THE JOURNAL OF WYNDHAM LEWIS STUDIES

STYLE SHEET

Abbreviations

JWLS uses abbreviations to refer to most of Lewis's publications. These abbreviations are appended to this style sheet. Abbreviations ought to go in brackets in the main body of your article. For example:

René Harding could be speaking for Lewis in *Self Condemned* (1954) when he says he ‘object[s] absolutely to political terrorism and philosophies of force’ (*SC* 131-32), an objection which dovetails with Lewis's critique in the 1920s of ‘the stupid violence of physical force’ as opposed to the violence of one *idea* overcoming another (*ABR* 19).

Please quote from the textual editions specified in the JWLS list of abbreviations, unless your argument necessitates reference to a specific alternative edition of Lewis’s writings. The standard edition of Lewis’s writings is that published by Black Sparrow Press.

Commas

Use the Oxford / serial comma: a comma used immediately before a coordinating conjunction (usually ‘and’ or ‘or’, and sometimes ‘nor’) preceding the final item in a list of three or more items. (For example, a list of three authors ought to be punctuated as ‘Eliot, Lewis, and Pound’ NOT ‘Eliot, Lewis and Pound’.)

Notes

JWLS uses endnotes. Please include all subtitles (where provided) and ensure that all quotations are cited fully. The most commonly referenced textual items ought to be formatted as follows:

- books


- an edition


- essays in edited collections


- journal articles


JWLS does not use abbreviated ‘ps’ for page numbers – i.e. no ‘p.’ or ‘pp.’ in endnotes. Please try to make all notes as functional as possible, and be sure to include all page spreads where needed. Long, discursive endnotes ought to be incorporated into the main body of your argument.
Quotations

Use single quote marks for quotations, and double quote marks for nestled quotations (quotations within quotations). Ending full stops and commas ought to appear within quote marks if this is how they appear within the original. Exceptions to this rule are those instances when a quotation has to be followed by an abbreviated reference. For example:

- As Alan Munton has shown before me, *BLAST* embodied ‘the satirical aggression of an avant-garde making space for itself within an unsympathetic and sceptical culture.’\(^2\) [in this instance the reference necessitates a footnote, so closing punctuation comes within the quotation mark]

BUT

- Shakespeare’s ‘monsters of grandeur and simplicity, the gigantic figures of Othello, Lear, Antony, Macbeth, Timon […] have a strong tribal likeness’ (*LF* 181).

If introducing ellipses into quotations please indicate these clearly using square brackets. E.g. ‘In *The Revenge for Love* Lewis writes: “Tristy’s knowledgeableness regarding the individual known as Hardcaster seemed to impart to Tristy’s voice […] some vestige of the self-importance that in another man”’, etc.

Spelling

- ‘-ise’ vs ‘-ize’ spellings

*JWLS* uses ‘-ize’ endings. These apply to such words as organization, privatize, and recognizable, for instance, but not to analyse, paralyse, and catalyse. If in doubt consult the *OED*.

Abbreviations for Texts by Wyndham Lewis

Please use the editions listed here. Where appropriate, Lewis’s visual works and paintings are referred to by the numbers in Michel’s catalogue (see below).

*ABR*  

*ACM*  

*AG*  

*ALW*  
*Anglosaxony: A League that Works* (Toronto: Ryerson, 1941).

*AIP*  

*B1*  

*B2*  

*BB*  

*C*  

*CD*  
<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Author/Editor</th>
<th>Publisher/Year</th>
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<tbody>
<tr>
<td>CPP</td>
<td>Collected Poems and Plays</td>
<td>Alan Munton</td>
<td>Manchester: Carcanet, 1979</td>
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<td>CYD</td>
<td>Count Your Dead: They Are Alive! Or, A New War in the Making</td>
<td>Lovat Dickson</td>
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<td>The Demon of Progress in the Arts</td>
<td></td>
<td>London: Methuen, 1954</td>
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<td>DPDS</td>
<td>The Diabolical Principle and the Dithyrambic Spectator</td>
<td></td>
<td>London: Chatto and Windus, 1931</td>
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<td>DY</td>
<td>Doom of Youth</td>
<td></td>
<td>London: Chatto and Windus, 1932</td>
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<td>H</td>
<td>Hitler</td>
<td></td>
<td>London: Chatto and Windus, 1931</td>
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<td>HA</td>
<td>The Human Age, Book 2: Monstre Gai; The Human Age, Book 3: Malign Fiesta</td>
<td>Methuen</td>
<td>London: Methuen, 1955</td>
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<td>HC</td>
<td>The Hitler Cult</td>
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<td>London: Dent, 1939</td>
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<td>The Letters of Wyndham Lewis</td>
<td>W. K. Rose</td>
<td>London: Methuen, 1963</td>
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<td>LF</td>
<td>The Lion and the Focx: The Role of the Hero in the Plays of Shakespeare</td>
<td>Grant Richards</td>
<td>London: Grant Richards, 1927</td>
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<td>LWE</td>
<td>Left Wings Over Europe: Or, How to Make a War About Nothing</td>
<td>Jonathan Cape</td>
<td>London: Jonathan Cape, 1936</td>
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<td>M</td>
<td>Walter Michel, Wyndham Lewis: Paintings and Drawings</td>
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<td>London: Thames and Hudson, 1971</td>
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<td>MDM</td>
<td>Mrs Dukes' Million</td>
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<td>Toronto: Coach House Press, 1977</td>
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<td>MF</td>
<td>Malign Fiesta</td>
<td>Calder and Boyars</td>
<td>London: Calder and Boyars, 1965</td>
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<td>MMB</td>
<td>The Mysterious Mr Bull</td>
<td>Robert Hale</td>
<td>London: Robert Hale, 1938</td>
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OG  

P  
*Paleface: The Philosophy of the 'Melting Pot'* (London: Chatto and Windus, 1929).

P/L  

RA  

RH  

RL  

RP  

RQ  

SB  

SC  

T1  

T2  

TY1  
*The Tyro 1*, ed. Wyndham Lewis ([April] 1921).

TY2  

TWM  

UP  

VS  

WA  

WLA  

WLLA  
*Wyndham Lewis the Artist: From 'Blast' to Burlington House* (London: Laidlaw and Laidlaw, 1939).

Andrzej Gąsiorek and Nathan Waddell, 2015