

Index

- Abstract expressionism, xvii, xxxi–xxxii, 155–57; essay on, 217–35; of Hofmann, 242–43, 245
- Action painting, 217
- Adam and Eve* (Léger), 173
- Adam and Eve after the Expulsion from Eden* (Veronese), 31
- Adoration of the Magi* (Bassano), 32
- Adoration of the Magi* (Brueghel), 35
- Adorno, Theodor, xxii
- Aesthetics and History in the Visual Arts* (Berenson), 249
- "After Abstract Expressionism" (Greenberg), xxxii
- After Strange Gods* (Eliot), 125
- Agricola* (Smith), 279
- Alberti, Leon Battista: *Treatise on Painting*, 108
- Alley of Trees* (Soutine), 77
- Allston, Washington, 38, 161
- Altamira, 179
- Aldorfer, Albrecht, 4
- American Abstract Artists, 233
- American art: abstract painting, 155–57, 217–35; European view of, 59–62; Hartley and Maurer in, 58; provincialism in painting, 161–64; sculpture, 276
- American Committee for Cultural Freedom (ACCF), xxvii–xxviii
- American Mercury* (magazine), 118
- "'American-Type' Painting" (Greenberg), xxx–xxxii, 217; critical exchange on, 236
- Anderson, Sherwood, 16
- Angelico, Fra, 237
- "Anti-Semitic Stereotypes in Zionism" (Kaufman), 57n
- Apollinaire, Guillaume, 166
- Architecture in Britain* (Summerson), 174–78
- Arch of Constantine, The* (Berenson), 250–53
- Aristotle, 66; *Politics*, 146n
- Arnold, Matthew, 66, 124
- Arrival* (Lipchitz), 184
- Art and Architecture in France* (Blunt), 174–78
- Art and Architecture of India, The* (Rowland), 174–78
- Art and Architecture of Russia, The* (Hamilton), 199–202
- Art and Architecture of the Ancient Orient, The* (Frankfort), 199–202
- Art and Culture* (Greenberg), xvi–xix, xxiii
- Art and Literature* (magazine), xv–xvi
- Art Digest* (magazine), 164, 193
- Art in America* (magazine), 279
- Art Institute of Chicago, 118, 165
- "Artist in his Studio, The" (Vermeer), 29
- Art News* (magazine), 60, 113, 155, 199, 217, 255, 259
- Art Nouveau, 6, 181
- Art of Sculpture, The* (Read), 270–73
- Art of This Century (gallery), xxiii, 220, 229, 243
- Art of T. S. Eliot, The* (Gardner), 70
- Arts Magazine*, 265
- Art Treasures of the Prado Museum* (Wehle), 196–98
- Ashbery, John, xv–xvi, xviii
- Ash Wednesday* (Eliot), 69–70
- Associated American Artists' Galleries, 237
- Astraea, the Goddess of Justice, Fleeing to the Country People* (Rosa), 32
- Auden, W. H., 69
- "Avant-Garde and Kitsch" (Greenberg), xv, xxi, xxiv, xxix, xxxiii
- Avery, Milton, 157, 218
- Ayrton, Michael, 254
- Bacchanal, The* (Titian), 197
- Barbizon School, 230
- Barnes Foundation, 72

- Barr, Alfred, 196
 Barrett, William, 123
 Barye, Antoine-Louis, 110
 Bassano, Jacopo: *Adoration of the Magi*, 32
Bather (Lipchitz), 182
Bath of Diana (Palmavecchio), 32
 Baudelaire, Charles, 64, 92, 139
 Beckmann, Max, 76
 Beethoven, Ludwig von, 69, 182
Beginning, The (Gorky), 39
 Bell, Clive, 66
 Bell, Daniel, xxviii-xxix
Benediction I (Lipchitz), 185
 Benjamin, Walter, xvi
 Bennington College, 119, 174, 181, 245
 Berenson, Bernard: *Aesthetics and History in the Visual Arts*, 249; anti-modernism of, 253, 255; *Piero della Francesca and The Arch of Constantine*, 247-53; *Sketch for a Self-Portrait*, 248
 Bernard, Emile, 89-90
 Bernini, Gian Lorenzo, 182, 185
Bicyclist (Léger), 173
 Blakelock, Ralph Albert, 161
 Blaue Reiter, 3, 6
 Bloom, Hyman, 60, 234
 Bluemner, Oscar, 161
 Blunt, Anthony: *Art and Architecture in France, 174-78*
 Bonald, Louis-Gabriel-Ambroise de, 125
 Bonestell Gallery, 18
 Bonnard, Pierre, xxiii, 18, 75, 82, 228, 237, 258
 Bordone, Paris, 33
 Borkenau, Franz: "Will Technology Destroy Civilization?," 130-31
 Bossert, Helmut: *Folk Art in Europe*, 152-55
 Bourdelle, Antoine, 110, 181
 Bourgeois Galleries, 18
Boy in Blue (Soutine), 77
 Brancusi, Constantin, 101, 107, 111-12, 188
 Braque, Georges, 102, 165; and Cubism, 17, 90, 117, 167-70, 225, 265; Léger compared to, 172
 Brauner, Victor, 9
 Brecht, Bertolt, xvi
 Brescia, Moretto da, 33
 Breton, André, 220
Brigitta (Marcks), 102
Broadway Boogie Woogie (Mondrian), 228
 Brod, Max, 209
 Bronstein, Leo: *El Greco*, 63-65
Brown Network, The: The Activities of the Nazis in Foreign Countries, xvi
 Browns, John George, 163
 Brueghel, Pieter, 33; *Adoration of the Magi*, 35
 Bryson, Lyman, 143
 "Buckeye" painting, 230-31, 238
Builders (Léger), 172
Bull and Condor (Lipchitz), 185
 Bunyan, John, 133
 Burnham, James, xxviii
 "Burrow, The" (Kafka), 206
 Butler, Reg, 276, 279

