

Chapter 1 : Plato To SG Conversion Chart - Brewer's Friend

*"Theories of art. 1, From Plato to Winckelmann" "Theories of art. 1, From Plato to Winckelmann" by Moshe Barasch
Print book: Document Computer File: English.*

Reproduction for sale or profit prohibited. This essay may not be archived, republished or redistributed without the permission of the author. Johann Joachim Winckelmann in his monumental History of Ancient Art established Greek art as the touchstone of all art irrespective of place or time. His ideal of beauty, which had a tremendous effect upon neoclassical artistic taste and art theory for more than a century, was grounded in his gay sensibility: Lamprecht went with Winckelmann to Seehausen, where the latter got a job as a teacher, and where they shared the same room not simply the same apartment until their highly emotional break-up in Lamprecht went on to become a dull Prussian civil servant. Also during this period Winckelmann was probably having an affair with F. In due course he entered the service of Cardinal Passionei in Dresden, a noted art collector. In he experienced an inner struggle, with physical symptoms such as night sweats and loss of weight and insomnia. He left Dresden in , determined to devote his life to the study of art in Rome. There he freed himself from German puritanism, and embraced Italian sensuality. I have no worries other than my work, and have even found someone with whom I can speak of love: Compared to Rome, all else is nothing. He wrote a series of famous Reflections on Greek art and culture, blending principles of political freedom and education with aesthetic theory, both founded on erotic friendship: His description of the Belvedere Torso a beautiful and powerful fragment of a statue of Hercules is rather camp: It must have been against a chest like this that the giant Antaeus and the three-headed Geryon were crushed. Ask those who know the best in mortal perfection whether they have ever seen a flank that can compare with the left side of this statue. To such persons the beauty of Greek art will ever seem wanting, because its supreme beauty is rather male than female. But the beauty of art demands a higher sensibility than the beauty of nature, because the beauty of art, like tears shed at a play, gives no pain, is without life and must be awakened and repaired by culture. Now, as the spirit of culture is much more ardent in youth than in manhood, the instinct of which I am speaking must be exercised and directed to what is beautiful, before that age is reached at which one would be afraid to confess that one had no taste for it. His most famous work, The History of Ancient Art was published at Christmas , and he became the major conductor of famous tourists around the Eternal City of Rome. Berg was twenty-six, Winckelmann forty-five when they met in Winckelmann wrote to another friend, "I have fallen in love, and how! Goethe said of this relationship: But Berg eventually deserted Rome for the livelier social life of Paris, and they separated; eventually he lived out an undistinguished life on his estates at Riga. It was a painful separation: My beloved and very beautiful friend, no name by which I might call you would be sweet enough or sufficient for my love; all that I could say would be far too feeble to give utterance to my heart and soul. Truly friendship came from heaven and was not created by mere human impulses. My one friend, I love you more than any living thing, and time nor chance nor age can ever lessen this love. Margaret Mengs, offered to him by her husband the painter, but despite her wanton advances, and despite the fact that she possessed a beauty that was admired by Casanova, Winckelmann remained "virtuous". He was, at heart, a pedagogic pederast. The following is typical of his praise of Berg: It is from you yourself that the subject is taken. Our intercourse has been short, too short both for you and me; but I was aware of the deep consent of our spirits, the instant I saw you. Your culture proved that my hope was not groundless; and I found in a beautiful body a soul created for nobleness, gifted with the sense of beauty. My parting from you was, therefore, one of the most painful in my life; and that this feeling continues our common friend is witness, for your separation from me leaves me no hope of seeing you again. Let this essay be a memorial of our friendship, which, on my side, is free from every selfish motive, and ever remains subject and dedicate to yourself alone. But he broke off his journey at Ratisbon, having visited only Munich: Cavaceppi went on to Berlin, where Frederick the Great broke the news to him that Winckelmann had been murdered. Travelling incognito, Winckelmann had arrived in Trieste on June 1, , and checked into the largest inn, to wait until a suitable ship departed for Rome. Arcangeli was with Winckelmann on June 7 when Winckelmann bought a pencil and penknife; later that same

day Arcangeli returned alone to the same shop and bought a knife of his own, and, in another store, a length of rope. Arcangeli fled, Winckelmann staggered out of the room and down the stairs, crying "Look what he did to me! Arcangeli was nevertheless captured, condemned to death, and broken on the wheel in the plaza in front of the inn on July When after many vicissitudes due to political upheavals, the Villa Albani was reopened as a private museum in, a bust of Winckelmann was donated by the gay king Ludwig I of Bavaria.

