

From: American National Biography. Eds. John A. Garraty
and Mark C. Carnes. New York: Oxford University Press, 1999.

966 • PANOFSKY

for the Bellanca Aircraft Company. Connections with these European firms ensured that he traveled throughout the Continent, witnessing firsthand the emergence of fascism and the troubles that erupted into war. Just as Germany invaded Poland in 1939, Pangborn returned to the United States, bringing with him Swana Beauclaire Duval, a French fashion designer whom he had married in 1937. They had no children. Once back in the United States, Pangborn recruited American fliers for the Royal Air Force (RAF), helping them enter Canada where they could legally enlist to fight with the British. Several members of the RAF's Eagle Squadron, the unit made up of Americans that fought in the battle of Britain, were recruited by Pangborn. He was also instrumental in organizing the shipment of aircraft and air weapons to Britain in 1940 and 1941. He later served in the war as a pilot transporting war matériel from the United States to the Allies in Europe.

Following World War II Pangborn returned to Europe and worked for Burnelli demonstrating their twin-engined "flying wing" aircraft. This aircraft, however, proved to be a disappointing design because of aerodynamic instability. He also worked as a test pilot and consultant for several other aeronautical firms, especially Lear Aviation. He died in New York City.

Pangborn's career was not unlike many other second-level fliers of his generation. He was able to make a life in the industry but never on the scale of Charles A. Lindbergh (1902-1974) or Eddie Rickenbacker. He was a capable airman, recognized as such both by the public and his fellow aviators. The record-setting flights he made between 1931 and 1934 were highlights of his career, but his service in 1940 and 1941 on behalf of the British opposing Nazi Germany may have been his greatest contribution.

- The Pangborn collection at Washington State University has more than 100,000 items relating to his career. There is also material relating to him in the National Air and Space Museum, Smithsonian Institution, Washington, D.C.; the North Central Washington Museum Association, Wenatchee; and the William E. Borah Collection in the Library of Congress. A biography of Pangborn is Carl M. Cleveland, *"Upside-Down Pangborn": King of the Barnstormers* (1978). A short sketch of his career can be found in Ronald W. Hoagland, ed., *The Blue Book of Aviation* (1942). On barnstorming see K. C. Tessoroff, *Barnstormers and Daredevils* (1988), and Don Dwiggins, *The Barnstormers: Flying Daredevils of the Roaring Twenties* (1968). Other aspects of his career are discussed in Richard P. Hallion, *Legacy of Flight: The Guggenheim Contribution to American Aviation* (1977); Cecil R. Roseberry, *The Challenging Skies: The Colorful Story of Aviation's Most Exciting Years, 1919-1939* (1966); and Terry Gwynn-Jones, *Farther and Faster: Aviation's Adventuring Years, 1909-1939* (1991). An obituary is in the *New York Times*, 30 Mar. 1958.

ROGER D. LAUNIUS

PANOFSKY, Erwin (30 Mar. 1892-14 Mar. 1968), art historian, was born in Hannover, Germany, the son of Arnold Panofsky, a man of independent means whose family made its money in the mining district of Silesia,

and Caesilie Solling. Panofsky grew up in Berlin, where he attended the Joachimsthalsche Gymnasium. At the University of Freiburg he studied law before turning to study art history under the supervision of Wilhelm Vöge and received his doctorate in 1914 with a revision of an essay on German artist Albrecht Dürer's relation to the art theory of the Italian Renaissance, which had earlier won him the Hermann-Grimm Prize. A riding accident relieved him of completing military service during World War I, thus enabling him to study at the University of Berlin with medieval art historian Adolf Goldschmidt. In 1916 he married Dorothea "Dora" Mosse, a member of the important Berlin publishing family, with whom he would have two sons.

In 1920 Panofsky was invited to head the art history department of the newly created University of Hamburg; he served as junior faculty member there from 1921 to 1926 and as chaired professor from 1926 to 1933. In 1931 Panofsky began to teach alternating semesters as a visiting professor at New York University and was in the United States when he learned of his dismissal from Hamburg in 1933 as a result of the Nazi expulsion of Jews from government offices. During the 1934-1935 academic term, he taught at both Princeton University and at New York University's Institute of Fine Arts. In 1935 he was named as the first permanent professor of the School of Historical Studies of the newly founded Institute for Advanced Study at Princeton. During the 1947-1948 academic year he taught as the Charles Eliot Norton Professor at Harvard University, giving the lectures that later would be published as his masterful study, *Early Netherlandish Painting* (1953). While at Princeton he continued to teach at the Institute of Fine Arts in New York and in 1962, upon his retirement from the Institute for Advanced Study, was named to the Samuel F. B. Morse Chair of the Institute of Fine Arts. Dorothea Panofsky died in 1965, and in 1966 he married art historian Gerda Soergel. Panofsky died two years later in Princeton, New Jersey.

Frequently described as the most important art historian of the twentieth century, Panofsky was an energetic participant in early twentieth-century German efforts to establish the methodological identity of the young discipline of art history, and after his emigration he assumed a fundamental role in the professionalization of art history in the United States. Over his career, Panofsky trained a long line of prominent art historians, including William S. Hecksher, Walter Horn, H. W. Janson, Lotte Brand Philip, and Edgar Wind.

As a young scholar, Panofsky wrote a series of important methodological essays engaging the work of two of the pioneers of his discipline, Alois Riegl and Heinrich Wölfflin. In three of his essays, "Das Problem des Stils in der bildenden Kunst" (1915), "Der Begriff des Kunstwollens" (1920), and "Über das Verhältnis der Kunstgeschichte zur Kunsttheorie" (1925), Panofsky, like other German scholars, was engaged in a neo-Kantian enterprise: just as other neo-Kantians

sought transcendental categories of human thinking in philosophy or science, Panofsky made the same effort in the realm of art. He explained that the "salvation of scientific study of art was that it always must acknowledge that art is art and not just any sort of historical object." In tandem with his student Edgar Wind, who offered "form" and "fullness" as bipolar categories in his dissertation, Panofsky wrote that art resides between the poles of artistic power to give form and the sensual data of perception. In *Idea* (1924), Panofsky studied the interaction of those two poles not so much as they were reflected in artistic production as in two strands of neo-Platonic aesthetic philosophy.

In Hamburg, Panofsky became closely associated with philosopher Ernst Cassirer and even attended Cassirer's university lectures. During the 1920s Cassirer was producing his *Philosophy of Symbolic Forms*, in which he expanded Kant's "Copernican revolution"—the belief that knowledge of the world, even empirical knowledge, was structured by the human mind—into an analysis of all cultural phenomena as human creations or "symbolic forms." In a tribute to Cassirer's philosophy, Panofsky wrote one of his most important essays, "Die Perspektive als 'symbolische Form'" (1927). In this essay, Panofsky analyzed the development of Renaissance perspective as the creation not of objective perspective, since it was not an exact replica of physiological experience, but rather of a conventional or symbolic form that conditioned modern artistic representation. Related to his earlier discussions of fullness and form, Panofsky emphasized perspective's mediating role: it provided order but, ultimately, it was the visual world that it ordered.