Cahiers d'Art (magazine), 220
 Calder, Alexander, 61, 277
Caleb Casper (Elliott), 162
Cantos (Pound), 71
 Caravaggio, 29, 263-64
Carcass of Beef (Soutine), 76
 Caro, Anthony, xxxii
 Carlyle, Thomas, 124
 Carracci, Annibale, 33
 Carreño de Miranda, Juan, 33
Castle, The (Kafka), 204, 207
 Catlin, George, 161
 Cerezo, Mateo, 33
 Cervantes, Miguel de, 96
 Cézanne, Paul, 18, 34, 92, 249, 260; and *chiaroscuro*, 237-38, Clark on, 27; and Cubism, 88, 90, 111, 117-18, 167-68, 170, 228, 233; essay on, 82-91, 113-18; on Impressionism, 227, 257; Paleolithic painters compared to, 179; and Picasso, 275; and the Prado, 197; Renoir compared to, 24; and Soutine, 74-75, 159; Venturi on, 264-65
 Chadwick, Lynn, 276, 279
 Chagall, Marc, 73, 76, 182, 202, 219; *Chagall*, 158-60
Chagall (Lassaigne), 157-60
 Chardin, Jean-Baptiste-Siméon, 75, 100, 237
 Charles V, 197, 251
 Chase, William Merritt, 161

- Cherry, Herman, 174
Chiaroscuro, 236-40
 Childe, V. Gordon, 141
Children at the Seashore (Guernsey)
 (Renoir), 25
Chimène (Lipchitz), 183
 Chinese painting, 42-44
City (Léger), 172
 Clark, Kenneth: *Landscape Painting*,
 26-27; on Seurat, 85n
 Clark, T. J.: "Eliotic Trotskyism,"
 xxvi
 Claude Lorraine, 177
 Coates, Robert, 217
 Codex Urbina Latinus, 261-62
 Coëlle, Claudio, 32
 Cogniat, Raymond: *Soutine*, 157-
 60
 Cole, Thomas, 38
 Coleman, Glenn, 161
 Coleridge, Samuel Taylor, 66
 Color-field painting, xxxii, 103
Colour and Form (Stokes), 236
 Colquhoun, Ithell, 254
Commentary (magazine), xvi, xix,
 xxvi, xxix, 20, 57n, 130-31,
 152, 160, 186, 195, 209, 216,
 270
 Conceptualism, xxxii
Concierge (Soutine), 77
 Congress for Cultural Freedom,
 xxvii-xxviii
Congressional Record, The, xxvii
 Constable, John, 33, 176
 Constantine I, 250-52
 Constructivism, 111, 202, 243,
 276
Contemporary Jewish Record, The
 (magazine), xvi, 45, 195
Contrast of Forms (Léger), 169
 Cooper, Douglas, 60, 64
 Copley, John Singleton, 161, 164
 Corot, Camille, 33, 93, 189, 237
 Correggio, 32, 110, 239; *Jupiter*
and Io, 32; *The Rape of Ganymede*,
 32
Country Beautiful (magazine), xviii
 Courbet, Gustave, 33, 73, 77, 82-
 83, 159, 190, 237; *Gustave*
Courbet, 91-94
Cousins and Strangers: Comments on
America by Commonwealth Fund
Fellows from Britain, 1946-1952
 (Putt), 265-70
Crags at l'Estaque (Renoir), 25
 Craxton, John, 254
Critique of Aesthetic Judgment (Kant),
 xxii, 216, 249
 Crome, John "Old," 230
 Cubism, 18, 159, 235; and ab-
 stract expressionism, 219-26,
 228; and American artists, 62;
 and Cézanne, 88, 90, 111, 117-
 18, 167-68, 170, 228, 230;
 and *chiaroscuro*, 237-38; and
 Hofmann, 242-44; and Impres-
 sionism, 167, 169, 228, 257,
 261; and Klee, 5-6, 8, 11; of
 Léger, 165-72; Lewis on, 255;
 and Lipchitz, 182-84; of Maurer,
 16-17; of Mondrian, 34, 169,
 233; Monet compared to, 230; of
 Picasso, 167-70, 265, 275;
 sculpture, 107, 276; and Sou-
 tine, 73; and Still, 233; and
 three-dimensional space, 190;
 Venturi on, 264-65
 "Cultural Cold Warrior, The"
 (Lasch), xix
 Cummings, e. e., 3
 Dada, xxiii
Dancer (Lipchitz), 182
 Dante, 71, 96; *Divine Comedy*, 71,
 187, 212
 Daumier, Honoré, 32-33, 82
 David, Jacques-Louis, 110
 Davis, Robert Gorham, 123
 Davis, Stuart, 164, 234
 Debussy, Claude, 69
 De Chirico, Giorgio, 82, 92
 Defoe, Daniel, 133
 Degas, Edgar, 114, 179
 De Hooch. *See* Hooch, Pieter de
 De Kooning, Willem, 60-62,
 234, 237; and abstract expres-
 sionism, xxxi, 156; exhibition
 of, 121-22, 221-22; Mother-
 well compared to, 223-24;
Women, 222, 240
 Delacroix, Eugène, 31, 33, 91-93,
 197
 De Lione. *See* Lione, Andrea de
 Del Vayo, J. Alvarez, xxvi-xxvii,
 78-82
 De Maistre, Joseph, 125
Demon of Progress in the Arts, The
 (Lewis), 253-56

