

## INDEX

- Abbott, Jere, 17, 81, 86–88, 103, 143, 165, 167, 185, 188  
and Barr, 9, 10, 64, 104–105, 147, 150–151, 159, 161–163, 166, 175, 177, 184, 186, 197, 210, 211, 230  
Necco factory, photographs of, 102, 143
- Abbott, John, 361
- Abstract expressionism, 352, 372, 373
- Adams, Henry, 19, 127
- Albers, Joseph, 152
- Apollinaire, Guillaume, 137
- Aquinas, Thomas, 307
- Arbeitsrat für Kunst, 151, 152, 153
- Archipenko, Alexander, 82, 99, 100, 157
- Architecture, 242–275, 276–302  
as art, 249, 253, 283, 287, 292, 294
- Barr on, 257–259, 261–264, 266, 271, 272–275, 332–334  
and cubism, 332–334  
“Modern Architecture: International Exhibition” (Museum of Modern Art, 1932), 105, 210, 222, 276–277, 283, 284–285, 291, 293, 297–302, 303, 317
- Arensberg, Walter C., 106, 131
- Armory Show, 106, 131, 191, 201, 338
- Arp, Hans, 157, 318–319, 326
- Art News*, 376
- Arts*, 149
- Askew, Kirk, 227
- Austin, A. Everett, 190, 225–231
- Avery, Myrtila, 58

- Babbitt, Irving, 140
- Bandler, Bernard, 140
- Barnes, Albert, 106, 109–111, 121.  
     *See also* Barnes Foundation
- Barnes Foundation, 109, 149, 162, 164
- Barr, Alfred H., Jr.  
     aesthetic philosophy, 108, 110, 126, 273–274 (*see also* Formalism: Barr and)  
     and American art, 187, 213–214, 237, 238, 319, 373  
     on architecture, 257–259, 261–264, 266, 271, 272–275, 332–334  
     and the Bauhaus, 152, 155–161, 187, 210, 254  
     catalogues, 7, 60, 73, 151, 197, 214, 222, 223, 230, 231, 298, 306, 317, 330, 334, 349, 357, 360  
     character, 7–11, 211, 365  
     charts, 22–26, 59, 295, 325–328, 334, 341  
     and cinema, 162, 169–172, 175–177, 224  
     as connoisseur, 2, 9, 13, 35, 38, 121, 371  
     on cubism, 82, 239, 321–323, 332–334 (*see also* Museum of Modern Art: “Cubism and Abstract Art”)  
     and d’Harnoncourt, 363–365  
     on difficulty in art, 97, 249  
     as director of the Museum of Modern Art, 85, 189, 211–213, 222, 354, 359–361, 364  
     dissertation, 104, 147, 148, 151, 189  
     early articles and reviews, 2, 95, 98–101, 109–111, 149, 200, 204, 257–259, 261–263, 291, 294, 327  
     European travels (1927–1928), 145–148, 151–152, 161–164, 184–186  
     “eye,” 38, 324, 376  
     family, 3, 4, 8, 11, 20  
     favorite artists, 121  
     first exhibition (Harvard, 1925), 78–83  
     formalism, 187, 216, 217, 254, 266, 317, 328, 330, 332, 337  
     frail health, 354, 355  
     on functionalism, 258, 294–296  
     and Gropius, 152, 159, 169, 263, 271, 273, 334  
     at Harvard, 33–34, 36–38, 59–61, 77–85, 95–97  
     *Henri-Matisse* catalogue, 220–221  
     and Hitchcock, 105, 143, 168, 230, 242–244, 272–275, 281, 282  
     installation techniques, 73, 212, 358  
     interest in music, 13, 26, 37, 87, 100, 111, 217, 376  
     interest in photography, 204, 223  
     interest in science, 3, 16–17, 218, 321  
     *International Style: Architecture since 1922*, preface, 292, 296, 297  
     and Johnson, 7, 10, 14, 16, 277–281, 283, 291, 292, 303, 354  
     *Matisse: His Art and His Public*, 220, 347–349  
     and modernism, 7, 32, 33, 83, 91, 130, 147, 242, 314  
     *A New Art Museum*, 212, 366  
     1929 plan, 26, 212, 302  
     on originality, 121, 320, 324  
     *Painting and Sculpture in the Museum of Modern Art, 1929–1967*, 363, 375

- Barr, Alfred H., Jr. (cont.)  