In Hamburg, Cassirer and Panofsky were both closely associated with the group of scholars that formed around Aby Warburg's Renaissance studies research institute, the Warburg Library. Dedicated to the study of the "afterlife of antiquity," the library grew out of the thematic concerns of Warburg's art history. Warburg's associates often adopted his *Typengeschichte*, or history of types, by which he studied the complicated transformations of certain types, such as Salome or Judith, on their circuitous route from the classical past to Renaissance art and attempted to decode the cultural significance of these transformations. Panofsky's *Hercules am Scheidewege* (1930), a study of the topos of Hercules' choice between two Venuses at the crossroads, is one of the consummate examples of the Warburgian tracing of types.

The history of types is, however, part of Warburg's larger methodological development of "iconology," which involves the cultural and intellectual decoding of images, often using close readings of literary texts likely to have influenced, sometimes indirectly, the artist under consideration. Warburg's iconology required that the art historian be part philologist, working closely with a wide range of literary sources, often obscure medieval treatises on science and magic.

Panofsky became the principal emissary of Warburg's iconology to the United States and eventually became its principal proponent internationally. To an

American academic discipline with few of the rigors of art history in Europe, iconology became a path to the professionalization of art history in the United States, and Panofsky's *Studies in Iconology* (1939), with its "introductory" setting out a definition of iconology, became one of the key guides for a generation of art historians. The introductory sets out three levels of interpretation. The first is a pre-iconographical level, by which an art historian identifies the subject matter and the expressional character of a gesture (Panofsky uses the example of a hat being removed); the second is iconographical, by which, for example, St. Bartholomew is identified by his knife; the third, or iconological, level is "apprehended by ascertaining those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion—unconsciously qualified by one personality and condensed into one work" (p. 7). Although Panofsky refers in his introductory to Cassirer's symbolic analysis, his iconological enterprise in the United States concentrated mostly on the philosophical and theological decoding of art. Thus, for example, in expounding his theory of "disguised symbolism" in *Early Netherlandish Painting*, Panofsky deciphered religious symbols hidden in the naturalistic paintings of the van Eyck brothers and other Netherlandish paintings.

For American art historians, Panofsky's method stood as an extremely intellectualized art history by comparison to the connoisseurship practiced by many American art historians before World War II. If Panofsky took pleasure in publishing footnotes with untranslated Greek quotations, his erudition was an inextricable part of his position in the American academic environment. In the midst of a mid-century American emphasis on the humanities and the value of culture, Panofsky wrote an essay on "The History of Art as a Humanistic Discipline" (1940), tying his discipline to the tradition of the humanities and the humanities to human dignity.

Because of the philosophical and literary erudition that is so important to his work, Panofsky has often been placed at the contextual end of the contextual/formal divide within art history and criticized for a tendency to overintellectualize art. Nevertheless, style was a significant part of his analysis. It played an important role in *Early Netherlandish Painting* as it did in *The Life and Art of Albrecht Dürer* (1943), in which he painstakingly described the burin movements of Dürer's engravings. In terms of stylistic or formal analysis, Panofsky saw the connoisseur as closely tied to the art historian, writing that the connoisseur might be "defined as a laconic art historian, and art historian as a loquacious connoisseur" ("The History of Art as a Humanistic Discipline," *Meaning in the Visual Arts* [1955], p. 20). Panofsky also wrote often about artists' attempts to "solve" artistic problems. In that connection one of the recurring motifs of his art history was the seeming stylistic retrogression that was required in order for artists to move to the next stage of artistic evolution, an idea Panofsky used, for example, in his analysis of the work of Roger van der Weyden in *Early*

Netherlandish Painting. But despite Panofsky's sensitivity to style and his deep interest in formal problems, his art history is likely to remain the exemplar of art history born of immense intellectual erudition and humanistic scope.

• Panofsky's papers are in the Archives of American Art, Washington, D.C. Important works by Panofsky not cited above are *Dürers 'Melencolia I'*, with Fritz Saxl (1923), *Renaissance and Renascences in Western Art* (1960), and *Tomb Sculpture: Four Lectures on Its Changing Aspects from Ancient Egypt to Bernini* (1964). For a sharp sketch of Panofsky's personality, see William S. Heckscher, "Erwin Panofsky: A Curriculum Vitae," in Panofsky, *Three Essays on Style* (1995). On Panofsky's early theoretical essays, see Michael Ann Holly, *Panofsky and the Foundations of Art History* (1984). Also on Panofsky's theory and method, see Christine Hasenmueller, "Panofsky, Iconography, and Semiotics," *Journal of Aesthetics and Art Criticism* 36 (Spring 1978): 289-301; Michael Podro, *The Critical Historians of Art* (1982); Silvia Ferretti, *Cassirer, Panofsky, and Warburg*, trans. Richard Pierce (1989); and Joan Hart, "Erwin Panofsky and Karl Mannheim: A Dialogue on Interpretation," *Critical Inquiry* 19 (Spring 1993): 534-66. On Panofsky's fascination with the Renaissance within the context of American cultural politics, see Carl Landauer, "Erwin Panofsky and the Renaissance of the Renaissance," *Renaissance Quarterly* 47 (Summer 1994): 255-81. An obituary is in the *New York Times*, 16 Mar. 1968.

CARL LANDAUER

PANTON, William (1745?-26 Feb. 1801), merchant-adventurer, was born on the family farm on the Mains of Aberdour some eight miles west of Fraserburgh, Aberdeenshire, Scotland, the son of John Pantan and Barbara Wemyss, farmers. Nothing is known about his education in Scotland. Pantan came to America in 1765 and served as an apprentice with John Gordon and Company, merchants and Indian traders, of Charleston. In 1774 he and Philip Moore formed a partnership that lasted for several years. He next joined with Thomas Forbes in the firm of Pantan, Forbes and Company, with offices in South Carolina and Georgia. Pantan and Forbes, however, were Loyalists, and the American Revolution soon forced them to move to St. Augustine, British East Florida.

In December 1775 Governor Patrick Tonyn of East Florida designated Pantan the official trader for the Creeks. In 1778 Indian agent Colonel Thomas Brown appointed Pantan to handle presents to the Creeks and Cherokees. The Indian trade was a substantial part of Pantan, Forbes and Company's business during those years, but the company also sold food and merchandise to the residents and Loyalist refugees in East Florida.