- Demuth, Charles, 234
Departure of Jacob, The (Lione), 32
 Derain, André, 16, 75, 83, 182
 De Ribera, José, 197
 Despiau, Charles, 83, 111
 De Stael, Nicolas, 235
 Devree, Howard, 253
 Dewey, John, 166
 Dewing, Thomas Wilmer: *The Letter*, 162
Diary of a Seducer (Gorky), 39, 226
 Dickens, Charles, 97
 Dickinson, Preston, 161
Divine Comedy (Dante), 71, 187, 212
Dominican Saint Rescuing Pilgrims at the Collapse of a Bridge (Guardi), 32
 Dondero, George, xxvii
 Dove, Arthur Garfield, 234
 "Dr. Bucephalus" (Kafka), 206
 Dubuffet, Jean, xxiii, 9, 62, 156
 Dufy, Raoul, 83
 Duplessis, Joseph-Siffre, 33
 Dürer, Albrecht, 33
 Dvorák, Max, 96
- Eakins, Thomas, 38, 162-64
Ecstasy (Hofmann), 103
 Egan Gallery, 44, 104
 Eight, The, 162
 Einstein, Albert, 166
 Elgar, Frank: *Picasso*, 273-75
 El Greco. *See* Greco, El
El Greco (Bronstein), 63
 Eliot, T. S., xx, xxxiii, 40, 140, 142-43, 150, 166, 216, 253; *After Strange Gods*, 125; *Ash Wednesday*, 69-70; essay on, 66-71; *For Lancelot Andrews*, 67; *Four Quartets*, 69-70; "The Function of Criticism," 66; *The Idea of a Christian Society*, 125; "A Note on Richard Crashaw," 67; *Notes Towards the Definition of Culture*, 122-31, 133, 151-52; *Selected Essays*, 67; *The Waste Land*, 69, 71
 "Eliotic Trotskyism" (Clark), xxvi
 Elliott, Charles Loring: *Caleb Casper and Preston H. Hodges*, 162
Embrace (Lipchitz), 185
Encounter (magazine), xxviii
Endymion and his Flock (Titian), 32
- Engels, Friedrich, xx
Entrance to the Arsenal in Venice (Guardi), 33
 Ernst, Max, 219
 Expressionism: abstract expressionism, xvii, xxxi-xxxii, 155-57, 217-35, 242-43, 245; Berenson on, 250; and Cézanne, 118; German, 102, 237; and Soutine, 72, 74, 76; and van Gogh, 83
 "Eye is Part of the Mind, The" (Steinberg), 187
- Faulkner, William, 137
 Fautrier, Jean, 156
 Fauves, 190, 228, 235, 257; flatness in, 74, 118; and Hofmann, 223, 241-44; and Maurer, 16
 Fazzini, Pericle, 112
Feast of Venus (Rubens), 32
 Feeley, Paul, 174
 Ferber, Herbert, 256
Figure (Lipchitz), 183-84
Finnegans Wake (Joyce), 71
Fisherman on the Beach, A (van Gogh), 14
Fishing by Moonlight (van der Neer), 33
 Fitzgerald, F. Scott, 137
 Flannagan, John Bernard, 112
 Flaubert, Gustave, 139
Flight (Lipchitz), 184
 Florence, 33-34
Folk Art in Europe (Bossert), 152-55
 Font de Gaume, 179
For Lancelot Andrews (Eliot), 67
 Forrer, R., 153-54
 Fouquet, Jean: *Virgin and Child*, 108
Four Quartets (Eliot), 69-70
Four Steps toward Modern Art (Venturi), 262-65
Fourteen (Pollock), 105
 Fra Angelico, 237
 Frankfort, Henri: *The Art and Architecture of the Ancient Orient*, 199-202
 Frankfurter, Alfred, 60
 Frankfurter, Felix, 46
 French and Co., xviii
 French painting, 155-57, 165, 244
 Freud, Sigmund, 166

- Freudenberg, Philip, 242-43
 Fried, Michael, xxxiii
 Friedländer, Max J., 14; *Landscape, Portrait, Still-Life*, 27-28
 Friedman, Arnold, 161, 164; essay on, 18-21
 Fry, Roger, 66, 84
 "Function of Criticism, The" (Eliot), 66
 Futurism, 168

Gabrielle (Maurer), 16
 Gardner, Helen: *The Art of T. S. Eliot*, 70-71
 Gasquet, Joachim, 89
 Gatch, Lee, 60
 Gauguin, Paul, 15, 83, 90-91, 101, 118, 228, 246
 George, Stefan, 166
 Georges, Paul, 174
 Géricault, Théodore, 33, 101, 110
 Giacometti, Alberto, 102, 181, 276
 Gide, André, 52
 Giorgione, 263
 Giotto, 190, 246
Girls Seated by a Brook (Renoir), 25
 Goethe, Johann Wolfgang von, 49, 66
 Goldwater, Robert, xvii
 Gombrich, E. H., 108
 Gonzalez, Julio, 188, 276-77, 279
 Gorky, Arshile, 37-39, 60-62, 156, 220-21; *The Beginning*, 39; *Diary of a Seducer*, 39, 226; *Landscape Table*, 39
 Gottlieb, Adolph, xviii, 156, 164; and abstract expressionism, 223-24; exhibition of, 180-81; *Kitchen*, 180; pictographs of, 229
 Goya, Francisco, xvi, 23, 96, 162, 197-98, 275
Grande Jatte, La (Seurat), 27, 85n
Grand déjeuner, Le (Léger), 171
Grandes Laveuses (Renoir), 24
 Graves, Morris, 10, 234
Great Julie, The (Léger), 173
 Greco, El, 34, 64, 73, 109, 166, 197
 Greene, Graham, 211, 213
 Gris, Juan, 182
 Guardi, Francesco: *Dominican Saint Rescuing Pilgrims at the Collapse of a Bridge*, 32; *Entrance to the Arsenal in Venice*, 33
Guernica (Picasso), 187
 Guggenheim, Peggy: Art of This Century gallery, xxiii, 220, 229, 243
 Guggenheim (Solomon) Museum, 219, 237
Gustave Courbet (Mack), 91-94