 and Picasso, 75, 78, 81, 82, 118,  
 337, 343, 351  
*Picasso: Fifty Years of His Art*, 4,  
 360  
*Picasso: Forty Years of His Art*, 4,  
 343  
 politics, 331  
 on primitivism, 104, 124, 147, 148,  
 189  
 at Princeton, 2, 4, 9, 18, 27, 33,  
 86–87, 148  
 and religion, 4–7, 8  
 and Abby Rockefeller, 193, 211,  
 213, 240–241, 302, 303, 354,  
 357, 361, 363, 369  
 and Sachs, 36, 38, 59–61, 69, 70–  
 72, 75, 77–78, 83–85, 86, 88,  
 89–90, 94, 95–97, 146–148,  
 362, 366  
 stubbornness, 356  
 on surrealism, 119, 187, 325–326,  
 334, 335–341  
 tact, 19, 71, 106  
 “torpedo moving through time,”  
 366, 367  
 and trustees, 6, 71, 107, 213–214,  
 219, 240–241, 355, 356–363,  
 371–372  
 and *Vanity Fair*, 32, 98–101, 107,  
 111  
 at Vassar, 4, 31  
 wall labels, 73, 78, 120, 188, 194,  
 212, 359  
 at Wellesley, 4, 91–92, 98,  
 101–104, 117, 146, 186–188  
*What Is Modern Painting?*, 360
- Barr, Margaret Scolari, 14–16, 26, 71,  
 109, 161, 231, 281, 343,  
 389n22, 453n94
- Barry, Iris, 133, 224–225
- Bauhaus, 114, 115, 152–161, 187,  
 208, 210, 254, 265–267, 279–  
 280, 310–312, 371  
 Bauhaus books, 158, 210, 256–257  
*Gesamtkultur*, 155, 265  
 and Soviet artists, 179  
 and VKhUTEMAS, 179
- Bayer, Herbert, 152, 310
- Beckmann, Max, 93
- Bell, Clive, 33
- Berenson, Bernard, 43–45, 47, 48, 57,  
 70, 74, 75, 198, 200, 248, 324
- Bergson, Henri, 89, 350
- Biomorphic art, 341
- Blackburn, Alan, 355
- Blake, William, 339
- Blaue Vier, 159
- Bliss, Lillie, 30, 106, 191–193, 194  
 collection, 191, 193, 240, 241,  
 368, 369
- Bowman brothers, 299
- Brancusi, Constantin, 204
- Breuer, Marcel, 152
- Brooklyn Museum, 111, 112–113
- Brooks, Van Wyck, 41, 49
- Broom*, 122, 135, 137–139
- Brown, Alice Van Vechten, 91–92,  
 113
- Brown, Milton, 106
- Brummer, Joseph, 65, 68, 93
- Burroughs, Alan, 56, 57
- Cahill, Holger, 194, 196, 222
- Calder, Alexander, 207, 235, 241,  
 319, 341
- Canaday, John, 6
- Cézanne, Paul, 17, 28, 80–82, 117–  
 118, 150, 164, 206, 213–214,  
 217–218, 239, 322, 326, 368.  