Chapter 2 : CATHOLIC ENCYCLOPEDIA: Johann Joachim Winckelmann

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Early life[edit] Winckelmann was born in poverty in Stendal in the Margraviate of Brandenburg. His father, Martin Winckelmann, worked as a cobbler, while his mother, Anna Maria Meyer, was the daughter of a weaver. Later in Rome, when he had become a famous scholar, he wrote: However, Winckelmann was no theologian; he had become interested in Greek classics in his youth, but soon realized that the teachers in Halle could not satisfy his intellectual interests in this field. He nonetheless devoted himself privately to Greek art and literature and followed the lectures of Alexander Gottlieb Baumgarten , who coined the term " aesthetics ". He also taught languages. From to , he was the deputy headmaster of the gymnasium of Seehausen in the Altmark but Winckelmann felt that work with children was not his true calling. Moreover, his means were insufficient: He was thus obliged to accept a tutorship near Magdeburg. While tutor for the powerful Lamprecht family, he fell into unrequited love with the handsome Lamprecht son. The library contained some 40, volumes. To leave behind the spartan atmosphere of Prussia came as a great relief for him. During this period he made several visits to the collection of antiquities at Dresden, but his description of its best paintings remained unfinished. Winckelmann subsequently exercised a powerful influence over Johann Wolfgang von Goethe. The work won warm admiration not only for the ideas it contained, but for its literary style. It made Winckelmann famous, and was reprinted several times and soon translated into French. Goethe concluded that Winckelmann was a pagan, but his conversion ultimately opened the doors of the papal library to him. Winckelmann arrived in Rome in November Winckelmann also became librarian to Cardinal Archinto , and received much kindness from Cardinal Passionei. After their deaths, Winckelmann was hired as librarian in the house of Alessandro Cardinal Albani , who was forming his magnificent collection of antiquities in the villa at Porta Salaria. The notorious fake antique fresco of Jupiter and Ganymede, tailored to deceive Winckelmann, has been attributed to Mengs or Giovanni Casanova [12] With the aid of his new friend, [13] the painter Anton Raphael Mengs â€™79 , with whom he first lived in Rome, Winckelmann devoted himself to the study of Roman antiquities and gradually acquired an unrivalled knowledge of ancient art. With imitation he did not mean slavish copying: Neoclassical artists attempted to revive the spirit as well as the forms of ancient Greece and Rome. The French painter Jacques-Louis David met Mengs in Rome â€™80 and was introduced through him to the artistic theories of Winckelmann. Earlier, while in Rome, Winckelmann met the Scottish architect Robert Adam , whom he influenced to become a leading proponent of neoclassicism in architecture. In and , he visited Naples to observe the archaeological excavations being conducted at Pompeii and Herculaneum. Winckelmann visited Naples again, in and , and wrote for the use of the electoral prince and princess of Saxony his *Briefe an Bianconi*, which were published, eleven years after his death, in the *Antologia romana*. Of much greater importance was the work entitled *Monumenti antichi inediti* "Unpublished monuments of antiquity", â€™ , prefaced by a *Trattato preliminare*, which presented a general sketch of the history of art. The plates in this work are representations of objects which had either been falsely explained or not explained at all. Winckelmann is center, surrounded by Homer and Romulus and Remus with the she-wolf in the foreground, and the Sphinx and an Etruscan vase in the background. Winckelmann sets forth both the history of Greek art and of Greece. He presents a glowing picture of the political, social, and intellectual conditions which he believed tended to foster creative activity in ancient Greece. The true artist, selecting from nature the phenomena suited to his purpose and combining them through the exercise of his imagination, creates an ideal type in which normal proportions are maintained, and particular parts, such as muscles and veins, are not permitted to break the harmony of the general outlines. Death[edit] Winckelmann, in luxurious undress, by Anton von Maron , However, his friend, the sculptor and restorer Bartolomeo Cavaceppi managed to persuade him to travel to Munich and Vienna, where he was received with honor by Maria Theresa. On his way back, he was murdered in Trieste on 8 June , in a hotel bed by a fellow traveller, a man

named Francesco Arcangeli, for medals that Maria Theresa had given him. Arcangeli had thought that he was only "un uomo di poco conto" "a man of little account". Arcangeli was executed a month later by breaking on the wheel. Winckelmann was buried in the churchyard of Trieste Cathedral. The mimetic character of art that imitates but does not simply copy, as Winckelmann restated it, [19] is central to any interpretation of Enlightenment classical idealism. From these, scholars obtained their first real information about the excavations at Pompeii. His major work, *Geschichte der Kunst des Alterthums*, "The History of Ancient Art", deeply influenced contemporary views of the superiority of Greek art. It was translated into French in and later into English and Italian. In the historical portions of his writings, Winckelmann used not only the works of art he himself had studied but the scattered notices on the subject to be found in ancient writers; and his wide knowledge and active imagination enabled him to offer many fruitful suggestions as to periods about which he had little direct information. To the still existing works of art, he applied a minute empirical scrutiny. Many of his conclusions, based on inadequate evidence of Roman copies, would be modified or reversed by subsequent researchers. Nonetheless, the fervid descriptive enthusiasm of passages in his work, its strong and yet graceful style, and its vivid descriptions of works of art gave it a most immediate appeal. It marked an epoch by indicating the spirit in which the study of Greek art and of ancient civilization should be approached, and the methods by which investigators might hope to attain solid results. *Selected Writings on Art* London: First edition of only 50 copies, 2nd ed. *Monumenti antichi inediti* " " , prefaced by a *Trattato preliminare*, presenting a general sketch of the history of art. *Briefe an Bianconi* "Letters to Bianconi", which were published eleven years after his death, in the *Antologia Romana*.

