

## Appendices

## Notes

### The Moment of Cubism

1. See John Golding, *Cubism* (London: Faber & Faber, 1959; New York: Harper & Row, 1971).
2. D. H. Kahnweiler, *Cubism* (Paris: Editions Braun, 1950).
3. In the Penguin translation of Apollinaire a misreading of these lines unfortunately reverses the meaning of the poem.
4. *El Lissitzky* (Dresden: Verlag der Kunst, 1967), p. 325 (trans. Anya Bostock).
5. E. M. Remarque, *All Quiet on the Western Front*, trans. A. W. Wheen (London: Putnam & Co., 1929; New York: Mayflower/Dell Paperbacks, 1963).
6. Quoted in Anthony Blunt, *Artistic Theory in Italy 1450-1600* (London and New York: Oxford University Press, 1956; OUP paperback edn, 1962).
7. See Arnold Hauser, *Mannerism* (London: Routledge, 1965; New York: Knopf, 1965); an essential book for anybody concerned with the problematic nature of contemporary art, and its historical roots.
8. Quoted in Anthony Blunt, *op. cit.*
9. *Artists on Art*, ed. R. J. Goldwate and M. Treves (New York: Pantheon Books, 1945; London: John Murray, 1976).
10. *Ibid.*
11. *Ibid.*
12. Werner Heisenberg, *Physics and Philosophy* (London: Allen & Unwin, 1959), p. 75 (New York: Harper & Row/Torch, 1959).
13. For a similar analysis of Cubism, written thirty years earlier but unknown to the author at the time of writing, see Max Raphael's great work *The Demands of Art* (London: Routledge, 1969), p. 162 (Princeton, New Jersey: Princeton University Press, 1968).
14. Eddie Wolfram, in *Art and Artists*, London, September 1966.
15. Werner Heisenberg, *op. cit.*, p. 172.
16. W. Grey Walter, *The Living Brain* (London: Duckworth, 1953; Harmondsworth, Penguin, 1961), p. 69 (New York: Norton, 1963).

17. Marshall McLuhan, *Understanding Media* (London: Routledge, 1964; New York: McGraw-Hill, 1964), pp. 4, 5.
18. Quoted in Hans Richter, *Dada* (London: Thames & Hudson, 1966), p. 55 (New York: Oxford University Press, 1978).

### Art and Property Now

1. *Notes pour un Manifeste* (Paris: Galerie Denise René, 1955).

### Image of Imperialism

1. 'Vietnam must not stand alone', *New Left Review*, London, no. 43, 1967.
2. Saint-Just, *Discours et Rapports* (Paris: Editions Sociales, 1957), p. 66 (trans. by the author).
3. *Ibid.*, p. 90.
4. *Ibid.*
5. *Ibid.*
6. *Ibid.*
7. Quoted in Albert Camus, *The Rebel* (London: Peregrine, 1962), p. 140.
8. E. 'Che' Guevara, *Le Socialisme et l'homme* (Paris: Maspero, 1967), p. 113 (trans. by the author).

### Nude in a Fur Coat

1. *The Success and Failure of Picasso* (Harmondsworth: Penguin, 1965).

### The Painter in His Studio

1. Lawrence Gowing, *Vermeer* (London: Faber & Faber, 1952).
2. Pascal, *Pensées* (trans. by the author).

### L. S. Lowry

1. This quotation is from Mervyn Levy's *L. S. Lowry* (London: Studio Vista, 1961). Levy establishes the character of the artist very well, but his interpretations of the works are vulgar.
2. Kenneth Clark, *A Tribute to L. S. Lowry* (Eccles: Monks Hall Museum, 1964).
3. *L. S. Lowry* (London: Arts Council catalogue, 1966).
4. Mervyn Levy, *L. S. Lowry*, *op. cit.*
5. George Orwell, *The Road to Wigan Pier* (London: Gollancz, 1937).