Pantan returned to Georgia briefly during the Loyalist reoccupation and was elected to the Commons House of Assembly in 1780. He represented Frederica and St. James Parish. His stay was short, however, and he soon returned to St. Augustine. As a result of his Loyalist stand, the Georgia Council of Safety declared Pantan "dangerous to the liberties of America." His properties and those of his partners, valued at more than £25,000, were confiscated.

In 1782 or early 1783 Pantan, John Forbes, William Alexander, John Leslie, and Charles McLatchy pooled their assets and formed Pantan, Leslie and Company. They continued their business with the Indians and others but were faced with the alarming news that the Floridas would soon be returned to Spain. Pantan and his partners wanted to remain in the Floridas, and Governor Tonyn recommended to the Spaniards that the company should stay as a means for controlling the Indians. Governor Vicente Manuel de Zéspedes, after his arrival in East Florida, was impressed by the cooperation of the company in supplying gifts to him for the Indians. Alexander McGillivray, the Creek chief, also appealed to Spanish officials on behalf of the Creeks that the company stay. McGillivray became a silent partner in the company about 1784. Thus Zéspedes recommended that the company be permitted to remain in the Spanish Floridas until it could be replaced by a Spanish company. That time never arrived.

Pantan soon departed for the Bahamas and left the company business in East Florida under the management of John Leslie. After a brief stay in the islands, Pantan came to Pensacola and opened a trading post there. From his new base of operations in West Florida, Pantan, in cooperation with McGillivray, soon acquired a virtual monopoly of the Indian trade of the southeastern Spanish borderlands. At its peak, the company had eight or nine trading posts stretching from Nassau to New Orleans to Chickasaw Bluffs (by 1802, Memphis Bluffs).

About one thing there is little doubt, Pantan did not like the United States. He is known to have urged the Indians to turn their weapons on its citizens when caught in Indian territory. Pantan managed, tenuously at times and not single-handedly to be sure, to keep the southeastern Indians in the Spanish camp. As a result, the United States was prevented from expanding westward a few years longer than might otherwise have been possible. In 1793 Pantan forced an end to the Creek-Chickasaw war by threatening to cut off trade with the Creeks. Such examples of Pantan's influence over the Indians was noted by the United States and brought forth praise from Spain. The company reached its pinnacle of success about 1793, but the death of Alexander McGillivray in that year signaled troubled times for the company.

William Augustus Bowles, an adventurer and merchant, had already appeared on the scene to plague the company. Bowles's 1792 and 1800 raids on the company's St. Marks trading post cost Pantan and his associates thousands of dollars. The United States and Spain ended their boundary dispute in the Treaty of San Lorenzo in 1795 and established the West Florida-United States border at thirty-one degrees north latitude. This placed many of the company's most important customers, the Indians, in United States territory. At almost the same time the United States decided to implement the factory system for trade with the Indians. The factors, or persons in charge of the trading posts, were U.S. government employees. The system pro-

THE INSTITUTE FOR ADVANCED STUDY

PRINCETON, NEW JERSEY 08540

SCHOOL OF HISTORICAL STUDIES

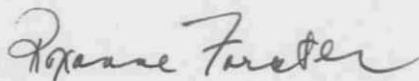
May 8, 1968

Dear Mrs. Bortell:

Enclosed is a copy of the list containing names of those people to whom a copy of the printing of the memorial meeting for Professor Panofsky should be sent. The list was sent to the Institute of Fine Arts today.

With many thanks for your help,

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Eugene Forster". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

HISTORICAL STUDIES LIBRARY
THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY 08540

ITEMS REMOVED : PANOFSKY, ERWIN, 1950 -1962, PROF.
H.S.

1) Advertisement announcing publication of
De Artibus Opuscula XL : Essays in Honor of Erwin
Panofsky, ed. Millard Meiss, NYU Press, 1961.

2) Program for "A Definition of Cinema : National
Conference on Relative Values in Narrative.
Dramatic, Pictorial, and Cinematic Illusion," March 19-
21, 1960.

3) Jacket Cover of Erwin Panofsky's Albrecht Durer.

4) Program for Summer Seminar in the history of Art,
August 28, 1954, Brussels.



OHIO DOMINICAN COLLEGE

1216 SUNBURY ROAD

COLUMBUS, OHIO 43210

Sansbury Faculty Residence

September 18, 1980

Dear Dr. Woolfe,

In some research of mine which is soon to be published, I have had occasion to make use of the contribution of Dora and Erwin Panofsky in their Bollingen edition, Pandora's Box. I would like to send the author(s) a copy if either of them is still living, and I was told that Professor Panofsky was at one time associated with the Institute for Advanced Study. I would appreciate whatever information you could supply.

Sincerely,

Ruth Caspar, O.P.
Ruth Caspar, O.P.



THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

The Department of Art

The University of North Carolina at Chapel Hill
104 Ackland 003 A
Chapel Hill, N.C. 27514

27 April 1981

Harry Woolf, Director
The Institute for Advanced Study
Princeton, New Jersey 08540

Dear Mr. Woolf:

In September 1978 I wrote to you asking permission to republish material from your journal by Hugo Buchthal in a volume of selected studies. I have in my file your response in writing giving permission for this republication.

Since that time New York University Press, which was to have published this volume, has suffered serious internal financial problems. As you may know this resulted in the forced resignation of the director of the press and most of the editorial staff. Although the New York University Press imprint will survive, Columbia University Press will now handle the business operations. In these difficult circumstances it became clear that NYU Press could not honor its original agreement to publish the Buchthal Selected Studies volume as planned. In the end, I have been forced to withdraw the volume from the NYU Press and offer it to another, reliable, publisher.

The Decatur House Press in Washington, D.C. has agreed to publish the volume according to the original specifications: newly typeset, using the original photographs. The press run will be limited to 650 copies, and every effort will be made to keep soaring costs under control. Decatur House Press is a relatively new, small publisher of serious scholarly books among which you may have seen recently The Visible Idea, a volume of the selected essays of the late Otto Brendel. The expected date of publication for the Buchthal volume has now been reset as March, 1982.

This letter is meant to bring you up to date on the fate of this project. I will assume your original authorization to reuse the Buchthal material remains in force under these altered arrangements. Thanking you for your understanding, and hoping there will be no further unexpected delays for this volume, I remain,

Yours cordially,

A handwritten signature in cursive script that reads "Jaroslav Folda".

Jaroslav Folda
Professor and Chairman of the
Editorial Board for the Hugo Buchthal
Selected Studies Volume

enc.

Panofsky

October 9, 1980

Dr. Ruth Caspar
Ohio Dominican College
1216 Sunbury Road
Columbus, Ohio 43219

Dear Dr. Caspar:

Dr. Woolf has asked me to respond to your inquiry regarding Dora and Erwin Panofsky. I am sorry to say that both are deceased, although the second Mrs. Panofsky, Gerda, lives in Princeton. Her address is: 97 Battle Road, Princeton, New Jersey 08540.

