

Index

Italicized page numbers indicate illustrations. Endnotes are referenced with "n" followed by the note number.

- abstract art, 2, 97, 172
defining qualities of, 20
and fascism, 128
See also abstract expressionism; color field painting; Judd, Donald; minimalism; Newman, Barnett; Rothko, Mark
- abstract expressionism, 27, 97–98, 122, 173
- Adorno, Theodor, 68, 199n20, 204n48
- Albers, Josef, 120
- Alexander the Great, 54
- American Artists' Congress, 61
- anxiety, 148–49
- aphasia, amnesic, 143, 146–48, 160, 162
- architecture, 31–34, 42, 61
- Arnaud, Antoine, 166
- Arnheim, Rudolf, 24, 194n28, 195n34
- Art Bulletin*, 35, 89
- Art Workers' Coalition, 80–81
- Augustine, Saint, 166
- Bal, Mieke: "Semiotics and Art History" (with Norman Bryson), 185
- Baltrušaitis, Jurgis, 36, 42–43, 45
La stylistique ornementale dans la sculpture romane, 38–41
See also Schapiro, Meyer: "On Geometrical Schematism in Romanesque Art"
- Barr, Alfred, 61
- Barrett, William: *Irrational Man*, 149
- Barthes, Roland, 164, 176
- behaviorism. *See* Gestalt psychology
- Bell, Clive, 22
- Benjamin, Walter: "The Work of Art in the Age of Mechanical Reproduction," 68
- Berenson, Bernard, 8, 123–33, 136–41, 189
Aesthetics and History in the Visual Arts, 128
commercial art world, participation in, 123–25, 129–30
I Tatti (villa in Florence), 124, 125–27, 133
Judaism of, 126–27, 130–32
Meyer Schapiro's drawing of, 126
One Year's Reading for Fun, 130
use of photographs in scholarship of, 125, 136–39
religious conversions of, 130–31
Sketch for a Self-Portrait, 128–30
- Bergson, Henri, 42
- Berkeley, George, 117
- Berlin, Isaiah, 6, 8, 188
defense of Bernard Berenson, 124, 129, 131–32, 141
"Two Concepts of Liberty," 124, 132
- Bible moralisée*, 180, 181
- Black Mountain College, 120
- Bois, Yve-Alain, 184–85
Painting as Model, 185
- Bordone, Paris: *Game of Chess*, 177
- Botticelli, Sandro, 28–29
- Breton, André, 68, 209n21
- Brownsville (neighborhood of Brooklyn, New York), 14, 16, 59, 73
- Broyard, Anatole, 4–5
- Bruegel, Pieter, the Elder, 36–37, 47–50
Landscape with the Fall of Icarus, 38, 52–54, 53 (*see also* Schapiro, Meyer: "Two Legends of the Invention of Flying")
Netherlandish Proverbs, 48–49, 49

- Bryson, Norman, 185
Calligram, 185
 “Semiotics and Art History” (with Mieke Bal), 185
- Buchon, Max, 65
- Buddhism, 86
- Cambridge Studies in New Art History and Criticism (book series), 163
- Carnap, Rudolf, 149
- Carnegie Corporation, 125
- Castelseprio. *See* Schapiro, Meyer: “The Frescoes of Castelseprio”
- Cézanne, Paul, 3, 8, 28, 36–37, 47, 50–51, 102–3, 109–12, 114, 116–18, 128
Mont Sainte-Victoire, 50
Three Apples, 110 (*see also* Schapiro, Meyer: “The Apples of Cézanne”)
See also Schapiro, Meyer: *Paul Cézanne*
- Chambers, Whittaker, 61–62, 72
Witness, 62
See also Hiss-Chambers affair
- Chartres Cathedral, 31–33, 31
See also Garland, Robert; Soutine, Chaim
- Chomsky, Noam, 3
- Christian art, 84–85, 104, 166, 179–82
See also Leonardo; Moses; Pentecost; Rubens, Peter Paul; sculpture, Mozarabic; sculpture, Romanesque; and names of individual artworks
- Cold War, 5, 8, 72, 98, 123, 132, 140
- color field painting, 9, 171–73, 178, 211n27