Hagar (Lipchitz), 185
 Halachah, 205-8, 212
 Hals, Frans, 29
 Hamilton, George Heard: *The Art and Architecture of Russia*, 199-202
 Harding, Chester, 162-63; *Mrs. Thomas Brewster Coolidge and Patron Van Rensselaer*, 162
Harper's Bazaar (magazine), xxv-xxvi, 106
 Hartley, Marsden, 58-59, 161, 234
 Hartung, Hans, 156
 Hauser, Arnold: *The Social History of Art*, xx-xxi, 94-98
H. de Toulouse Lautrec: One Hundred Ten Unpublished Drawings (Heintzelman), 246-47
 Heade, Martin Johnson, 161
 Hegel, G. W. F., 266
 Heintzelman, Arthur W. and Roland M.: *H. de Toulouse Lautrec: One Hundred Ten Unpublished Drawings*, 246-47
 Hemingway, Ernest, 137
 Henri, Robert, 18
Henri de Toulouse-Lautrec: Drawings and Sketches in Colour (Landolt), 246-47
 Hess, Thomas B., xvii-xviii
 Highbrow culture, 132-40
 Hildebrand, Adolph von, 272
History of Modern Painting from Picasso to Surrealism, The (Raynal et al.), 63-65
 Hitler, Adolf, 49, 51
 Hoffmann, E. T. A., 4
 Hofmann, Hans, 102-3, 156-57, 218-19, 256; and abstract expressionism, 222-23, 225, 234; *Ecstasy*, 103; essay on, 240-45; *Scotch and Burgundy*, 103
 Hofmannsthal, Hugo von, 166

- Hogarth, William, 176
Homer: *Iliad*, 187
Homer, Winslow, 38, 162-64;
The Veteran, 163
Hooch, Pieter de, 33
Hook, Sidney, xxvii
Hope, Henry R., 181-82
House and Garden (magazine), xviii
House at Oisème (Soutine), 76-77
Hugo, Victor, 92, 124
Huizinga, Jan, 149
"Hunter Gracchus" (Kafka), 206,
212
Husserl, Edmund, 166
- Idea of a Christian Society, The*
(Eliot), 125
Iliad (Homer), 187
- Impressionism, 33, 97, 230, 232,
235; American painting com-
pared to, 163; and Cézanne, 82,
84-85, 87, 114-17; and *chiar-*
oscuro, 237; Clark on, 27; and
Cubism, 167, 169, 228, 257,
261; Friedländer on, 28; of
Friedman, 13-21; *Impressionsim*,
257-59; and Matisse, 99-100;
and Newman, 231; Paleolithic
painting compared to, 179; and
the Prado, 197; of Renoir, 22-
26; and Soutine, 74; and three-
dimensional space, 190; in van
Dyke, 31
- Impressionism* (Leymarie), 257-59
Infanta Margareta Teresa in Pink
(Valasquez), 30
Infanta Maria Teresa (Velasquez), 30
Ingres, Jean-Auguste-Dominique,
19, 33, 92, 110, 118, 121
Inness, George, 164
Intellectuals: and religion, 39-42
"Investigations of a Dog, The"
(Kafka), 212
- "Jackson Pollock's New Style"
(Greenberg), xxvi, 106
Jacob Wrestling with the Angel (Lip-
chitz), 185
Jebb, Sir Gladwyn, 81
Jeu de Paume (museum), 257
"Jewishness of Franz Kafka, The"
(Greenberg), 202, 209
Jewish self-hatred, 45-58
- Joan Miró (Greenberg), 195
Johann Friedrich (Titian), 30
Johnson, Cornelius, 175
Johnson, Samuel, 66
Joie de Vivre (Lipchitz), 184
"Josephine" (Kafka), 212
Joyce, James, 70-71, 166; *Finne-*
gans Wake, 71
Judd, Donald, xix
Judgment of Paris (Renior), 24
Jüdische Selbsthass, Der (Lessing), 45
Jupiter and Io (Correggio), 32
- Kafka, Franz, 166; "The Burrow,"
206; *The Castle*, 204, 207; criti-
cal exchange on, 209-16; "Dr.
Bucephalus," 206; essay on,
202-9; "Hunter Gracchus,"
206, 212; "The Investigations of
a Dog," 212; "Josephine," 212;
"The Metamorphosis," 208;
"The Tower of Babel," 206
Kahnweiler, Daniel, 188
Kandinsky, Wassily: and abstract
expressionism, 219-20, 228,
237; and Gorky, 38; and Hof-
mann, 23, 244; and Impression-
ism, 18; Klee compared to, 3, 6;
and Pollock, 225; in Russian art,
202; Still compared to, 233
Kant, Immanuel: *Critique of Aes-*
thetic Judgment, xxii, 216, 249
Kaplan, Mordecai M., 55
Kaufman, Yehezkel: "Anti-Semitic
Stereotypes in Zionism," 57n
Kensett, John Frederick, 161
Kenyon Review (magazine), 123
Kiesler, Frederick, 112
King Lear (Shakespeare), 216
Kirchwey, Freda, xxvi, 78
Kirk, Russell, 143
Kirstein, Lincoln, 59, 62
Kitchen (Gottlieb), 180
Klee, Paul, 157, 233; and abstract
expressionists, 218, 220; Ameri-
can artists compared to, 61; essay
on, 3-13; Gottlieb compared to,
224; Hofmann compared to, 223,
241, 245; and peasant art, 155
Kline, Franz, 44, 104-5, 156,
226-27
Kolbe, Georg, 83, 101, 111
Kooning. *See* De Kooning, Willem