Chapter 3 : Degrees Plato to Specific Gravity Conversion

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Retrieved November 13, , from <https://www.youtube.com/watch?v=8mK1j1j1j1j>: For Socrates starts with the pursuit of wisdom, which he claims is really a preparation for death. This is because it consists of an attempt to escape the restrictions of the body so far as is possible, and to purify the soul from preoccupation with the senses and physical desires so that it can think about truth, and in particular about the Forms, which are accessible not to sense perception but only to thought. Pure knowledge of anything would actually require complete freedom from the body. So given that death is the separation of soul from body, the wisdom philosophers desire will be attainable in full only when they are dead. Hence for a philosopher death is no evil to be feared, but something for which the whole of life has been a training. The unbearably powerful death scene at the end of the dialogue presents Socrates as someone whose serenity and cheerfulness at the end bear witness to the truth of this valuation. Symposium implied that a long process of intellectual and emotional reorientation was required if someone was to achieve a grasp of the Form of Beauty. Phaedo has sometimes been thought to take a different view: In fact the passage restricts recollection of Forms to philosophers, and suggests that the knowledge they recover is not the basic ability to deploy concepts which Plato seems in this period to think a function of sense experience , but hard-won philosophical understanding of what it is to be beautiful or good or just. The interlocutors voice the fear that once Socrates is dead there will be nobody left in possession of that knowledge; and the claim that pure knowledge of Forms is possible only after death coheres with the Symposium account very well, implying as it does that the path to philosophical enlightenment is not just long but a journey which cannot be completed in this life. Much of the rest of Phaedo is taken up with a sequence of arguments defending that proposal and the further contention that the soul is immortal, pre-existing the body and surviving its demise for ever. The longest and most ambitious of these arguments is the last of the set. It consists in an application of the method of hypothesis, which is explained again in a more elaborate version than that presented in Meno. The hypothesis chosen is the theory of Forms, or rather the idea that Forms function as explanations or causes of phenomena: He soon goes on to argue however that the hypothesis can be used to generate a more sophisticated model of causation. Instead of proposing merely that for example hot things are hot by virtue of the Hot, we may legitimately venture the more specific explanation: After elaborating this point Socrates is ready to apply the model to the case of life and soul. By parity of reasoning, we may assert that living things are alive not just in virtue of life, but in virtue of soul, given that wherever soul exists it makes things it occupies alive, being itself alive and never dead. From this assertion there appears to follow the conclusion whose derivation is the object of the exercise: It reminds us of the Pythagorean origins of the doctrine of the immortality of the soul. Yet the Platonism of Phaedo owes a great deal also to the metaphysics of Parmenides. Both here and in Symposium the characterization of Forms as simple eternal beings, accessible only to thought, not the senses, and the contrast both dialogues make with the changing and contradictory world of phenomena, are couched in terms borrowed from Parmenides and the Eleatic tradition which he inaugurated. Platonism can accordingly be seen as the product of an attempt to understand a fundamentally Socratic conception of philosophy and the philosophical life in the light of reflection on these two powerful Presocratic traditions of thought, using the new methodological resources made available by geometry.

Johann Joachim Winckelmann (/ ˈɛːv ɪŋkəl m ɛːn /; German: [ˈɛːvɪŋkəlˈman]); 9 December - 8 June) was a German art historian and archaeologist. He was a pioneering Hellenist who first articulated the difference between Greek, Greco-Roman and Roman art.

Perfection and Truth The traditional idea that art is a special vehicle for the expression of important truths is the basis for the work of the philosopher who established the framework for German thought for much of the 18th century, namely, Christian Wolff. Originally appointed to teach mathematics at the Pietist-dominated university of Halle, Wolff was inspired by both the mathematical and philosophical genius of Gottfried Wilhelm Leibniz, but published a vast systematic statement of a philosophy that was constructed partly although by no means wholly on Leibnizian lines in a way that Leibniz himself never did. In addition, there are expanded Latin versions of the logic, the components of metaphysics including ontology, rational cosmology, empirical psychology, rational psychology, and natural psychology, as well as another four-volume mathematical compendium, seven volumes on ethics, and no fewer than twelve volumes on political philosophy and economics. In all of this vast output, the only thing that might look like a work specifically in aesthetics is a treatise on architecture included in his encyclopedia of mathematics. Wolff certainly does not have the idea of the fine arts as a domain of human production and response that differs in some essential way from all other forms of human production and response, thus he does not have the idea of aesthetics as a discipline that will focus on what distinguishes the fine arts and our response to them from everything else. Nevertheless, in the course of his works he introduces some ideas about both the fine arts and our response to them that will be seminal for the next half-century of German thought. Leibniz then says that sensory perception is clear but indistinct or confused knowledge, and illustrates his general thesis about sense perception with a remark about the perception and judgment of art: This illustration would be decisive for Wolff and all of those whom he in turn influenced. The second idea that Wolff took over from Leibniz is the idea that pleasure is itself the sensory perception of the perfection existing in an object. For Leibniz and all his followers, there is one sense in which all of the properties of actually existing objects can be regarded as perfections, since they held that the actual world is the one selected to exist by God from among all possible worlds precisely because it is the most perfect; thus each object and all of its properties must in some way contribute to the maximal perfection of the actual world. But they also used the concept of perfection in a more ordinary way, in which some actual objects have specific perfections that others do not, and it is this sense of perfection that Leibniz employed when he stated that Pleasure is the feeling of a perfection or an excellence, whether in ourselves or in something else. For the perfection of other beings is also agreeable, such as understanding, courage, and especially beauty in another human being, or in an animal or even in a lifeless creation, a painting or a work of craftsmanship, as well. Leibniz also holds that the perfection that we perceive in other objects is in some sense communicated to ourselves, although he does not say that our pleasure in the perception of perfection is actually directed at the self-perfection that is thereby caused. But there is certainly a nascent view here that the perception of beauty in art, although not only in art, is both intrinsically pleasurable and also instrumentally valuable because it leads to self-improvement. After expounding the formal principles that are the basis of all truth, the principles of non-contradiction and sufficient reason, Wolff introduces the concept that is the substantive basis of his ontology, namely the concept of perfection. It is however composed of many parts, and these and their composition are aimed at the hands displaying correctly the hours and their parts. Thus in a clock one finds manifold things, that are all in concordance with one another. We should also note here that Wolff identifies order in things with truth. He says that Since everything has its sufficient ground why it is, there must also always be a sufficient ground for why in simple things the alterations succeed one another just so and not otherwise, and why in composite things their parts are juxtaposed just thus and not otherwise, and also their alterations succeed one another just so and not otherwise. He contrasts this order with the disorder that reigns in dreams, and then says that Accordingly truth is nothing other than order in the alternations of things while the dream is disorder in the

