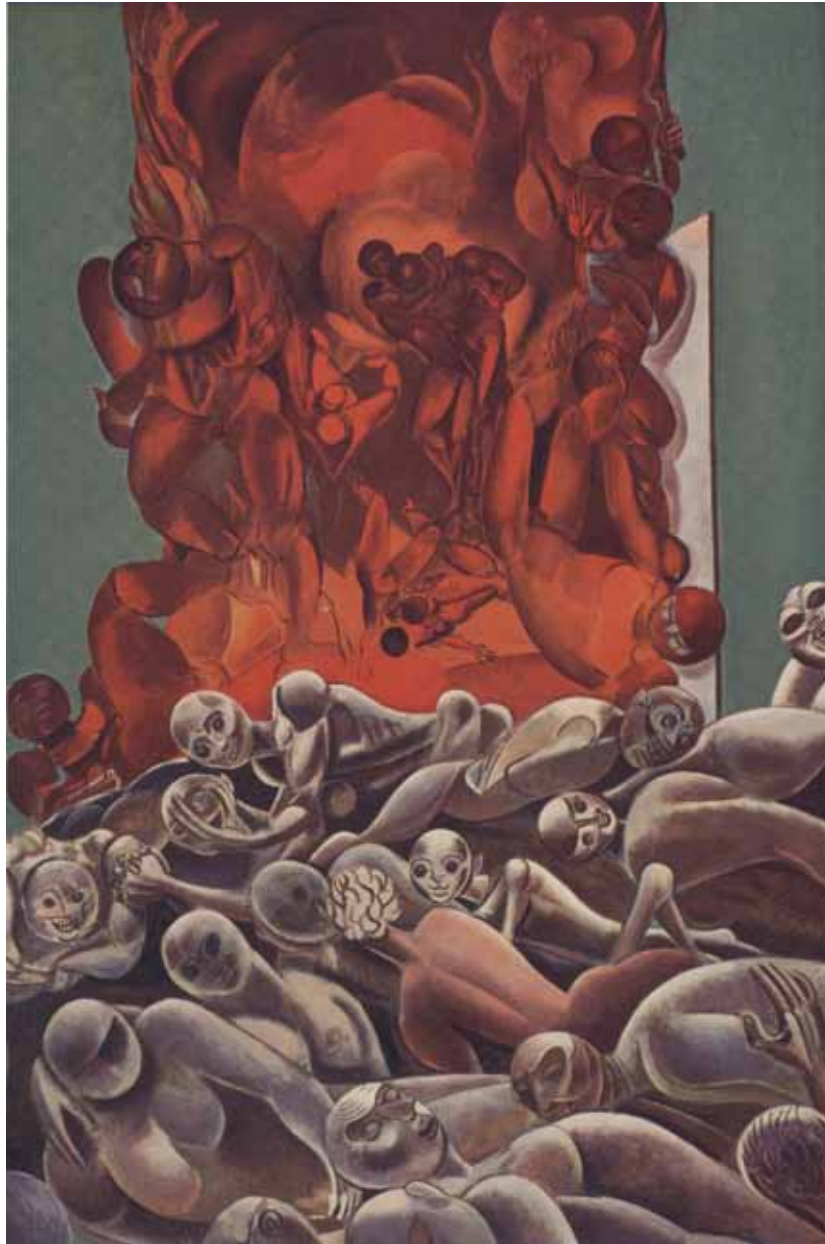
**C.H. SISSON** (1914–2003): A scourge of the socio-literary Zeitgeist in his native Britain as a critic and relentless explorer of humanity's death-haunted condition in his poetry and fiction, Charles Hubert Sisson was also a high-ranking civil servant who ultimately broke convention by voicing public criticism of changes planned for the service. Upwards of 80 items represent his authorial output in the C.J. Fox Collection. Cy Fox knew C.H. Sisson for 40 years and there are many signed copies among the publications along with numerous challenging letters from Sisson to Fox in the archive.

**JULIAN SYMONS** (1912–1994): An independent left-winger, Julian Symons was a prize-winning crime writer, a distinguished literary critic, biographer, historian, anthologist and poet, all aspects of whom feature in the 80-odd items representing this author. Symons became a friend of Lewis in the 1930s but was also close to a prominent antagonist of the latter, George Orwell. Long a familiar name to C.J. Fox for his positive, though not uncritical, views on Lewis, Symons befriended the budding Newfoundland Lewisite in 1965 after a first meeting in London.

**EDMUND WILSON** (1895–1972): Often termed the last major American man of letters free of institutional attachments, the redoubtable Edmund Wilson finds a place in the Fox Collection as the multi-sided force he was. Some 60 volumes show him to have been a ground-breaking evaluator of literature from Henry James and Eliot to the voices of mid-20th Century French-Canadian resurgence. He was an historian of Marxism, a caustic travel-writer, a sexually candid novelist, a playwright, poet, unsparing diarist, iconoclastic dissector of American historical mythology, polemicist against grasping Government and imperialism that masqueraded as democratic crusade, and plain-spoken connoisseur of truly good books.

**FORD MADOX FORD** (1873–1939) Ford was vividly caricatured by Wyndham Lewis as “a flabby lemon and pink giant.” But Ford was an immensely productive writer and an acute editor (the first to publish Lewis, in fact!). For C.H. Sisson, Ford was an “octopus” who became an addiction—so much so that Sisson avidly promoted new editions of long-buried Ford books and introduced them. The Fox Collection has these and other additional reissues of Ford Madox Ford's works as well as four dozen original printings and other volumes by and about this outsize novelist, critic, poet, memoirist, historian and travel writer.

**ROBINSON JEFFERS** (1887–1962) Some 30 items comprising poetry and prose by this self-declared “inhumanist”—particularly topical as a pioneer antagonist of “imperial” America as well as foe of humankind as such. The Jeffers section also includes books, articles, newsletters and testimonial poetry about him and his California. Although he was an object of Edmund Wilson's ire, Jeffers actually shared with Wilson hostility toward U.S. involvement in World War II, his utterances in this connection ruining his popular appeal. But his standing recovered somewhat with the youth revolt against the Vietnam War subsequent to his death.



Wyndham Lewis, *Inferno*, 1937. Oil on canvas.

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## WYNDHAM LEWIS—ARTIST / *C.J. Fox*

WYNDHAM LEWIS THE VISUAL ARTIST IS PERHAPS best known as leader of the near-abstract Vorticist movement in Britain around 1914. But well before that, he had dealt, with equal verve, in a deliberately distorted figurative mode of representing the often grotesque and violent world of the early 20th century. Later his front-line portrayals of World War I Canadian troops brought him back from the Vorticist semi-abstract into a more realist approach, kept hard and vigorous by a continuing respect for machine forms and the geometric. After his war service, Lewis took to portraiture with a style of drawing that ran from the delicate to the whip-lined steely. He also developed a line of comic monsters he called “Tyros” and advanced further into the 1920s with an assortment of intensely imaginative pictures, mostly drawings, but a great oil too (*Bagdad* 1927-8), evoking a sort of cerebral dream-world of shapes and scenes. This style continued into the following decade and, in oils, gave rise to visionary pictures often conjuring up a nether-world that reflected the dark atmosphere of the 1930s. Simultaneously Lewis’s portraiture flourished, taking on extra body and culminating in the galvanizing oil studies of T.S. Eliot, Ezra Pound, Mrs. Lewis and others—“burying Euclid deep in the living flesh,” Lewis said of his portraits. As he began to lose his sight in the early Forties, he produced small but glowing fantasy drawings that sometimes conveyed the calamitous spirit of wartime but also, despite it, a hope engendered by the indestructible fertility of art. Oddly, the palpitating imagery of these last significant Lewis pictures parallels the Eliot of *Four Quartets* writing in the same tumultuous time of how all things ultimately would be well “when the fire and the rose are one” and the contemporaneous perseverance of the embattled German, Emil Nolde, with his secret paintings.<sup>9</sup> Lewis is known to have produced well over 1,300 pictures, of great stylistic diversity. He favoured drawing and the strong line but proved himself surprisingly capable of subtle colouring as well.



Wyndham Lewis, *Ezra Pound*, 1939, clipping from *Picture Post*

An early version of the painting without the background shown in the finished piece now in the Tate Gallery. The painting also shows the stylized table and ashtray now in the C.J. Fox Collection at UVic.

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## Ezra Pound (1885–1972)

AMERICAN-BORN EZRA POUND MOVED TO London before World War I, in time to be a loud presence in Wyndham Lewis’s Vorticist movement (the name of which he reputedly coined). During Lewis’s wartime service, Pound kept in touch with him as an epistolary audience for accounts of Western Front ordeals and as a marketer of writings and pictures left behind in London by the artist-bombardier in the immediate post-war period. Lewis—his whiplash line at its keenest—produced some electrifying portraits of the supercharged creator of *Mauberry*. Strains developed between them, however, as Pound moved off to Paris and Italy. His attempts at further promoting Lewis’s career were abruptly rejected by their intended beneficiary and the American’s claim to a decisive role in the avant-garde agitations of *circa* 1914 were ridiculed in *Time and Western Man*.

In the 1930s, Pound became embroiled in pro-Mussolini polemicizing but on a visit to London late in the decade—now the poet of the emerging *Cantos*—he posed for what turned out to be one of the great oil portraits of the century. The setting and subject for the now famous portrait are described in Lewis’s essay “Early London Environment:” “In 1938 when I was painting Ezra...he flung himself at full length into my best chair for that pose, closed his eyes and was motionless, just as a dog who has been taxing its strength to the full flings itself

down and sleeps....He did not sleep, but he did not move for two hours by the clock.”<sup>10</sup> Here was the patriarch-presumptive of modernist poetry majestically prone in apparent slumber against a misty marine backdrop and next to a highly-stylized, double-tiered table topped by newspapers and ashtrays. The original of this table and one of the ashtrays now form part of the C.J. Fox Collection.