- Columbia University: 1, 2, 3, 41, 124, 127, 147, 148, 161, 172, 178, 193n1, 198n2
 art history department, origins of, 125
 Meyer Schapiro archive, 10–11, 114
 Teachers College, 134
- Committee for Cultural Freedom, 73
- “Communication and the Theory of Signs” (conference at the University of Chicago), 168
- Communism, 60–62, 72, 75, 81
See also Communist Manifesto; Hiss-Chambers affair; John Reed Club, Marx, Karl; Marxism; McCarthy, Joseph; Moscow show trials; *New Masses*; Soviet Union
- Communist Manifesto* (by Karl Marx and Friedrich Engels), 63, 66
- connoisseurship, 8, 123–25, 127, 132, 136–41
- Coomaraswamy, Ananda K., 7–8, 82–94, 98–100
 Festschrift of, 82–83, 92
Introduction to the Art of Eastern Asia, 84–85
 philosophical theory of, 85–87
- Courbet, Gustave, 57–58, 60, 65–66, 115
L’Atelier, 65
See also Schapiro, Meyer: “Courbet and Popular Imagery”
- Crary, Jonathan, 161
- Craven, David, 97
- Cubism and Abstract Art* (exhibition at the Museum of Modern Art, New York), 61
- Damisch, Hubert, 184–85, 202n3, 207n36, 208n5, 210n55
The Origin of Perspective, 185
A Theory of/Clouds, 166
- de Kooning, Willem, 118–22, 148
Woman I, 1, 8, 103, 118–19, 119, 121–22
 Woman paintings, 119–21
See also Schapiro, Meyer: visit to studio of Willem de Kooning in 1953
- Delacroix, Eugène: *Liberty Leading the People*, 76
- Derrida, Jacques, 9, 128, 142–43, 144, 153, 160–62, 177, 185
- DeWald, Ernest, 16, 17, 126
- Dewey, John, 7, 12, 24, 26–27, 58, 68–71, 96, 102–3, 106–7, 111, 116, 124, 128, 135, 147, 149, 161, 168–69, 171, 189
Art as Experience, 23, 27, 108–9, 168
 Dewey Commission, 78
Experience and Nature, 23
Human Nature and Conduct, 114
 reflex arc, concept of, 111–12
The Quest for Certainty, 162
Theory of Valuation, 26, 80
See also Schapiro, Meyer: influence of John Dewey on dialectics, 107
 dialectical materialism, 58, 67–70
 dialectical metaphysics, 94

- See also Schapiro, Meyer: "On Dialectics"
- Didi-Huberman, Georges, 186
- Dilthey, Wilhelm, 7, 36, 41, 43–44, 47, 48–50
- Dissent*, 73–74, 104
- Dreyfus Affair, 127, 207n30
- Dura Europos, synagogue of, 105
- Duveen, Joseph, 125, 130
- Dvořák, Max, 12
- Eastman, Max, 68, 71
- Edelman, Gerald, 145–46
- ekphrasis, 9, 144–62
- empiricism, 33, 43–46, 51, 53, 66–69, 80, 84, 89, 113, 116, 118, 149, 170, 189–90
- See also positivism; pragmatism.
- Encounter*, 123, 132
- Encyclopedia of the Unified Sciences*, 45, 168
- Engels, Friedrich, 58, 66, 69
- See also *Communist Manifesto*
- Epstein, Helen, 127, 135
- existentialism, 144, 148–49
- Farrell, James, 69–71, 78
- feminist art history, 2
- First World War. See World War I
- Florence, Italy: Renaissance in, 128
- See also Berenson, Bernard, I Tatti; Laurentian Library; Medici Palace
- Focillon, Henri, 42–43
- L'art des sculpteurs romans*, 41
- La vie des forms*, 41–42
- formalism, 6–7, 14–15, 19–20, 23, 28–29, 34, 37–38, 42, 70, 80, 121, 188
- Frankfurt School of Social Research, 68, 104, 105
- French impressionism, 2, 51, 64–65, 73
- French Revolution, 73
- Freud, Sigmund, 8, 101–18, 127, 132, 190
- Leonardo da Vinci and a Memory of His Childhood*, 113
- The Psychopathology of Everyday Life*, 103.
