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| **Panofsky, Erwin (1892-1968)** |
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| Erwin Panofsky was a German-American art historian who from 1926 to 1933 worked alongside Ernst Cassirer (1874-1945) at the University of Hamburg and at the Bibliothek Warburg. From the outset, he was critical of approaches (such as Heinrich Wöfflin’s [1964-1945]) that divorced form from content. Panofsky first outlined his historically and socially based iconological approach to the analysis of an art work in *Hercules am Scheidewege und andere antike Bildstoffe in der neuen Kunst* (1930), and elaborated it in a more systematic form in *Studies in Iconology* (1939). |
| Erwin Panofsky was a German-American art historian who from 1926 to 1933 worked alongside Ernst Cassirer (1874-1945) at the University of Hamburg and at the Bibliothek Warburg. From the outset, he was critical of approaches (such as Heinrich Wöfflin’s [1964-1945]) that divorced form from content. Panofsky first outlined his historically and socially based iconological approach to the analysis of an art work in *Hercules am Scheidewege und andere antike Bildstoffe in der neuen Kunst* (1930), and elaborated it in a more systematic form in *Studies in Iconology* (1939). Panofsky’s approach distinguished three levels of reading an image: the ‘pre-iconographic’, which is the level of ‘natural meanings. . . or artistic motifs’; the iconographic, which involves understanding the image through stories and conventions; and the iconological, which ‘conceives of these pure forms, motifs, images, stories and allegories as manifesting underlying principles, . . . [interpreting] these elements as what Ernst Cassirer has called ‘symbolical’ values’ (Panofsky 1955, 40-41). Panofsky’s interests were wide-ranging and he published several important works on subjects other than art history: he wrote illuminatingly about Mozart and published reflections on the detective novel. His ‘Style and Medium in the Motion Pictures’ (1934) is a central text in early film theory.  **List of Works**  (1924) *Idea: Ein Beitrag zur Begriffsgeschichte der älteren Kunsttheorie*, Leipzig and Berlin: B. G. Teubner. (Early formulation of Panofsky’s ideas on iconology.)  (1927) *Die Perspektive als symbolische Form*, Leipzig and Berlin: B. G. Teubner, trans. C. S. Wood as *Perspective as Symbolic Form*, New York: Zone Books, 1991. (A key work on linear perspective that highlights the influence of Panofsky’s colleague, Ernst Cassirer.)  (1939) *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*, New York: Oxford University Press. (The most important systematic statement of Panofsky’s ideas on iconography and iconology.)  (1943) *Albrecht Dürer*, Princeton: Princeton University Press, 2 vols.  (1953) *Early Netherlandish Painting: Its Origins and Character*, Cambridge: Harvard University Press, 2 vols.  (1955) *Meaning in the Visual Arts*, Garden City: Doubleday. |
| Further reading:  (Holly)  (Ferretti) |