*See also* Museum of Modern  
 Art: “First Loan Exhibition:

- Cézanne, Gauguin, Seurat, van Gogh"
- Chagall, Marc, 79, 119, 165
- Cheney, Sheldon, 88
- Children's drawings, 148, 341
- Clark, Stephen C., 240, 354, 355, 359–363, 371–372
- Collage, 322, 323, 335
- Connoisseurship, 8, 34, 35, 38, 44–45, 47–48, 52, 53, 57, 72, 74, 84–85, 200, 243, 248, 328. *See also* Barr, Alfred H., Jr.: as connoisseur
- Conservation, 57
- Conservatism (1920s), 118–119, 187, 240, 319–320, 334
- Courtauld, Samuel, 150
- Cowley, Malcolm, 135–140
- Craven, Thomas, 90–91
- Crowninshield, Frank, 98, 204, 208, 211  
modern art questionnaire, 99–101
- Dada, 138, 339. *See also* Museum of Modern Art: "Fantastic Art, Dada, Surrealism"
- Dana, Henry Wadsworth Longfellow, 166
- Dana, John Cotton, 195, 235, 238
- Davies, Arthur B., 191, 193
- Decorative art, 29, 32, 34, 35, 58, 77–82, 88, 92, 99, 101, 103, 146, 148, 154, 196, 202–204, 240, 246, 303, 310
- Degas, Edgar, 118, 120
- Delacroix, Eugène, 78, 111
- Derain, André, 81, 164, 206, 207–208
- Despiau, Charles, 207–208
- De Stijl, 151, 265–267, 334
- Deutscher Werkbund, 152, 153, 196, 254, 264, 265
- Diaghilev, Sergei, 125  
*Dial*, 91, 98, 101, 122, 130–132, 134, 135, 137, 141, 144, 193, 198, 203  
*Living Art* (folio), 131, 198
- Dix, Otto, 94, 115–116
- Doesburg, Theo van, 150, 151, 266, 333
- Dorner, Albert, 181–183
- Dreier, Katherine, 31, 100, 106, 190, 371. *See also* Société Anonyme and Barr, 107, 111–118, 371
- Duchamp, Marcel, 111, 190
- Dudensing, Valentine, 93
- Eddy, Arthur Jerome, 106, 107
- Edgell, George, 90
- Eisenstein, Sergei, 143, 168, 169–172, 174, 175, 224
- Elderfield, John, 348, 349
- Eliot, T. S., 39, 124, 130, 132–135, 140, 141, 144  
*Esquire*, 99
- Exposition Internationale des Arts Décoratifs et Industriels Modernes (Paris, 1925), 184, 244, 246
- Fantl, Ernestine, 101, 305
- Feininger, Lyonel, 153, 154, 281  
and Barr, 159, 160, 267, 281  
and the Bauhaus, 152, 157, 187, 267
- Flam, Jack, 348, 349, 350
- Fogg Art Museum, 34, 43, 45, 49–52, 54–57, 68, 69, 200, 204, 205.  
*See also* Sachs, Paul J.: museum course  
egg and plaster course, 50–51  
Fogg method, 45–49, 57–59. *See also* Sachs, Paul J.

- Folk art, 196, 197, 209, 222
- Forbes, Edward Waldo, 49–50, 52, 90, 201
- Formalism, 141, 143, 155, 203, 217–218, 221, 308, 312, 314, 353  
 Barr and, 77–80, 83, 97, 110, 119–121, 155, 169, 174, 217–218, 221, 254, 294, 318, 323–324, 330–332, 335–337, 341  
 and functionalism, 251, 254–255, 308  
 at Harvard, 38, 42–43, 44, 75–77, 79
- Fry, Roger, 80, 100, 125, 143, 148, 217
- Fry, Varian, 124, 130, 140, 141
- Fuller, R. Buckminster, 207, 295
- Functionalism, 166, 174, 246, 248, 249–256, 258, 266, 273, 283, 287, 291, 292, 294–296, 300, 307–309
- Fuseli, Henry, 121, 185
- Gabo, Naum, 157, 326
- Gallatin, A. E., 106  
 Gallery of Living Art, 366
- Gaudier-Brzeska, Henri, 133
- Gauguin, Paul, 80, 81, 118, 164. *See also* Museum of Modern Art: “First Loan Exhibition: Cézanne, Gauguin, Seurat, van Gogh”
- Gauss, Katherine, 6, 11–14, 17, 26, 32, 37, 67
- Genauer, Emily, 355, 357
- German expressionism, 99, 121, 132, 194, 216, 217, 219, 265–267, 341
- German museum techniques, 185
- Giacometti, Alberto, 323
- Giedion, Sigfried, 265, 295
- Gill, Brendan, 294
- Ginzburg, Moisei, 161, 166–168, 262–263
- Gogh, Vincent van, 118, 164, 216.  
