THE SLUMBER OF APOLLO
To my wife
CONTENTS

List of illustrations
Preface
Introduction
   I PERSONALITIES AND PANORAMAS
   II COMIC ART, CODED CARTOON
   III CONSCIOUSNESS AND THE LANGUAGE OF POLITICS, 1880–1980
   IV 'WORDS, WORDS…'
   V 'PERSONOLOGY' PERSONALITIES
   VI THE PASSING OF ‘LARGENESS’
   VII THE POETRY OF THE WILDERNESS
   VIII CONSCIOUSNESS BELEAGUERED
Note on reproductions of paintings
Notes

page ix
xi
1
5
25
39
55
75
87
103
127
147
149
ILLUSTRATIONS

following page xii

1 Piero della Francesca, The Nativity, detail (reproduced by courtesy of the Trustees, The National Gallery, London)
2 Piero della Francesca, The Death of Adam, detail: face of Eve (Arezzo. Photograph: Archivi Alinari)
3 Rembrandt, Margaretha de Geer (reproduced by courtesy of the Trustees, The National Gallery, London)
4 Koninck, Landscape with Huts at Amsterdam (Rijksmuseum, Amsterdam)
5 Rufino Tamayo, Man Singing (Museum of Modern Art: cliché des Musées Nationaux – Paris)
6 Jean Dubuffet, Woman Chanting (Carlo van den Bosch Collection, Antwerp)
7 Kasimir Malevich, Scissors Grinder (Yale University Art Gallery, gift of collection Société Anonyme)
8 George Herriman, Playing into the hands of fate! (reprinted with special permission of King Features Syndicate. Photograph: Krazy Kat, Grosset and Dunlap, New York, 1977)
9 Russell Drysdale, The Puckamanni (Reserve Bank of Australia)
11 George du Maurier, Terrible Result of the Higher Education of Women (Punch, 1874)
PREFACE

SOME of the chapters in this book appeared first as the ‘Virginia Lectures’ given in the University of Charlottesville in 1979, but since then revised for publication. I should like to express gratitude to the University of Virginia, and its Committee for Comparative Study of Individual and Society, for inviting me to deliver those lectures, and more particularly to all those at Charlottesville from whose hospitality and kindness I benefited so much during my stay. I am also indebted to Andrew Brown and to Frank Kermode for helpful discussion and advice. Throughout, italics in quotations are added by the writer, to elucidate the point being made in the present discussion.
Piero della Francesca, *The Nativity* (detail)
Piero della Francesca, *The Death of Adam*, detail: face of Eve
3 Rembrandt, *Margaretha de Geer*
4 Koninck. *Landscape with Huts at Amsterdam*
5  Rufino Tamayo, *Man Singing*
6 Jean Dubuffet, *Woman Chanting*
7  Kasimir Malevich, *Scissors Grinder*
8  George Herriman, *Playing into the hands of fate!"
9 Russell Drysdale, *The Puckamanni*
10  Willem de Kooning, Woman, I
Miss Hypatia Jones, spinster of arts (on her
water to refreshment), informs Professor Parallax,
F.R.S., that "young men do very well to
look at, or to
dance with, or even to
marry, and all that kind
of thing!" But that "as to
enjoying any rational
conversation with any man
under fifty, that is
completely"