The years after World War II saw Lewis adding fresh reminiscences to the buoyant recollections he published about him in the 1937, *Blasting and Bombardiering*. He paid eloquent tribute to Pound’s work for literature but there were sharp echoes of his *Time and Western Man* strictures in a fictionalized recounting, called “Doppelgänger,” of a Pound-like poet’s surrender to image-moulding self-publicity.<sup>11</sup> During his 13-year post-war incarceration and after his release (and Lewis’s death), “EP” didn’t seem to mind such harsh notes and extolled the blind but battling Lewis of the 1950s in the last *Cantos*.

## T.S. Eliot (1888–1965)

IT WAS IN LONDON ABOUT 1915 that Wyndham Lewis met T.S. Eliot, who famously impressed him as “a sleek, tall, transatlantic apparition—with a sort of Gioconda smile.” Verse by Eliot appeared in Lewis’s *Blast* magazine and Lewis was published during the 1920s in Eliot’s *Criterion*. Occasional differences, mostly voiced by Lewis, ruffled the mutual respect between them, notably an attack on the poet-critic in *Men Without Art* (1934) over his literary doctrine of “impersonality.”<sup>12</sup> Lewis, like Pound, also adopted an irreverent attitude towards Eliot’s Anglicanism and the eminent convert rebuked the author of *The Red Priest* for a lampoon of the C. of E. priesthood in that novel. But Lewis’s respect for, as well as his insight into Eliot’s character down the years, is obvious from the portraits he did of him, ranging from one particularly glowering, even tigerish image of the conjuror of *The Waste Land*, to the monumentally distracted figure depicted in the renowned 1938 oil. There were further differences after World War II, however, between Eliot’s stated bias towards regional cultures in an increasingly standardized world and Lewis’s advocacy of a delocalized “cosmic” global society. Still, the personal bond held firm, with Eliot reportedly reading proofs for the blind author of *The Human Age* and bringing champagne to him as death approached in the 1950s. Fulsome published tributes by Eliot to the expired Lewis confirmed their attachment.



Wyndham Lewis, *T.S. Eliot*, 1938. Postcard reproduction. Durban Municipal Art Gallery  
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**Michael Ayrton, *Portrait of Wyndham Lewis*, 1955.** University of Victoria Libraries, C.J. Fox Collection  
Purchased from the artist's widow, Elisabeth Ayrton, in the 1980s. With beginnings of another drawing of WL by MA on the back which is not visible. The main drawing shows WL in profile at age 73 and virtually blind (though working on his last major fiction *The Human Age*). An account by MA of creating this portrait is in the C.J. Fox Collection.  
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## Michael Ayrton (1921–1975)

SON OF THE LITERARY CRITIC GERALD GOULD and Labour Party activist Barbara Ayrton, Michael Ayrton was already known as a member of the so-called neo-Romantic movement in British painting and an unconventional art critic when he met Wyndham Lewis just after World War II. After first hailing Lewis as an admirable draftsman, he went on to publish further pieces celebrating him and became a dust jacket and internal illustrator for his books after the older artist went blind in 1950. Ayrton came to pride himself on being called Lewis's "ADC" (aide-de-camp). His own career brought ambitious paintings on classical themes, powerful portraits and a breakthrough into sculpture. Maze-making became one of his specialities and provided one theme for ventures into imaginative writing inspired by ancient mythology. Ayrton was also a broadcaster for the BBC. His many vivid drawings of the blind and sick Lewis of the mid-Fifties memorialize the creative perseverance of his sitter, then battling to complete *The Human Age*.

Ayrton recalled how he himself realized, while executing these drawings and an ultimate oil, that he had under scrutiny a courageous creator determined against all odds to articulate an epic of the afterlife which would culminate in a confrontation between its embattled human hero and God Almighty, after previous fearful dealings with the Devil. If, given all that, a portraitist couldn't produce a scintillating picture, said Ayrton, he should give up art and become a disc jockey!<sup>13</sup>

## Naomi Mitchison (1897–1999)

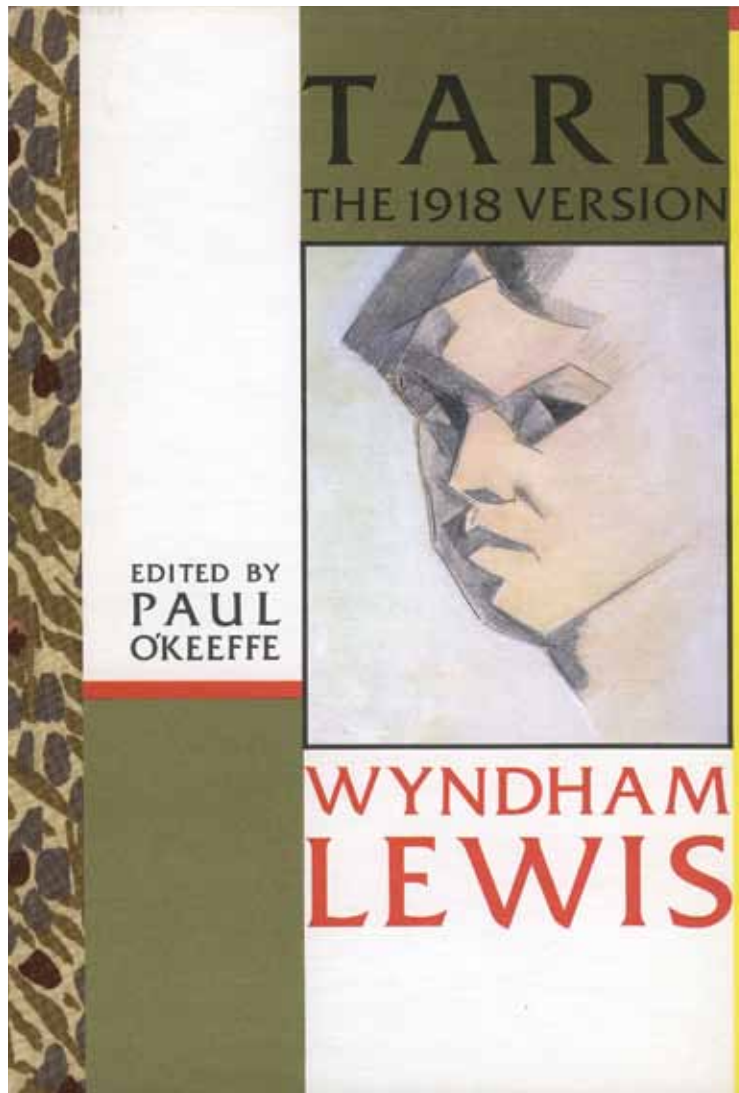
AS A LEFT-WINGER, FEMINIST AND globe-trotting tribune for Third World peoples, Naomi Mitchison was hardly the type of woman the supposed curmudgeon, Wyndham Lewis, might have been expected to admire. Possibly, as with Rebecca West after her favourable review of the novel *Tarr*, Mitchison may have inadvertently recommended herself to him with her critic's praise for *The Apes of God*. But just as Lewis's superb 1932 drawing of West radiates an admiration beyond mere log-rolling, his various portraits of Mitchison testify to a high opinion of her cerebral and physical qualities that transcends anything suggesting simple "payback." Lewis the portraitist explored, as if in fascination, a diversity of personae represented by this fecund, free-spirited daughter of one of Britain's brightest intellectual families, who was the wife of a leading barrister and Labour politician and herself a prolific writer of fiction. She in turn relished him (even in his decidedly illiberal *Apes*) though not, apparently, to the extent of sexual dalliance or tolerating his posthumously revealed forsaking of his children. Yet, amazingly—cantankerous as he reputedly was with others—he worked harmoniously, as well as to fine effect, with her as illustrator of her 1935 fantasy tale *Beyond This Limit*. He also performed for her what he was rarely known to do—portraiture of children, members of her own extensive brood. Years after he died, Mitchison used some of Lewis's portraits of herself—ranging from the serenely classical in characterization to the severe and even Spartan—as enhancements for the memoirs she composed at her spacious Scottish lair before her death—aged 102. A Lewis oil of her in her role as author, resembling a scholarly, half-secularized nun, was reproduced in colour on the wrapper of a biography of Mitchison, giving it almost an air of Lewisian bellicosity.



**Wyndham Lewis, Illustration (untitled)**  
from *Beyond This Limit* by Naomi Mitchison. London: Jonathan Cape, 1935. Pen and ink. University of Victoria C.J. Fox Collection

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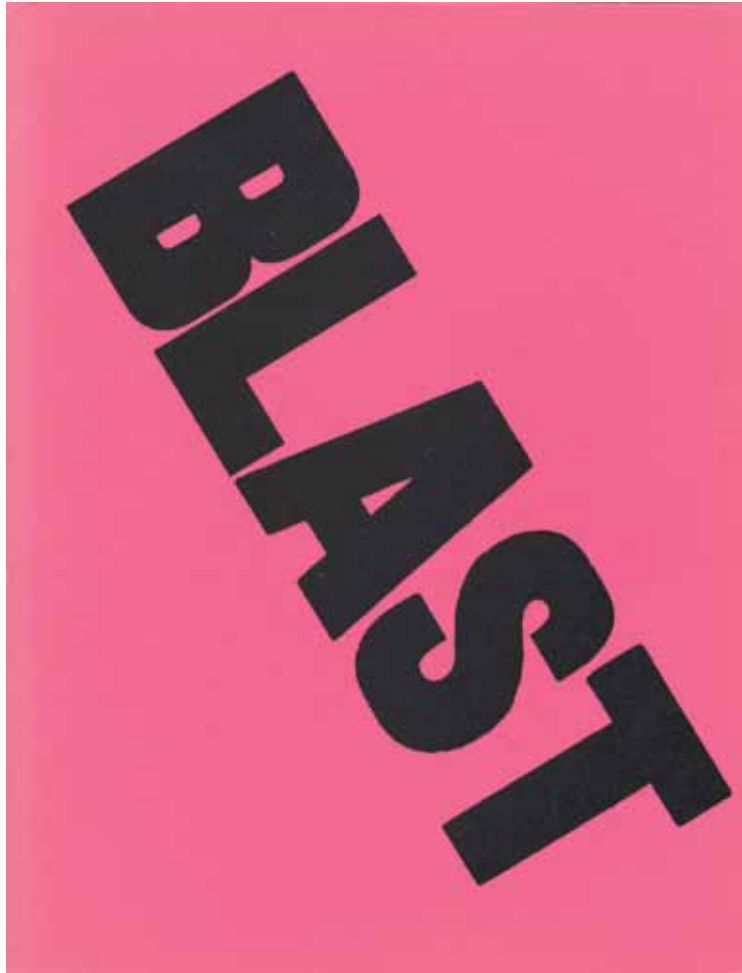


Book jacket cover from *Tarr*. Santa Rosa, CA. Black Sparrow Press, 1990.