alteration of things. Wolff next defines clarity and distinctness and indistinctness in cognition. This means that at least in principle a purely intellectual or conceptual representation is always a better source of knowledge of its object than is a sensory representation of it. Wolff defines beauty as the perfection of an object insofar it can be perceived by us with and through the feeling of pleasure: This definition enunciates a clear position on the ontological status of beauty, which will often be vexed in the eighteenth century. Beauty is an objective property, founded in the perfection of things, but it is also a relational rather than intrinsic property, for it is attributed to perfection only insofar as there are subjects like us who can perceive it sensorily. Given perceivers like us, beauty is coextensive with or emergent from perfection, but in a universe without such perceivers perfection would not be equivalent to beauty. When he mentions or discusses specific arts, Wolff invokes more specific conceptions of perfection and thus of the beauties of those arts. In the case of the visual arts of painting and sculpture, Wolff locates their perfection in imitation or veridical representation, while other arts find their perfections in the fulfillment of intended uses. He uses the examples of painting and architecture in the German metaphysics to illustrate his claim that pleasure arises from the intuition of perfection. Thus, the perfection of a painting consists in its similarity. For since a painting is nothing other than a representation of a given object on a tablet or flat surface, everything in it is harmonious if nothing can be discerned in it that one does not also perceive in the thing itself, and if a connoisseur of architecture contemplates a building that has been constructed in accordance with the rules of architecture, he thereby cognizes its perfection. This locates the harmony or agreement in which perfection always consists in the relation between the intentions of the architect and the building that results from his plans and supervision. However, as he proceeds Wolff makes it clear that the intention of an architect is always to produce a structure that is both formally beautiful as well as useful and comfortable, so the perfection that subsists in the relation between intention and outcome in fact consists in the perfection of both form and utility in the building itself. These definitions form the basis for a requirement of perfection in the utility of a building. This is the basis for the requirement of formal rather than utilitarian perfection in a building. Throughout the remainder of the treatise, both conceptions of perfection are at work. Wolff does not explicitly extend this complex analysis of perfection to other arts, although it is not difficult to imagine how that extension might go: As we have seen, Wolff equates perfection, which is the object of pleasure in all contexts including those subsequently labeled aesthetic, with an objective sense of truth. However, and in this regard most unlike the German aestheticians of the next several generations who are so strongly influenced by him in other regards, he has nothing to say about the arts that are typically paradigmatic for those who ground their aesthetics on the notion of truth rather than that of play, namely literature, especially poetry and drama. Thus he does not consider the paradox of tragedy, formulated by Du Bos and then discussed by virtually every other eighteenth-century writer on literature, nor does he emphasize the moral benefits of uplifting literature, as so many others do. Indeed, he has nothing explicit to say about the moral benefits of aesthetic experience, nor does he directly consider the religious significance of such experience in any of his discussions of it. Nevertheless, it is clear that aesthetic experience does have religious significance for Wolff, because his philosophy culminates in a religious teleology. For Wolff, the most perfect and therefore most orderly of all possible worlds exists for a reason, namely to mirror the perfection of God, and sentient and cognizant beings such as ourselves exist for a reason, namely to recognize and admire the perfection of God that is mirrored in the perfection of things in the world and of the world as a whole. The perfection that is added to the natural world through human artistry is also part of the perfection of the world that emanates from and mirrors the perfection of God. Thus, in admiring the perfection of art we are performing part of our larger function in the world, namely admiring the perfection of God. Now if God would attain this aim, he also had to arrange the world in such a way that a rational being could extract from the contemplation of it grounds that would allow him to infer with certainty the properties of God and what can be known about him. Now if the world is to be a mirror of the wisdom of God, then we must encounter divine aims in it and perceive the means by which he attains these aims. This might seem to leave no room at all for the human creation of art, which all eighteenth-century writers will conceive of as a production of genius that is the complete opposite of anything mechanical. But for Wolff our ability to produce works of art is another manifestation of the perfection of the world of which we are a part and in

