

Perspective As Symbolic Form By Erwin Panofsky

with a memoir by William S. Heckscher Erwin Panofsky (1892-1968) was one of the preeminent art historians of the twentieth century. A new translation of his seminal work, *Perspective as Symbolic Form*, was recently published by Zone Books; now three remarkable essays, one previously unpublished, place Panofsky's genius in a different perspective: *What Is Baroque?*, *Style and Medium in the Middle Ages*, *Pictures*, and *The Ideological Antecedents of the Rolls-Royce Radiator*. The essays are framed by an introduction by Irving Lavin, Panofsky's successor as Professor of Art History at the Institute for Advanced Study in Princeton, discussing the context of the essays' composition and their significance within Panofsky's oeuvre, and an insightful memoir by Panofsky's former student, close friend, and fellow emigre, William Heckscher. All three essays reveal unexpected aspects of Panofsky's sensibility, both personal and intellectual. Originally written as lectures for general audiences, they are composed in a lively, informal manner, and are full of charm and insight. The studies concern broadly defined problems of style in art—the visual symptoms endemic to works of a certain period (Baroque architecture), or national identity (England)—as opposed to the focus on iconography and subject matter usually associated with Panofsky's "method." The essay on Baroque, which Lavin considers "vintage Panofsky" and which appears here for the first time, and the essay on the Rolls-Royce radiator were written in 1934. The Rolls-Royce piece was written in 1962.

This is a collection of articles dealing with the point of view of symbolic interactionism and with the topic of methodology in sociology. It is written by the leading figure in the school of symbolic interactionism, and presents what might be regarded as an authoritative statement of its point of view, outlining its fundamental premises and sketching their implications for sociological theory. Blumer states that symbolic interactionism rests on three premises: that human beings act toward things on the basis of the meanings they have for them; that the meaning of such things derives from the social interaction one has with one's fellows; and that these meanings are handled in, and modified through, an interpretive process.

Erwin Panofsky's *Perspective as Symbolic Form* is one of the great works of modern intellectual history, the legendary text that has dominated all art-historical and philosophical discussions on the topic of perspective in this century. Finally available in English, this unrivaled example of Panofsky's early method places him within broader developments in theories of knowledge and cultural history. Here, drawing on a massive body of learning that ranges over ancient philosophy, theology, science, and optics as well as the history of art, Panofsky produces a type of "archaeology" of Western representation that far surpasses the usual scope of art historical studies. In Panofsky's hands becomes a central component of a Western "will to form," the expression of a schema linking the social, psychological, and especially technical practices of a given culture into harmonious and integrated wholes. He demonstrates that the perceptual schema of each historical culture or epoch is unique and how each gives rise to a different but equally full vision of the world. Panofsky articulates these distinct spatial systems, explicating their particular coherence and compatibility with the modes of thought, belief, and exchange that characterized the cultures in which they arose. Our own modernity, Panofsky shows, is inseparable from a peculiarly mathematical expression of the concept of the infinite, within a space that is both continuous and homogenous.

Spengler's work describes how we have entered into a centuries-long "world-historical" phase comparable to late antiquity, a controversial ideas spark debate over the meaning of historiography.

Cassirer's Transformation: From a Transcendental to a Semiotic Philosophy of Forms

Amusing Ourselves to Death

Projection Mapping

Resilience in Social, Cultural and Political Spheres

The Four Fundamental Concepts of Psycho-Analysis

Studies in Temperamental Architecture

Ernst Cassirer's Theory of Culture

Examines the underlying symbolic dimensions of corporate environmentalism, helping readers to separate useful environmental information from empty corporate spin.

Resilience is one of the most important concepts in contemporary sociology. This volume offers a broad overview over the different theories and concepts of this category focusing on the cultural and political aspects of resilience.

The author's writings, and especially the seminars for which he has become famous, have provoked intense controversies in French analytic circles, requiring as they do a radical reappraisal of the legacy bequeathed by Freud. This volume is based on a year's seminar, which is of particular importance because he was addressing a larger, less specialist audience than ever before, amongst whom he could not assume familiarity with his work. For his listeners then, and for his readers now, he wanted "to introduce a certain coherence into the major concepts on which psycho-analysis is based", namely the unconscious, repetition, the transference and the drive. In re-defining these four concepts he explores the question that, as he puts it, moves from "Is psycho-analysis a science?" to "What is a science that includes psycho-analysis?"