Sincerely yours,

Aida L. La Brutte
Secretary to the Director

HL

PANOFSKY

January 23, 1979

Ms. Norris Smith
Assistant Editor
General Publications
The H.W. Wilson Company
950 University Avenue
Bronx, New York 10452

Dear Mr. Smith:

Your letter of 27 December 1978, addressed to Princeton University, has finally reached the Institute for Advanced Study where Professor Erwin Panofsky was a member of the Faculty. Unfortunately, we have no photographs of Professor Panofsky in our files so that we cannot be of assistance in this way. However, you may wish to write directly to his son, Professor Wolfgang Panofsky, whose current address is: SLAC, P.O. Box 4349, Stanford, California 94305.

I hope the above information will be helpful to you.

Sincerely yours,

Aida L. La Brutte
Secretary to the Director

THE H. W. WILSON COMPANY

950 University Avenue, Bronx, New York 10452

Telephone: 212 588-8400



PUBLISHERS TO LIBRARIES SINCE 1898

December 27, 1978

Department of Art and Archaeology
Princeton University
Princeton, New Jersey 08540

Dear Sir or Madam:

Could your office supply us with a picture of Dr. Erwin Panofsky, for use in WORLD AUTHORS 1970-1975? WORLD AUTHORS is a reference book that will be published next fall and offered for sale to libraries and schools. About 350 modern writers are discussed in the book, and we would like to include their photographs, if possible. Dr. Panofsky's publishers do not have any pictures of him on file, though.

We would greatly appreciate any help you could give us in this matter. We would be glad to return whatever materials you might be able to lend to us after the book is published.

Sincerely,

Norris Smith

Assistant Editor, General Publications

THE INSTITUTE FOR ADVANCED STUDY

PRINCETON, NEW JERSEY 08540

Telephone-609-924-4400

THE DIRECTOR

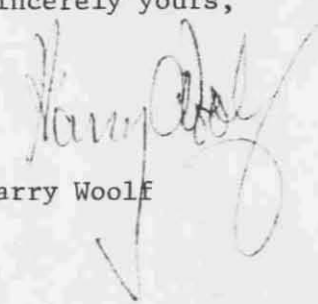
October 11, 1978

Professor Jaroslav Folda
Department of Art
University of North Carolina
Chapel Hill, North Carolina 27514

Dear Professor Folda:

With Professor Irving Lavin's concurrence I am replying to your letter of 11 September 1978, in which you request permission to include in the Festschrift for Professor Hugo Buchthal the article on "Hector's Tomb" in De Artibus Opuscula XL, Essays in Honor of Erwin Panofsky. As the legal holders of the copyright it is my pleasure to grant to you permission for a non-exclusive world right to be employed by the New York University Press in order to reproduce this article. Naturally, as you indicate, we would appreciate a full acknowledgment of the permission granted in the final publication, including the fact that the volume was edited by Professor Millard Meiss.

Sincerely yours,


Harry Woolf

cc. Irving Lavin

November 15, 1974

Mrs. Gerda Panofsky
97 Battle Road
Princeton, New Jersey

Dear Mrs. Panofsky:

I write to express my wife's and my warm appreciation for the book you gave us. I find I am following your husband's good example of not expressing gratitude for the gift of a book until I had read it. At about 10:30 last night I opened the collection and found myself hardly able to put it down. I had not known of Pan's friendship with Booth Tarkington -- and would hardly have expected it in the abstract. This made the fascinating correspondence even more so.

With best wishes,

Sincerely yours,

Carl Kaysen

THE INSTITUTE FOR ADVANCED STUDY, Princeton, New Jersey
Office of the Director

C O P Y

Same letter sent to: Professor Hans Panofsky, 1179 Oneida St.
State College, Pa.
Prof. Wolfgang K.H. Panofsky, SLAC, Stanford, Calif.

April 29, 1968

Mrs. Erwin Panofsky
97 Battle Road
Princeton, New Jersey

Dear Mrs. Panofsky:

At their meeting last weekend the Trustees of the Institute passed the following resolution and directed me to communicate it to you:

"The Trustees of the Institute for Advanced Study note with great sorrow the death of Erwin Panofsky, Professor Emeritus at the Institute, on 14 March, 1968, in his seventy-sixth year. Dr. Panofsky came to the Institute in 1935 as one of its first two professors in what was then called the School of Humanistic Studies, and served continuously until his retirement in 1962. As Professor Emeritus in the last five years, he continued his active and productive career and his close relation with the Institute. He was the greatest historian of art of his generation, and his work is the best exemplar of what the Institute exists to foster. He in turn brought to us not only the distinction of his intellect but the sweet strength of his character.

"The Trustees express their sympathy to his wife, Gerda Sörgel Panofsky, and his two sons, Hans and Wolfgang K. H. Panofsky."

Sincerely yours,

Carl Kaysen

THE PRINCETON UNIVERSITY LIBRARY
IN HONOR OF THE LATE ERWIN PANOFSKY
INVITES
THE TRUSTEES AND FACULTY OF THE
INSTITUTE FOR ADVANCED STUDY
TO SEE

Meaning in the Visual Arts

AN EXHIBITION SUGGESTED BY THE WRITINGS
OF ERWIN PANOFSKY
FRIDAY, APRIL 25, 5:00 TO 6:30 P.M.
MAIN GALLERY, FIRESTONE LIBRARY

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY 08540

SCHOOL OF HISTORICAL STUDIES

Please circulate: Professor Clagett *M.C.*
Professor Gilbert *v FG*
Professor Gilliam *JFG*
Professor Kennan *GFK*
Professor Meiss *WWh*
Professor Meritt *Bom*
Professor Thompson *H.A.T.*
Professor Cherniss *L.C.*

return to: Professor Carl Kaysen

THE INSTITUTE FOR ADVANCED STUDY

PRINCETON, NEW JERSEY 08540

SCHOOL OF HISTORICAL STUDIES

April 17, 1968

Please circulate:

Professor Clagett ✓

Professor Gilbert ✓

Professor Kennan

Professor Meiss

Professor Meritt ✓

Professor Thompson ✓

Professor Cherniss ✓ *L.C.*

Professor Kaysen ✓

[return to E. Horton]

THE INSTITUTE FOR ADVANCED STUDY

PRINCETON, NEW JERSEY 08540

THE DIRECTOR

April 15, 1968

To the Members of the Faculty of Historical Studies

For your information. Please return to my
office.

CARL KAYSEN

Professors Cherniss, Clagett, Gilbert, Gilliam, Kennan,
Meiss, Meritt and Thompson

April 15, 1968

To the Members of the Faculty of Historical Studies

For your information. Please return to my
office.