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## WYNDHAM LEWIS—WRITER / *C.J. Fox*

SOME THREE DOZEN BOOKS BY Wyndham Lewis, along with widespread contributions to newspapers, magazines and other publications, appeared in his lifetime even though he declared himself primarily a painter. They comprised a daunting diversity of genres—fiction, poetry, literary and art criticism, philosophy, “socio-cultural” studies, autobiography, travel and plain contentious politics. Lewis wrote fiction, long and short, from early in his career. His first novel, *Mrs. Dukes’ Million*, was ironically not published until a Canadian firm brought it out in 1977. Strangely, his overall fiction serves as a kind of critique of the standpoint (once called “neo-classicism”) so rousinglly represented by his ideological books, with the central male characters frequently mouthing ideas similar to the Lewisian polemics on issues ranging from women to political power. But these characters—like René Harding in *Self Condemned*—are inclined to emerge at story’s end as “fools” or, at least, hollow men. Stylistically, Lewis’s novels varied from the hard, staccato mode of *Tarr* in its first version (*circa* 1918) to the more conventional (though prodigiously energized) narrative form of books like *The Revenge for Love*. The three completed volumes of *The Human Age*, at their joint publication in 1955–1956, stood as Lewis’s effort at high-powered, metaphysical “sci-fi.” Much of his ideological output, on the other hand, derived from two “tank books” written by him in the 1920s, *The Art of Being Ruled* and *Time and Western Man*, the first being a neo-Machiavellian analysis of 20th Century society and doctrines (including his pioneer considerations of the media) and the second a buoyant treatise on modern philosophy’s surrender to a view of reality as chaotic flux. The whole gamut of his writings testifies to Lewis’s interest in *everything*, from high art and sport to the tabloid press, from gossip to world government (see *America and Cosmic Man*). As an artist, Lewis decorated (rather than “illustrated”) many of his books giving them an aesthetic significance as physical objects in themselves but, in general, he never countenanced the idea of his painting and writing being creatively fused at any point.



**Cover of *Blast 1***, edited by Wyndham Lewis; forward by Bradford Morrow. Santa Barbara, CA: Black Sparrow Press, 1981.

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## WYNDHAM LEWIS—MAGAZINES / *C.J. Fox*

WYNDHAM LEWIS EDITED THREE MAGAZINES IN his career, most famously the two issues of the landmark Vorticist journal *Blast* in 1914–15. *Blast*, with its arresting puce-pink, name-emblazoned cover of issue No. 1 and a typography redolent of the modern-mechanistic and a dynamism later taken up by tabloid journalism, declaimed a New Art, worthy of the big-city, industrial 20th century. It denounced the stodgy remnants of the Victorian Age—all in a welter of explosive “Blasts and Blessings” and resounding manifestoes, interspersed with reproduction of radical Vorticist designs and literary entries from Lewis himself, Pound and non-Vorticists like Eliot and Rebecca West. *Blast*, like Vorticism, died with World War I. But Lewis returned from the Western Front and straightaway started another literary/pictorial journal. It was called *The Tyro* after the great grinning monsters he was producing as a painter, bent on staring down the smug and solemn orthodoxies of the dawning 1920s. But *The Tyro* lacked the vibrancy of *Blast* and vanished after two issues. Much more ambitious and well defined in its goals was the magazine Lewis launched in 1927, *The Enemy*. In its three issues, this journal—with dashing, Lewis-designed covers and an announced policy of exposing the real nature of post-war Western civilization from an “enemy” position militantly *outside* its constrictions—gave first printing to Lewis’s sweeping socio-cultural critiques, later expanded on in book-broadsides like *Time and Western Man*. *The Enemy* included non-Lewis items too—from, for instance, the scholarly Beethovenite, J.W.N. Sullivan or the Delphic poet, Laura Riding. Published by Lewis himself, *The Enemy* expired in the crash year of 1929 with an onslaught on James Joyce partisans in Paris. In lieu of still another magazine, Lewis bravely launched a short-lived enterprise he called *Enemy Pamphlets* in 1931 and even after World War II talked irrepressibly of getting out a new magazine. But advancing blindness stopped that.

## ABOUT THE EXHIBITS

THE LION AND THE FOX exhibition showcases the Lewis side of the C.J. Fox Collection. It is not only representative of the largest and perhaps most significant portion of the whole assemblage, being the foundation upon which the remaining collection was built, it also features the striking visual art of Lewis and others, making it particularly suitable for exhibition purposes.

The exhibition consists of two separate displays. The McPherson Gallery exhibit features the many art reproductions included in the Fox Collection, along with original art works by Michael Ayrton and an original illustration by Lewis for Naomi Mitchison's *Beyond This Limit*. Additional book and archival displays in the McPherson Gallery exhibit include Wyndham Lewis's art criticism books, a Wyndham Lewis in Canada display, featuring several editions of Lewis's Canadian novel *Self Condemned*, and publications, correspondence and reproductions related to Lewis's stay in Canada. There is also a C.J. Fox display featuring books edited wholly or in part by Cy Fox, and a Michael Ayrton display of books, correspondence and art by Ayrton.

Also on display in the McPherson Gallery are reproductions of five original drawings belonging to

Cy Fox currently on extended loan to the Courtauld Institute of Art Gallery in London, England. These drawings are not part of the art collection donated to the University of Victoria, however the reproductions will be archived with the collection after the exhibition.

The Special Collections display highlights the many editions of Lewis books from the Fox Collection that are representative, not only of Lewis's prolific authorial output, but also of C.J. Fox's determination as a collector. There are many examples of rare and first editions from the early writings and novels to criticism and political books, to poetry and plays, to magazines edited by Lewis. Most of the books include the original dust wrappers, featuring many excellent examples of Lewis's or Ayrton's art.

Other displays in the Special Collections exhibit highlight the associations between Lewis and fellow authors, Ezra Pound, Naomi Mitchison and Herbert Read. The Ezra Pound display includes the table and ashtray featured in Lewis's well-known 1939 painting of Pound. The table and ashtray were bequeathed to C.J. Fox from the Estate of Mrs. Lewis in 1980 and are now part of the C.J. Fox Collection at UVic.

ORIGINAL WYNDHAM LEWIS ART REPRODUCED  
FOR *THE LION AND THE FOX* EXHIBITION

C.J. Fox



Wyndham Lewis, *Self-portrait*, 1911. Private Collection, on extended loan to the Courtauld Institute of Art Gallery, London

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**Self-Portrait**, 1911, pencil and watercolour on paper, 30.5 x 23.5 cm. Among reproductions, Paul Edwards, *Wyndham Lewis: Painter and Writer*, Yale, 2000, twice in colour; *The Letters of Wyndham Lewis* (London: 1963, b/w inside; New York: 1964, b/w inside and dust wrapper). Michel catalogue, M26.<sup>14</sup>

**PROVENANCE:** Purchased from Mrs. Wyndham Lewis by C.J. Fox, 1965.

**BACKGROUND:** The picture is inscribed “W. Lewis” while the reverse side bears the note “Self-portrait about 1912. W.L.” However, both Walter Michel and Paul Edwards date the picture 1911, along with two other self-portrait drawings. Michel acquired one

of these two after World War II and the artist and Lewis supporter, Michael Ayrton, the other. All three apparently comprised a set and there are pronounced similarities. But Lewis looks younger in the self-portrait owned by C.J. Fox than in its fellows—to the point where Edwards found it an attempt to portray “a sensitive, youthful soul.” But it is possible to see more sinister and complex aspects in the picture together with a style that makes it one of the first of what might be called Cubist works to be produced in England. Shortly after its purchase, Mrs. Lewis wrote to me: “I am pleased you are enjoying the Cubist portrait. I know so well that glare. When puzzling over some problem my eyes would absentmindedly wander around and suddenly encounter that stare which always made me pause.” Of her husband, then dead eight years, she wrote that “one can never say Wyndham ever flattered himself.”

Indeed, far from self-flattery, the picture is a ruthlessly probing self-examination by a painter then in his late twenties and launched on the writing of his first novel, *Tarr*. The novel was set in Paris, where Lewis had spent several years of his youth amid the first stirrings of Cubism and other manifestations of the Modern spirit. But cohabitation with the 1911 self-portrait leads to the realization that the decidedly modern-seeming structure of the facial image is not only a formal, cubist *trompe-l’oeil*. It also conveys the effect of three faces, or personalities, in one. Lewis was later to make much, as a writer, of the notion of the “split man.” Here the split is a three-way affair. There is a full-frontal face expressive of sensitive, expectant youth. But in view as well, if the right three-quarters of the face is seen in isolation, is a profile suggesting some unearthly persona startling in its ambiguity (like one of the angels from Lewis’s supernatural fantasy of

40 years later, *The Human Age*). Thirdly and glowering out over the front edge of the profile is the right segment of a face dark with menace. No wonder this multiple portrait of self always made Mrs. Lewis pause during the many years she lived with it! As Lewis's friend, the writer Julian Symons, indicated after WL's death, there was something inhuman about this zealot for ideas. Perhaps it is that side of his character, bordering on the nihilistic and even the demonic, which we are allowed to glimpse here. He never flattered himself.