- Standard Edition of Sigmund Freud*, 101
- See also psychoanalysis
- Fromentin, Eugène, 134, 135
- Fromm, Erich, 101, 104
- Fry, Roger, 7, 15, 16, 20–24, 124, 135
- Transformations*, 21
- Garland, Robert, drawing of Chartres Cathedral, 31–32, 31
- Geisteswissenschaften*, 7, 41
- Géricault, Théodore: *The Raft of the Medusa*, 76
- Gestalt psychology, 3, 7, 15, 22–28, 32–33, 36, 37, 43–44, 145, 171
- Ginsberg, Allen, 5
- Goethe, Johann Wolfgang von, 150
- Goldstein, Kurt, 9, 142–51, 156, 160–62
- Der Aufbau des Organismus*, 145, 148
- Festschrift of, 151
- "On Naming and Pseudonaming: From Experiences in Psychopathology," 146
- personal history, 160–61
- "The Significance of the Mind-Body Problem for Medical Practice," 149
- Gombrich, Ernst, 6, 7, 15, 17, 28–34, 114
- Art and Illusion*, 30–31
- "Botticelli's Mythologies," 28
- "In Search of Cultural History," 94
- Story of Art*, 34
- Goodman, Nelson, 156–57
- Languages of Art*, 157
- Great Depression, 59, 66 ("world crisis of 1929"), 193n1
- Greenberg, Clement, 20, 23, 105, 119–21
- "American Type Painting," 121
- "The New Figurative Painting" (1953 panel), 120–21
- Guilbaut, Serge, 140
- Haldane, J. B. S., 54
- Harvard University, 3, 124, 125, 126
- Hegel, G. W. F., 67, 94
- Heidegger, Martin, 9, 15, 142–44, 148–49, 151
- Nazism, affiliation with, 160
- "On the Origin of the Work of Art," 151–155, 157–62
- Hemingway, Andrew, 61, 193n16
- hermeneutics, 178, 189–90
- Hindu art, 6, 84, 86
- See also South Asian art

- Hiss, Alger. *See* Hiss-Chambers affair
 Hiss-Chambers affair, 72
 Hollinger, David, and Charles Capper:
The American Intellectual Tradition, 11
 Hook, Sidney, 45, 57–58, 67, 68, 71
Towards an Understanding of Karl Marx,
 67, 68
 Horkheimer, Max, 68
- I Tatti. *See* Berenson, Bernard: I Tatti
 Immigration Act of 1924 (US), 127
 impressionism. *See* French impressionism
 Indian art. *See* South Asian art
 Institute for Advanced Study (Princeton
 University), 3
 International Symposium of Anthropology,
 164, 176
See also Schapiro, Meyer: debate with
 Claude Lévi-Strauss
- Jakobson, Roman, 145, 148, 164, 169, 175
 James, William, 106–8, 111–12, 124,
 127–28, 179
Varieties of Religious Experience, 148
 Jay, Martin, 71, 105
 John Reed Club, 61
Journal of the History of Ideas, 101, 190
 Judaic art, 105, 181–82
 Judd, Donald, 5, 165, 172–73, 178
 Jung, Carl, 105
- Kant, Immanuel, 29
 Kaprow, Allan, 5
 Kierkegaard, Søren, 148
 Klein, Melanie, 109, 111
 object relations, theory of, 112
 Koerner, Joseph, 143
 Koffka, Kurt, 22, 24
 Köhler, Wolfgang, 22, 24
 Korsch, Karl, 67
 Krauss, Rosalind, 121, 186
Kritische Berichte, 38
 Kroiz, Lauren, 99
 Kuhn, Thomas: *The Structure of Scientific
 Revolutions*, 45
Kunstwissenschaftliche Forschungen, 12, 44
- See also* Schapiro, Meyer: review of
Kunstwissenschaftliche Forschungen
 Kwait, John. *See* Schapiro, Meyer: John
 Kwait (pseudonym of)
- Lacan, Jacques, 185, 205n62
 unconscious mind, model of, 118
 Laurentian Library, Florence, 127
Lebensphilosophie, 43
 Lebensztejn, Jean-Claude, 184–85
 translation of Schapiro's "Field and
 Vehicle in Image Signs," 185
 Léger, Fernand, 1, 10, 192n1
 Lenin, Vladimir, 69, 71
Materialism and Empirio-Criticism, 58,
 108
 Leonardo da Vinci, 8, 101, 115, 127