CARL KAYSEN

Professors Cherniss, Clagett, Gilbert, Gilliam, Kennan,
Meiss, Meritt and Thompson

(Copy of letter from Utrecht University)

April 15, 1968

Professor A. C. de Voofs
Rector Magnificus
Senaat der Rijksuniversiteit
te Utrecht
Kromme Nieuwe Gracht 29
Netherlands

Dear Professor de Voofs:

Thank you for the expression of sympathy on behalf of
your Senate to the Faculty here at the loss of Erwin Panofsky.
I have transmitted this to his colleagues who were grateful.

Sincerely yours,

Carl Kaysen

97 BATTLE ROAD
PRINCETON, NEW JERSEY

April 15, 1968

Prof. James F. Gilliam
The Institute for Advanced Study
Princeton, New Jersey

Dear Professor Gilliam,

please accept my profound thanks for your kind letter of March 28, by which you convey to me the expression of sadness and sympathy of all of my husband's colleagues at the School of Historical Studies. I want to thank likewise on behalf of Hans and Wolfgang Panofsky, to whom I will forward the message.

May I enclose the copy of a letter sent by M. André Chastel, that was addressed not only to me but also to the members of the Institute for Advanced Study.

Sincerely yours,

Gerda Panofsky

(Gerda Panofsky)



SENAAT DER RIJKSUNIVERSITEIT TE UTRECHT

Utrecht, April 2, 1968
Kromme Nieuwe Gracht 29

To the President of Princeton University
PRINCETON

New Jersey

U.S.A.

The Senate of Utrecht University have
the honour to express their sincere sympathy with
the Senate of Princeton University in the decease
of Prof.Dr. E. Panofsky, honorary doctor in the
Faculty of Arts of Utrecht University.

The Senate value highly the scientific
merits of the late Professor Panofsky and will hold
his memory in esteem.

ON BEHALF OF THE SENATE OF UTRECHT UNIVERSITY:

the Rector Magnificus,

the Secretary,

Prof.Dr. A.C.de Vooy

Prof.Dr. J. Lanjouw

RECEIVED

APR 8 1968

PRESIDENT'S OFFICE

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY 08540

SCHOOL OF HISTORICAL STUDIES

March - - -

Dear Mrs. Panofsky:

The Faculty of the School of Historical Studies has directed me to send you a copy of the following resolution adopted at their meeting ^{of} March 25.

The professors of the School of Historical Studies express their deep sadness at the death of Erwin Panofsky. He was one of the first two professors in the School, and he served it with extraordinary distinction from 1935 until his retirement in 1962. His colleagues wish to extend their profound sympathy to Mrs. Panofsky and to his sons, Hans and Wolfgang Panofsky.

Sincerely yours,

J. F. Gilliam
Executive Officer

Mrs. Erwin Panofsky
97 Battle Road
Princeton, New Jersey

copy

UNIVERSITÉ DE PARIS

Institut d'Art
et d'Archéologie

3, Rue Michelet (6^e)

Tél. DANton 94-14

Paris, le 20 Mars 1968

Mrs. Roxanne Forster
Princeton
New Jersey 08540 - U.S.A. -

Au nom du Comité International d'Histoire de l'Art,
au nom du Comité National Français d'Histoire de l'Art,
et en mon nom propre, j'adresse à madame Panofsky et
aux membres de l'Institut for Advanced Study de l'Univer-
sité de Princeton, l'expression de nos condoléances les
plus émues pour la perte cruelle que nous venons de faire
en la personne du grand historien, pour lequel nous
éprouvons tous des sentiments de respectueux attachement
et d'immense gratitude.

André Chastel
Secrétaire du Comité International
d'Histoire de l'Art
Professeur à la Faculté des
Lettres et Sciences humaines de Paris

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

W. P. MARSHALL
CHAIRMAN OF THE BOARD

WESTERN UNION
TELEGRAM

R. W. MCFALL
PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

1032A EST MAR 16 68 PA053

SYC181 SY HTA024 PD SETAUKET NY 16 935A EST

PROF MILLARD MEISS

INSTITUTE FOR ADVANCED STUDY PRINCETON NJER

PAN WAS A GREAT SCHOLAR AND WARM COLLEAGUE HIS DEATH FILLS

ME WITH SADNESS

FRANK YANG

PAN

(27)

SF1201(R2-65)

Professor Gerhard Ladner
572 Crestline Drive
Los Angeles 49
California

Professor William Heckscher
Duke University
Department of Art
Box 6605
College Station
Durham
North Carolina

March 25, 1968

To: Dr. Kaysen

From: Professor Meiss

Dear Professor Meiss:

I have sent the telegrams that you requested.

It was impossible to reach both Miss Einstein and Mrs. Adams by telephone and notes were delivered to their homes.

Mr. Montgomery asked me to tell you how much he appreciated your thinking of telling him about the Service. He does not think he will be able to attend, but if it were necessary for him to drive Mrs. Panofsky into New York, he would cancel his other commitment to do so.

Copies of everything sent in your name are attached.

Janet Smith

March 19, 1968

X

PAID

THE INSTITUTE FOR ADVANCED STUDY

3/19/68

Professor Gerhard Ladner
572 Crestline Drive
Los Angeles, California

THERE WILL BE A MEMORIAL SERVICE FOR PAN AT 11:30 A.M.

THURSDAY, MARCH TWENTYFIRST, AT THE INSTITUTE OF FINE ARTS

ORGANIZED JOINTLY BY THE INSTITUTE AND THE INSTITUTE OF

FINE ARTS

Millard Meiss

X

PAID

THE INSTITUTE FOR ADVANCED STUDY

3/19/68

Professor William Heckscher
Duke University
Department of Art
Box 6605
College Station
Durham, North Carolina

THERE WILL BE A MEMORIAL SERVICE FOR PAN AT 11:30 A.M.

THURSDAY, MARCH TWENTYFIRST, AT THE INSTITUTE OF FINE ARTS

ORGANIZED JOINTLY BY THE INSTITUTE AND THE INSTITUTE OF

FINE ARTS

Millard Meiss

X

PAID

THE INSTITUTE FOR ADVANCED STUDY

3/19/68

Professor Hans Panofsky
Pennsylvania State University
State College, Pennsylvania

THERE WILL BE A MEMORIAL SERVICE FOR PROFESSOR PANOFSKY AT 11:30 A.M.