- Kootz, Sam, 28
 Kootz Gallery, xvii, 28–29, 38,
 103, 173
 Kozloff, Max, xvii–xviii
 Kramer, Hilton, xix–xx
 Kraushaar's (gallery), 18
 Krauss, Rosalind, xxxiii
 Kristol, Irving, xxviii
 Kroll, Jack, xxiii
- Lachaise, Gaston, 83, 112
 Laissaigne, Jacques: *Chagall*, 157–
 60
 Landolt, Hanspeter: *Henri de
 Toulouse-Lautrec: Drawings and
 Sketches in Colour*, 246–47
Landscape at Wargemont (Renoir), 25
Landscape Painting (Clark), 26–27
Landscape, Portrait, Still-Life (Fried-
 länder), 27–28
Landscape Table (Gorky), 39
Landscape with Reclining Figure (Sou-
 tine), 77
 Langer, Cornelia, 174
 Lascaux, 179
 Lasch, Christopher: "The Cultural
 Cold Warrior," xix
 Lawrence, D. H., 210, 214–15
 Leavis, F. R., xvii, 209–16
 Lebrun, Rico, 60
 Léger, Fernand, 90, 182; and ab-
 stract expressionism, 218–19;
Adam and Eve, 173; *Bicyclist*,
 173; *Builders*, 172; *City*, 172;
Contrast of Forms, 169; essay on,
 164–73; *Le Grand déjeuner*, 171;
The Great Julie, 173; *Leisure*,
 172–73; *Three Musicians*, 172;
Three Women, 171
 Leino, Lily, xxviii
Leisure (Léger), 172–73
 Leiter, Saul, 174
 Lembruck, Wilhelm, 83, 101–2,
 111–12
 Leonardo da Vinci, 121, 239; *Trea-
 tise on Painting*, 259–62
Leonardo's Treatise on Painting (Mc-
 Mahon), 259–62
 Lepine, Stanislaus, 163
 Lessing, Gorthold Ephraim, 66,
 110
 Lessing, Theodor: *Der Jüdische Selb-
 sthass*, 45
- Letter, The* (Dewing), 162
 Levine, Jack, 234
 Levy (Julien) Gallery, 38
 Lewin, Jurt: "Self-Hatred Among
 Jews," 45
 Lewis, Wyndham, 109; *The Demon
 of Progress in the Arts*, 253–56
 Leymarie, Jean: *Impressionism*, 257–
 59
 Liehman, Mrs. Charles, 21
Life (magazine), xxv
 Lione, Andrea de: *The Departure of
 Jacob*, 32
 Lipchitz, Jacques, 73, 219; *Arri-
 val*, 184; *Bather*, 182; *Benediction
 I*, 185; *Bull and Condor*, 185,
Chimène, 183; *Dancer*, 182; *Em-
 brace*, 185; essay on, 181–86;
Figure, 183–84; *Flight*, 184;
Hagar, 185; *Jacob Wrestling with
 the Angel*, 185; *Joie de Vivre*, 184;
Man with Mandolin, 183; *Mother
 and Child*, 184, 185; *Return of
 the Prodigal Son*, 184; *Song of
 Songs*, 185; *Standing Half-Length
 Figure*, 183; *Standing Personage*,
 183; *Virgins*, 181
 Lipton, Seymour, 256
Listener, The (magazine), 134n, 254
Loom, The (van Gogh), 14
 Loran, Erle, 89
 Lotto, Lorenzo: *Virgin and Child
 with Saints Catherine and James the
 Great*, 35
 Louchheim, Aline B., 59
 Louis, Morris, xviii, xxxii, 174
 Louvis, Anthony, 174
 Louvre, the, 159
 Lowbrow culture, 132–40
 Lynes, Russell, xxv
- McCarthyism, 268
 McCausland, Elizabeth, 17
 MacDonald-Wright, Stanton, 161
 Machiavelli, 67
 Mack, Gerstle: *Gustave Courbet*,
 91–94
 McMahan, A. Philip: *Leonardo's
 Treatise on Painting*, 259–62
 McWilliams, Joe, 53
Madame Renoir and her Son (Renoir),
 25
 Magic Realism, 82

- Maillard, Robert: *Picasso*, 273–75
 Maillol, Aristide, 82, 101, 111–12
 Maistre, Joseph de, 125
 Malevich, Kazimir, 228
 Mallarmé, Stéphane, 66
 Malraux, André, 65
 Manet, Edouard, 100, 156, 162–63, 237; and Cézanne, 82–84, 118; continuity with tradition by, 23; and Impressionism, 114–15; and Picasso, 275; and the Prado, 197; and three-dimensional space, 190; and Velasquez, 34; Venturi on, 264
 Mann, Thomas, 49, 124, 166
 Mannerism, 96
Man with Mandolin (Lipchitz), 183
 Manzi, Guglielmo, 262
 Manzù, Giacomo, 112
 Marc, Franz, 3, 6
 Marcks, Gerhard, 101–2, 111–12, 276
 Marin, John, 60, 161
 Marini, Marino, 102, 112, 276
 Marqué Gallery, 18
 Marx, Karl, xx, xxx, 130, 147, 149
 Marxism, xx, 95, 167
 Masson, André, 157, 219, 225, 228
 Matisse, Henri, xxiii, 34, 140, 157, 182, 237, 246, 279; and abstract expressionism, 218; American artists compared to, 61; and Cézanne, 118; and Chagall, 159; exhibition of, 99–102; and Friedman, 19; and Gauguin, 83; and Hofmann, 103, 223, 242, 244; Klee compared to, 6, 9, 11; and Léger, 165, 170–71; *Matisse*, 195–96; and Maurer, 16; and modernism, xxi; *Red Interior*, 173; Rothko compared to, 232, 238; sculpture of, 110; and Soutine, 74–75
Matisse (Greenberg), 195–96
 Matisse (Pierre) Gallery, xxiii–xxiv
 Matta y Echaurren, Roberto, 38, 220
 Maulpersch, Franz Anton, 33
 Maurer, Alfred Henry, 161, 164, 234; exhibition of, 15–17, 58–59; *Gabrielle*, 16
 Mauriac, François, 211, 213
 Maurras, Charles, 124–25
 Mazo, Juan Bautista Martinez del, 33
Melancholy (Lipchitz), 183
 Melzi, Francesco, 262
 Merleau-Ponty, Maurice, xvi
 “Metamorphosis, The” (Kafka), 208
 Metropolitan Museum of Art, 14, 29, 118, 161–64
 Michelangelo, 109–10, 121, 182, 185, 221, 261, 217
 Middlebrow culture, 132–40
 Mills, C. Wright, xxix
 Milton, John, 96
 Minimalism, xxxii
 Minton, John, 154
 Miró, Joan, 64, 72, 157, 233, 279; and abstract expressionism, 218, 225; American artists compared to, 61; and Gorky, 38, 220–21; *Joan Miró*, 195; Klee compared to, 6
 Mitchell, Sue, 174
 “Modernist Painting” (Greenberg), xv–xviii, xxii, xxxi–xxxiii
 Mondrian, Piet, 165, 193; and abstract expressionism, 218–19, 235; *Broadway Boogie Woogie*, 228; and Cubism, 34, 169, 233; Newman compared to, 103–4, 231; and representational meaning, 187–89; *Victory Boogie Woogie*, 228
 Monet, Claude, 19; and *chiaroscuro*, 236, 240; Impressionism of, 114, 257; and Renoir, 22–24; and Still, 228–30
 Montaigne, Michel de, 212
 Monticelli, Adolphe, 82
 Moodie, Graeme C., 270
 Moore, Henry, 102, 181, 254, 270, 276
 Moore, Marianne, 3
 Mor, Anthonis, 32
 Moroni, Giovanni Battista, 33
Mother and Child (Lipchitz, 1929–30), 184
Mother and Child (Lipchitz, 1949), 185