The Virgin, Child, and St. Anne, 113, 115
 Levey, Harry, 115
 Lévi-Strauss, Claude, 6, 9, 164–65,
 169–171, 175–77, 179, 183
The Elementary Structures of Kinship, 169
See also Schapiro, Meyer: debate with
 Claude Lévi-Strauss
Life Magazine. *See* Museum of Modern
 Art: Roundtable
 Linguistic Circle of New York, 144–45, 165
 Lorán, Erle, 28
 Löwy, Emanuel, 7, 15, 16–20, 30, 90, 121
*The Rendering of Nature in Early Greek
 Art*, 17–20
 Lukács, Georg, 63
- Mâle, Émile, 16
 Marcuse, Herbert: *Eros and Civilization*,
 104
 Marin, Louis, 186
 Martin, Charles, 134–35
 Marx, Karl, 60, 68–69, 71, 113, 132
Capital, 66
See also Communist Manifesto;
 Marxism
 Marxism, 2, 3, 7, 15, 16, 34, 57–81, 104
See also Marx, Karl; *Communist Mani-
 festo*; Communism; *Marxist
 Quarterly*; New Left; Schapiro,
 Meyer: Marxist approach of
Marxist Quarterly, 61, 190

- Masson, André: *The Anatomy of My Universe*, 148
- mathematics and the visual arts, 9, 94–95, 169–171, 174–75, 177
See also Schapiro, Meyer: “law of spatio-temporal constants”
- Matisse, Henri, 3, 27
- McCarthy, Joseph (US Senator), 72
- Mead, George Herbert, 103, 116–18, 149, 168, 171
- Medici palace, Florence, 127
- medieval art, study of, 3, 14, 16, 82, 84, 86, 92, 104, 155, 190
See also names of individual sites and artworks
- Merleau-Ponty, Maurice, 134, 171
- Méroque Altarpiece (by Robert Campin), 166
- Metz, Christian: *Film Language—A Semiotics of Cinema*, 176
- Michelson, Annette, 186
- Middle Ages. *See* medieval art, study of
- minimalism, 165, 172–73
See also Judd, Donald
- modernism, 2, 6, 8, 20–22, 58–59, 28, 83, 93, 95, 96–100, 118, 121, 128, 140, 190
- Moissac, abbey of: 14, 18, 21, 23, 24, 32, 33
See also Schapiro, Meyer: *The Romanesque Sculpture of Moissac*
- Morelli, Giovanni, 127, 139–40
- Morgan Library, 1
- Morris, Charles W., 9, 164, 168–69, 179, 184
 “Esthetics and the Theory of Signs,” 168
Foundations of the Theory of Signs, 179
- Morris, William, 86
- Moscow show trials, 61, 77
- Moses battling the Amalekites, artistic depictions of, 163, 179–83, 181, 182, 183
- Motherwell, Robert, 1, 8, 97
- Mozac, Abbey of Saint-Pierre, 39
- Museum of Fine Arts, Boston, 82, 98–99
- Museum of Modern Art, New York, 61, 80–81
- Roundtable on Modern Art (1948), 102, 105
- “What Abstract Art Means to Me” (1951 symposium), 120
- See also* Cubism and Abstract Art
- Nagel, Ernest, 53, 68, 94, 114–15
- National Socialism, 37
See also Nazism
- naturalism in art, 17–30, 34, 67, 68, 71, 80–81, 85–89, 93, 113, 128
- Naturwissenschaften*, 7, 41
- Nazism, 130, 160, 169
See also National Socialism
- Nesbit, Molly, 189, 193n19
- Neurath, Otto, 45
See also *Encyclopedia of the Unified Sciences*; Schapiro, Meyer: “law of spatiotemporal constants”
- New Left, 81
- New Masses*, 61
- New School of Social Research (New York), 25, 48, 145, 169
- New Vienna School of Art History, 7, 35–56, 102, 171
 “law of the frame,” 41–42
- New York Call*, 59, 103
- New York Psychoanalytic Society, 106
- New York Times*, 2, 4
- New York University, 106, 114
- Newman, Barnett, 1, 165, 171–72, 178
Dionysius, 173
 zip paintings, 6, 9, 171
- nonobjective painting. *See* abstract art
- Norman, Dorothy, 98
- Novotny, Fritz, 37, 52
Cézanne und das Ende der wissenschaftliche Perspektive, 50–51