Cassirer's conception of culture & theory of symbolism anticipated much of later cultural theory. The essays in this volume explore aspects of his thinking & demonstrate the influence that it had on later scholarship.

The Meanings of Things

Oblique Drawing

Studies In Iconology

Material Culture and Symbolic Expression

The Philosophy of Symbolic Forms

Constructing Organizational Life

In 1933 eminent philosopher Ernst Cassirer (1874 - 1945) fled Nazi Germany for the United States. His fame in Europe having already been established through a public debate with Martin Heidegger in 1929, Cassirer would go on to become

a noteworthy influence on American culture. His most important early writings focused on the symbol and symbolic interaction, exploring how human cultures - from early myth-based ones to our own modern, scientifically oriented time - have used symbols to mediate the basic forms of experience. Following this work, Cassirer extended his insights to encompass a broad spectrum of philosophical themes; from investigations into Western epistemological and scientific traditions to aesthetics and the philosophy of history to anthropology and political philosophy. Reflecting this diversity in Cassirer's own work, *The Symbolic Construction of Reality* collects eleven essays by a wide range of contributors from different fields. Each essay analyzes a different aspect of his legacy, reassessing its significance for our contemporary world and bringing much-needed attention to this seminal thinker.

This book presents the transformation of Cassirer ' s transcendental point of view. At an early stage, Cassirer was confronted with a scientific crisis triggered by the emergence of various forms of objective knowledge, such as the plurality of geometric axiom systems and non-Euclidean geometry in relativistic physics. He finally developed a solution to the problematic unity of objective knowledge by replacing the overarching notion of objectivity with that of forms of objectification. This led him to consider the notion of “ symbolic forms ” as the driving force in the objectification process. This concept would become instrumental in demonstrating that the objective and human sciences are not adversaries; they merely differ in their modes of semiotic construction. These modes cannot be summarized in a fixed list of symbolic forms but operate transversally, at a level where Cassirer distinguishes between three specific operators: Expression, Evocation and Objectification. The last part of the book investigates how the relationships between these three operators stabilize specific symbolic forms. Four of these forms are then studied as examples: Myth and Ritual, Language, Scientific Knowledge, and Technology.

this book presents a fascinating and balanced picture of Chinese art from the Stone Age to the present day. The author concerns himself not only with art, but also with Chinese philosophy, religion, and the realm of ideas.

Power is the central organizing principle of all social life, from culture and education to stratification and taste. And there is no more prominent name in the analysis of power than that of noted sociologist Pierre Bourdieu. Throughout his career, Bourdieu challenged the commonly held view that symbolic power—the power to dominate—is solely symbolic. He emphasized that symbolic power helps create and maintain social hierarchies, which form the very bedrock of political life. By the time of his death in 2002, Bourdieu had become a leading public intellectual, and his argument about the more subtle and influential ways that cultural resources and symbolic categories prevail in power arrangements and practices had gained broad recognition. In *Symbolic Power, Politics, and Intellectuals*, David L. Swartz delves deeply into Bourdieu ' s work to show how central—but often overlooked—power and politics are to an understanding of sociology.

Arguing that power and politics stand at the core of Bourdieu ' s sociology, Swartz illuminates Bourdieu ' s political project for the social sciences, as well as Bourdieu ' s own political activism, explaining how sociology is not just science but also a crucial form of political engagement.

Humanistic Themes In The Art Of The Renaissance

Symbolic Forms and Cultural Studies

Panofsky, Cassirer, and Perspective as Symbolic Form

A Critical Introduction to Its Methods

Subculture

Ernst Cassirer

Humanistic Theory and Practice in the Work of L. B. Alberti

What happens when media and politics become forms of entertainment? As our world begins to look more and more like Orwell's 1984, Neil's Postman's essential guide to the modern media is more relevant than ever. "It's unlikely that Trump has ever read Amusing Ourselves to Death, but his ascent would not have surprised Postman." -CNN Originally published in 1985, Neil Postman's groundbreaking polemic about the corrosive effects of television on our politics and public discourse has been hailed as a twenty-first-century book published in the twentieth century. Now, with television joined by more sophisticated electronic media—from the Internet to cell phones to DVDs—it has taken on even greater significance. Amusing Ourselves to Death is a prophetic look at what happens when politics, journalism, education, and even religion become subject to the demands of entertainment. It is also a blueprint for regaining control of our media, so that they can serve our highest goals. "A brilliant, powerful, and important book. This is an indictment that Postman has laid down and, so far as I can see, an irrefutable one." -Jonathan Yardley, The Washington Post Book World