- Motherwell, Robert, 156, 164, 223-24
- Mrs. *Thomas Brewster Coolidge* (Harding), 162
- Münz, Ludwig: *Rembrandt*, 198-99
- Murray, Hannah, 161
- Murray, John, 161
- Museum of Modern Art, 72, 99-100, 165, 171, 173, 181
- Nation, The* (magazine), xvi, 60, 62, 71; del Vayo controversy, xxvi-xxvii, 78-82
- Neo-Impressionism, 169, 190
- Neo-Plasticism, 243
- Neo-Romanticism, 82
- Neue Sachlichkeit, 82
- Neumann, J. B., 18, 21
- New Leader, The* (magazine), xxvi, 78, 79n, 255, 275
- Newman, Barnett, xviii, 156, 226, 238, 240, 256; and abstract expressionism, 230-33; exhibition of, 103-4
- Newman, Robert, 164
- Newsweek* (magazine), xxvii
- New Yorker, The* (magazine), xxv, 217
- New York Times, The*, xvii, xxviii, 59, 65, 137, 178, 180, 202, 247, 262, 273
- "Ninth Street" show (exhibition), 120
- Noland, Kenneth, xxxii, 174
- "Note on Richard Crashaw, A" (Eliot), 67
- Notes Towards the Definition of Culture* (Eliot), 122-31, 133, 151-52
- "Novelty" art, xxxii
- Nymph and Shepherd* (Titian), 31
- Oedipus Rex* (Sophocles), 216
- O'Hara, John, 137
- Old Pat, the Independent Beggar* (Waldo), 162
- Olitski, Jules, xxxii
- Ortega y Gasset, José, 142
- Pach, Walter: *Pierre-Auguste Renoir*, 63-65
- Painting: abstract expressionism, xvii, xxxi-xxxii, 155-57, 217-35, 242-43, 245; abstract and representational, 186-93; action painting, 217; "buckeye" painting, 230-31, 238; Chinese, 42-44; color-field painting, xxxii, 103; French, 155-57, 165, 244; modern, 113-18; Paleolithic, 178-80; and sculpture, 107-13; Venetian, 29-34, 264
- Painting in Britain* (Waterhouse), 174-78
- Painting in Britain: The Middle Ages* (Rickert), 199-202
- Palmavecchio: *Bath of Diana*, 32
- Paris: and abstract expressionism, 218, 228; abstract painting in, 155-57; and Cézanne, 116; Chagall and Soutine in, 159; Hofmann in, 242-43; Lipchitz in, 182; and Renoir, 22; School of, 4-5, 9, 16, 165, 173
- Parsons (Betty) Gallery, 103, 105, 256
- Partisan Review* (magazine), xvi, xxv-xxvi, xxx-xxxi, 35, 39n, 91, 106, 123, 173, 187, 195, 235, 240
- Passmore, Victor, 254
- Patroon Van Rensselaer* (Harding), 162
- Pearlstein, Philip, 174
- Penguin books, 134
- Pevsner, Antoine, 188
- Pevsner, Nikolaus, 174
- Phidias, 110
- Philadelphia Museum, 100
- Philip II, 197
- Phillips, William, xxviii
- Picasso, Pablo, xxiii-xxiv, xxxi, 97, 102, 121, 140, 157, 182, 188, 202, 255, 279; and abstract expressionism, 218-25; American artists compared to, 61-62; and Cézanne, 83, 90, 117; Chagall compared to, 158; and Courbet, 92; and Cubism, 167-70, 265, 275; and Gorky, 38; *Guernica*, 187; Klee compared to, 9-11; and Léger, 165-66, 171-73; and Lipchitz, 185-86; Matisse compared to, 100; and Maurer, 17; *Picasso*, 273-75; sculpture of, 107, 110-11