*See also* Museum of Modern Art: “First Loan Exhibition: Cézanne, Gauguin, Seurat, van Gogh”
- Goncharova, Natalia, 165
- Gonzalez, Julio, 323
- Goodyear, A. Conger, 190, 202, 210–211, 212–213, 214, 218, 338, 342, 357, 368, 371–372
- Greenberg, Clement, 314, 318, 322–324, 331, 352
- Gropius, Ise, 310
- Gropius, Walter, 152–153, 254–255, 256–257, 310  
 as architect, 155, 156, 244, 246, 253, 257, 259, 261, 262, 264–265, 268–269, 273, 276  
 at the Bauhaus, 152–153, 155–159, 161, 255, 266  
 organizes Bauhaus exhibition at Museum of Modern Art, 310–312
- Guggenheim, Peggy, 371
- Guggenheim, Olga, 369
- Halpert, Edith, 194, 197
- Hamnett, Nina, 161
- Harnoncourt, René d’, 363–365
- Harvard-Princeton Club, 2, 33, 244
- Harvard Society for Contemporary Art, 190, 197–210, 219, 277
- Harvard University, 2, 33–35, 36–52, 54, 55, 126–127, 136. *See also* Fogg Art Museum; Fogg method; Sachs, Paul J.
- Hirshfield, Morris, 359
- Hitchcock, Henry-Russell, 143, 242–248, 250, 253, 255, 300

- and Barr, 105, 143, 168, 230, 242–244, 272–275, 281, 282
- early writings, 143, 244, 256–257, 259–261, 279
- The International Style: Architecture since 1922* (with Johnson), 209–210, 270, 281–284, 292, 295–297 (see also *Museum of Modern Art: “Modern Architecture: International Exhibition”*)
- Modern Architecture: Romanticism and Reintegration*, 143, 243, 260, 264–265, 267–275, 282
- Hofer, Philip, 201
- Hood, Raymond, 299
- Hopper, Edward, 372, 373, 374
- Hound & Horn*, 122, 124, 129–130, 134, 137, 139, 140–145, 198, 203, 206, 208
- Howald, Ferdinand, 238
- Hugnet, Georges, 340
- Impressionism, 81, 187, 216, 217, 221, 239, 241, 319, 326
- Industrial design, 155, 160, 195, 303–309. See also *Machines*, and art
- International Style. See also Hitchcock: *The International Style*; *Museum of Modern Art: “Modern Architecture: International Exhibition”*
- formulation of, 243, 267–272, 292–294, 296–297
- naming of, 261, 277, 292–293
- James, Henry, 39
- Janis, Sidney, 371
- Johnson, Philip, 209, 210, 277–281, 291
- and Barr, 7, 10, 14, 16, 277–281, 283, 291, 292, 303, 354
- as collector, 280, 371
- and Hitchcock, 243, 276, 277, 279, 281–283, 296
- The International Style: Architecture since 1922* (with Hitchcock), 209–210, 270, 281–284, 292, 295–297 (see also *Museum of Modern Art: “Modern Architecture: International Exhibition”*)
- and Mies, 284–287, 291
- and “Modern Architecture” exhibition, 210, 276–277, 283, 284–285, 291, 293, 297–302, 303
- at *Museum of Modern Art*, 277, 284, 302, 303
- Josephson, Matthew, 136–139
- Kahnweiler, Daniel-Henry, 321–322, 344
- Kandinsky, Wassily, 31, 32, 115, 152, 187, 239, 326
- Kant, Immanuel, 321
- Kent, Henry Watson, 58
- Kent, Rockwell, 141
- Kiesler, Frederick, 157
- King, Edward, 4, 7–10, 16, 17, 32
- Kirstein, Lincoln, 42, 44, 122–127, 145, 200, 201, 226, 228, 229, 233, 234
- and *Harvard Society for Contemporary Art*, 144, 197–210
- and *Hound & Horn*, 129–130, 132–135, 140–145
- Klee, Paul, 93, 114, 115, 118, 152, 159, 187, 280
- Kokoschka, Oskar, 335
- Kuhn, Walt, 193
- Kupka, Franz, 320
- Larionov, Mikhail, 165
- Lavin, Marilyn, 34

- Le Corbusier, 244–246, 248–250, 251, 253, 254, 255, 259–260, 265–266, 268