THURSDAY, MARCH TWENTYFIRST, AT THE INSTITUTE OF FINE ARTS

ORGANIZED JOINTLY BY THE INSTITUTE AND THE INSTITUTE OF FINE

ARTS

Millard Meiss

X

PAID

THE INSTITUTE FOR ADVANCED STUDY

3/19/68

Department of the History of Art
Yale University
New Haven, Connecticut

THERE WILL BE A MEMORIAL SERVICE FOR PROFESSOR ERWIN PANOFSKY
AT 11:30 A.M. THURSDAY, MARCH TWENTYFIRST, AT THE INSTITUTE
OF FINE ARTS, 1 East 78th Street, New York City, ORGANIZED
JOINTLY BY THE INSTITUTE AND THE INSTITUTE OF FINE ARTS

Millard Meiss

March 19, 1968

Dear Mrs. Adams:

I am writing at the request of Professor Meiss, There will be a Memorial Service for Professor Panofsky on Thursday, March 21st, at 11:30 A.M. It will be conducted at the Institute of Fine Arts, 1 East 78th Street, New York City.

Sincerely yours,

Janet Smith
Office of the Director

March 19, 1968

Dear Miss Einstein:

I am writing you at the request of
Professor Meiss; there will be a Memorial
Service for Professor Panofsky on Thursday,
March 21st, at 11:30 A.M. It will be
conducted at the Institute of Fine Arts,
1 East 78th Street, New York City.

Sincerely,

Janet Smith
Office of the Director

PANOFSKY, Gerda ~~Sörgel~~ (Mrs. Erwin)

Mrs. Panofsky, a former member, check former members file.

TO THE INSTITUTE FOR ADVANCED STUDY

There will be a Memorial Service for
Professor Erwin Panofsky on Thursday,
March 21st, at 11:30 A.M. It will be held
at the Institute of Fine Arts, 1 East 78th
Street, New York City.

Carl Kaysen

March 19, 1968

FILE NOTE: This identical telegram was sent to each Trustee
on Friday, March 15th. They were delivered to
x Western Union by Mrs. Slown before 11:30 A.M.

PAID

THE INSTITUTE FOR ADVANCED STUDY

3/15/68

Mr. Julian P. Boyd
Princeton University Library
Princeton, New Jersey

I REGRET TO INFORM THAT PROFESSOR EMERITUS ERWIN PANOFSKY DIED
LAST NIGHT HERE IN PRINCETON stop SERVICES PRIVATE

Carl Kaysen

TO THE INSTITUTE FOR ADVANCED STUDY

It is with great regret that I inform
you that Professor Emeritus Erwin Panofsky
died last night. The Services will be
private.

Carl Kaysen

March 15, 1968

Erwin Panofsky, Professor Emeritus ~~to the~~
of the History of Art in the Institute for
Advanced Study died at his home in
Princeton during the night of March 14th ~~at~~
~~He had~~
~~He had suffered a heart-attack~~
after an illness beginning with a heart-attack
three months earlier. Up to that time he
had been actively teaching, lecturing, and
writing; and, when the attack occurred
which ~~brought~~ began his final illness, he

was correcting the proofs of his latest book, a monumental work on Titian, which had grown out of the Charles B. Brightsman lectures ~~delivered~~ in New York University.

Erwin Panofsky was born in Hannover, Germany on March 30, 1892. He studied at the Universities of Munich, Berlin, and Freiburg and received the degree of Ph.D. in 1914 with a dissertation on Dürer's Theory of art. In 1921 he became the first professor of the History of Art in the University of Hamburg ~~—~~, and this post he held until 1933. During this time he was closely associated with the Warburg Library

in Hamburg and with pioneering work done there
in the development of iconographic and
iconologic studies. ~~During the years 1931 to 1933~~

From 1931 to 1935 he was Visiting Professor of
Fine Arts in New York University; and, when in
1934 he ^{moved finally to} ~~he left Germany and took up~~
~~residence in~~ The United States he became a
visiting lecturer in Princeton University also.
In 1935 he was appointed professor in the
Institute for Advanced Study in Princeton,
and in this position he remained until his
retirement in 1962. Thereafter he

conducted seminars both in Princeton University and in the Institute of Fine Arts of New York University, where he was Samuel F. B. Morse Professor. ~~and when he delivered the Charles~~ In 1947-1948 he had been Charles Eliot Norton Professor at Harvard and in 1952 Gottesman Lockwood at Uppsala; and he ~~had~~ ~~received~~ received honorary degrees from many universities, among them Princeton, Harvard, New York University, Oberlin, Berlin, and Rome. The Mediaeval Academy awarded him the Haskins Medal, Hamburg the Jungius^{ius} Medal, and Italy the Gold Medal for Cultural Merits~~and~~; and many

~~honorary~~ academies elected him to membership,
among them the American Philosophical Society,
the American Academy of Arts and Sciences, the
British Academy, the Royal Swedish Academy,
the Academie Royale de Belgique, ~~and~~ the Kon.
Akademie van Wetenschappen, and the Accademia
delle Arte di Disegno.

In 1916 he married Dora Mosse, herself
an historian of art and co-author with him of
~~several~~
~~eight~~ monographs and essays, who died in
1965. In 1966 he married Gerda Sörgel, who
survived him. He is survived also by the two
sons of his first marriage, Professor Hans Panofsky

Studies in Iconology (1939)

of Pennsylvania State University and Professor
Wolfgang Panofsky of Stanford University.

Among his ~~many~~ countless articles and
many books, which ~~have become classical~~ are
regarded as paradigmatic in the history of
Art, are Idea (1924), Hercules am Scheideweg
(1930), Albrecht Dürer (1943), Early Netherlandish
Painting (1953), and Meaning in the Visual Arts (1957).

The attached press release was prepared
by Professor Cherniss.

Copies were run off on the multilith
and delivered at 2:30, as follows:

6 copies to the Public Information Office,
Stanhope Hall--2nd floor
Princeton University

1 copy to the Princeton Packet

1 copy to Town Topics

1 copy was mailed to The Trenton Times,
because Friday night deadline had been
missed.

March 15, 1968

THE INSTITUTE FOR ADVANCED STUDY

PRINCETON, NEW JERSEY 08540

Telephone-609-924-4400

PHONE: (609) 924-4400
Ext. 203

THE DIRECTOR

FOR IMMEDIATE RELEASE FOR PAPERS OF FRIDAY EVENING March 15
AND SATURDAY MORNING March 16

PRINCETON, NEW JERSEY---March 15, 1968

Erwin Panofsky, Professor Emeritus of the History of Art in the Institute for Advanced Study died at his home in Princeton during the night of March 14th, after an illness beginning with a heart attack three months earlier. Up to that time, he had been actively teaching, lecturing, and writing; and, when the attack occurred which began his final illness, he was correcting the proofs of his latest book, a monumental work on Titian which had grown out of the Charles B. Wrightsman Lectures in New York University.

