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Winkelmann's story was published in 1764, the focus of ancient excavation was located almost exclusively in Italy. Thus, Winkelmann's project, which offered an ambitious overview of the history of culture, found a willing audience in international circles consisting of enlightening intellectuals and cosmopolitan elites who were interested in ancient Rome and sculptures of antiquity. His project, which discussed the traditions of the ancient Egyptians, Etruscans, Greeks and Romans, was primarily dedicated to the restoration and praise of the history and aesthetics of the ancient Greeks. Thus, the huge popularity of Winkelmann's efforts was capitalized both on the recognized status of Greek art in the theory of art of the time, and on the social significance, timed to the activities of the study and visit of antiquities for educated classes in Europe.1 Winkelmann's proposal for a sequence of styles in ancient art was almost unprecedented. Claiming that the style evolved in tandem with historical patterns, the history of the art of antiquity was seen as inventing a new form of art history altogether.2 The only precedent for The Winkelmann Project was the Vasari 1568 Lives of the Artists, which relied on biographical fact reporting in chronological sequence more than an attempt at a similar contextualization of style. The novelty of Winkelmann's history was also based on his articulation of the progression of styles in Greek art. Prior to Winkelmann, research greek art operated within a paradigm that allowed for two different stages of development: the crude, preliminary stage characterized by angularity and non-naturalism, which preceded a fully developed and beautiful life, as a stage characteristic of the work of classical masters such as Fidia and Polykleitus of the 5th century BC. Differences in style in this latter, supposedly timeless category were attributed to the workings of artists, rather than broader historical models. The history of the art of antiquity broke this model by showing that stylistic progression continued even after art entered the classical phase.3 Winkelmann defined four main stages in Greek art: an archaic phase characterized by rudeness and simplicity, which underwent refinements to form a rigorous high phase and a sensual beautiful stage, and from there on the process of imitation and decline. Within this system, the high and beautiful phases were equally virtuous, but completely incompatible, which represented the ultimate achievement of the Greek ideal. The next section will discuss Winkelmann's formulations of these two stages, as well as the sculptures he has identified as representative types of each. 1 Pott, flesh and ideal, 16. 2 Alex Potts, preface to art history Johann Joachim Winkelmann (Los Angeles: Getty Research Institute, 2006), 3. 3 Potts, flesh and ideal, 15 German art historian and archaeologist for other purposes, see Winkelmann (disambiguation). Johann Joachim WinkelmannPortrait By Raphael Mengs, after 1755Born (1717-12-09)9 December 1717Tendahl, Margravate BrandenburgAid8 June 1768 (1768-06-08) (age 50)Tries, Habsburg EmpireNationalismGermanAlma MaterUniversity HalleKnown forGeschichte der Kunst des Alterthums (History of Art in Antiquity, 1764)Contribution to the rise of the neoclassical movementThe academic career of Fisharcheology, art historyInfluencedJovanni Battista Agucchi, Giovanni Pietro Bellori, Johann Friedrich Christos (), Alexander Gottlieb BaumgartenViaWickhoff, Justi, Mesing, Herder, Goethe, Helderlin, Heine, Nietzsche, George Spengler, Strauss Johann Joachim Winkelmann Ferdinand Pettrich 1866, Albertinum, Dresden Johann Joachim Winkelmann (/ˈvɪŋkəl mɑːn/; 4 German: ˈvɪŋkəlman; December 9, 1717– June 8, 1768 – German art historian and archaeologist. The Prophet and the Founding Hero of Modern Archaeology, Winkelmann was one of the founders of scientific archaeology and for the first time applied style categories on a large, systematic basis to the history of art. Many consider him the father of the discipline of art history. He was one of the first to divide Greek art into periods and classification of time. Its influence on the growth of the neoclassical movement in the late 18th century. His writings influenced not only the new science of archaeology and art history, but also Western painting, sculpture, literature and even philosophy. History of Ancient Art by Winkelmann (1764) was one of the first books written in German and authorized by the classics of European literature. His subsequent influence on Has, Gerder, Goethe, Heine, Heine, Nietzsche, George and Spengler was provocatively called the tyranny of Greece over Germany. Today, the Winkelmann Institute at Humboldt University in Berlin is dedicated to the study of classical archaeology. Winkelmann was a homosexual, and open homoeroticism shaped his writings on aesthetics. This was recognized by his contemporaries, such as Goethe. Biography Early Life of Winkelmann was born in poverty in Stendhal in Brandenburg's Margraviat. His father, Martin Winkelmann, worked as a shoemaker, and his mother, Anna Maria Mayer, was the daughter of a weaver. Winkelmann's