Michael Ayrton recalled visiting Mrs. Lewis the day after her husband's death in 1957. Workmen were already tramping through their flat as part of the demolition of old Notting Hill Gate. All was in disarray, one drawing on the floor bearing the mark of a proletarian boot. Ayrton and his wife scooped up as many Lewis pictures as they could and bore them to safety in a laundry basket.<sup>15</sup> This 1911 self-portrait may have been one of them since it had seemingly lain unsold in the flat through the 2nd World War (during the Lewises' Canadian absence and under a bomb-shattered skylight!) and after. When I expressed amazement to Mrs. Lewis at its survival, she said with a knowing smile: "Drawings are surprisingly tough. They'll survive anything!"

**The Artist's Wife**, 1938, pen and ink, wash, on paper, 35.5 x 25.5 cm.

**PROVENANCE:** Purchased from the Leicester Galleries by C.J. Fox, 1964.

**BACKGROUND:** This drawing is one of a large number of Lewis pictures, including oils, from the 1930s for which his wife, Froanna, was either the identified subject or model. Lewis was frequently ill in the Thirties and—faced as well with the economic Depression and the trials of being an embattled minority painter and writer—he might not have survived without the support of this formidable woman. Consequently, looking forward on the occasion of New Year's Day 1938, as well as back on her fortitude of past times, Lewis possibly set out here to produce a tribute to his beautiful, stalwart spouse. (She had also begun to emerge as a literary muse for him, as witness the leading character of Margot in his 1937 novel *The*



Wyndham Lewis, *The Artist's Wife*, 1938. Private Collection, on extended loan to the Courtauld Institute of Art Gallery, London

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*Revenge for Love*.) In any case, the woman portrayed in this picture is a blend of beauty and hauteur, the latter possibly mirroring the redoubtability that was so conspicuous in the role played by Froanna as "painter's mate." Even if the portrayal is simply an idealization of womanhood, there is still the positioning of the wedding ring at the picture's centre to emphasize real-life marital solidity. Where the drawing's quality is concerned, as compared with the whiplash line-making of Lewis's earlier periods, a comment by Paul Edwards occasioned by another 1930s portrait of Froanna from her husband's hand seems relevant: "Although some intensity has been dissipated from his draughtsmanship, Lewis was even more resourceful and inventive in his avoidance of banal representation, emulating those arts of the East in which nature seems to be in dialogue with the void."<sup>16</sup> This is especially true in the face and hair of the 1938 work. And Lewis's use of wash accentuating the hair exemplifies his under-appreciated gifts as a colourist,

subtle rather than in any way strident like his “Enemy” polemics.

I acquired *The Artist's Wife* on a holiday visit to London in 1964. I as yet had no Lewis pictures and, hardly expecting that I could afford one, I sought out his old dealers, the Leicester Galleries. The firm's operating partnership of Brown and Phillips was known to me primarily for being mentioned in Lewis's Canadian novel, *Self Condemned*, where two pigeons featuring in the story were named after the London dealers by the book's chief personae. By 1964, the firm had moved from Leicester Square to Audley Square, Mayfair. Having asked for Lewis pictures, I was directed to the basement where, amazed, I “found” Froanna. In 1965, having met Mrs. Lewis in London, I was able to regale her with the story of my Great Find in Audley Square. She was gratified, for she liked that New Year's depiction of her and enjoyed recalling Brown and Phillips, the dealers *and* the pigeons. Oliver Brown, in his memoirs, recalled Lewis as sometimes friendly but suspicious of his association with other artists with whom “The Enemy” had quarrelled. On his visits, “he used to call at the side or private entrance and ask for me,” Brown wrote. “His first enquiry would be: “Who is in the Galleries? None of my “old chums” I hope?” When I assured him that the coast was clear, he would venture in...”<sup>17</sup>

**Desert Soukh**, 1931, pencil and watercolour on carton, 21.5 x 35.5 cm., inscribed “Wyndham Lewis 1931,” Michel 711. Reproduced b/w *Architectural Review*, Jan. 1933 with Lewis's article “The Kasbahs of the Atlas,” and b/w in C.J. Fox, ed., Wyndham Lewis, *Journey into Barbary* (Black Sparrow Press and Penguin, 1983 and 1987).

**PROVENANCE:** Acquired from artist 1939 by a Dutch friend; purchased from him by C.J. Fox circa 1983.

**BACKGROUND:** Lewis and his wife visited Morocco in 1931, when the North African country was part of the French Empire. He wrote a book about the trip and produced a quantity of drawings depicting people and scenes encountered on what then was an uncommon tourist route. The book, *Filibusters in Barbary*, dealt largely and in serio-comic style with the social and political scene in that colonial semi-wilderness. The drawings, none of which were reproduced in *Filibusters*, utilized the essential exoticism of the local human types, their dress and surroundings for Lewis's highly fanciful pictorial purposes. The result was a body of visual works which represent him at his most engaging.

Accompanied by his intrepid spouse, Lewis—in a dark London business suit under the torrid sun—clambered over weird sites on the fringe of towns like Casablanca and Agadir. In his book, he recalls



**Wyndham Lewis, *Desert Soukh*, 1931.** Private Collection, on extended loan to the Courtauld Institute of Art Gallery, London

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seeing his first *soukh* or bazaar, “a chaplet of fly-blown shops”... “The shops generally are cupboards in a mud wall. They start two or three feet from the ground. In these the merchant squats or crouches, often asleep or dropping to sleep, or if awake majestically resigned as regards the customer question.”<sup>18</sup> There are no customers or merchants in the desert soukh seen in the drawing here exhibited, one of three he did of this particular Berber-style shopping mall. Rather he was fascinated by the configurations and structural details of the “cupboards in a mud wall.” They spurred him on to creating a feast of contorted forms, to the point of almost being carried away into abstraction. The same process occurred in the case of the desert vegetation that twists and sprouts high up on the right side of the picture. This array of cactus-like flora, lovingly exaggerated by the form-obsessed artist, was fit to serve as an inspiration for Graham Sutherland’s surrealistic plant shapes a couple of decades later if he was lucky enough to see the Lewis prototypes. Then there is Lewis’s unique touch with colour, in particular the dash of extraneous orange across the deliberately drab mid-picture surface of the *bled*. It all comprises a magical adventure not only in seeing, but also in realizing the full formalistic potential of a vista which might otherwise have suggested nothing but Saharan aridity. The picture is a prime example

of the painting formula Lewis was later to advocate as *super-naturalism*—“nature transformed by all her latent geometries.”<sup>19</sup>

The original purchaser of *Desert Soukh* was a young Dutch teacher, Pier Van der Kruk, who eagerly read Lewis’s books in the 1930s and visited him in London. In 1939 he sought to buy a picture and *Desert Soukh* was offered at £5. Told that this was a sizeable sum for an impecunious teacher, Lewis suggested he pay it by instalments and the youthful educator returned to Holland with the drawing. Then came the Nazi occupation, forcing him into hiding. Where the picture spent the War is not known but it apparently went through later decades hanging unframed above a living-room chair. On a visit in the mid-80s, I was offered and duly bought *Desert Soukh*. Later it was pushed through the front-door mail slit of my house in Twickenham along with the rest of that day’s post. Again a vulnerable Lewis *objet d’art* survived, this time, with a slight wrinkle to mark the rudeness of its arrival.

**A Man’s Form Taking a Fall from a Small Horse**, 1941, pen and ink, watercolour, 29 x 45 cm, inscribed “Lewis 1941,” Michel 977. Exhibitions: *Wyndham Lewis: Drawings and Water-Colours*, Victoria College, University of Toronto, February 1950; *Exhibit of Paintings and*



**Wyndham Lewis, *A Man’s Form Taking a Fall from a Small Horse*, 1941.** Private Collection, on extended loan to the Courtauld Institute of Art Gallery, London

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*Books by Wyndham Lewis*, York University Art Gallery, Toronto, November–December, 1964; *Wyndham Lewis*, Manchester City Art Gallery, October–November 1980; “*The Talented Intruder*.” *Wyndham Lewis in Canada*, Art Gallery of Windsor (Ontario), November–January 1992–3; *Wyndham Lewis: Art and War*, Imperial War Museum, London, June–October, 1992. Reproduced in colour, War Museum catalogue, b/w Windsor and Manchester catalogues and Michel.

**PROVENANCE:** Advertised at Victoria College, Toronto, exhibition as belonging to the artist and for sale at \$75 (Canadian), but apparently unsold. Among several Lewis pictures returned to the widow of Wyndham Lewis about 1971 from stock held by Douglas Duncan, Toronto, via Hugh Anson-Cartwright. Presented to C.J. Fox by Mrs. Lewis 1971.

**BACKGROUND:** The cumbersome title attached to this picture reflects the fact that, rather than a name it was more a brief description of the work provided by Lewis to the Toronto connoisseur-dealer Douglas Duncan. A proper title would have to allow for the drawing’s tragic theme. Indeed the work is a manifestation of the same tragic impulse that powers Lewis’s novel of wartime Canadian exile, *Self Condemned*. But in no way can it be deemed merely illustrative of that book, though both emerged from the same grim phase of his life. Instead, it stands autonomously with its own, wholly visual, frame of reference. Yet, through that pure visuality, it is if anything more intense as an expression of the tragic than any literary work this side of the most incandescent verse could ever be.

At its heart is an evocation of death while a note of almost menacing ambiguity is added by way of the strange red and black form in the back left of the picture—a monstrous bird, perhaps? Other aspects of the drawing give the impression that the fatal occurrence central to it is unfolding along some remote coastline. Seashores are common in Lewis’s art (see *Four Figures in a Landscape*) but usually they serve to accommodate happy or vigorous goings-on. Here Lewis employs the marine setting, if such it is, to confer extra starkness on the central enactment of death. His depiction of the latter utilizes another feature found at various times in his imaginative art—

the horse-and-rider motif. But in this case the rider, a figure of swank or high spirits on other occasions, is toppling ignominiously from his mount, the fatal outcome of his fall portended in the armless manikin or *doppelgänger* already prone beneath him. There is pathos in this just as Lewis, in his book *The Lion and the Fox*, found pathos to be an integral part of the tragedy conferred on Othello by Shakespeare. Pathos also shrouds the living death suffered by Rene Harding in *Self Condemned*: “You cannot kill a man twice, the Gods cannot strike *twice* and the man survive.” It may be worthwhile recalling that Lewis in his heyday used the image of a doughty rider and horse to dramatize his public persona as campaigning Enemy of cultural decay. Here was Lewis in 1941, at the low point of his Canadian exile and of the Allied cause in World War II, portraying a rider cast down and his steed withered and blind. All that too is the pathos of tragedy.