- Occam’s Razor, 17
- Pächt, Otto, 35, 37–38, 49
- Panofsky, Erwin, 1, 166
Studies in Iconology, 165
- Paris International Exhibition (1937), 75
- Partisan Review*, 3, 57, 150
- Peirce, Charles Sanders, 9, 117, 163, 166–69, 171, 177–180, 185–86, 190
- Pentecost, artistic depictions of, 155–56, 156, 157, 159
- Persinger, Cynthia, 193n19
- Pfister, Oskar, 115–16

- Phillips, William, 3
 photography, 98–99
 See also Berenson, Bernard: use of photographs; Stieglitz, Alfred
- Picasso, Pablo, 60, 74–75, 79
 Girl Before A Mirror, 80, 105, 106
 Guernica, 6, 7, 58–59, 66, 75–81, 76, 77
 mural of Icarus for UNESCO headquarters, 56
- Popper, Karl, 29–30
- Port Royal writers, 166
- Porter, Arthur Kingsley, 16
 Festschrift of, 138
- positivism, 7, 26, 43, 45–46, 53, 67, 93–94, 108, 113, 149
 See also empiricism; pragmatism
- poststructuralism, 16, 46, 162, 177
- pragmatics (branch of semiotics), 180, 183
 See also semiotics
- pragmatism, 45, 59, 71–72, 80, 102–3, 106, 112, 117–18, 124–25, 127, 140–41, 148–49, 164, 168, 188–89
 See also Berenson, Bernard; Dewey, John; empiricism; Nesbit, Molly; positivism; Schapiro, Meyer: pragmatism and
- Prague school of linguistics, 169
- Princeton University, 127
 See also Institute for Advanced Study
- psychoanalysis, 2, 3, 101–18, 147
 libido, theory of, 104–5
 preconscious, theory of, 115
 repression, theory of, 108
 sublimation, theory of, 103, 114–15
 See also Freud, Sigmund; Jung, Carl; Klein, Melanie; Lacan, Jacques; New York Psychoanalytic Society
- psychology. *See* psychoanalysis
 See also Freud, Sigmund; Gestalt psychology; Jung, Carl
- Putnam, Hilary, 141, 207n51
- Rank, Otto: *Der Kunstler*, 104
- Rapaport, David, 101
- Raphael, Max, 7, 57–60, 65–67, 77–79, 93, 115
 Zur Erkenntnis Theorie der konkreten Dialektik, 67
- Reichenau Lectionary, 156
- Richter, Jean-Paul, 127
- Rothko, Mark, 9, 165, 171–73, 178
 Untitled (National Gallery), 172
- Rubens, Peter Paul
 Descent from the Cross, 135, 136
 Meyer Schapiro's analytical diagram of, 137
- Rude, François: *The Marseillaise*, 76
- Ruskin, John, 86
- Russell, Bertrand, 54
- Russian Revolution, 73, 103
- Samuels, Ernest, 131
- Sandler, Irving, 4–5
- Saussure, Ferdinand de, 163, 166–70, 179–80, 184, 186
 Course in General Linguistics, 168, 170, 177
- Schapiro, Meyer
 “Aesthetics of Perception” (unpublished typescript), 23
 “The Apples of Cézanne,” 102–3, 114, 116
 “Art in the Contemporary World,” 21–22
 artwork by, 125, 126, 133–38
 artistic training of, 134–35
 analytical drawings of, 135–36, 137, 138, 140, 171, 173–74, 174, 177–78; analytic diagram of Peter Paul Rubens's *The Descent from the Cross*, 137; diagram of the relief of Theophilus, 138; diagrams from *An Appraisal of Anthropology Today*, 171, 174, 177–78
 caricature of Bernard Berenson, 126
 Icarus, 55, 56
 “Cain's Jawbone That Did the First Murder,” 165–66
 class issues and, 16, 63–65, 75, 125
 “Courbet and Popular Imagery: An Essay on Realism and Naïvete,” 57–58, 65–66, 78
 course on theories and methods of art history (1975), 144, 155, 162 (1963), 178–79

- concept of design and, 21–22, 37
 visit to studio of Willem de Kooning in
 1953, 103, 118–22, 205n63
 “Field and Vehicle in Image Signs,” 185
 “The Fine Arts and the Unity of
 Mankind,” 93, 96