- Picasso* (Elgar and Maillard), 273–75
 Picturesque, the, 23–25
 Piero della Francesca, 193, 199, 263; *Piero della Francesca*, 249–50
Piero della Francesca (Berenson), 249–50
Pierre-Auguste Renoir (Pach), 63–65
 Pinsent, A. Jane, 267
 Piombo, Sebastiano del, 33
 Pissarro, Camille, 20, 23, 114, 228, 257
 "Plight of Our Culture, The" (Greenberg), xx, xxvi, xxviii–xxix, 122
Plucked Goose (Soutine), 77
 Poe, Edgar Allan, 235
Politics (Aristotle), 146n
 Pollock, Jackson, xxiii–xxiv, xxvi, 156, 189, 255, 256; abstract expressionism of, 224–25; Bennington retrospective, 119; European links of, 164; European views on, 60–62; exhibition of, 104–6; *Fourteen*, 105; new style of, 106; reaction to, 226; Still compared to, 233–34; *Twenty-five*, 105
 Pop art, xix, xxxii
 Porter, Fairfield, xvii, xix, xxxi, 236–40
 Positive Jewishness, 45–58
 Post-Impressionism, 27, 33, 74, 82, 190, 235, 246
Post Painterly Abstraction (exhibition), xviii
Potato-Eaters, The (van Gogh), 14
 Pound, Ezra, 66, 70–71; *Cantos*, 71
 Poussin, Nicolas, 84, 87, 116, 177
 Prado, the, 196–98
 Pre-Raphaelitism, 97
Preston H. Hodges (Elliott), 162
Principles of Chinese Painting, The (Rowley), 42–44
 Proust, Marcel, 140, 166
 Provost, Jean, 32
 Putt, S. Gorley: *Cousins and Strangers: Comments on America by Commonwealth Fund Fellows from Britain, 1946–1952*, 265–70
Ramparts (magazine), xxviii
 Ranger, Henry W., 161
Rape of Europa III (Lipchitz), 185
Rape of Ganymede, The (Correggio), 32
 Raphael, 25, 110, 116, 121, 188, 238
 Raynal, Maurice: *The History of Modern Painting from Picasso to Surrealism*, 63–65
 Read, Sir Herbert, xvii–xviii, 148, 254–55; *The Art of Sculpture*, 270–73
Reader's Digest (magazine), xxviii, 137
Reclining Woman (Soutine), 75
Red Gladioli (Soutine), 75
Red Interior (Matisse), 173
 Redon, Odilon, 82
 Reinhardt, Ad, 237
 Religion: and intellectuals, 39–42
 Rembrandt, 182, 193, 197, 255; *Rembrandt*, 198–99; and Soutine, 72–73, 159; in the Venetian line, 29, 32–34, 261
Rembrandt (Münz), 198–99
 Renoir, Pierre-Auguste: *Children at the Seashore (Guernsey)*, 25; *Crags at L'Estaque*, 25; essay on, 22–26; *Girls Seated by a Brook*, 25; *Grandes Laveuses*, 24; and Impressionism, 114; *Judgment of Paris*, 24; *Landscape at Wargemont*, 25; *Madame Renoir and her Son*, 25; *Pierre-Auguste Renoir*, 63–64; sculpture of, 111; *Sea and Cliffs*, 25; and Soutine, 76; *Young Girl in Blue*, 25
 Repke, Theophil, 174
Return from School after the Storm (Soutine), 77
Return of the Prodigal Son (Lipchitz), 184
 Reynolds, Joshua, 188
 Ribera, José de, 197
 Rice, D. Talbot, 108
 Richards, Ceri, 254
 Richter, Jean Paul, 204
 Rickert, Margaret: *British Painting: The Middle Ages*, 199–202
 Riesman, David, xxix, 143
 Rigaud, Hyacinthe, 33
 Rilke, Ranier Maria, 166
 Quidor, John, 161

- Rimbaud, Arthur, 78
 Riopelle, Jean Paul, 235
 Robsjohn-Gibbings, Terence Harold, 253
 Rodin, Auguste, 82, 271, 275; and Lipchitz, 182, 184-85; and Matisse, 101, and modern sculpture, 110
 Rosa, Salvator: *Astraea, the Goddess of Justice, Fleeing to the Country People*, 32
 Rosenberg, Harold, xviii, 217
 Rostovtzeff, Michael Ivanovich, 140
 Rothko, Mark, 156, 232-33, 238, 240, 256
 Rouault, Georges, xxiii, 76, 137
 Rousseau, Henri, 99
 Rowland, Benjamin: *The Art and Architecture of India*, 174-78
 Rowley, George: *The Principles of Chinese Painting*, 42-44
 Rubens, Peter Paul, 24, 157, 255; Cézanne on, 88, 91; de Kooning compared to, 121-22, 221; *Feast of Venus*, 32; and the Prado, 197-99; in the Venetian line, 29, 31-34, 261
 Russell, Morgan, 161
 Russian art, 201-2
 Ryder, Albert Pinkham, 38, 61, 164
- St. Francis Receiving the Stigmata* (van Eyck), 108
 Sargent, John Singer, 163, 238
Saturday Evening Post, The (magazine), xxviii, 137
 Savery, Roelant, 33
 Schack, William, 20
 Schaefer Gallery, 17
 Schapiro, Meyer, xvii, 28; *Vincent van Gogh*, 63-65
 Schlesinger, Arthur, Jr., xxviii
 Schoenberg, Arnold, 140, 166
 School of Paris, 165; and Klee, 4-5, 9; and Léger, 173; and Maurer, 16
 Schumpeter, Joseph, 147n
 Schwarz, Willi, 242
Scotch and Burgundy (Hofmann), 103
 Scott, William, 234, 237
Scrutiny (magazine), 123
- Sculpture, 107-13; abstract and representational, 186-93; of Lipchitz, 181-86; of Matisse and Marcks, 101-2; and modernity, 166; Read on, 270-73; of Smith, 275-79
Sea and Cliffs (Renoir), 25
Seated Choir Boy (Soutine), 77
 Segonzac, André-Albert-Marie Dunoier de, 83
Selected Essays (Eliot), 67
 "Self-Hatred Among Jews" (Lewin), 45
 Seuphor, Michel, 165
 Seurat, Georges, 23; *La Grande Jatte*, 27, 85n
 Shahn, Ben, 234
 Shakespeare, William, 96, 212; *King Lear*, 216
 Shelley, Percy Bysshe, 67
 Silver, Abba Hillel, 55
 Siqueiros, David, 225
 Sisley, Alfred, 23, 114
Sketch for a Self-Portrait (Berenson), 248
 Sloan, John French, 162
 Smith, David, 112; *Agricola*, 279; essay on, 175-79; *Tank Totem*, 279
Social History of Art, The (Hauser), xx-xxi, 94-98
 Social Realism, 82
 Solimena, Francesco, 33
Song of Songs (Lipchitz), 185
 Sophocles: *Oedipus Rex*, 216
 Soulages, Pierre, 235
South Pacific, 137
 Soutine, Chaim, 34, 64, 202; *Alley of Trees*, 77; *Boy in Blue*, 77; *Carcass of Beef*, 76; *Concierge*, 77; and Courbet, 92; essay on, 72-78; Friedman compared to, 19-20; *House at Oisème*, 76-77; *Landscape with Reclining Figure*, 77; Lipchitz compared to, 182, 184; *Plucked Goose*, 77; *Reclining Woman*, 75; *Red Gladioli*, 75; *Return from School after the Storm*, 77; *Seated Choir Boy*, 77; *Soutine*, 158-60; *Windy Day, Auxerre*, 77; *Woman in Profile*, 77; *Woman in Red*, 76
Soutine (Cogniat), 157-60
 Spengler, Oswald, 130-31, 151