early years were full of difficulties, but his academic interests pushed him forward. Later in Rome, when he became a famous scholar, he wrote: Here someone spoils; But God owes me that; in my youth I suffered too much. Winkelmann took part in Cologne in Berlin and the Altstydish Gymnasium in Salzwedel, and in 1738, at the age of 21, a student of theology entered the university of Halle. However, Winkelmann was not a theologian; He became interested in Greek classics in his youth, but soon realized that teachers in Halle could not satisfy his intellectual interests in this field. However, he devoted himself privately to the Greek language and followed the lectures of Alexander Gottlieb Baumgarten, who coined the term aesthetics. With the intention of becoming a doctor, in 1740 Winkelmann attended medical classes in Jena. He also taught languages. From 1743 to 1748, he was deputy director of Seehausen Gymnasium in Altmark, but Winkelmann felt that working with children was not his true calling. In addition, his funds were not enough: his salary was so low that he had to rely on the parents of his students for free food. Thus, he was forced to take tutoring near Magdeburg. As a mentor to the powerful Lamprecht family, he fell into unrequited love with Lamprecht's beautiful son. It was one of a series of such loves throughout his life. His enthusiasm for the male form stirred Up Winkelmann's budding admiration for ancient Greek and Roman sculpture. Librarian von Buunau in 1748 Winkelmann wrote to Count Heinrich von Buunau: The value of Greek literature to which I have devoted myself, as far as I could penetrate, when good books are so scarce and expensive. In the same year, Winkelmann was appointed secretary of the von Byunau Library in Nyutnica, near Dresden. The library contained about 40,000 volumes. Winkelmann read Homer, Herodotus, Sophocles, Xenophon and Plato, but he found works by such famous Enlightenment writers as Voltaire and Montesquieu in Nyutnica. Leaving behind the spartan atmosphere of Prussia was a great relief for him. Winkelmann's main duty was to assist von Buunau in writing a book on the Holy Roman Empire and helping to collect materials for her. During this time he made several visits to the collection of antiquities in Dresden, but his description of the best paintings remained unfinished. Treasures there, however, aroused in Winkelmann an intense interest in art, which was deepened by his connection with various artists, in particular with the artist Adam Friedrich Lake (1717-1799), a future friend and influence of Goethe, who encouraged Winkelman in his aesthetic studies. (Winkelmann subsequently exerted a powerful influence on Johann Wolfgang von Goethe). In 1755, Winkelmann published his death of Hedanken Sber Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst (Thoughts on the imitation of Greek works in painting and sculpture), followed by a feigned attack on the work and the defence of its principles, supposedly impartial critic. Hedakken the assertion of the doctrines he later developed and the ideal of noble simplicity and quiet greatness (edle Einfalt und stille Gr'e) and the final statement: He is one way for us to become great, perhaps unique, is imitation of the ancient. The work won warm admiration not only for the ideas contained in it, but also for its literary style. It made Winkelmann famous, and was reissued several times and soon translated into French. In England, Winkelmann's views sparked debate in the 1760s and 1770s, although it was limited to artistic circles: Henry Fusell's translation of Reflections on Painting and Sculpture of the Greeks was published in 1765 and reissued with corrections in 1767. Rome In 1751, the papal nuncio and Winkelmann's future employer, Alberico Archinto, visited Nyotnitz, and in 1754 Winkelmann joined the Roman Catholic Church. Goethe concluded that Winkelmann was a pagan, while Gerhard Gimann claimed that Winkelmann died a devout and sincere Catholic. In any case, his conversion eventually opened the doors of the papal library. On the force of Gedanken sber die Nachahmung der Griechischen Werke, August III, King of Poland and voter of Saxony, granted him a pension of 200 thalers, so that he could continue his studies in Rome. Winkelmann arrived in Rome in November 1755. His first task was to describe the statues in Cortile del Belvedere- Apollo Belvedere, Laocoon, the so-called Antinu and Belvedere Torso, which represented for him the maximum perfection of ancient sculpture. Initially, Winkelmann planned to stay in Italy only two years with a grant from Dresden, but the beginning of the Seven Years' War (1756-1763) changed his plans. He was appointed librarian of Cardinal Passion, who was impressed by Winkelmann's excellent Greek writing. Winkelmann also became a librarian of Cardinal Archinto and received a lot of kindness from Cardinal Passion. After their death, Winkelmann was hired as a librarian in the house of Alessandro Cardinal Albani, who formed his magnificent collection of antiquities at the villa in Porta Salaria. The notoriously fake antique fresco of Jupiter and Ganymede, created to deceive Winkelmann, was attributed to Mengs