turn of God. And no doubt Wolff hardly thought it necessary to spell out the moral benefits of such a recognition. Gottsched and His Critics: So the history of German aesthetics after Wolff is a history of the attempt to find room for a fuller account of aesthetic experience within a framework that privileges the idea of cognition, and only gradually was room found for the idea that the free play of our mental powers, including not only imagination but at least for some authors also emotion, could be equally important. This might be understood as an early form of debate over how much room there is for the free play of imagination in aesthetic experience. Yet in the 1730s and 1740s their debate was intense, not just because Gottsched was a self-important controversialist who clearly enjoyed being on center stage, but also because their debate about the proper scope and power of the imagination was both theoretically interesting and reflected a tectonic shift in German taste. This shift is away from the French classicism represented by Racine and Corneille to the freer forms of Milton and Shakespeare, which in turn lead to the pan-European romanticism of the later eighteenth and early nineteenth centuries. He began teaching philosophy there in 1724, but fled the Prussian draft the next year and settled in the Saxon city of Leipzig, where Leibniz had earlier studied. So Gottsched may never have met Wolff. However, although he eventually held the professorship in logic and metaphysics in Leipzig, Gottsched was also the professor of poetry, and by far the greatest part of his boundless energy was devoted to literature and philology. The practical aim of the *Critical Poetics* was to elevate the tone of German popular theater and moderate the Baroque excesses of the upper-class theater by recommending the model of the classical French theater of Racine and Corneille. The theoretical basis of the work was the Wolffian principle that the theater and other forms of poetry Gottsched had little to say about the emerging medium of the novel should be used to convey important moral truths through images that would make them accessible and engaging for a wide audience. It requires a thousand preparations, a thousand circumstances, much knowledge, conviction, experiences, examples and encouragement. The *Critical Poetics* opens with a brief history of poetry rather than with a statement of theoretical principles, but its first chapter concludes with a similar suggestion that the point of poetry is to make moral truths alive through their presentation in a form accessible to our senses: The manner of writing is, especially in tragedy, noble and sublime, and it has rather a superfluity than a lack of instructive sayings. Even comedy teaches and instructs the observer, although it arouses laughter. A poet is a skilled imitator of all natural things; and this he has in common with painters, connoisseurs of music, etc. He is however distinguished from these by the manner of his imitation and the means through which he achieves it. The painter imitates nature with brush and colors; the musician through beat and harmony; the poet, however, through a discourse that is rhythmic or otherwise well arranged; or, which is much the same, through a harmonious and good-sounding text, which we call a poem. All of these capacities require cultivation; once they have been cultivated, the artist can better fulfill his double task of imitation: Thus far, Gottsched has not made special use of Wolffian terms. In other words, although judgments of taste are made on the basis of clear but indistinct concepts, which is to say sensory perceptions and feelings rather than clear and distinct concepts, they nevertheless have their ground in the unalterable nature of things themselves; in the concordance of the manifold; in order and harmony. These laws, which are investigated, discovered, and confirmed through lengthy experience and much reflection, are unbreakable and firm, even if someone who judges in accordance with his taste sometimes gives preference to those works which more or less violate them. Experts in the relevant art can make those rules explicit. And what are the rules in accordance with which judgments of taste are tacitly made? The most general rule is simply that art should imitate nature, so that in order to be beautiful art must imitate what is beautiful in nature. Gottsched does not interpret this rule to mean that poets can describe only the actual actions and feelings of actual people; of course poetry can present fables as well as history. But for Gottsched a fable is an occurrence that is possible in certain circumstances although it has not actually taken place, in which a useful moral truth lies hidden. Philosophically one could say that it is a piece of another possible world. Schriften, p. In this regard even the fable must still be an imitation of nature with all its perfections. Breitinger 1776 taught Greek, Hebrew, logic, and rhetoric, and edited the works of the German Baroque poet Martin Opitz. Because they shared with Gottsched the general assumption that art is based on the imitation of nature and has the goal of making important moral truths come alive for us, it is hard to see exactly what divided the two sides in this dispute, but the key seems to lie in their conception of poetic

fables. As we saw, Gottsched believed that a poetic fable describes events in a possible rather than in the actual world, but he insists that the laws of nature and human nature must remain constant: Bodmer and Breitinger, however, as advocates of Shakespeare and Milton, believed that important moral truths could be made alive to us through works of the poetic imagination that depart more drastically from actual nature and history. Their idea is that the more imaginative inventions of the poets—the Satan of Milton or the Caliban of Shakespeare rather than the more human heroes of Racine and Corneille admired by Gottsched—make moral truths appear more alive precisely by their attention-grabbing departure from the familiar creatures of the real world. Thus Bodmer and Breitinger thought that the moralistic aim of poetry that they accepted in common with Gottsched could be better achieved by a freer use of the imagination in poetry than Gottsched was prepared to allow. They agreed in their philosophical analysis of the ends of art but disagreed in their empirical assessment of its most effective means. By their advocacy of Milton and Shakespeare, the most imaginative poets of the preceding century, Bodmer and Breitinger prepared the way for subsequent artistic movements that emphasized the freedom of the imagination, even while they continued to work within the conceptual framework of Wolffian perfectionism. The same is true for two professional philosophers of the time who also worked within the Wolffian framework but took at least one step towards an aesthetic theory that could subsequently give the play of the mental powers equal importance with the sensible representation of truth by treating the aesthetic qualities of representations as parallel to rather than identical with their purely cognitive qualities. So let us now turn to the innovations of Alexander Gottlieb Baumgarten and his disciple and ally, Georg Friedrich Meier. But Baumgarten nevertheless remained more a Moses who glimpsed the new theory from the shores of Wolffianism than a Joshua who conquered the new aesthetic territory. He followed his older brother Jacob Sigismund who would become a prominent theologian and historian of religion to Halle when he was thirteen. The Baumgartens thus arrived in Halle just after Wolff had been expelled and the study of his philosophy banned, although the ban was less strictly enforced at the famous Pietist orphanage and school in Halle the Franckesche Stift where they went first than at the university. The younger Baumgarten started at the university at sixteen in 1727, and studied theology, philology, poetry, rhetoric, and philosophy, especially Leibniz, whose philosophy unlike that of Wolff had not been banned. He began teaching there himself in 1730, upon the acceptance of his thesis on poetry, and published his *Metaphysics* in 1733. In 1734, the same year as he published his *Ethics*, he was called to a professorship—or more precisely, ordered to accept it—at another Prussian university, in Frankfurt an der Oder. Georg Friedrich Meier, who had been studying with Baumgarten, took over his classes and was himself appointed professor at Halle in 1735. Having published the textbooks for his metaphysics and ethics classes which Kant would still use decades later, Baumgarten then returned to aesthetics, and began working on a major treatise in 1735. The first volume of his *Aesthetica* appeared in 1738. But this work says nothing about in what way the new discipline might be a general science of perception, and analyzes only the nature of poetry and our experience of it. Thus Baumgarten introduces the idea that the sensible imagery a work of art arouses is not just a medium, more or less perfect, for conveying truth, but a locus of perfection in its own right.