- Barr on, 100, 102, 114, 115, 116, 248, 249, 257, 262, 263, 273  
and “Modern Architecture” exhibition, 276, 285, 291, 298, 299, 300
- Léger, Fernand, 100, 306
- Levy, Julien, 226–228
- Lewis, Wyndham, 100, 133, 148
- Leyda, Jay, 162
- Lissitzky, El, 181, 261, 266, 318–319
- Little Review*, 122, 135  
international theater exhibition (1926), 305–306  
“Machine-Age Exposition” (1927), 155, 305, 306
- Loeb, Harold, 157
- Lozowick, Louis, 100, 157
- Lunacharsky, Anatoly, 174
- Mabry, Tom, 358
- Macdonald, Dwight, 365
- Machines, and art, 25, 104, 124, 128, 146–148, 254, 268, 294, 295, 327, 328, 352. *See also* Industrial design; *Little Review*: “Machine-Age Exposition”; Museum of Modern Art: “Machine Art”
- Maillol, Aristide, 100
- Malevich, Kazimir, 100, 161, 181, 182, 261, 320, 326, 328, 330
- Manet, Edouard, 78, 120
- Man Ray, 111, 120
- Maritain, Jacques, 353
- Marquand, Allan P., 18, 27, 34, 38
- Marquis, Alice, 5–6
- Mather, Frank Jewett, 2, 27–29, 38
- Matisse, Henri, 17, 78, 82, 111, 162, 164, 187, 207–208, 240, 344, 345
- Barr on, 99, 100, 220–221, 347–352
- Matisse, Pierre, 93
- May, Sadie, 371
- McAndrew, John, 279, 280
- McBride, Henry, 130–132
- Melnikov, Konstantin, 246
- Metropolitan Museum of Art, 30, 108, 212, 235, 238, 366, 368, 372
- Meyerhold, Vsevolod, 99, 100, 175
- Mies van der Rohe, Ludwig, 105, 244, 250–253, 254, 257, 268, 270–271, 282, 284–292, 313.  
*See also* Weissenhofsiedlung
- Barr on, 262, 263, 292, 296, 333  
and “Modern Architecture” exhibition, 105, 276, 284–286, 291, 292, 296, 298, 300
- Miller, Dorothy, 194, 234–238, 359, 362, 363, 365
- Miró, Joan, 326
- Mitchell, William T., 327
- Moholy, Lucia, 257
- Moholy-Nagy, László, 116, 152, 156, 157, 159
- Mondrian, Piet, 151, 326, 333, 343
- Monet, Claude, 120, 164
- Mongan, Agnes, 16, 53, 54, 62, 75, 199–200
- Moore, Charles Herbert, 43, 47
- Morelli, Giovanni, 44
- Morey, Charles Rufus, 20–22, 26, 27, 35, 38, 86, 148, 155, 159
- Morosov, Ivan A., 164
- Motherwell, Robert, 352
- Mumford, Lewis, 295, 300, 302
- Munch, Edvard, 93
- Muratov, Pavel, 164
- Museum of Modern Art  
“American Folk Art: The Art of the Common Man in America” (1933), 222

- "American Realists and Magic Realists" (1943), 373  
 "Art in Our Time" (1939), 313, 342  
 "Bauhaus 1919–1928" (1938), 310–312  
 Bliss collection and, 193, 240, 369  
 "A Brief Survey of Modern Painting" (1932), 24, 325  
 "Cubism and Abstract Art" (1936), 25, 81, 82, 107, 128, 168, 239, 295, 314–315, 317–323, 325–337, 360  
 departments, 91, 155, 212, 223, 242, 276, 277, 308  
 "Diego Rivera" (1931), 222  
 "Fantastic Art, Dada, Surrealism" (1936), 314, 317, 319, 320, 326, 331, 334, 335, 337–340, 347  
 film collection, 212, 224, 225  
 "First Loan Exhibition: Cézanne, Gauguin, Seurat, van Gogh" (1929), 213–218  
 founding, 191, 210–213  
 "German Painting and Sculpture" (1931), 219, 220  
 Heckscher Building, 214  
 Junior Advisory Committee, 222  
 "Machine Art" (1934), 303–309, 317  
 Matisse retrospective exhibition (1931), 220–221, 349  
 Matisse retrospective exhibition (1951), 349, 351  
 Matisse retrospective exhibition (1992), 349  
 "Mies van der Rohe Retrospective" (1947), 286  