This is the first English-language intellectual biography of the German-Jewish philosopher Ernst Cassirer (1874-1945), a leading figure on the Weimar intellectual scene and one of the last and finest representatives of the liberal-idealist tradition. Edward Skidelsky traces the development of Cassirer's thought in its historical and intellectual setting. He presents Cassirer, the author of The Philosophy of Symbolic Forms, as a defender of the liberal ideal of culture in an increasingly fragmented world, and as someone who grappled with the opposing forces of scientific positivism and romantic vitalism. Cassirer's work can be seen, Skidelsky

argues, as offering a potential resolution to the ongoing conflict between the "two cultures" of science and the humanities--and between the analytic and continental traditions in philosophy. The first comprehensive study of Cassirer in English in two decades, this book will be of great interest to analytic and continental philosophers, intellectual historians, political and cultural theorists, and historians of twentieth-century Germany.

Dating back to at least 50,000 years ago, rock art is one of the oldest forms of human symbolic expression. Geographically, it spans all the continents on Earth. Scenes are common in some rock art, and recent work suggests that there are some hints of expression that looks like some of the conventions of western scenic art. In this unique volume examining the nature of scenes in rock art, researchers examine what defines a scene, what are the necessary elements of a scene, and what can the evolutionary history tell us about storytelling, sequential memory, and cognitive evolution among ancient and living cultures?

The Symbolic Forms has long been considered the greatest of Cassirer's works. Into it he poured all the resources of his vast learning about language and myth, religion, art, and science--the various creative symbolizing activities and constructions through which man has expressed himself and given intelligible objective form to this experience. "These three volumes alone (apart from Cassirer's other papers and books) make an outstanding contribution to epistemology and to the human power of abstraction. It is rather as if 'The Golden Bough' had been written in philosophical rather than in historical terms."--F.I.G. Rawlins, Nature

The Political Sociology of Pierre Bourdieu

Essays on Art and Literature

Public Discourse in the Age of Show Business

Symbolic Power, Politics, and Intellectuals

Shells, Art, and Curiosity in Early Modern Europe

Perspective as a Symbolic Form

Linear Perspective and Symbolic Form

Analysis of art, literature and aesthetics

'What is a self and how can a self come out of inanimate matter?' This is the riddle that drove Douglas Hofstadter to write this extraordinary book. In order to impart his original and personal view on the core mystery of human existence - our intangible sensation of 'I'-ness - Hofstadter defines the playful yet seemingly paradoxical notion of 'strange loop', and explicates this idea using analogies from many disciplines.

This book provides a lively and stimulating introduction to methodological debates within art history. Offering a lucid account of approaches from Hegel to post-colonialism, the book provides a sense of art history's own history as a discipline from its emergence in the late-eighteenth century to contemporary debates.

A reconsideration of the problem of time in the Renaissance, examining the complex and layered temporalities of Renaissance images and artifacts. In this widely anticipated book, two leading contemporary art historians offer a subtle and profound reconsideration of the problem of time in the Renaissance. Alexander Nagel and Christopher Wood examine the meanings, uses, and effects of chronologies, models of temporality, and notions of originality and repetition in Renaissance images and artifacts. Anachronic Renaissance reveals a web of paths traveled by works and artists—a landscape obscured by art history's disciplinary compulsion to anchor its data securely in time. The buildings, paintings, drawings, prints, sculptures, and medals discussed were shaped by concerns about authenticity, about reference to prestigious origins and precedents, and about the implications of transposition from one medium to another. Byzantine icons taken to be Early Christian antiquities, the acheiropoieton (or “ image made without hands ”), the activities of spoliation and citation, differing approaches to art restoration, legends about movable buildings, and forgeries and pastiches: all of these emerge as basic conceptual structures of Renaissance art. Although a work of art does bear witness to the moment of its fabrication, Nagel and Wood argue that it is equally important to understand its temporal instability: how it points away from that moment, backward to a remote ancestral origin, to a prior artifact or image, even to an origin outside of time, in divinity. This book is not the story about the Renaissance, nor is it just a story. It imagines the infrastructure of many possible stories.