Chapter 5 : 18th Century German Aesthetics (Stanford Encyclopedia of Philosophy)

Plato To SG Conversion Chart. Convert between between Plato and SG (specific gravity) with the following chart. For home brewing purposes Brix and Plato are essentially interchangeable (same out to 3 decimal places).

Johann Joachim Winckelmann German art historian and archeologist, who in initiating the "Greek revival" deeply influence the rise of the neoclassical movement during the late 18th century. Winckelmann was the founder of modern scientific archaeology and first applied the categories of style systematically to the history of art. Later in Rome, when he was a famous scholar, he wrote: He had become interested in Greek classics already in his youth. At that time the Hellenic scholarship of the 16th and 17th centuries had virtually disappeared and Winckelmann soon realized that teachers could not satisfy his intellectual pursuits in this field. While in Halle, he followed the lectures of Alexander Gottlieb Baumgarten, who coined the term "aesthetics". Between the terms and sometimes during them he worked as a tutor of languages in Osterburg in the Altmark, where he taught himself French. The library contained some 40, volumes. Winckelmann had read Homer, Herodotus, Sophocles, Xenophon, and Plato, but now he found the works of such famous Enlightenment writers as Voltaire and Montesquieu. To leave behind the Spartan atmosphere of Prussia was a great relief for him. Four volumes had already been finished. During this period he made several visits to the collection of antiquities at Dresden, but his description of its best paintings was left unfinished. There he met the painter Anton Raphael Mengs , and Alessandro Cardinal Albani, a collector of antiquities, who became his patron. With imitation he did not mean slavish copying: Neoclassical artists attempted to revive the spirit as well as the the forms of ancient Greece and Rome. Thoughts on the Imitation of Greek Works made Winckelmann famous. It was reprinted several times and soon translated into French. He wrote in German, Latin and Greek. Usually the excavations of Pompeii in have been considered the decisive stimulus to the new archaeological classicism, but first excavation in Herculaneum took place much earlier. These two cities had been buried by an eruption of Mount Vesuvius in A. From the middle of the century the collection of "antiques" becomes a passion all over Europe, discoveries in Pompeii and Herculaneum has a profound effect on taste, especially on interior design, and a journey to Italy is a mark of good breeding. Winckelman rejected in his art theory the sensual nature of art objects, and idealized expressionless beauty, tranquil and passionless aesthetic forms. Thus they had no beautiful models. In his memoirs Giacomo Casanova tells that he discovered Winckelmann in December in sexual encounter with a young boy. Lessing also stated that painting uses completely different means or signs than does poetry, which depicts progressive action rather than the visible and stationary. In he started his journey over the Alps to the North, but the Tyrol depressed him and he decided to return back to Italy. However, his friend, the sculptor Bartolomeo Cavaceppi managed to persuade him into travel to Munich and Vienna, where he met Empress Maria Theresa; she presented him with a set of medals. There is no proof, that the reception was arranged so that he could transmit a secret message to her. The motives of the murderer remained obscure in the trial; in addition, there was talk of conspiracy. After the cemetery was filled to capacity, his bones were removed and placed in the general ossuary. Winckelmann never visited Greece, and although he had to form his views of the Hellenic art through copies, his insights have not lost their validity. Winckelmann ; Winckelmann. Gaetgens ; Modern Theories of Art, Volume 1: Weisse - Description of the Torso Belvedere in Rome tr. Eiselein The History of Ancient Art, 4 vols. Essay on the Philosophy and History of Art, 3 vols. May be used for non-commercial purposes. The author must be mentioned. The text may not be altered in any way e. Click on the logo above for information.

Chapter 6 : Formats and Editions of Theories of art : from Plato to Winckelmann. [www.nxgvision.com]

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History[edit] Neoclassicism is a revival of the many styles and spirit of classic antiquity inspired directly from the classical period, [4] which coincided and reflected the developments in philosophy and other areas of the Age of Enlightenment, and was initially a reaction against the excesses of the preceding Rococo style. The case of the supposed main champion of late Neoclassicism, Ingres , demonstrates this especially well. His books *Thoughts on the Imitation of Greek Works in Painting and Sculpture* and *Geschichte der Kunst des Alterthums* "History of Ancient Art", were the first to distinguish sharply between Ancient Greek and Roman art, and define periods within Greek art, tracing a trajectory from growth to maturity and then imitation or decadence that continues to have influence to the present day. Winckelmann believed that art should aim at "noble simplicity and calm grandeur", [10] and praised the idealism of Greek art, in which he said we find "not only nature at its most beautiful but also something beyond nature, namely certain ideal forms of its beauty, which, as an ancient interpreter of Plato teaches us, come from images created by the mind alone". The theory was very far from new in Western art, but his emphasis on close copying of Greek models was: In English, the term "Neoclassicism" is used primarily of the visual arts; the similar movement in English literature , which began considerably earlier, is called Augustan literature. This, which had been dominant for several decades, was beginning to decline by the time Neoclassicism in the visual arts became fashionable. Though terms differ, the situation in French literature was similar. In music, the period saw the rise of classical music , and "Neoclassicism" is used of 20th-century developments. However, the operas of Christoph Willibald Gluck represented a specifically Neoclassical approach, spelt out in his preface to the published score of *Alceste* , which aimed to reform opera by removing ornamentation , increasing the role of the chorus in line with Greek tragedy , and using simpler unadorned melodic lines. Much "Neoclassical" painting is more classicizing in subject matter than in anything else. A fierce, but often very badly informed, dispute raged for decades over the relative merits of Greek and Roman art, with Winckelmann and his fellow Hellenists generally the winning side. Jacques-Louis David , *Oath of the Horatii* , The work of other artists, who could not easily be described as insipid, combined aspects of Romanticism with a generally Neoclassical style, and form part of the history of both movements. His main subject matter was the buildings and ruins of Rome, and he was more stimulated by the ancient than the modern. Despite its evocation of republican virtues, this was a commission by the royal government, which David insisted on painting in Rome. David managed to combine an idealist style with drama and forcefulness. The central perspective is perpendicular to the picture plane, made more emphatic by the dim arcade behind, against which the heroic figures are disposed as in a frieze , with a hint of the artificial lighting and staging of opera , and the classical colouring of Nicholas Poussin. David rapidly became the leader of French art, and after the French Revolution became a politician with control of much government patronage in art. He managed to retain his influence in the Napoleonic period, turning to frankly propagandistic works, but had to leave France for exile in Brussels at the Bourbon Restoration. He exhibited at the Salon for over 60 years, from into the beginnings of Impressionism , but his style, once formed, changed little. His style became more classical as his long career continued, and represents a rather smooth progression from Rococo charm to classical dignity. Unlike some Neoclassical sculptors he did not insist on his sitters wearing Roman dress, or being unclothed. He portrayed most of the great figures of the Enlightenment, and travelled to America to produce a statue of George Washington , as well as busts of Thomas Jefferson , Ben Franklin and other luminaries of the new republic. Canova has a lightness and grace, where Thorvaldsen is more severe; the difference is exemplified in their respective groups of the Three Graces. Johann Gottfried Schadow and his son Rudolph , one of the few Neoclassical sculptors to die young, were the leading German artists, [31] with Franz Anton von Zauner in Austria. The late Baroque Austrian sculptor Franz Xaver Messerschmidt turned to Neoclassicism in mid-career, shortly before he appears to have suffered some kind of mental crisis, after which he retired to the country and devoted himself to the highly