 “The Frescoes of Castelseprio,” 10
 “From Romanesque to Mozarabic in
 Silos,” 102, 103, 105
 “Further Notes on Freud and Leon-
 ardo,” 102
 “Further Notes on Heidegger and Van
 Gogh,” 163
 “Humanism and Science: The Concept
 of the Two Half-Cultures,” 47
 “The Image of the Disappearing
 Christ,” 166
 influence of, 4–5, 184–85
 interdisciplinary of, 10
 Judaism of, 14, 16, 57, 59, 124, 131
 John Kwait (pseudonym of), 61, 72
 “The Social Bases of Art,” 61,
 62–64, 72
 “law of spatiotemporal constants,” 46
 “Leonardo and Freud: An Art-Histori-
 cal Study,” 101–3, 112, 115–18
 debate with Claude Lévi-Strauss
 at the International Symposium of
 Anthropology (1952), 164, 165,
 169, 173, 175, 176, 177
 via correspondence, 176
 Marxist approach of, 43, 45, 55–56,
 57–81, 82, 88–91, 102, 104, 107–8,
 113, 115, 123, 133–34, 140, 147, 188,
 190
 master’s thesis of, 84
 “Mr. Berenson’s Values,” 123–24, 141
 “Muscipula Diaboli”: The Symbolism of
 the Mérode Altarpiece,” 165–66
 “The Nature of Abstract Art,” 61,
 62–64, 71, 96
 “On Dialectics” (unpublished type-
 script), 69–70
 “On Geometrical Schematism in
 Romanesque Art” (review of Jurgis
 Baltrušaitis, *La stylistique ornementale dans la sculpture romane*), 36,
 38–41
 “On Perfection, Coherence, and Unity
 of Form and Content,” 133
 “On Some Problems in the Semiotics
 of Visual Art: Field and Vehicle in
 Image-Signs,” 164, 176, 177–79
 “On the Aesthetic Attitude in Roman-
 esque Art,” 82–83, 92
 “On the Liberating Quality of the
 Avant-Garde,” 74
 overview of scholarship, 1–3, 188–91
Paul Cézanne, 109–10
 personal history, 14, 16, 59, 125, 134
 “Philosophy and Worldview in Paint-
 ing,” 94
 unpublished essay on Pablo Picasso, 56
 “The Present State of Art History”
 (lecture), 100
 “Religion and Intellectuals,” 150
 “The Religious Meaning of the Ruth-
 well Cross,” 165
 reviews by
 Bernard Berenson, *Aesthetics and
 History in the Visual Arts* and
Sketch for a Self-Portrait, 128–32
 G. V. Plekhanov, *Art and Society*, 67
Kunstwissenschaftliche Forschungen,
 35–37, 40, 43, 44, 47, 51, 53
Modern Art in the United States
 (Tate Gallery), 121
Romanesque Sculpture of Moissac (disserta-
 tion), 14–15, 16, 17–20, 21, 59–60, 84
 scholarly training of, 3, 12
 “The Sculptures of Souillac,” 136, 138
Selected Papers, 64
 “The Sources of Pragmatism” (unfin-
 ished essay), 71
 “The Still Life as a Personal Object—A
 Note on Heidegger and Van Gogh”
 142, 151–62
 on still-life painting, 114, 116–17, 142 (*see*
also van Gogh, Vincent, *Shoes*)
 “Style,” 19
 “Two Legends of the Invention of
 Flying,” 47, 53–56
 “Two Slips of Leonardo and One of
 Freud,” 113
 “The Value of Modern Art” (lecture),
 19–20, 73–74

- Schapiro, Meyer (*continued*)
Words and Pictures: On the Literal and Symbolic in the Illustration of a Text, 9, 163–65, 178, 179–84
 work habits, 11
See also Columbia University, Schapiro archive
- Schefer, Jean-Louis: *Scénographie d'un tableau*, 176–77
- schematics, 30, 37, 39
- Schilder, Paul, 102, 105
- science
 as a methodological approach, 29–30, 34, 40–41, 43–47, 49, 54, 58, 66–68, 81, 89, 93, 150–51, 185
 philosophy of, 3, 29–30, 34
- sculpture
 of ancient Greece (*see* Löwy, Emanuel: *The Rendering of Nature in Early Greek Art*)
 of ancient Mesopotamia, 21