- Stable Gallery, 120
 Stael, Nicolas de, 235
Standing Half-Length Figure (Lipchitz), 183
Standing Personage (Lipchitz), 183
 Steinberg, Leo, xxivn; "The Eye is a Part of the Mind," 187
 Stella, Frank, 161, 164
 Stevens, Wallace, 3
 Stieglitz, Alfred, 16
 Still, Clyfford, xxxi, 228-33, 237-38, 240, 256
 Stokes, Adrian: *Colour and Form*, 236
 Storr, Robert, xxivn
 Stravinsky, Igor, 140, 166
 Stuart, Gilbert, 161
Study of the Head of a Woman Looking Upwards (Van Dyke), 31
 Sully, Thomas, 163
 Summerson, John: *Architecture in Britain*, 174-78
 Suprematism, 202
 Surrealism, xxiii, 82, 243
Susanna and the Elders (Tintoretto), 30, 37
 Sutherland, Graham, 62, 254
 Sylvester, David, 60-61

 Tal Coat, Pierre, 156, 228
Talent 1950 (exhibition), xvii
 Tamayo, Rufino, xxii, 61-62
Tank Totem (Smith), 279
 Ter Borch, Gerard, 33
 Third Program (BBC), 134
Three Musicians (Léger), 172
Three Women (Léger), 171
Time (magazine), xxvii
 Tintoretto, 73, 122; *Susanna and the Elders*, 30, 37; in the Venetian line, 30, 32-33, 35-37
 Titian, 157, 188, 255; *The Bacchantal*, 197; *Endymion and his Flock*, 32; *Johann Friedrich*, 30; *Nymph and Shepherd*, 31; and the Prado, 197; Rembrandt compared to, 199; in the Venetian line, 30-32; *The Worship of Venus*, 197
 Tobey, Mark, 9, 225-27
 Torrès-García, Joaquin, 224
 Toulouse-Lautrec, Henri de, 92, 246-47
 "Towards a Newer Laocöon" (Greenberg), xvi, xxi, xxxiii

 "Tower of Babel, The" (Kafka), 206
 Toynebee, Arnold, 131, 151
Treatise on Painting (Alberti), 108
Treatise on Painting (Leonardo da Vinci), 259-62
 Trevelyan, Julian, 254
 Trumbull, John, 161-62
 Turnbull, William, 276
 Turner, J. M. W., 33, 82, 176, 229
 Twachtman, John Henry, 161
Twenty-five (Pollock), 105

 Valentin (Curt) Gallery, 101
 Valentiner, W. R., 111
 Valéry, Paul, 166
 Van der Neer, Aert: *Fishing by Moonlight*, 33
 Van Dyke, Anthony: *Study of the Head of a Woman Looking Upwards*, 32; in the Venetian line, 29, 31-32; *Venus in the Forge of Vulcan*, 31
 Van Eyck, Jan: *St. Francis Receiving the Stigmata*, 108
 Van Gogh, Vincent, 13-15, 18, 34, 64, 111, 228; Berenson on, 250; and Cézanne, 90-91, 118; and Expressionism, 83; *A Fisherman on the Beach*, 14; *The Loom*, 14; *The Potato-Eaters*, 14; and Soutine, 72-74, 159
 Van Mieris, Frans, the Elder, 33
 Van Ruysdael, Jacob, 29
 Velasquez, Diego, 23-24, 91, 96, 157, 189, 192, 237, 261; *Infanta Margareta Teresa in Pink*, 30; *Infanta Maria Teresa*, 30; and the Prado, 197-98; Rembrandt compared to, 199; in the Venetian line, 29-30, 33-35
 Venetian painting, 29-34, 264
 Venturi, Lionello: *Four Steps toward Modern Art*, 262-65
Venus in the Forge of Vulcan (Van Dyke), 31
 Vermeer, Jan, 33, 197, 237; "The Artist in his Studio," 29
 Veronese, Paolo, 31, 88, 91; *Adam and Eve after the Expulsion from Eden*, 31
 "Very Old Masters, The" (Greenberg), xvii, 178

- Veteran, The* (Homer), 163
Victory Boogie Woogie (Mondrian), 228
Vincent van Gogh (Schapiro), 63–65
Virgin and Child (Fouquet), 108
Virgin and Child with Saints Catherine and James the Great (Lotto), 35
Virgins (Lipchitz), 181
 Vlaminck, Maurice, 83
Vogue (magazine), xviii, xxv
Voice of America, xv–xvi, xviii, xxviii, xxxiii
 Vuillard, Edouard, 18, 82, 228, 237

 Waldo, Samuel Lovett, 162–63;
 Old Pat, the Independent Beggar, 162
 Walkowitz, Abraham, 161, 164
Waste Land, The (Eliot), 69, 71
 Waterhouse, E. K.: *Painting in Britain*, 174–78
 Watteau, Antoine, 33
 Weber, Alfred, 130
 Weber, Max, 61
 Wehle, Harry B.: *Art Treasures of the Prado Museum*, 196–98
 West, Benjamin, 164

 Weyden, Rogier van der, 109
 Weyhe, E., 16
 Wheeler, Morton, 73, 75, 77
 “Where is the Avant-Garde?” (Greenberg), xxxii
 Whistler, James McNeill, 38, 161, 163
 Whitman, Walt, 230, 235
 Whitney Museum, 15
 Whittredge, Worthington, 161
 Wildenstein (gallery), 22
 Wilenski, R. H., 64, 238
 “Will Technology Destroy Civilization?” (Borkenau), 130–31
 Winkelmann, Johann, 5
Windy Day, Auxerre (Soutine), 77
 Wittgenstein, Ludwig, 166
 Wollf, Dr. Nat, 21
Woman in Profile (Soutine), 77
Woman in Red (Soutine), 76
Women (de Kooning), 222, 240
Worship of Venus, The (Titian), 197
 Worruba, Fritz, 276
 WPA Art Project, 219
 Wyant, Alexander Helwig, 161
 Wyeth, Andrew, 234

 Yeats, William Butler, 69, 71, 166
Young Girl in Blue (Renoir), 25