distinctive "character heads" of bald figures pulling extreme facial expressions. Since prior to the s the United States did not have a sculpture tradition of its own, save in the areas of tombstones, weathervanes and ship figureheads, [33] the European Neoclassical manner was adopted there, and it was to hold sway for decades and is exemplified in the sculptures of Horatio Greenough , Hiram Powers , Randolph Rogers and William Henry Rinehart.

Chapter 7 : Johann Joachim Winckelmann - Wikipedia

Johann Winckelmann, (born Dec. 9, , Stendal, Prussia" died June 8, , Trieste), German archaeologist and art historian whose writings directed popular taste toward classical art, particularly that of ancient Greece, and influenced not only Western painting and sculpture but also literature and even philosophy.

Archaeologist and historian of ancient art, born at Stendal near Magdeburg, in ; assassinated at Trieste, in . After a wandering life devoted, in spite of scanty means, to the eager acquisition of knowledge, especially of Classical learning, he settled in Saxony in . Here, close to Dresden with its art treasures, he obtained a position in the library of a count and had opportunities to visit the libraries and art collections of the capital. In this book, written with extravagant enthusiasm for antiquity, the expression, "Noble simplicity and calm greatness of Greek statues", occurs for the first time. Winckelmann was also a friend of the painter Dietrich and the archaeologist Heyne. In , after Winckelmann had become a Catholic, the king, to whom he had dedicated the work just mentioned, took more interest in him and granted a pension which enabled Winckelmann towards the end of to undertake his long-desired trip to Rome. By a careful study of the collections of painting at Rome, the libraries, the remains of ancient architecture, and especially the collections of antiquities at the Capitol, the Vatican, and the villas of the Borghesi, Medici, Ludovisi, etc. Winckelmann became the greatest authority in archaeology, a position which he maintained for many years. The painter Mengs did much to encourage his Classical taste, and Cardinal Albani, whose counsellor in learned matters Winckelmann became, proved himself a munificent patron. Winckelmann supervised the buildings erected by the cardinal, enriched his collections, and made known their value. He spent considerable time in Florence, cataloguing the collection of engraved gems belonging to Baron von Stosch. Of more importance were his journeys of investigation to Southern Italy, during which he studied the antiquities of Herculaneum, Pompeii, and Paestum. He was not able to make his much-desired visit to Sicily and Greece, yet this did not prove very detrimental to his life-work and his reputation. Although his history of art is based almost entirely upon the study of Roman works of art or Roman copies of Greek originals, yet with prophetic glance he had grasped the genuine spirit of antiquity. As the first literary guide to ancient art, Winckelmann won such fame that several succeeding generations were satisfied to accept his deductions and criticisms without paying much attention to newer discoveries. As a matter of fact, the "Geschichte der Kunst des Altertums" Dresden, ; with notes upon it, Dresden, compels admiration not only for the industry of the author, who completed the great work while producing other books on various subjects, but, above all, for the spirit in which he grasped and presented, in general correctly, the conception of art of classic times. Occasionally, however, his views are one-sided and extreme. In a French translation of his history of ancient art was printed at Paris and Amsterdam. According to him the first and most important point in works of art is the idea embodied, whether original or partly borrowed; the second is beauty, that is, the variety in the simplicity; the third, technic. In the second part of the history, Greek art alone is discussed and it is brought down to the time of the Emperor Severus and Constantinople. About this page APA citation. In The Catholic Encyclopedia. Robert Appleton Company, This article was transcribed for New Advent by Thomas M. Dedicated to the memory of Johann Joachim Winckelmann. The editor of New Advent is Kevin Knight. My email address is webmaster at newadvent. Dedicated to the Immaculate Heart of Mary.

Chapter 8 : Johann Joachim Winckelmann ()

Berg was obviously the model for Winckelmann's ideal artistic person: young, well read, good looking, a man of leisure, sensitive to Plato and to male beauty, and associated with a cultural mentor (i.e. Winckelmann).