Yet the drawing has qualities bespeaking resilience in the sorely tried artist. The watercolour is applied with considerable audacity, even recklessness at crucial points, but the final effect is satisfying. And the delineation of form at ground level in the lower segment of the picture has an ease and maturity signifying a master craftsman. At Christmas 1971, I visited Mrs. Lewis in Torquay and presented her with a seasonal gift. She vanished into a side-room and returned with this picture, one of a group of Lewises she had received from Canada. “Here,” she said, “this is for you. It’s the best.” And she was right.

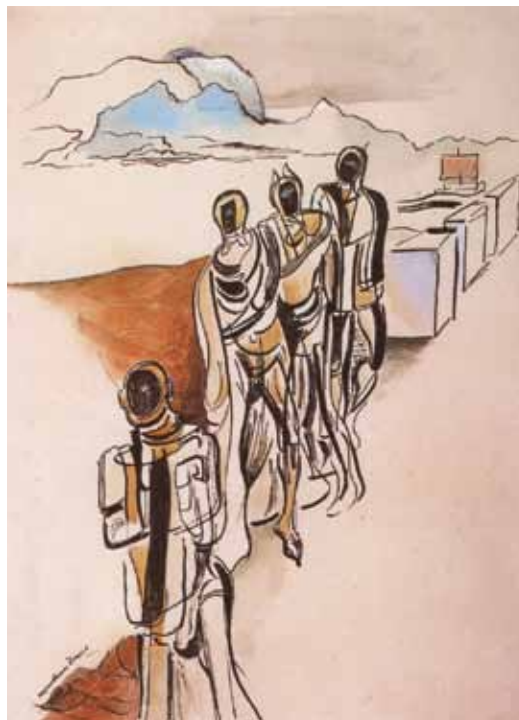
**Four Figures in a Landscape**, 1935 or possibly 1938, watercolour, brush and black ink, 36.5 x 26.5 c, inscribed “Wyndham Lewis.” Not in Michel catalogue.

**PROVENANCE:** Purchased in auction at Christie’s, London, 1986 by C.J. Fox. Previously owned by a member of the Baring family.

**BACKGROUND:** In his imaginative art, Lewis did many beach scenes. Perhaps this was a legacy of a childhood spent at a number of seaside locales—the Canadian Bay of Fundy, Maine, Chesapeake Bay and the Isle of Wight. Marine scenes were prominent among the considerable number of imaginative drawings and oils he produced in the later 1930s. One theme interested

him greatly, that of the North, which allowed him to give creative rein to an interest he had developed in the Norsemen or Vikings. *Four Figures in a Landscape* features a quartet of Vikings, so it seems, landing nimbly from their pink-sailed boat on a coast which—judging by the austere mountains across the bay—could lie anywhere from Labrador to Iceland or the far-northern British Isles. The quick-stepping, almost mincing figures sport costumes that are identifiably of the Norse warrior variety *circa* 1000 A.D., intricately delineated in Lewis's most fanciful manner. His inventiveness is so free, in fact, that the leader of the group looks to a Space-Age viewer like a geared-up astronaut striding towards his craft for blast-off (though Lewis didn't live to see the Vikings of the Stratosphere perform two decades after this picture was produced). The same creative daring is responsible for the grand splash of ochre on the mound in the left foreground and the bright blue on a portion of the otherwise menacing heights far away. The whole picture is alive with formalized drama, only intensified by the stretches of paper left deftly free of colour or line and by the mere suggestion of a lowering sky.

It could be said that Lewis relished the Vikings, thereby anticipating the tendency among historians since his day to treat the Norsemen as something more than a homicidal, marauding horde. In the same way, he admired the abundantly venturesome Berbers of North Africa. The wide horizons adopted by both peoples were the sort of thing needed by the stagnating West of his own time, Lewis thought. "We have been rendered sedentary by perfected transport," complains a character in one of his plays. "Our minds have become home-keeping. We do not *think* as boldly: our thoughts do not leap out in the same way." Lewis the writer dealt specifically with the Vikings in a book skittishly called *The Mysterious Mr. Bull*, which—like *Four Figures in a Landscape*—he produced (possibly) in 1938. In this light-hearted account of the English people, Lewis noted how residents of the British coasts referred to the Viking raiders as "the dark strangers," which would add an historical rationale to his painterly rendering of the Norse faces in his picture as akin to blue-black masks. In his book, he called the Vikings "ferocious, seagoing, playboys...the sinister



Wyndham Lewis, *Four Figures in a Landscape*, 1935 or possibly 1938. Private Collection, on extended loan to the Courtauld Institute of Art Gallery, London

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Peter Pans of the land of frostbite and white nights." It is fascinating to note how the writer-painter's literary characterization of the "Danes" compares with that of his drawing. There are similarities but each is autonomous of the other, for Lewis regarded his painting and writing as separate domains.

I was lucky to acquire *Four Figures*. It had been put up for auction at Christie's without my having heard the news. But it failed to attract the hoped-for price. Only then did I learn of its appearance on the market. I promptly contacted Christie's and made an appropriate offer in hopes that the owner would still sell, days after the auction. I had just retired from Reuters News Agency, where a farewell "whip-round" among colleagues left me with extra cash sufficient to help substantially with the projected purchase. Mr. Baring (for so the vendor turned out to be) agreed to a bargain late sale and the four "sinister Peter Pans" were mine!

## Self-Portraits

1. **Self-Portrait, 1911 (M26)**  
Wyndham Lewis  
Pencil and watercolour,  
Reproduction  
30.5 x 23.5 cm  
*Fox Collection*
2. **Self-Portrait, 1920 (M430)**  
Wyndham Lewis  
Black ink, Reproduction  
19 x 24 cm
3. **Portrait of the Artist as  
the Painter Raphael,  
1920-21 (M-P29)**  
Wyndham Lewis  
Oil on canvas,  
Reproduction  
28 x 36 cm
4. **Self-Portrait, 1932 (M781)**  
Wyndham Lewis  
*From Thirty Personalities  
and a Self-Portrait*  
Pencil, Reproduction  
17 x 37 cm



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## Portraits of other Personalities

5. **Edith Sitwell, 1921 (M485)**  
Wyndham Lewis  
Pencil, Reproduction  
32 x 41 cm
6. **Edith Sitwell, 1923 (M-P36)**  
Wyndham Lewis  
Oil on canvas, Reproduction  
21 x 28 cm



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7. **Mrs. Desmond Harmsworth  
1932 (M757)**  
Wyndham Lewis  
*From Thirty Personalities  
and a Self-Portrait*  
Pencil, Reproduction  
25.5 x 36 cm
8. **Wing-Commander Orlebar  
1932 (M776)**  
Wyndham Lewis  
*From Thirty Personalities  
and a Self-Portrait*  
Pencil, Reproduction  
(Publicity print)  
14 x 19 cm
9. **Froanna, 1936 (M857?)**  
Wyndham Lewis  
Pencil and colour, London:  
Spink, Reproduction  
11 x 15.5 cm



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10. **Artist's Wife, 1938 (M897)**  
Wyndham Lewis  
Pen and ink wash,  
Reproduction  
35.5 x 25.5 cm  
*Fox Collection*
11. **Stephen Spender  
1938 (M-P86)**  
Wyndham Lewis  
Oil on canvas,  
Reproduction  
28 x 36 cm
12. **T.S. Eliot, 1938 (M-P80)**  
Wyndham Lewis  
Oil on canvas,  
Reproduction (Postcard)  
10 x 14 cm
13. **Ezra Pound, 1939 (M-P99)**  
Wyndham Lewis  
Clipping from *Picture Post*  
in Sir John Rothenstein,  
"Wyndham Lewis"  
Oil on canvas,  
Reproduction  
16 x 22 cm

14. **Marshal McLuhan, 1944** (M1046)  
Wyndham Lewis  
Black chalk, Reproduction  
24 x 36 cm

## Drawings and Watercolours

15. **Head of a Girl, 1922** (M535)  
Wyndham Lewis  
Pencil, Reproduction  
42 x 43 cm

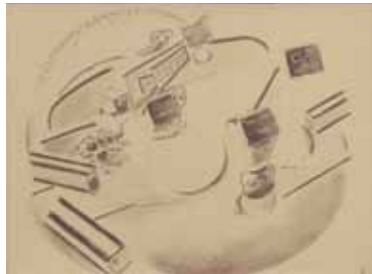


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16. **Desert Soukh, 1931** (M711)  
Wyndham Lewis  
Pencil and watercolour, Reproduction  
21.5 x 35.5 cm  
*Fox Collection*

17. **A Man's Form Taking a Fall from a Small Horse, 1941** (M977)  
Wyndham Lewis  
Pen and ink, watercolour, Reproduction  
29 x 45 cm  
*Fox Collection*

18. **Fantasy, 1944** (M1039)  
Wyndham Lewis  
Coloured chalks, Reproduction (photograph)  
12 x 17 cm



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19. **Reading the Newspaper, 1944** (M1050)  
Wyndham Lewis  
Black and coloured chalks, Colour reproduction (Photograph)  
12 x 16.5 cm

20. **New York, 1914** (M177)  
Wyndham Lewis  
Pen and ink, watercolour Reproduction (Clipping)  
17.5 x 21.5 cm



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21. **At the Seaside, 1913** (M123)  
Wyndham Lewis  
Pen and ink, watercolour, Reproduction (cardboard backed)  
15 x 23.5 cm



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22. **The Psychologist 1917** (M257)  
Wyndham Lewis  
Pen and ink, watercolour, Reproduction  
19 x 23 cm

23. **Figures in the Air 1927** (M635)  
Wyndham Lewis  
Ink and watercolour, Reproduction  
18 x 26 cm

24. **Four Figures in a Landscape, 1935 or possibly 1938** (not in Michel)  
Wyndham Lewis  
Watercolour, brush and black ink, Reproduction  
14.5 x 10.5 cm  
*Fox Collection*

## Paintings

25. **The Crowd, 1914-15**  
(M-P17)

Wyndham Lewis  
Oil on canvas,  
Reproduction  
18.5 x 23 cm

“*The Crowd* is Lewis’s first war picture and the early counterpart to *The Surrender of Barcelona*” (Michel 58).