 milestones, 239, 376  
 "Modern Architecture: International Exhibition" (1932), 105, 210, 222, 276–277, 283, 284–285, 291, 293, 297–302, 303, 317  
 "Modern Art 1900 and Today" (1933), 303  
 "Modern Works of Art: Fifth Anniversary Exhibition" (1935), 239–241  
 "Murals by American Painters and Photographers" (1932), 223  
 "Painting in Paris from American Collections" (1930), 219  
 "Paintings by Nineteen Living Americans" (1930), 213, 219  
 permanent collection, 193, 212, 240, 241, 362, 366, 368, 369, 371, 376  
 "Photographs of 19th century American Houses by Walker Evans" (1938), 223  
 "Picasso: Forty Years of His Art" (1939), 343  
 "Romantic Painting in America" (1944), 373  
 "Trois siècles d'art aux Etats-Unis" (1938), 342  
 trustees, 6, 71, 107, 210–213, 214, 219, 240–241, 303, 354–363, 364, 369, 371–372  
 Neoromanticism, 226, 227  
 Neue Sachlichkeit, 116, 287  
 Neumann, J. B., 93–94, 101, 150–151, 153, 159, 161, 174, 184, 185, 371  
 Neutra, Richard, 299  
 Newark Museum, 190, 195, 196, 219, 234, 235  
 Newhall, Beaumont, 223  
 Nierendorf, Karl, 93  
 Norton, Charles Eliot, 34, 35, 39–41, 42–45, 47, 57, 58  
 Novembergruppe, 151, 152



- Oppenheim, Meret, 337–338, 356  
 Ornament, in architecture, 254, 258,  
     259, 267, 274, 276, 292, 307,  
     310  
 Osthaus, Karl Ernst, 196  
 Oud, J. J. P., 105, 151, 157, 244, 253,  
     257, 259–260, 268, 279, 280,  
     283  
     Barr on, 262, 263, 271  
     and “Modern Architecture” exhibi-  
     tion, 105, 276, 291, 298, 299,  
     300  
 Pach, Walter, 193  
 Packard, Artemas, 357  
 Panofsky, Erwin, 21, 38, 105  
 Pevsner, Antoine, 323, 326  
 Phillips, Duncan, 93, 149, 238  
 Picasso, Pablo, 164, 345, 352, 368,  
     369  
     Barr on, 99, 321–323, 332, 335–  
     337, 340, 342–347, 369  
     *Les Demoiselles d’Avignon*, 322,  
     343, 344–345, 347, 376  
     *Minotaure*, 70, 369  
     shown at Harvard Society for Con-  
     temporary Art, 207, 208, 210  
     *Three Musicians*, 346, 347, 369  
 Piero della Francesca, 149  
 Piranesi, Giovanni Battista, 339  
 Pissarro, Camille, 78, 80, 81  
 Plato, 307  
 Platz, Gustav, 285  
 Pope, Arthur W., 37, 47–48, 49, 52,  
     56, 90  
 Porter, Alan, 10  
 Porter, A. Kingsley, 37, 38, 46, 48–49,  
     74, 90, 246–248  
 Post, Chandler R., 46, 74  
 Postimpressionism, 81, 147, 319  
 Pound, Ezra, 124, 129, 132–135, 139  
 Poussin, Nicolas, 149  
 Prendergast, Maurice, 206  
 Princeton University, 2–4, 9, 18–22,  
     27, 33–35, 38, 86–88, 148  
 Purrmann, Hans, 348  
 Quinn, John, 30, 66, 106, 107–109,  
     191  
     collection, 109, 193, 201  
 Raphael, 149  
 Redon, Odilon, 80  
 Reich, Lilly, 292  
 Renoir, Auguste, 79–80, 118  
 Richardson, H. H., 103  
 Riegl, Alois, 20, 74, 320  
 Riley, Terence, 293, 300, 302  
 Ringling, John and Mable, Museum of  
     Art, 64, 225  
 Rivera, Diego, 166, 208, 222  
 Robbins, Daniel, 315  
 Rockefeller, Abby, 191–195, 197, 213,  
     238, 357, 359, 361, 369, 371  
     and Barr, 193, 211, 213, 240–241,  
     302, 303, 354, 357, 361, 363,  
     369  
 Rockefeller, David, 371  
 Rockefeller, Nelson, 240, 359, 363,  
