

Winckelmann - Aesthetik der Mitte.

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- Winckelmann, Johann Joachim, -- 1717-1768, Winckelmann - Aesthetik der Mitte.

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Es gehört zu der leicht erregbaren Spontaneität seiner Natur und zu der Beharrlichkeit seines in den Jugendjahren ausgebildeten Fleißes, daß er alles ergreift, was zur Altertumswissenschaft gehört.

Johann Joachim Winckelmann (1717)

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.

(PDF) ‘Pliny the Elder’s Historia Naturalis’; ‘Philostratus’ Eikones’; ‘Winckelmann’s Geschichte der Kunst des Alterthums’, & ‘Hegel’s Vorlesungen über die Ästhetik’, in D. Newall and G. Pooke (eds.), Art History: The Fifty Critical Texts (London: Routledge), pp. 3

Living cognition becomes alive through the sensible representations.

Johann Joachim Winckelmann (1717)

The divine is portrayed not in the purely natural form of an animal or human being, therefore, but in the unnaturally distorted form of an animal or human being. Like sculpture and painting, but unlike architecture, music gives direct expression to free subjectivity. Thus in On Sentiments Mendelssohn writes that we call the structure of the world beautiful in the proper sense of the term when the imagination orders its chief parts in as splendid a symmetry as that of the order that reason and perception teach us that they possess outside us.

Farbgeschichte: Rosa, die umstrittenste Farbe der Welt

The development of art from one form to another generates what Hegel regards as the distinctive history of art.

Das Schöne erklären: Winckelmanns Ästhetik

Thus far, Gottsched has not made special use of Wolffian terms. This can only be explained by the compelling inner logic of the entire Systemphilosophie, which does not allow for an adequate discussion of the dimension of poetic language in its complexity. Thus Baumgarten turns what is a vice in scientific knowledge—connoting too many ideas without clearly distinguishing among them—into the paradigm virtue of poetry.

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