

Index

- Abstract art, 26, 28, 33, 43, 47, 52, 85, 87–116, 131–35
- Abstract Expressionism: Greenberg championed, 4; qualities of, 22, 60, 88, 88n–89n, 95–99, 100, 105, 140, 155, 172; Motherwell and, 74; American art before, 84; American art after, 109; Pollock and, 110; de Kooning and, 113
- Adler, Alfred, 166
- Aesthetic experience: philosophy of art and, 13; in Berenson's criticism, 17; and dialectical conversion, 27, 28–29; and artistic unity, 33, 34, 36; of abstract art, 49; and the decorative, 62; and taste, 119–20; and emotion, 121, 127, 135, 147–48
- Aestheticism, 7, 105
- Albers, Josef, 72
- All-over picture, 45, 50, 56–57, 59, 62, 74, 141
- Alloway, Lawrence, 7, 117, 118, 130
- Angelico, Fra, 141
- Apollinaire, Guillaume, 107
- Arbitrariness, 112–16
- Arnold, Matthew, 90–91, 142
- Arp, Hans, 73, 77, 143, 165
- Art adoration, 128–29
- Art and Culture* (Greenberg), 3–4, 20–22
- Artiness, 67, 68, 70
- Artistic unity, 30–56, 57, 82
- Austin, Darrell, 176
- Avery, Milton, 23, 51, 65, 91
- Bacon, Francis, 139
- Baroque, modern, 102–6
- Bauhaus, 72, 90, 110
- Bazíotes, William, 56, 77
- Beckmann, Max, 83
- Bell, Clive, 36
- Berenson, Bernard, 12–17, 96
- Berman, Eugene, 177
- Bernini, Giovanni, 103

- Bloom, Hyman, 102
 Böcklin, Arnold, 177
 Bonnard, Pierre, 83, 138, 175–76, 178
 Boucher, François, 80
 Boudin, Eugène, 178
 Braque, Georges, 31, 32, 44, 95, 107, 110, 143, 155
- Calas, Nicolas, 18, 47
 Calder, Alexander, 73, 77, 79, 80, 137
 Caro, Anthony, 4, 51
 Cartesianism, 131–32
 Castiglione, Baldesar, 77
 Cézanne, Paul, 26, 48, 49, 53, 54, 56, 83, 96
 Chagall, Marc, 111, 176
 Chirico, Giorgio de, 75
 Clark, Kenneth, 118–19
 Comte, Auguste, 166
 Connoisseurship, 130–31
 Courbet, Gustave, 22, 89
 Criticism: intuitive, 11–14, 17; philosophical, 12–17, 161; Greenberg's concept of, 117–52
 Cubism: and dialectical conversion, 22, 27; and artistic unity, 30–31, 39, 44, 50, 51, 53; Picasso and, 64; and the decorative, 77, 79; Greenberg an advocate of, 89; French painting and, 94; Pollock and, 110–11; Chagall and, 111; development of, 140; and limitation of means, 156
 Cuisine, in art, 173–81
- David, Jacques Louis, 137
 Davis, Stuart, 79, 80, 137
 De Chirico, Giorgio. *See* Chirico, Giorgio de
 Decorative, the, in art, 16–17, 23, 57–86
 De Kalf, Willem. *See* Kalf, Willem de
 De Kooning, Willem, 4, 91, 95, 102, 111, 113–14, 161
- De la Fresnaye, Roger, 78–79
 Delaunay, Robert, 78
 De Niro, Robert. *See* Niro, Robert de
 Dewey, John, 28–29
 Dialectic, in art, 19, 20–29, 45, 69, 85, 113, 122–23, 157, 159
 Dialectical illusion, 33, 44
 Duberman, Martin, 145n
 Duchamp, Marcel, 109, 113
- Eakins, Thomas, 89
 Eilshemius, Louis M., 180
 Eliot, T. S.: concept of disassociation of sensibility, 107, 131; on critics and criticism, 117, 119, 136, 162–63, 166; on art, 147, 151, 154; and emotion in art, 169
 Emerson, Ralph Waldo, 98
 Emotion: and artistic unity, 31, 32, 37, 46, 49; mastery of, 54–56; effect on the decorative, 65, 83; and luxury painting, 94; in the modern baroque, 103–5; and disassociation of sensibility, 106–11; and Minimalism, 115; and form, 127; role of, in Greenberg's criticism, 154, 166–67, 170–72
 Existentialism, 160
 Expressionism, 40, 42, 64, 95, 96, 98–102, 103, 133, 156–57
- Fashion, and art, 76–80
 Fausett, William Dean, 177
 Fauvism, 64, 94
 Feibleman, James K., 93
 Felicity, in art, 69, 72–75
 Feminine sensibility, 79
Finnegans Wake (Joyce), 58, 60
 Flatness, in art, 22–23, 32, 48, 53, 61, 67, 85–86, 111
 Flemish painting, 43, 67
 Folk art, 84
 Fra Angelico. *See* Angelico, Fra
 Fragonard, Honoré, 80
 French art, 84, 94, 155, 175