     371  
 Rodchenko, Aleksandr, 100, 157, 168,  
     172–174, 246  
 Rosenblum, Robert, 325  
 Ross, Denman W., 47, 52, 73, 200,  
     201  
 Rouault, Georges, 93  
 Rousseau, Henri, 164  
     *The Dream*, 369  
     *The Sleeping Gypsy*, 66, 67, 108  
 Rowley, George, 86  
 Ruskin, John, 34, 39, 41, 42–43, 44  
 Russian art and architecture, 99–100,  
     157, 161–184, 298, 320  
     icons, 148, 164–166

- LEF, 166–169, 188  
 VKhUTEMAS, 177–179, 188, 263
- Sachs, Paul J., 36–38, 45, 46, 52–77, 200, 201, 202, 211  
 and Barr, 36, 38, 59–61, 69, 70–72, 75, 77–78, 83–85, 86, 88, 89–90, 94, 95–97, 146–148, 362, 366  
 character, 36–37, 55, 201  
 as collector, 38, 52–54, 60, 69, 84  
 and connoisseurship, 38, 53, 57, 72, 74, 85  
 and Harvard Society for Contemporary Art, 200, 201–202  
 installation techniques, 73, 212, 358  
 museum course, 57–77, 243
- Saks Fifth Avenue, 101
- Sandler, Irving, 335
- Santayana, George, 41, 89
- Sargent, John Singer, 95
- Schapiro, Meyer, 221, 328, 330, 331
- Schlemmer, Oskar, 371, 372
- Scientific objectivity, 28, 35, 45, 73, 74, 85, 91, 134, 317–318  
 Barr and, 59, 102
- Secession, 135, 137
- Seldes, George, 91, 100
- Sembat, Marcel, 348
- Seurat, Georges, 149, 164, 218, 239.  
*See also* Museum of Modern Art: “First Loan Exhibition: Cézanne, Gauguin, Seurat, van Gogh”
- Shchukin, Sergei I., 162, 348
- Sheeler, Charles, 98
- Simon, Stella, 175–177
- Smith, Peter van der Meulen, 168, 260–261
- Soby, James T., 231, 270, 360, 361, 365, 371  
 on Barr, 362, 363
- Société Anonyme, 31, 100, 111–112, 117, 190, 366
- Spengler, Oswald, 74, 101, 140, 274, 353, 360
- Sprengel Museum, 181
- Steichen, Edward, 98, 348
- Stein, Gertrude, 100, 347  
*Four Saints in Three Acts*, 229–230
- Stepanova, Varvara, 168, 172–174, 175
- Stern, Robert A. M., 294
- Stieglitz, Alfred, 98, 106, 107, 151, 203, 279, 317
- Stout, George L., 57
- Sullivan, Mary Quinn, 191
- Suprematism, 99, 328
- Surrealism. *See also* Museum of Modern Art: “Fantastic Art, Dada, Surrealism”  
 Barr on, 100, 119, 187, 325–326, 334, 335–341  
 exhibitions at Wadsworth Atheneum, 226, 227, 228
- Susman, Warren, 128
- Tate Gallery, 149, 150, 366
- Tatlin, Vladimir, 183, 261
- Taut, Bruno, 152, 153
- Tchelitchew, Pavel, 126, 227
- Thompson, Randall, 103
- Thomson, Virgil, 90, 193, 227, 230, 281, 283  
*Four Saints in Three Acts*, 229–230
- Tretyakov, Sergei, 166–168
- Tzara, Tristan, 157
- Umansky, Konstantin, 183, 184
- Valentin, Curt, 68
- Valentiner, William, 194, 209
- Vanity Fair*, 32, 98–101, 107, 111

- Vassar College, 4, 14, 31, 281  
Vermeer, Jan, 12, 13, 82  
Vorticism, 110
- Walker, John, III, 198, 199, 201, 277  
Warburg, Edward M. M., 68–69, 198,  
199, 277  
Warburg, Felix, 54, 65, 68, 69, 202  
Watson, Forbes, 100, 148, 149, 218  
Weissenhofsiedlung, 250–254, 257,  
260, 279, 286  
Wellesley College, 55, 58, 91–92, 98,  
101–105, 146, 147, 151, 159,  
186, 188, 189  
Wheeler, Monroe, 360  
Wheelwright, John Brooks, 137  
Wölfflin, Heinrich, 20, 74, 324  
Wright, Frank Lloyd, 246, 256  
    Barr on, 100, 169, 257–258, 272  
    at “Modern Architecture” exhibi-  
    tion, 298–300  
Wright, Willard Huntington, 88