### Pierre Bonnard

1. *Collected Poems of W. B. Yeats* (London: Macmillan, 1958), p. 168.
2. Stendhal, *De l'Amour* (Paris: Editions de Cluny, 1938), p. 43 (trans. by the author).
3. Quoted in *Pierre Bonnard* (London: Royal Academy catalogue, 1966).

### Auguste Rodin

1. Isadora Duncan, *My Life* (London: Gollancz, 1966), pp. 99, 100.
2. *Ibid.*
3. Ovid, *Metamorphoses*, Book X, trans. Mary M. Innes (Harmondsworth: Penguin, 1955).
4. Quoted by Denys Sutton, *Triumphant Satyr* (London: Country Life, 1966).

### Peter Peri

1. John Berger, *A Painter of Our Time* (London: Secker & Warburg, 1958; Harmondsworth: Penguin, 1965).

### Victor Serge

1. Victor Serge, *Memoirs of a Revolutionary 1901-1941*, ed. and trans. Peter Sedgwick (Oxford: Oxford University Press, 1963).
2. Victor Serge, *Birth of Our Power*, trans. Richard Greeman (London: Gollancz, 1968).

### Fernand Léger

1. John Berger, *Corker's Freedom* (London: Methuen, 1964).

### The Sight of a Man

1. Maurice Merleau-Ponty, *Sense and Non-Sense*, trans. Hubert L. Dreyfus (Evanston, Illinois: Northwestern University Press, 1964).
2. Merleau-Ponty, *op. cit.*
3. Merleau-Ponty, *The Primacy of Perception*, ed. James M. Edie, trans. William Cogg *et al.* (Evanston, Illinois: Northwestern University Press, 1964).

## Revolutionary Undoing

1. Max Raphael, *The Demands of Art*, trans. Norbert Guterman (London: Routledge, 1968).

## On the Bosphorus

1. 'The new dissent: intellectuals, society and the left', *New Society*, 23 November 1978.

## The Work of Art

1. Nicos Hadjinicolaou, *Art History and Class Consciousness* (London: Pluto Press, 1978; Atlantic Highlands, New Jersey: Humanities Press, 1978).

## Mayakovsky

1. V. V. Mayakovsky, *How Are Verses Made?* (London: Cape, 1970; New York: Grossman, 1970).
2. This is a literal translation by the authors.
3. Mayakovsky, *op. cit.*
4. Yannis Ritsos, *Gestures*, trans. Nikos Stangos (London: Cape Goliard, 1971; New York: Grossman, 1970).

## Leopardi

1. Giacomo Leopardi, *Moral Tales*, trans. Patrick Creagh (Manchester: Carcanet, 1983; New York: Columbia University Press, 1983).

## A Story for Aesop

1. Danilo Dolci, *Sicilian Lives* (New York: Pantheon, 1981), p. 171.
2. José Ortega y Gasset, *Historical Reason* (New York: W. W. Norton, 1984), p. 187.

## Sources

Where no prior source is indicated, a piece is assumed to have been first published in book form. Otherwise the pieces were first published – sometimes with different titles, in different versions – as follows.

### Permanent Red

All pieces first published in the *New Statesman*

### The Moment of Cubism

The Moment of Cubism: *New Left Review*

The Historical Function of the Museum, The Changing View of Man in the Portrait, Art and Property Now, Image of Imperialism, *Nude in a Fur Coat*, Mathias Grünewald, L. S. Lowry, Alberto Giacometti, Pierre Bonnard, Auguste Rodin: *New Society*

*The Painter in His Studio*: Vermeer: *Punch*

*Et in Arcadia Ego*: Poussin: *New Statesman*

*The Maja Dressed and The Maja Undressed*: Goya: *Sunday Times Magazine*

Toulouse-Lautrec: *Observer*

Frans Hals: *Sunday Times Magazine*

### The Look of Things

Peter Peri, Zadkine, Victor Serge, Walter Benjamin, Painting a Landscape, Understanding a Photograph, The Political Uses of Photo-Montage, The Sight of a Man, Revolutionary Undoing, Past Seen from a Possible Future, The Nature of Mass Demonstrations: *New Society*