- Fresnaye, Roger De la. *See* De la Fresnaye, Roger
- Friedländer, Max J., 30
- Friedman, Arnold, 58
- Fry, Roger, 4, 19, 36, 43, 44
- Gabo, Naum, 72
- Gadamer, Hans-Georg, 158
- Gauguin, Paul, 83
- George, Stefan, 135
- German art, 102, 108, 135
- Giacometti, Alberto, 68
- Giotto, 137
- Goethe, Johann Wolfgang von, 158
- Gorky, Arshile, 4, 91, 95, 102, 105, 149
- Gottlieb, Adolph, 4, 75, 95, 102, 151
- Goyen, Jan van, 178
- Gris, Juan, 31, 107
- Hare, David, 137
- Hartley, Marsden, 78
- Hegel, Georg Wilhelm Friedrich, 18, 19, 28, 52
- Heron, Patrick, 5, 6, 10
- High art, 58, 66
- Historical necessity, 25–26
- Hofmann, Hans, 4, 37, 80, 95, 127, 155
- Homeless representation, 22
- Homer, Winslow, 52, 89
- Hunter, Sam, 88n–89n
- Husserl, Edmund, 145
- Impressionism, 53, 140
- Indian art, 23
- Intention, in art, 34, 168–69, 173
- James, Henry, 146–47
- Janis, Sidney, 118
- Kafka, Franz, 38
- Kalf, Willem de, 178
- Kandinsky, Wassily, 31, 46, 58, 149, 155
- Kant, Immanuel: influence of, in Greenberg's criticism, 9, 16, 18, 105, 143–44; and principle of unity, 33, 44, 82; and abstract art, 96; self-critical tendency of, 136; on purpose of a critique, 153; concept of taste, 169–70, 173; concept of finality, 172
- Kelly, Ellsworth, 116
- Kitsch, 34, 58, 86, 97, 115, 134
- Klee, Paul, 31, 62, 83
- Kline, Franz, 95
- Kooning, Willem de. *See* De Kooning, Willem
- Kozloff, Max, 5–10
- Kramer, Hilton, 3–4, 20–21
- Kuniyoshi, Yasuo, 178
- Lam, Wilfredo, 72
- Léger, Fernand, 31
- Lehmbruck, Wilhelm, 108
- Lipchitz, Jacques, 31, 103
- Lipton, Seymour, 102
- Literature, and art, 84, 97
- Louis, Morris, 4, 88
- Lucie-Smith, Edward, 5
- Luxury art, 90, 92–95, 99
- Manet, Edouard, 50, 61, 137, 165
- Marcks, Gerhard, 108
- Marin, John, 180
- Marini, Marino, 68, 108
- Marxism, 21, 27, 28, 80, 131, 146, 165
- Masson, André, 177
- Matisse, Henri, 24, 63, 64, 65, 91, 95, 138, 155
- Matta, Ecchurien, 149
- Maurer, Henry, 32
- Medium, of art: importance to Greenberg, 18–19; and unity, 34–35, 36, 37, 39, 40–41, 47, 50; and emotion, 49; and decorative effect, 59; feeling for, in American abstract art, 89
- Milton, John, 131

- Minimalism, 114–16, 139
 Miró, Joan, 73, 77, 91, 149
 Mocharniuk, Nicholas, 72
 Modern baroque, 102–6
 Modernism: Greenberg's theory of, 18, 19, 37, 121, 132, 136; and purity, 45–46; and the decorative, 73, 84, 85; in American abstract art, 91–92; limitations of Greenberg's theory of, 152, 155, 171, 172, 173; contribution of, 157, 158
 Modern society, 38–42, 43, 104–5
 Mondrian, Piet: and artistic unity, 33, 34, 38, 42, 44; and principle of equivalence, 57; and the decorative, 66–67; and artistic hedonism, 92, 95; art involved "peril of failure," 141; aesthetic of planarity, 155
 Monet, Claude, 24, 63
 Moore, Henry, 68, 107, 137, 138
 Morris, George L. K., 143, 165
 Mosaic murals, 48
 Motherwell, Robert, 4, 73–74, 75, 78, 95, 102
 Muddiness, in art, 178–79
 Music, 46, 62n