Art History

The Symbolic Representation of Gender

The Symbolic Construction of Reality

History of Concepts

The Arts of China

The Last Philosopher of Culture

Global Perspectives on Scenes in Rock Art

What is symbolic representation? Since Hanna Pitkin's seminal *The Concept of Representation*, the symbolic has been the least studied dimension of political representation. Innovatively adopting a discursive approach, this book – the first full-length treatment of symbolic representation – focuses on gender issues to tackle important questions such as: What are women and men symbols of, and how is gender constructed in policy discourse? It studies what functions symbolic representation

fulfils in the construction of gender, what social roles get legitimized in policy discourse, and how this affects power constellations, ultimately revealing much about the relation between symbolic, descriptive, and substantive representation. Emanuela Lombardo and Petra Meier draw on theories of symbolic representation and gender, as well as rich primary material about political debates on labour and care issues, partnership and reproductive rights, gender violence, and quotas. Using this original data, the authors show that reconsidering symbolic representation from a discursive perspective makes explicit issues of (in)equality embedded within particular constructions, as well as their consequences for political representation and gender equality. This important exploration raises relevant new questions regarding the representation of gender that form valuable contributions to the fields of political science, political theory, sociology, and gender studies.

In *Studies in Iconology*, the themes and concepts of Renaissance art are analysed and related to both classical and medieval tendencies.

Videomapping with its use of digital images is an audiovisual format that has gained traction with the creative industries. It consists of projecting images onto diverse surfaces, according to their geometric characteristics. It is also synonymous with spatial augmented reality, projection mapping and spatial correspondence. *Image Beyond the Screen* lays the foundations for a field of interdisciplinary study, encompassing the audiovisual, humanities, and digital creation and technologies. It brings together contributions from researchers, and testimonials from some of the creators, technicians and organizers who now make up the many-faceted community of videomapping. Live entertainment, museum, urban or event planning, cultural heritage, marketing, industry and the medical field are just a few examples of the applications of this media.

Hoewel enorm invloedrijk in Duitstalig Europa, heeft de conceptuele geschiedschrijving (Begriffsgeschichte) tot nu toe weinig aandacht in het Engels gekregen. Dit genre van intellectuele geschiedschrijving verschilt van zowel de Franse geschiedschrijving van mentalités als de Engelstalige geschiedschrijving van verhandelingen door het concept. Aan de hand van praktische voorbeelden in de geschiedschrijving wordt deze vorm

toegelicht door Bram Kempers, Eddy de Jongh en Rolf Reichardt.

Conchophilia

Three Essays on Style

Handbook of Terror Management Theory

How Social-Symbolic Work Shapes Selves, Organizations, and Institutions

Gödel, Escher, Bach

After Greenwashing

Volume 3: The Phenomenology of Knowledge

In the early sixteenth century, Albrecht Altdorfer promoted landscape from its traditional role as background to its new place as the focal point of a picture. His paintings, drawings, and etchings appeared almost without warning and mysteriously disappeared from view just as suddenly. In *Albrecht Altdorfer and the Origins of Landscape*, Christopher S. Wood shows how Altdorfer transformed what had been the mere setting for sacred and historical figures into a principal venue for stylish draftsmanship and idiosyncratic painterly effects. At the same time, his landscapes offered a densely textured interpretation of that quintessentially German locus—the forest interior. This revised and expanded second edition contains a new introduction, revised bibliography, and fifteen additional illustrations.