Retrieved November 13, , from <https://www.oxfordjournals.org/doi/pdf/10.1093/acprof:oso/9780199203825.003.0001>: He was a devoted follower of Socrates , as his writings make abundantly plain. Nearly all are philosophical dialogues – often works of dazzling literary sophistication – in which Socrates takes centre stage. Socrates is usually a charismatic figure who outshines a whole succession of lesser interlocutors, from sophists, politicians and generals to docile teenagers. The most powerfully realistic fictions among the dialogues, such as *Protagoras* and *Symposium* , recreate a lost world of exuberant intellectual self-confidence in an Athens not yet torn apart by civil strife or reduced by defeat in the Peloponnesian War. Most notable of these are *Apology* , which purports to reproduce the speeches Socrates gave at his trial, and *Gorgias* , a long and impassioned debate over the choice between a philosophical and a political life. Several early dialogues pit Socrates against practitioners of rival disciplines, whether rhetoric as in *Gorgias* or sophistic education *Protagoras* or expertise in religion *Euthyphro* , and were clearly designed as invitations to philosophy as well as warnings against the pretensions of the alternatives. Apologetic and protreptic concerns are seldom entirely absent from any Platonic dialogue in which Socrates is protagonist, but in others among the early works the emphasis falls more heavily upon his ethical philosophy in its own right. For example, *Laches* on courage and *Charmides* on moderation explore these topics in characteristic Socratic style, relying mostly on his method of *elenchus* refutation , although Plato seems by no means committed to a Socratic intellectualist analysis of the virtues as forms of knowledge. That analysis is in fact examined in these dialogues as also, for example, in *Hippias Minor*. He gives voice to positive positions on a much wider range of topics: And he is portrayed as recommending a new and constructive instrument of inquiry borrowed from mathematics, the method of hypothesis. Plato is no longer a Socratic, not even a critical and original Socratic: The two major theories that make up Platonism are the theory of Forms and the doctrine of the immortality of the soul. The notion of a Form is articulated with the aid of conceptual resources drawn from Eleatic philosophy. An account of the Form of Beautiful will explain what it is for something to be beautiful, and indeed other things are caused to be beautiful by their participation in the Beautiful. The middle period dialogues never put forward any proof of the existence of Forms. The theory is usually presented as a basic assumption to which the interlocutors agree to subscribe. Plato seems to treat it as a very general high-level hypothesis which provides the framework within which other questions can be explored, including the immortality of the soul. According to *Phaedo* , such a hypothesis will only stand if its consequences are consistent with other relevant truths; according to *Republic* its validity must ultimately be assured by its coherence with the unhypothetical first principle constituted by specification of the Good. The Pythagorean doctrine of the immortality of the soul, by contrast, is something for which Plato presents explicit proofs whenever he introduces it into discussion. It presupposes the dualist idea that soul and body are intrinsically distinct substances, which coexist during our life, but separate again at death. Its first appearance is in *Meno* , where it is invoked in explanation of how we acquire a priori knowledge of mathematical truths. Socrates is represented as insisting that nobody imparts such truths to us as information: But innate forgotten knowledge presupposes a time before the soul entered the body, when it was in full conscious possession of truth. *Phaedo* holds out the promise that the souls of philosophers who devote their lives to the pursuit of wisdom will upon death be wholly freed from the constraints and contaminations of the body, and achieve pure knowledge of the Forms once again. It gives the epistemology and metaphysics of Forms a key role in political philosophy. The ideally just city or some approximation to it , and the communist institutions which control the life of its elite governing class, could only become a practical possibility if philosophers were to acquire political power or rulers to engage sincerely and adequately in philosophy. Understanding of Forms, and above all of the Good, keystone of the system of Forms, is thus the essential prerequisite of political order. Much of his writing suggests a deep pessimism about the prospects for human happiness. The most potent image in *Republic* is the analogy of the cave, which depicts ordinary humanity as so shackled by illusions several times removed from

the illumination of truth that only radical moral and intellectual conversion could redeem us. And its theory of the human psyche is no less dark: In this late work Plato offers an account of the creation of an ordered universe by a divine craftsman, who invests pre-existing matter with every form of life and intelligence by the application of harmonious mathematical ratios. None the less *Timaeus* is the only work among post-*Republic* dialogues, apart from a highly-charged myth in *Phaedrus*, in which Plato was again to communicate the comprehensive vision expressed in the Platonism of the middle period dialogues. Many of these dialogues are however remarkable contributions to philosophy, and none more so than the self-critical *Parmenides*. Here the mature *Parmenides* is represented as mounting a powerful set of challenges to the logical coherence of the theory of Forms. He urges not abandonment of the theory, but much harder work in the practice of dialectical argument if the challenges are to be met. Other pioneering explorations were in epistemology *Theaetetus* and philosophical logic *Sophist*. *Sophist* engages with the *Parmenidean* paradox that what is not cannot be spoken or thought about. It forges fundamental distinctions between identity and predication and between subject and predicate in its attempt to rescue meaningful discourse from the absurdities of the paradox. In his sixties Plato made two visits to the court of Dionysius II in Sicily, apparently with some hopes of exercising a beneficial influence on the young despot. Both attempts were abysmal failures. But they did not deter Plato from writing extensively on politics in his last years. *Statesman* explores the practical knowledge the expert statesman must command. It was followed by the longest, even if not the liveliest, work he ever wrote, the twelve books of *Laws*, perhaps still unfinished at his death.

Chapter 9 : Neoclassicism - Wikipedia

Literary Criticism from Plato to Postmodernism The Humanistic Alternative This book offers a history of literary criticism from Plato to the present, arguing that this history can usefully be seen as a.