Erwin Panofsky was born in Hannover, Germany, on March 30, 1892. He studied at the Universities of Munich, Berlin, and Freiburg and received the degree of Ph.D. in 1914 with a dissertation on Dürer's theory of art. In 1921 he became the first professor of the History of Art in the University of Hamburg, and this post he held until 1933. During this time he was closely associated with the Warburg Library

PANOFSKY OBIT -- page 2

in Hamburg and with pioneering work done there in the development of iconographic and iconologic studies. From 1931 to 1935 he was Visiting Professor of Fine Arts in New York University; and, when in 1934 he moved finally to the United States he became a visiting lecturer in Princeton University also. In 1935 he was appointed professor in the Institute for Advanced Study in Princeton, and in this position he remained until his retirement in 1962. Thereafter, he conducted seminars both in Princeton University and in the Institute of Fine Arts of New York University, where he was Samuel F. B. Morse Professor. In 1947-1948 he had been Charles Eliot Norton Professor at Harvard and in 1952 Gottesman Lecturer at Uppsala; and he had received honorary degrees from many universities, among them Princeton, Harvard, New York University, Oberlin, Berlin, and Rome. The Mediaeval Academy awarded him the Haskins Medal; Hamburg the Jungius Medal, and Italy the Gold Medal for Cultural Merit; and many academies elected him to membership, among them the American

PANOFSKY OBIT-----page 3

Philosophical Society, the American Academy of Arts and Sciences, the British Academy, the Royal Swedish Academy, the Academie Royale de Belgique, the Kon. Akademie van Wetenschappen, and the Accademia delle Arte di Disegno.

In 1916 he married Dora Mosse, herself an historian of art and co-author with him of several monographs and essays, who died in 1965. In 1966 he married Gerda Sörgel, who survives him. He is survived also by the two sons of his first marriage, Professor Hans Panofsky of Pennsylvania State University and Professor Wolfgang Panofsky of Stanford University.

Among his countless articles and many books, which are regarded as paradigmatic in the History of Art, are Idea (1924), Hercules am Scheideweg (1930), Studies in Iconology (1939), Albrecht Dürer (1943), Early Netherlandish Painting (1953), and Meaning in the Visual Arts (1957).

Private Services were held in Princeton on Friday afternoon, March 15th.

THE INSTITUTE FOR ADVANCED STUDY

PRINCETON, NEW JERSEY 08540

Telephone-609-924-4400

PHONE: (609) 924-4400
Ext. 203

THE DIRECTOR

FOR IMMEDIATE RELEASE FOR PAPERS OF FRIDAY EVENING March 15
AND SATURDAY MORNING March 16

PRINCETON, NEW JERSEY---March 15, 1968

Erwin Panofsky, Professor Emeritus of the History of Art in the Institute for Advanced Study died at his home in Princeton during the night of March 14th, after an illness beginning with a heart attack three months earlier. Up to that time, he had been actively teaching, lecturing, and writing; and, when the attack occurred which began his final illness, he was correcting the proofs of his latest book, a monumental work on Titian which had grown out of the Charles B. Wrightsman Lectures in New York University.

Erwin Panofsky was born in Hannover, Germany, on March 30, 1892. He studied at the Universities of Munich, Berlin, and Freiburg and received the degree of Ph.D. in 1914 with a dissertation on Dürer's theory of art. In 1921 he became the first professor of the History of Art in the University of Hamburg, and this post he held until 1933. During this time he was closely associated with the Warburg Library

PANOFSKY OBIT -- page 2

in Hamburg and with pioneering work done there in the development of iconographic and iconologic studies. From 1931 to 1935 he was Visiting Professor of Fine Arts in New York University; and, when in 1934 he moved finally to the United States he became a visiting lecturer in Princeton University also. In 1935 he was appointed professor in the Institute for Advanced Study in Princeton, and in this position he remained until his retirement in 1962. Thereafter, he conducted seminars both in Princeton University and in the Institute of Fine Arts of New York University, where he was Samuel F. B. Morse Professor. In 1947-1948 he had been Charles Eliot Norton Professor at Harvard and in 1952 Gottesman Lecturer at Uppsala; and he had received honorary degrees from many universities, among them Princeton, Harvard, New York University, Oberlin, Berlin, and Rome. The Mediaeval Academy awarded him the Haskins Medal; Hamburg the Jungius Medal, and Italy the Gold Medal for Cultural Merit; and many academies elected him to membership, among them the American

PANOFSKY OBIT-----page 3

Philosophical Society, the American Academy of Arts and Sciences, the British Academy, the Royal Swedish Academy, the Academie Royale de Belgique, the Kon. Akademie van Wetenschappen, and the Accademia delle Arte di Disegno.

In 1916 he married Dora Mosse, herself an historian of art and co-author with him of several monographs and essays, who died in 1965. In 1966 he married Gerda Sörgel, who survives him. He is survived also by the two sons of his first marriage, Professor Hans Panofsky of Pennsylvania State University and Professor Wolfgang Panofsky of Stanford University.

Among his countless articles and many books, which are regarded as paradigmatic in the History of Art, are Idea (1924), Hercules am Scheideweg (1930), Studies in Iconology (1939), Albrecht Dürer (1943), Early Netherlandish Painting (1953), and Meaning in the Visual Arts (1957).

Private Services were held on Friday afternoon, March 15th, in Princeton.

Beyond the circle of initiates who were Erwin Panofsky's pupils and fellow-workers in the history of art is another wide circle of friends who were enlightened by his brilliance and who thrived in the generous warmth of his humaneness. As one among these uninitiates I wish to bear testimony of gratitude for the light that he gave us and of sorrow for the darkness in which we have been left. The strong but subtle joys of private friendship that he afforded are too sensitive to endure expression; but in the life of each of his many friends they will live and work their vital magic so that all will be, each in his several way, living and growing monuments of Pan's multifarious influence.

Pan, his beloved nickname, shows the providence in names, for to us, who before we knew him had looked upon all things without seeing, he revealed the meaning of all; and all meaning was his province, for he loved all significance and in his enthusiasm for it all he made it clear to everyone with the candid clarity of his own insight. Both Pan and Hermes in one he was to us, the true philologist, lover of the logos, of articulate thought in sound and shape, in word and colour, in all that meets the sense and the understanding, and master of the logos, of articulate expression, by whom even the error of interpretation was transmuted by the sure interpretation of error into the meaningfulness of cryptic beauty.