 Naïve art, 84
 Naturalism, 22, 43, 92
 Neo-romanticism, 95, 97, 103, 128, 133
 Newman, Barnett, 4, 44, 95, 141
 Nicholas of Cusa, 60
 Nicholson, Ben, 75, 138
 Niro, Robert de, 102
 Noguchi, Isamu, 77
 Noland, Kenneth, 4, 116
 Novelty art, 114

 Old Masters, 45, 48
 O'Keeffe, Georgia, 107, 149
 Olitski, Jules, 88
 Ortega y Gasset, José, 159
 Pastoral mood, in art, 103
 Photography, 35, 75
 Picasso, Pablo: and artistic unity, 31, 32, 36; and the decorative, 64; and Calder, 73; and Motherwell, 74; and European abstract art, 90, 95, 100; and Tamayo, 101; and the baroque, 103; and artistic feeling, 107, 110, 112; and artistic taste, 124, 137, 143; and Gorky, 149; and Rattner, 177; Greenberg's rhetoric applied to, 181
 Pisano, Nicola and Giovanni (father and son), 137
 Pollock, Jackson: championed by Greenberg, 4; and artistic unity, 32; and American abstract art, 91, 95, 102, 110, 111, 112, 155, 170; and artistic taste, 124; art involved "peril of failure," 141; and Greenberg's rhetoric of cuisine, 179
 Pop art, 109, 114, 115, 139
 Porter, Fairfield, 5
 Positivism, 51–54, 89, 92, 130, 159
 Post-cubism, 31, 36, 50, 74, 111
 Post-painterly abstraction, 109, 116
 Pound, Ezra, 60
 Provincialism, 26, 90–91, 179
 Psychological effect of art, 125–31, 168
 Purity of art, 40–41, 45–49, 167

 Quality, in art, 30, 119, 148

 Rattner, Abraham, 177
 Realism, 5, 34, 84
 Reise, Barbara, 4, 21–22
 Rembrandt van Rijn, 50, 141
 Renaissance painting, 43–44, 141
 Renéville, Roland de, 135
 Repetition, in art, 70–72
 Rilke, Rainer Maria, 135
 Romanticism, 100, 105, 124–25, 165
 Rosenberg, Harold, 90, 117, 118, 130, 141, 144, 159, 161, 172

- Roszak, Theodore, 102
 Rothko, Mark, 44, 72, 95, 151
 Rouault, Georges, 31, 40, 177
 Rousseau, Henri, 53
 Rubens, Peter Paul, 83
 Ruysdael, Salomon van, 178
- Scale, in art, 63–64
 Schapiro, Meyer, 131
 Schönberg, Arnold, 57
 School of Paris, 4, 52, 92, 94, 95
 Self-criticism of art, 18
 Sensibility, 7, 10, 11, 13, 15, 17, 108,
 119; disassociation of, 106–12,
 115, 131, 147, 168
 Shahn, Ben, 75, 108
 Shakespeare, William, 149, 150
 Smith, David, 4, 55–56, 88, 102, 137,
 149
 Sontag, Susan, 158
 Soutine, Chaim, 31, 35, 40, 55, 156
 Spiritual conception of art, 126,
 131–35
 Stamos, Theodore, 75, 77
 Steig, William, 112
 Stein, Gertrude, 58
 Steinberg, Leo, 45, 46
 Still, Clyfford, 31, 44, 91
 Surrealism, 92, 93, 95, 96, 97,
 99–102, 103, 128, 133, 137
- Sutherland, Graham, 137
 Sweeney, James Johnson, 141
- Takanobu, 141
 Tamayo, Rufino, 101
 Tapié, Michel, 117, 130
 Taste, in art, 10–11, 13, 58, 117–52,
 170, 173–81
 Tchelitchev, Pavel, 177
 Temperament, in art, 37
 Tiepolo, Giovanni Battista, 31
 Titian, 121–22, 127
 Truitt, Ann, 116
 Tunnard, John, 73
- Unity, in art. *See* Artistic unity
- Valéry, Paul, 130
 Van Gogh, Vincent, 31, 35, 53, 56,
 72, 96, 156, 179
 Van Goyen, Jan. *See* Goyen, Jan van
 Velázquez, Diego Rodríguez de Silva
 y, 141
 Veronese, Paolo, 83
- Watteau, Jean Antoine, 31
 Whitehead, Alfred North, 171
 Wölfflin, Heinrich, 24