A captivating historical look at the cultural and artistic significance of shells in early modern Europe Among nature's most artful creations, shells have long inspired the curiosity and passion of artisans, artists, collectors, and thinkers. *Conchophilia* delves into the intimate relationship between shells and people, offering an unprecedented account of the early modern era, when the influx of exotic shells to Europe fueled their study and representation as never before. From elaborate nautilus cups and shell-encrusted grottoes to delicate miniatures, this richly illustrated book reveals how the love of shells intersected not only with the rise of natural history and global trade but also with philosophical inquiry, issues of race and gender, and the ascent of art-historical connoisseurship. Shells circulated at the nexus of commerce and intellectual pursuit, suggesting new ways of thinking about relationships between Europe and the rest of the world. The authors focus on northern Europe, where the interest and trade in shells had its greatest impact on the visual arts. They consider how shells were perceived as exotic objects, the role of shells in courtly collections, their place in still-life tableaus, and the connections between their forms and those of the human body. They examine how artists gilded, carved, etched, and inked shells to evoke the permeable boundary between art and nature. These interactions with shells shaped the ways that early modern individuals perceived their relation to the natural world, and their endeavors in art and the acquisition of knowledge. Spanning painting and print to architecture and the decorative arts, *Conchophilia* uncovers the fascinating ways that shells were circulated, depicted, collected, and valued during a time of remarkable global change.

This book—the first commentary on Ernst Cassirer's *Metaphysics of Symbolic Forms*—provides an introduction to the metaphysical views that underlie the philosopher's conceptions of symbolic form and human culture. Thora Ilin Bayer focuses on the meaning of Cassirer's claim that philosophy is not itself a symbolic form but the thought around which all aspects of human activity are seen as a whole. Underlying the symbolic forms are Cassirer's two metaphysical principles, spirit (*Geist*) and life, which interact to produce the reality of the human world. Bayer shows how these two principles of Cassirer's early philosophy are connected with the phenomenology of his later philosophy, which centers on his conception of "basis phenomena"—self, will, and work.

Perspective as Symbolic Form Princeton University Press

An Eternal Golden Braid
Anachronic Renaissance
Image Beyond the Screen
Revised and Expanded Second Edition
The Legacy of Ernst Cassirer
Albrecht Altdorfer and the Origins of Landscape
Symbolic Corporate Environmentalism and Society

A challenge to the hegemony of perspective: investigations into other forms of representation used by different cultures over the last two thousand years. For more than half a century, Erwin Panofsky's Perspective as Symbolic Form has dominated studies of visual representation. Despite the hegemony of central projection, or perspective, other equally important methods of representation have much to tell us. Parallel projection can be found on classical Greek vases, in Pompeian frescoes, in Byzantine mosaics; it returned in works of the historical avant-garde, and remains the dominant form of representation in China. In Oblique Drawing, Massimo Scolari investigates “anti-perspective” visual representation over two thousand years, finding in the course of his investigation that visual and conceptual representations are manifestations of the ideological and philosophical orientations of different cultures. Images prove to be not just a form of art but a form of thought, a projection of a way of life. Scolari's generously illustrated studies show that illusionistic perspective is not the only, or even the best, representation of objects in history; parallel projection, for example, preserves in scale the actual measurements of objects it represents, avoiding the distortions of one-point perspective. Scolari analyzes the use of nonperspectival representations in pre-Renaissance images of machines and military hardware, architectural models and drawings, and illustrations of geometrical solids. He challenges Panofsky's theory of Pompeian perspective and explains the difficulties encountered by the Chinese when they viewed Jesuit missionaries' perspectival religious images. Scolari vividly demonstrates the diversity of representational forms devised through the centuries, and shows how each one reveals something that is lacking in the others.

Handbook of Terror Management Theory provides an overview of Terror Management Theory (TMT), including critical research derived from the theory, recent research that has expanded and refined the theory, and the many ways the theory has been utilized to understand domains of human social life. The book uses TMT as a lens to help understand human relationships to nature, cultural worldviews, the self, time, the body, attachment, group identification, religion and faith, creativity, personal growth, and the brain. The first section reviews theoretical and methodological issues, the second focuses on basic research showing how TMT enhances our understanding of a wide range of phenomena, and the third section, Applications, uses TMT to solve a variety of real world problems across different disciplines and

contexts, including health behavior, aging, psychopathology, terrorism, consumerism, the legal system, art and media, risk-taking, and communication theory. Examines the three critical hypotheses behind Terror Management Theory (TMT) Distinguishes proximal and distal responses to death-thoughts Provides a practical toolbox for conducting TMT research Covers the Terror Management Health Model Discusses the neuroscience of fear and anxiety Identifies how fear motivates consumer behavior Relates fear of death to psychopathologies