αἶαί, ταῖ μαλάχαι μὲν, ἐπὰν κατὰ κᾶπον ὄλωνται
ἴδὲ τὰ χλωρὰ σέλινα τό τ' εὐθαλὲς οὖλον ἄνηθον,
ὕστερον αὖ ζῶντι καὶ εἰς ἕτος ἄλλο φύοντι.
ἄμμες δ' οἱ μεγάλοι καὶ καρτεροί, οἱ σοφοὶ ἄνδρες
ὁππότε πρᾶτα θάνωμες, ἀνάκοι ἐν χθονὶ κοίλῃ
εὐδομες εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον.
καὶ σὺ μὲν ὦν σιγᾷ πεπυκασμένος ἔσσεαι ἐν γᾷ,
ταῖς Νύμφαισι δ' ἔδοξεν αἰεὶ τὸν βάτραχον ᾄδειν.
ταῖς δ' ἐγὼ οὐ φθονέοιμι. τὸ γὰρ μέλος οὐ καλὸν ᾄδει.

(Epitaphios Bionos 99-107)

Ah me, when in the garden the mallows and
 freshly green parsley
Perish and also the flourishing anise with
 closely twined tendrils,
They live again thereafter and sprout in the
 following season,
While we men in our greatness and might, we men
 in our wisdom,
Once we have died, hear nought in the hollow of
 earth but are sleeping
Soundly a sleep right long, yea endless without
 any waking.
Even so you too in the earth will be
 muffled in silence,
While by the nymphs 'tis resolved that the
 frog be asinging forever;
Them I begrudge not the choice, for the song that
 he sings is no sweet one.

Though Pan's death seemed imminent during the past weeks, and in some serious sense not wrong, the event itself is ^{overwhelming} ~~stunning~~. In these first days words about him sound empty, and I can only try to catch for you a very few of the ideas and images that flit through the mind of a friend of thirty-seven years. Through a mad, comical coincidence a new era in our discipline in the United States was initiated by a scholar outlawed in Germany because of his Jewish family tradition who taught most effectively in an illegal American speak-easy. It is good to recall, especially in our present troubled time, that in an earlier crisis two American institutions were sufficiently perceptive and, I must add, sufficiently bold (because America was not ~~then~~ entirely cosmopolitan) to bring this man to us and to offer him a life appropriate to his gifts.

He came from Hamburg to New York a little like Dürer from, say, Nüremberg to Basel — though he was infinitely less thrifty — and he revealed to us not only medieval Paris and Baroque Rome but our own city — "cosy" he called it. He was entranced by the language, the traffic, the cab drivers, and the jets of steam in the streets — symbols

of the efficient and affluent society. He astonished that first group of students (which included Margaret Barr and Helen Franc), as he did many groups afterwards, by taking us seriously, despite the deficiencies of our previous training in language and literature. During my oral examination for the doctorate at this institute, when a question all too obviously confused me, it was Panofsky who leaned across the table and slowly offered a cigarette, to provide the vital momentary distraction. For innumerable acts like this I, as well as many others, loved him deeply.

While dazzling us with his hypotheses he gave us a sense of our own possibilities, especially by his scepticism of his conclusions, expressed in such soft asides as "die verdammte originalen" — the intractable works of art that resisted a historian's passion for patterns.

~~This passion for learning and for history~~ survived to the very end, into the period when his awareness of his shattered body made him unable to face all but a very few old friends. Wolfgang — the famous Panofsky as Pan liked to hear him described — told me that

recently, when Carl Nordenfalk came to the house, Pan decided an encounter would be unbearable, but when this old friend nevertheless entered and presented a photograph of a problematic painting Pan plunged into an intense, animated discussion. About the same time his unquenchable spirit was responsible for a really super-human act, and I shall refer to it despite its personal, even private nature. I brought him my two new books that had their first beginnings long ago in the speak-easy, and I offered them to him — he had to lie flat in bed — with embarrassment for their contents as well as their weight. He held them over his head for an hour, reading voraciously, asking questions, his eyes glowing while his arms trembled. I kept thinking of his description of Immanuel Kant's last days, when the dying philosopher insisted on rising to greet a visitor, saying: "The sense of humanity has not yet left me." It did not leave Panofsky either, and humanity for him was hardly imaginable without the history of art.

~~If however the history of art had not existed Pan-
would surely have done what his old friend Harold Cherniss
of the Institute for Advanced Study does: devote himself
entirely
to the classics.~~

December 19, 1967

Dear Professor Panofsky:

Just a word to convey the
good wishes of my wife and myself and
our warmest hopes for your speedy
recovery.

Sincerely yours,

Carl Kaysen

Professor Erwin Panofsky
97 Battle Road
Princeton, New Jersey

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

October 22, 1965

Professor Erwin Panofsky
97 Battle Road
Princeton, New Jersey

Dear Professor Panofsky:

In accordance with your request, I have today placed your wife's remains in the Institute's woods. I was assisted by Mr. Ranallo and Mr. Ciccone of the Institute ground crew. The receptacle rests at a depth of about three feet immediately south of a beautiful one hundred foot oak tree which is located approximately twenty-five yards east of the entrance to the main path through the woods. As I look from my window it is the tallest tree on the edge of the woodland, and clearly the strongest because it is still very green.

Cordially yours,

M. C. Morgan, Jr.
Minot C. Morgan, Jr.
General Manager

MCM/op

cc: Dr. R. Oppenheimer
Professor M. Meiss

Fac

Panofsky

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

SCHOOL OF HISTORICAL STUDIES

October 28, 1964

Dr. Robert Oppenheimer
Institute for Advanced Study
Princeton, New Jersey

Dear Robert:

Here is a picture book which has not much value as to the text but might be amusing to look at.

It is so beautifully packed that I didn't dare open it; which is perhaps just as well because the book does not deserve a personal dedication. I only should like to add that a particularly embarrassing error could not be included in the little errata slip because it was discovered only when this errata slip had been printed: on p. 89, line 10 "Cielo" should read "Celio." I feel like Lessing's adversary, a "Hauptpastor" named Lange of whom Lessing wrote: "Warum erklärt der Herr Hauptpastor nicht sein ganzes Buch für einen Druckfehler"?

With all the best,

Yours as ever,

Pan.

Erwin Panofsky

EP:rf
Encl.

*Re hand note
of thanks
10/29/64*

Fac Panofsky

MEMORANDUM FOR FILE

June 10, 1963

Today I researched the agreement regarding minimum pension and taxes for Panofsky. In the academic year 1956-1957 he paid \$996.16 in taxes.

We have agreed to use the round figure of \$1,000 in the future, and we will reimburse him for any amount exceeding \$1,000 which he pays in taxes.

We will also reimburse him for any amount which he received in a given fiscal year from TIAA-CREF if the total payments fall below \$10,000 as they have this year.

M.C. W.J.

Minot C. Morgan, Jr.

2 May 1963

TO WHOM IT MAY CONCERN:

This letter will introduce to you Professor Erwin Panofsky, Professor Emeritus in the School of Historical Studies and Permanent Member of the Institute for Advanced Study in Princeton. We ask you to extend to him the privileges of your library.

RO by vlt
Robert Oppenheimer
Director