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26. **Convalescent**  
1933 (M-P46)

Wyndham Lewis  
Oil on canvas,  
Reproduction  
12 x 16.5 cm

27. **Inca and the Birds**  
1933 (M-P49)

Wyndham Lewis  
Oil on canvas,  
Reproduction  
55 x 67 cm

28. **Betrothal of the Matador,**  
1933 (M-P45)  
Wyndham Lewis  
Oil on canvas,  
Reproduction (Colour proof)  
20.5 x 16 cm

Used in Paul Edward’s *Wyndham Lewis: Painter and Writer* (2000).



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29. **The Surrender of Barcelona, 1936 (M-P61)**  
Wyndham Lewis  
Oil on canvas, Reproduction,  
19 x 26.5 cm



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30. **Inferno, 1937 (M-P72)**  
Wyndham Lewis  
Oil on canvas, Reproduction  
11 x 16.5 cm

31. **The Tank in the Clinic**  
1937 (M-P77)  
Wyndham Lewis  
Oil on canvas, Reproduction,  
19.5 x 26 cm



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## Timon of Athens

32. **Designs from the Portfolio, Timon of Athens, 1912-13**  
(M91-108)  
Wyndham Lewis  
18 reproductions, 3 colour,  
15 b&w  
29.5 x 42 cm



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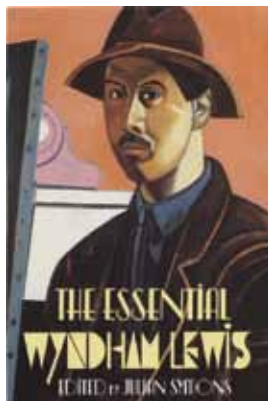
## Book and Magazine Covers

33. **Important English Drawings Related to Cubism and Vorticism**  
London: Anthony d'Offay, 1986 Catalogue cover featuring *Design for Red Duet*  
1915 (M204)  
Reproduction  
17.5 x 22 cm
34. **Dazzle-ship in Drydock at Liverpool, 1919**  
Edward Wadsworth  
Oil on canvas. Magazine colour reproduction  
22.5 x 30.5 cm  
Edward Wadsworth (1889-1949) was a signatory of the Vorticist Manifesto published in the June 1914 issue of *Blast* and a founding member of the Vorticist movement, along with Lewis, Pound, Henri Gaudier-Brzeska and others. He produced several woodcuts and paintings in the Vorticist style during his period of involvement with the London group. After World War I broke out, Wadsworth joined the Royal Naval Volunteer Reserve where he supervised the painting of dazzle camouflage for allied ships. Drawing on design elements similar to Vorticism and Cubism, *dazzle ships* made it difficult for enemy U-boats to determine the speed and course of the targets. *Dazzle-Ship in Drydock* was commissioned by Lord Beaverbrook for the Canadian War Memorials Fund. The painting is owned by the National Gallery of Canada, Ottawa.



© Edward Wadsworth Estate. By the kind permission of the Wadsworth family

35. **Percy Wyndham Lewis: Drawings and Watercolours 1910-1920 (1983)**  
London: Anthony d'Offay  
Catalogue cover featuring *Woman with Sash*, 1920  
(not in Michel) Reproduction  
18 x 18 cm
36. **The Essential Wyndham Lewis**  
Edited by Julian Symons.  
London: A. Deutsch, 1989  
Book cover featuring *Portrait of the Artist as the Painter Raphael*, 1920-1921  
(M-P29) Reproduction  
16.5 x 24 cm



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37. **Wyndham Lewis: The Twenties**  
London: Anthony d'Offay, 1984 Catalogue cover featuring *Composition*, 1922  
(not in Michel) Reproduction  
15 x 20.5 cm
38. **The Enemy: A Review of Art and Literature**  
Cover of *The Enemy* No. 1, Jan. 1927 (M620)  
Edited by Wyndham Lewis  
London: The Arthur Press  
Reproduction  
20 x 30 cm



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## Illustrations and Caricatures by Wyndham Lewis and Others

39. **Illustration (untitled) by Wyndham Lewis from *Beyond This Limit* (M829)**  
by Naomi Mitchison. London: Jonathan Cape, 1935  
Pen and ink  
13.5 x 15.5 cm  
One of 32 drawings reproduced in *Beyond This Limit*, produced in collaboration with Naomi Mitchison. Purchased by C.J. Fox, London, late 1990s.

40. **Wyndham Lewis  
Caricature, 1914**  
Edmond Kapp  
Reproduction (Photocopy)  
24 x 32 cm  
A supposed caricature of the young  
Wyndham Lewis as decadent.
41. **Low's Topical Budget:  
Outrage at Royal Academy**  
Clipping from *Evening  
Standard*, April 30, 1938  
Reproduction  
20 x 30 cm  
Clipping of original printed Low  
cartoon re: the rejection by the  
Royal Academy of WL's oil of  
T.S. Eliot (1938).
42. **Victorian Savage (M732)**  
Wyndham Lewis  
Reproduced in *Time and  
Tide*, 11 July 1931  
21 x 29 cm  
Michel describes this piece as  
"A portrait caricature of a grim and  
disapproving old lady: according  
to one hypothesis, one of the  
contributors to "Time and Tide"  
who had expressed disapproval of  
Lewis's articles on Berlin published  
in that journal in the previous  
months." (396)



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## Posters

43. **The Bone Beneath the  
Pulp: Drawings by  
Wyndham Lewis**  
Exhibition poster  
London: Courtauld,  
2004-05  
With colour reproduction of  
Wyndham Lewis painting  
*Self Portrait* 1911 (see item 1)  
59 x 84 cm
44. **Wyndham Lewis:  
Art and War**  
Exhibition poster  
London: Imperial War  
Museum, 1992  
With colour reproduction  
of WL painting *A Battery  
Shelled* 1919 (M-P25)  
51 x 76 cm
45. **Time and Western Man**  
Edited by Paul Edwards  
Promotional poster  
Santa Rosa, CA:  
Black Sparrow Press, 1993  
With colour reproduction of  
*Figures in the Air* 1927 (M635)  
50 x 73 cm



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Lewis Memorial Trust (a registered charity).  
Also reproduced by kind permission of  
Black Sparrow Press

46. **Blast: 1914–1918**  
Exhibition poster  
Munchen: Haus Der Kunst,  
1996-97  
59 x 84 cm
47. **Pegasus present Three  
Lordly Men of Kensington:**  
Ford Madox Ford, Ezra  
Pound, Wyndham Lewis  
Exhibition poster  
London: Kensington  
Library, 1986  
30.5 x 43 cm  
Poetry reading with Tom  
Durham, Anne Harvey and Ed  
Bishop in conjunction with the  
exhibition of "The Three Lordly  
Men" and their lives in this  
London borough.

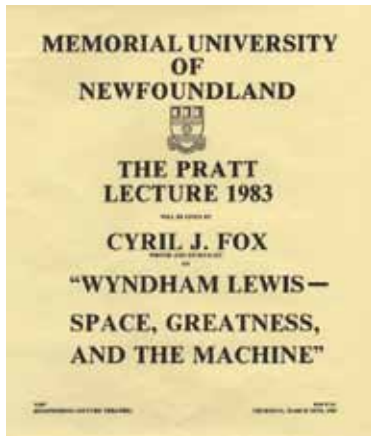


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48. **An Essex Collector**  
Exhibition poster  
University of Essex:  
University Gallery, 1988  
With reproduction of  
WL drawing (detail)  
30 x 42 cm



49. **Wyndham Lewis—Space, Greatness, and the Machine**  
Poster  
Pratt Lecture, C.J. Fox  
Memorial University of  
Newfoundland, 1983  
Lecture on E.J. Pratt and  
Wyndham Lewis  
30.5 x 35.5 cm



© Memorial University of Newfoundland by permission

## Works by Michael Ayrton

50. **Hawk and Human Handler, 195?**  
Michael Ayrton  
Colour print 44/50  
46 x 67 cm  
Purchased privately by C.J. Fox in 1980s. Redolent of the artist's best dashing style of the 1950s (when he was "ADC" to the blind but book-busy WL).



© Michael Ayrton Estate. By kind permission of the Ayrton family

51. **Portrait of Wyndham Lewis, 1955**  
Michael Ayrton  
Pencil on paper  
25 x 35 cm  
Purchased by C.J. Fox from the artist's widow, Elisabeth Ayrton in the 1980s. With beginnings of another drawing of WL by MA on the back which is not visible. The main drawing shows WL in profile at age 73 and virtually blind (though working on his last major fiction *The Human Age*). An account by MA of creating this portrait of WL is in the C.J. Fox collection.

52. **Authors of Today: Wyndham Lewis, 1955**  
Michael Ayrton  
Photocopy from *London Magazine*: Reproduction  
14 x 21 cm



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53. **Self Condemned design, 1953**  
Alternative colour dust-wrapper design (unused) for WL's novel *Self Condemned*  
Michael Ayrton  
Gouache  
16 x 18 cm  
Purchased by C.J. Fox from Keith H. Chapman Gallery, London, 1996. MA's account of how the design by him finally used was selected by WL via the sighted Mrs. Lewis is included in the C.J. Fox collection. If anything, the alternative image here presented is a more detailed and robust reading in visual terms by MA of WL's fiery (and partly Canadian-set) book.