 Mozarabic, 60 (*see also* Schapiro, Meyer: “From Romanesque to Mozarabic in Silos”; Silos)
 of ancient Persia, 89–90, 90
 Romanesque, 60, 103–4, 121–22, 122, 138 (*see also* Moissac, Abbey of; Schapiro, Meyer: “From Romanesque to Mozarabic in Silos”; Schapiro, Meyer: *The Romanesque Sculpture of Moissac*; Silos; Souillac, Abbey Church of Sainte-Marie; Vézelay, Abbey of)
- Second International, 67, 108
- Second Vienna School. *See* New Vienna School
- Second World War. *See* World War II
- Sedlmayr, Hans, 35–38, 44–45
 on Pieter Bruegel the Elder, 48–51, 52–53
Verlust der Mitte, 51
 “Zu einer strengen Kunstwissenschaft,” 43
- Semiotica*, 190
- semiotics, 2, 3, 9, 144, 155, 163–87, 188
See also Bal, Mieke; Barthes, Roland; Bryson, Norman; “Communication and the Theory of Signs”; Damisch, Hubert; Didi-Huberman, Georges; Jakobson, Roman; Krauss, Rosalind; Lévi-Strauss, Claude; Linguistic Circle of New York; Marin, Louis; Metz, Christian; Michelson, Annette; Morris, Charles W.; Peirce, Charles Sanders; Port Royal writers; Saussure, Ferdinand de; Schefer, Jean-Louis; *Semiotica*
- Silos, Abbey of Santo Domingo de, 60, 102–5
- Sloan, John, 134
- Snow, C. P., 7, 47–48
See also New School of Social Research
- socialism, 28, 34, 55–56, 57, 59, 67, 73–76, 86, 91, 103, 123
See also Communism; Marxism; Second International
- Souillac, Abbey Church of Sainte-Marie, 25, 32, 33, 122, 136, 138
See also Schapiro, Meyer: “The Sculptures of Souillac”
- South Asian art, 84–87, 87, 99
- Soutine, Chaim: *Chartres Cathedral*, 32, 33
- Soviet Union, 56, 61, 64, 72, 75, 77–78
- Spanish Civil War, 75, 97
- Spinoza, Baruch, 129–31
- Stalin, Joseph, 61, 70, 78, 123, 128, 141
Dialectical and Historical Materialism, 58
- Stieglitz, Alfred, 97, 98
Camera Work, 98
Georgia O’Keeffe: A Portrait, 99
- still-life painting. *See* Schapiro, Meyer: on still-life painting
- Stokes, Adrian, 109–10, 112
- structuralism, 9, 164, 163–87
See also poststructuralism
- Strukturforschung*, 36, 37, 50
- Strzygowski, Josef, 37
- style, theories of, 7, 14–19, 30–34, 40–41, 46, 65, 75, 83, 90–91, 113, 169, 175–76
See also Schapiro, Meyer: “Style”
- Thomas, Kerstin, 109, 193n19
- Trotsky, Leon, 69, 71, 78
See also Dewey Commission
- Trubetzkoy, Nikolai: *Principles of Phonology*, 176
- Two Cultures debate, 36–37, 47, 48, 53

- universalizing theory of art, 29, 74, 83–84, 91, 95–96, 98, 121
- Van Gogh, Vincent, 3, 6, 102–3, 108–9, 116, 139, 142–44, 147–48, 151
 mental condition of, 147, 160
Shoes (“Old Shoes”), 9, 143, 152–62, 153
Wheat Field with Rising Sun, 109
- Vézelay, Abbey of, 39–40, 40
- Vico, Giambattista, 107–8
- Vienna, Austria, 17
See also New Vienna School
- Vietnam War, 80
- Warburg Institute, London, 28
Journal of the Warburg and Courtauld Institutes, 57
- Weltanschauungen*, 37, 94
- Wertheimer, Max: 7, 15, 22, 24–28, 171
- Western bias, in art history, 8, 83–84, 95–98
- White, Morton, 3, 69
- William Alanson White Institute (New York): 8, 103, 115
- Windelband, Wilhelm, 41, 49
- Wittgenstein, Ludwig, 133–34, 144
- Worcester Psalter, 157
- World War I, 54
- World War II, 28, 57–58, 72, 101
See also Nazism
- Wright, Willard Huntington, 135
- Yeats, William Butler: “An Irish Airman Foresees His Death,” 54
- Zerner, Henri, 3