

CONTENTS

<i>List of Illustrations</i>	<i>ix</i>
<i>Acknowledgments</i>	<i>xii</i>

1	The Unfinished Project	
	The Manuscript	1
	A Model of Integration	4
	Daumier and the Choice of Caricature	8
	Scholarship and Exile	11
	A Humanist Experiment	14
 2	 Toward a Psychology of Art, 1919–32	
	Kris and the Vocation of Art History	16
	Introspection and a New Realism	19
	Entering the Museum	21
	Borderline Art	24
	Psychoanalysis and Art History	27
	The Republican Interregnum	31
 3	 The Vienna–London Connection, 1932–36	
	Gombrich and the Question of Art History	37
	Confronting Doubt	40
	The Crisis of the Republic	43
	Shared Scholarship	45
	Warburg, Freud, and the Psychology of Caricature	49
	Saxl, Read, and the Art of Caricature	55
 4	 Daumier in Vienna, 1936	
	The Discreet Charm of the Austrian Bourgeoisie	63

CONTENTS

	Looking Toward France	66
	Daumier and Austrian Politics	73
	A Republican Art Exhibition	80
	The Disasters of War	86
5	The Caricature Book, 1936–38	
	Completing the Manuscript in Vienna	90
	The Classical Mask	93
	The Switch	97
	The Pear	102
	The Moderns	103
	The Fate of Political Art	115
6	From Vienna to London and New York, 1938–41	
	Leaving the Museum	124
	The End of the Republic	129
	Seeking a Public in London	130
	The BBC and the Journey to New York	138
	Marshall, Lynd, and Content Analysis	144
	Psychology and Propaganda	153
7	War Work, 1941–45	
	Scholarship and War	157
	From Reading Room to Listening Post	163
	Theories of Propaganda	171
	The Dilemma of Antifascism	178
	An Integrated Front	181
	Combative Pessimism	195
8	Between Past and Future, 1945–65	
	Fragmented Possibilities	205
	The Manuscript Revisited	210
	Caricature and Conceptual Vision	216
	Political Dissent and Experimental Conditions	223
	<i>Notes</i>	232
	<i>Bibliography</i>	270
	<i>Index</i>	286