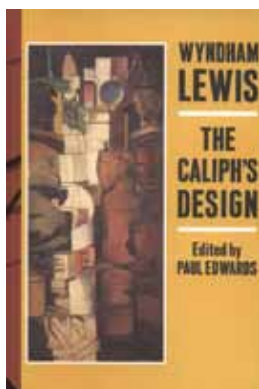


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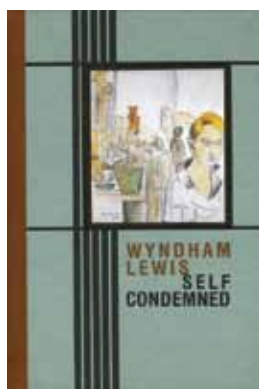
## Book and Archival Displays

### I. ART CRITICISM

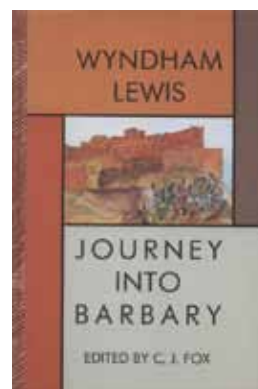
- i. *The Caliph's Design: Architects! Where is your Vortex?*  
London: Egoist, 1919. (Rebound 1st ed.); *The Caliph's Design: Architects! Where is your Vortex?*  
Santa Barbara, CA: Black Sparrow Press, 1986.



Cover of *The Caliph's Design*.  
Santa Barbara, CA: Black Sparrow  
Press, 1986



Cover of *Self Condemned*.  
Santa Barbara, CA: Black Sparrow  
Press, 1983



Cover of *Journey into Barbary: Morocco Writings and Drawings*.  
Santa Barbara, CA: Black Sparrow  
Press, 1983

ii. *Wyndham Lewis, the Artist, from "Blast" to Burlington House*. London: Laidlaw & Laidlaw, 1939.

iii. Michel, Walter and C.J. Fox, eds. *Wyndham Lewis on Art: Collected Writings 1913-1956*. New York: Funk & Wagnalls, 1969.

iv. *The Demon of Progress in the Arts*. London: Methuen, 1954. 1st ed; *The Demon of Progress in the Arts*. Chicago: Henry Regnery Co., 1955.

v. *The Role of Line in Art*, New York: Privately printed by Cameron McWhirter, 1992; *The Role of Line in Art*. London: Strawberry Press, 2007.

## 2. WYNDHAM LEWIS IN CANADA DISPLAY

i. *Self Condemned*. London: Methuen, 1954; *Self Condemned*. Chicago: Henry Regnery, 1955; 1965; *Self Condemned*. Toronto: McClelland & Stewart, 1974. 1st and 2nd "New Canadian Library" eds; *Condamné par lui-même: roman*. Paris: Phébus, 2002; *Self Condemned*. Santa Barbara, CA: Black Sparrow Press, 1983; *Self Condemned*. Manchester: Carcanet Press, 1983.

ii. Photographs of Toronto hotel fire involving WL, which inspired the fire in *Self Condemned*

iii. Publications, correspondence and reproductions related to Wyndham Lewis in Canada

## 3. C. J. FOX DISPLAY

i. Anthologies wholly or partly edited by Cy Fox:

1. Fox, C.J. and Robert T. Chapman, eds. *Unlucky for Pringle: Unpublished and other stories*. London: Vision Press, 1973.

2. *Wyndham Lewis on Art: Collected Writing 1913-1956*. Introduction and notes by Walter Michel and C.J. Fox. London: Thames & Hudson, 1969.

3. *Enemy Salvoes: Selected Literary Criticism*, edited with sectional introductions and notes by C.J. Fox; general introd. by C.H. Sisson. London: Vision, 1975.

4. *Journey into Barbary: Morocco Writings and Drawings*, edited by C.J. Fox. Santa Barbara: Black Sparrow Press, 1983.

ii. Fox, C.J. "Wyndham Lewis and E.J. Pratt: a Convergence of Strangers." St. John's: Memorial University, 1983.

iii. Essays and reviews by C.J. Fox

## 4. MICHAEL AYRTON DISPLAY

i. Books by Michael Ayrton

1. *The Rudiments of Paradise: Various Essays on Various Arts*. London: Secker and Warburg, 1971.

2. *British Drawings*. London: Collins, 1946.

3. *Testament of Daedalus*. London: Robin Clark, 1991. Illustrations by Michael Ayrton

4. *The Maze Maker*. London: Solitaire, 1982. Cover illustration: *Maze Maker II—Copper Seam* by Michael Ayrton

ii. *London Magazine*, Sept. 1955. "Authors of Today." Michael Ayrton drawing of Wyndham Lewis

iii. Letters and postcards to Cy Fox from Michael Ayrton

iv. Lewis, Wyndham. *The Red Priest*. London: Methuen, 1956. Jacket design by Michael Ayrton

## SPECIAL COLLECTIONS EXHIBIT<sup>21</sup>

### Literature

#### I. EARLY WRITINGS

- i. "Good Times." in *Seeds in the Wind: 20th Century Juvenilia from W.B. Yeats to Ted Hughes*. London: Hutchinson, 1989. Story and illustrations by WL, aged 10.
- ii. *Mrs. Dukes' Million*. Toronto: Coach House Press, 1977. WL's first novel, first published in Canada. Written in 1910 or 1911. Early WL figurative design on front cover, Augustus John Drawing of WL on back cover.
- iii. *The Wild Body: A Soldier of Humour, and Other Stories*. London: Chatto & Windus, 1927; *Le Corps Sauvage*. Lausanne: L'Age d'Homme, 1982; *The Wild Body: A Soldier of Humour, and Other Stories*. London: Penguin, 2004.
- iv. *Cantleman's Spring Mate. Code of a Herdsman. Cantleman et la Saison des Amours. Le Code d'un Bouvier*. Paris: Lettres modernes, 1968. Introduction et Traduction de Bernard Lafourcade. Dessins de Wyndham Lewis.

#### 2. TARR

*Tarr*. London: Egoist, 1918. 1st English ed. Signed on flyleaf by G.A. Wyndham Lewis (Wyndham Lewis' wife); *Tarr: the 1918 Version*. Santa Rosa, CA: Black Sparrow Press, 1990; *Tarr*. London: Chatto & Windus, 1928; *Tarr*. London: Methuen, 1951; *Tarr*. Harmondsworth; New York: Penguin, 1982. *Tarr*. Traduit de l'anglais par Bernard. Lafourcade Paris: Christian Bourgois, 1970.

#### 3. THE HUMAN AGE TRILOGY

*The Childermass*: Section 1. Part one of the author's Human Age. London: Chatto & Windus, 1928. Special edition: 225 copies for sale, 6 for private distribution. Library copy no. 59. Signed by Wyndham Lewis; *The Childermass*. London: Chatto & Windus, 1928. 1st trade ed; *The Human Age*. London: Methuen, 1955-1956; *The Human Age*. London: Methuen, 1955-1956. *Childermass* is marked "proof copy" on cover; other vol. not marked but is probably a late proof copy. Paginations, text and layout vary slightly from published version; *The Childermass*. London: Calder; New York: Riverrun Press, 2000; *Malign Fiesta*. London: Calder and Boyars, 1966. *The Childermass*. London: John Calder, 1965.



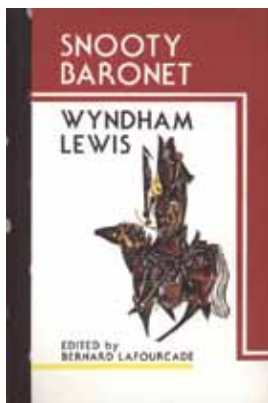
Cover of *The Apes of God*. Santa Barbara, CA: Black Sparrow Press, 1981

#### 4. THE APES OF GOD

*The Apes of God*. London: Arthur Press, 1930. Limited to 750 numbered copies, signed by the author. No. 234; *The Apes of God*. New York: R.M. McBride, 1932. Designs in text by Wyndham Lewis. First American ed. [Cf. Morrow & Lafourcade]; *The Apes of God*. London: Arco Publishers, 1955. Illustrations by the author. 25th anniversary ed. with new introd. by the author. This ed. limited to 1,000 signed and numbered copies. No. 278. Signed by blind WL; *The Apes of God*. Harmondsworth: Penguin, 1965. Reprint of 1930 Arthur Press ed. Designs on cover and in text by Wyndham Lewis; *The Apes of God*. Santa Barbara, CA: Black Sparrow Press, 1981. Deluxe copy, no. 145; *Le Scimmie di Dio*. Apes of God. Italian. Faenza: Mobydick, 1998. Translated by Mario Giosa; *Satire and Fiction*. London: Arthur Press, 1930; "The Apes of God" explained by the author." *Enemy Pamphlets* series, no. 1. Includes letters by Roy Campbell, Richard Aldington, Montgomery Belgion, J.D. Beresford, Dr. Meyrick Booth, Augustus John, H.G. Wells, and W.B. Yeats.

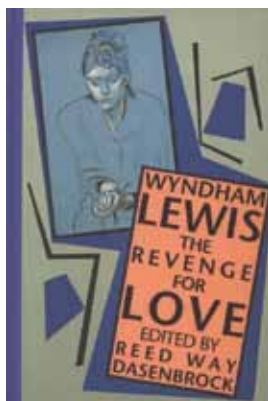
## 5. NOVELS OF '30S AND '40S

- i. *Snooty Baronet*, London: Cassell, 1932, 1st edition; *Snooty Baronet*. Santa Barbara, CA: Black Sparrow Press, 1984.



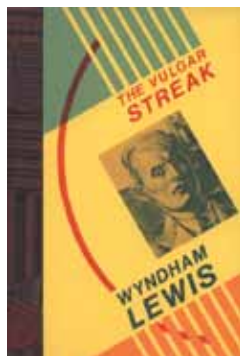
Cover of *Snooty Baronet*. Santa Barbara, CA: Black Sparrow Press, 1984

- ii. *The Revenge for Love*. London: Cassell, 1937, 1st ed; *The Revenge for Love*. Chicago, H. Regnery Co., 1952; *The Revenge for Love*. London: Methuen & Co., 1952; *The Revenge for Love*. Santa Rosa: Black Sparrow Press, 1991; *The Revenge for Love*. Harmondsworth: Penguin Books, 1972; *The Revenge for Love*. Harmondsworth: Penguin, 1983.