First Published in 2002. It is easy to see that we are living in a time of rapid and radical social change. It is much less easy to grasp the fact that such change will inevitably affect the nature of those disciplines that both reflect our society and help to shape it. Yet this is nowhere more apparent than in the central field of what may, in general terms, be called literary studies. 'New Accents' is intended as a positive response to the initiative offered by such a situation. Each volume in the series will seek to encourage rather than resist the process of change. To stretch rather than reinforce the boundaries that currently define literature and its academic study.

Across the social sciences, scholars are increasingly showing how people 'work' to construct organizational life, including the rules and routines that shape and enable organizational activity, the identities of people who occupy organizations, and the societal norms and assumptions that provide the context for organizational action. The idea of work emphasizes the ways in which people and groups engage in purposeful, reflexive efforts rooted in an awareness of organizational life as constructed in human interaction and changeable through human effort. Studies of these efforts have identified new forms of work including emotion work, identity work, boundary work, strategy work, institutional work, and a host of others. Missing in these conversations, however, is a recognition that these forms of work are all part of a broader phenomenon driven by historical shifts that began with modernity and dramatically accelerated through the twentieth century. This book introduces the social-symbolic work perspective, which addresses this broader phenomenon. The social-symbolic work perspective integrates diverse streams of research to examine how people purposefully and reflexively work to construct organizational life, including the identities, technologies, boundaries, and strategies that constitute their organizations. In this book, the authors define social-symbolic work and introduce three forms - self work, organization work, and institutional work. Social-symbolic work highlights people's efforts to construct the social world, and focuses attention on the motivations, practices, resources, and effects of those efforts. This book explores eight distinct streams of social-symbolic work research, drawing on a broad range of examples from the worlds of business, politics, sports, social movements, and many others. It provides researchers, students, and practitioners with an integrative theoretical framework useful in understanding social-symbolic work, a survey of the main forms of social-symbolic work, a rich set of theoretical opportunities to inspire new studies, and practical methodological guidance for empirical research on social-symbolic work.

Comparative Perspectives

Making Scenes

Symbolic Interactionism

Perspective and Method

The Field of Cultural Production

A History of Anti-Perspective

A Philosophical Commentary

"The main thrust of this book is to deliver a major critique of materialist and rationalist explanations of social and cultural forms, but in the process Sahlins has given us a much stronger statement of the centrality of symbols in human affairs than have many of our 'practicing' symbolic anthropologists. He demonstrates that symbols enter all phases of social life: those which we tend to regard as strictly pragmatic, or based on concerns with material need or advantage, as well as those which we tend to view as purely symbolic, such as ideology, ritual, myth, moral codes, and the like. . . ."—Robert McKinley, *Reviews in Anthropology*

This unique and fascinating book concentrates on the varying roles and functions that material culture may play in almost all aspects of the social fabric of a given culture. The contributors, from Africa, Australia and Papua New Guinea, India, South America, the USA, and both Eastern and Western Europe, provide a rich variety of views and experience in a worldwide perspective. Several of the authors focus on essential points of principle and methodology that must be carefully considered before any particular approach to material culture is adopted. One of the many fundamental questions posed in the book is whether or not all material culture is equivalent to documents which can be 'read' and interpreted by the outside observer. If it is, what is the nature of the 'messages' or meanings conveyed in this way? The book also questions the extent to which acceptance, and subsequent diffusion, of a religious belief or symbol may be qualified by the status of the individuals concerned in transmitting the innovation, as well as by the stratification of the society involved. Several authors deal with 'works of art' and the most effective means of reaching an understanding of their past significance. In some chapters semiotics is seen as the most appropriate technique to apply to the decoding of the assumed rules and grammars of material culture expression.

Rethinking Symbolism

Cassirer's Metaphysics of Symbolic Forms

The Decline of the West

Greek Refinements

A Discursive Approach

Perspective as Symbolic Form