Cover of *The Revenge for Love*. Santa Barbara, CA: Black Sparrow Press, 1991

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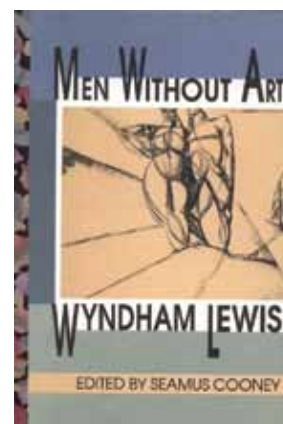
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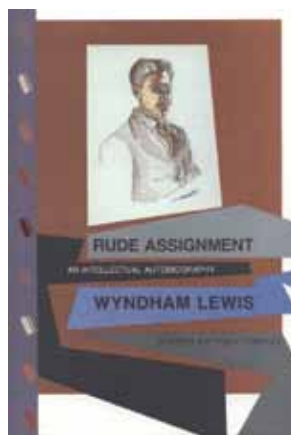
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Cover of *Rude Assignment*. Santa Barbara, CA: Black Sparrow Press, 1984

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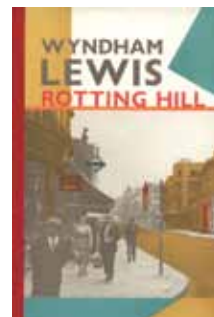
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### 13. MAGAZINES EDITED AND ILLUSTRATED BY WL

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### 14. LEWIS-POUND DISPLAY

- i. Wyndham Lewis table and ashtray with reproduction of the 1938 WL oil of Ezra Pound in which the 2 items appear.
- ii. Materer, Timothy. *Pound/Lewis: the Letters of Ezra Pound and Wyndham Lewis*. London: Faber, 1985; *Vortex: Pound, Eliot, and Lewis*. Ithaca, NY: Cornell University Press, 1979.
- iii. Kettle's Yard Gallery. *Pound's Artists: Ezra Pound and the Visual Arts in London, Paris and Italy*. Cambridge: Kettle's Yard Gallery, 1985.
- iv. *Ezra Pound: the London Years*. Exhibition held at Sheffield University Library, 23 April–13 May 1976; Cover art: pen and ink drawing of Ezra Pound by Wyndham Lewis, 1914.
- v. Lewis, Wyndham. "Ezra: The Portrait of a Personality." *Quarterly Review of Literature* 20.1/2 (1976): 242-250.
- vi. Lewis, Wyndham. "The Revolutionary Simpleton." *Time and Western Man*. London: Chatto & Windus, 1927.
- vii. Lewis, Wyndham. "Doppelgänger: a Story." *Encounter*. 2 Jan./June. 1954: 1-23.
- viii. Pound, Ezra. *Diptych Rome-London: "Homage to Sextus Propertius" "Hugh Selwyn Mauberley"*. New York: New Directions Bibelot, 1994. Cover art: 'Portrait of Ezra Pound' by Wyndham Lewis.
- ix. Fox, C.J. "Selected Books." *London Magazine*. 25 Feb. 1986: 92. C.J. Fox's review of the EP/WL Letters.

### 15. LEWIS-NAOMI MITCHISON DISPLAY

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- iv. Correspondence from NM to CF.
16. LEWIS-HERBERT READ DISPLAY
- (Material from the Sir Herbert Edward Read fonds is indicated by sc100)
- i. Lewis-Read correspondence (sc100)
- ii. Letters to Herbert Read in *The Letters of Wyndham Lewis*, edited by W.K. Rose. Norfolk, Conn: New Directions, 1963.
- iii. *Lone Wolf*. (On Wyndham Lewis) Typescript copy with corrections (sc100)
- iv. *Twentieth Century Palette*. Photocopy of unrevised, unpublished manuscript. Herbert Read's ICA is fictionally reflected in this late WL novel.
- v. *Mr. Wyndham Lewis and the ICA*. Typescript copies with corrections (sc100)

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- . "Super-Nature versus Super-Real." *Wyndham Lewis on Art*. eds. Walter Michel and C.J. Fox. New York: Funk & Wagnalls, 1969. 303-333.
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## ENDNOTES

- 1 Wyndham Lewis, *The Lion and the Fox: the Role of the Hero in the Plays of Shakespeare* (London: Grant Richards, 1927).
- 2 Hugh Gordon Porteus, "A Man Apart." *Agenda*. Wyndham Lewis Special Edition, Autumn/Winter. 7.3-8.1 (1969-70): 172-79. And also see Lewis's *Blasting and Bombardiering*.
- 3 Walter Benjamin: "Unpacking my Library: A Talk about Book Collecting," in *Illuminations*, Engl. trans. (London: Fontana, 1982) 65, qtd. in Timothy W. Ryback, *Hitler's Private Library: The Books that Shaped his Life* (New York: Alfred A. Knopf, 2008) xiv.
- 4 Wyndham Lewis, *Rude Assignment: a Narrative of my Career Up-to-Date* (London: Hutchinson & Co., 1950).
- 5 Wyndham Lewis, ed. *The Enemy* 3 (1929): 70.
- 6 The *Sir Herbert Edward Read* fonds (sc100) contains correspondence between Lewis and Read as well as manuscripts about Lewis written by Read. See: <<http://library.uvic.ca/site/spcoll/findaids/read.html>>. Lewis and Read's early friendship, apparent in letters to Read in *The Letters of Wyndham Lewis*, deteriorated over the years. Lewis's animosity toward Read is clear in the essays of the late 1930s, "Super-Nature vs. Super-Real" and "The Skeleton in the Cupboard Speaks," reprinted in *Wyndham Lewis on Art*, and in his biting critique of HR in the essays, "Towards an Earth Culture" and "Children's Art," also in *Lewis on Art* (1969). WL's enmity towards Read was later blatantly obvious in *The Demon of Progress in the Arts* (1954) with Read as "Mr. Abreast of the Times for Everyman Who Paints or Sculpts." Read's Institute of Contemporary Arts (ICA) is fictionally reflected in WL's late novel (unrevised and unpublished) *Twentieth Century Palette* (copy in C.J. Fox Collection).
- 7 The Anarchist Archive is a unique resource for researching the anarchist movement in Canada. Topically it addresses issues such as indigenous struggles, protests against international trade organizations, feminism, racism, alternative economics, and environmental activism. Holdings include political posters, ephemera, letters and papers, journals, art work and musical recordings. See *About the Archives: Anarchist Archives at the University of Victoria*. <<http://library.uvic.ca/site/spcoll/Digit/anarchist/anarchist%20archive%20web%20site/Web%20Site/index.html>>
- 8 *Cyril J. Fox* fonds online finding aid <[http://library.uvic.ca/site/spcoll/Lit/Eng/sc404\\_Fox.html](http://library.uvic.ca/site/spcoll/Lit/Eng/sc404_Fox.html)>
- 9 Emile Nolde (1867–1956) was a German expressionist painter. An early follower of the Nazi Party, Nolde was later denounced by the same regime and forbidden to paint or exhibit after 1941, but he kept on painting surreptitiously, producing hundreds of small watercolours he called his "unpainted pictures." Following the fall of the Third Reich, Nolde's reputation was restored and he was subsequently awarded the German Order of Merit.
- 10 Wyndham Lewis, "Early London Environment," in Conrad Aiken, et al. *T.S. Eliot: A Symposium* (1949; Chicago: H. Regnery; London: Frank & Cass., 1965) 29.
- 11 Wyndham Lewis, "Doppelgänger," in C.J. Fox and Robert T. Chapman, *Unlucky for Pringle: Unpublished and other Stories* (London: Vision, 1973) 203-222. (First published in *Encounter*, London, January 1954)
- 12 Wyndham Lewis, *Men Without Art* (1934, London: Cassell & Company; Santa Barbara, CA: Black Sparrow Press, 1987) 55-82.
- 13 Michael Ayrton, *Golden Sections* (London, Methuen & Co., 1957) 154.
- 14 In addition to the reproductions made for *The Lion and the Fox* exhibition, all five of the WL drawings were reproduced in colour on postcards of the original Fox art collection.
- 15 Michael Ayrton, *The Rudiments of Paradise: Various Essays on Various Arts* (New York: Weybright and Talley, 1971) 267.
- 16 Paul Edwards, *Wyndham Lewis: Painter and Writer* (New Haven: Yale University Press, 2000) 455.
- 17 Oliver Brown, *Exhibition: The Memoirs of Oliver Brown* (London: Evelyn, Adams & Mackay, 1968) 75-76.
- 18 Wyndham Lewis, *Filibusters in Barbary: (Record of a Visit to the Sous)* (London: Grayson & Grayson, 1932) 44-46.
- 19 Wyndham Lewis, "Super-Nature versus Super-Real," *Wyndham Lewis on Art*, eds. Walter Michel and C.J. Fox (New York: Funk & Wagnalls, 1969) 332.
- 20 All art reproductions with entries in Michel (Walter Michel. *Wyndham Lewis: Paintings and Drawings*. Toronto/Montreal: McClelland & Stewart, 1971), are identified with an M or an M-P. Works identified as *Fox Collection* refer to the five original Wyndham Lewis pictures owned by C.J. Fox, currently on loan to the Courtauld Gallery in London, England. The original WL pieces are not included in the C.J. Fox collection at the University of Victoria and have been reproduced for this exhibition. Notes provided for select pieces are by C.J. Fox unless otherwise cited.
- 21 All Black Sparrow Press book jacket images have been reproduced by the kind permission of Black Sparrow Press. The Black Sparrow Press editions all feature Wyndham Lewis's art on the covers. All cover images © The Estate of Mrs. G.A. Wyndham Lewis. By kind permission of the Wyndham Lewis Memorial Trust (a registered charity).



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Cy Fox and Danielle Russell

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Caroline Riedel, Curator of Collections,  
Maltwood Art Museum and Gallery

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