or Giovanni Casanova with the help of his new friend, the artist Anton Raphael Mengs (1728-1779), with whom he first lived in Rome. Winkelmann devoted himself to the study of Roman antiquities and gradually acquired an unsurpassed knowledge of ancient art, something unusual at that time-Roman culture was considered the highest achievement of antiquity. His friend Mengs became the channel through which Winkelmann's ideas were realized in art and spread throughout (The only way for us to become great, yes, unique, if possible, is to imitate the Greeks, Winkelmann said in Gedanken, what is imitated, if handled with reason, can accept a different nature, so it was, and become its own). Neoclassical artists tried to revive the spirit as well as the forms of ancient Greece and Rome. Mengs's contribution to this was significant - he was considered the greatest living artist of his time. The French painter Juak-Louis David met Mengs in Rome (1775-1780) and got acquainted with Winkelmann's artistic theories through him. Earlier in Rome, Winkelmann met the Scottish architect Robert Adam, whom he influenced to become a leading proponent of neoclassicism in architecture. Winkelmann's ideals were later popularized in England thanks to reproductions of Josiah Wedgwood's Factory Etruria (1782). Portrait of Johann Joachim Winkelmann vs. Classical Landscape, after 1760 (Royal Castle in Warsaw) In 1760, the description of Winkelman de pierres graves du feu Baron de Stosch Description encrusted with the gems of the late Baron Stosh appeared, and then in 1762 his Anmerkungen zber die Baukunst der Alten (Observations on the architecture of the ancients), which included an account of the temples in Paestum. In 1758 and 1762 he visited Naples to observe archaeological excavations in Pompeii and Herculaneum. Despite his association with Albany, Winkelmann avoided the shadowy art world, which compromised the scientific respectability of such brilliant, if no less systematic antique dealers as Francesco Ficoroni and Baron Stosh. Winkelmann's poverty may have played a role: the antiquities trade was an expensive and speculative game. In 1763, under Albany's propaganda, he was appointed prefect of antiquities by Pope Clement XIII. Winkelmann visited Naples again, in 1765 and 1767, and wrote for the use of the electoral prince and princess of Saxony his Briefe Bianconi, which were published, 11 years after his death, in Romana Antologia. Winkelmann contributed various essays to the Libraries der Schoenen Wissenschaften; and, in 1766, published his Versuch Einer Allegory. Much more important was the work called Monumenti antichi inediti (Unpublished Antiquities, 1767-1768), preceded by Trattato, in which a general sketch of art history was presented. The plates in this work are representations of objects that have either been falsely explained or not explained at all. Winkelmann's explanations were used for the future science of archaeology, showing through the method of observation that the ultimate sources of inspiration of many works of art should be associated with Roman history had to be found in Homer. A drawing of the master from the front page of Geschichte der Kunst des Alterthums Vol. 1 (1776). Winkelmann is in the center, surrounded by Homer and Romulus and Remus with a wolf in the foreground, and the Sphinx and etruscan vases in the background. Winkelmann's masterpiece, Geschte dzed as Kunst de Alterums (History of Art in Antiquity), published in 1764, was soon recognized as a permanent contribution to European literature. In this work, Winkelmann's most significant and lasting achievement was to produce a thorough, comprehensive and clear chronological account of all ancient art, including Egyptians and Etruscans. It was the first work that defined organic growth, maturity and decline in the art of civilization. Here it included a revelation story, narrated by the art of civilization and artifacts-these, if we look closely, tell us your own story of cultural factors such as climate, freedom and craft. Winkelmann describes both the history of Greek art and Greece. It presents a glowing picture of the political, social and intellectual conditions that he believes contributed to creative activity in ancient Greece. The fundamental idea of Winkelmann's artistic theories is that the purpose of art is beauty, and that this goal can be achieved only when individual and characteristic features are strictly subordinated to the artist's general scheme. A true artist, choosing from nature phenomena suitable for his purpose and combining them through the realization of his imagination, creates the perfect type in which normal proportions are preserved, and certain parts, such as muscles and veins, are not allowed to disturb the harmony of the common contours. The death of Winkelmann, in a luxurious undress, Anton von Maron, 1768: an engraving of Antinus lies before him (Schlossmuseum Weimar) In 1768 Winkelmann went north over the Alps, but Tyrol oppressed him, and he decided to return to Italy. However, his friend, sculptor and restorer Bartolomeo Kawacchepi managed to persuade him to go to Munich and Vienna, where he was honored by Maria Teresa. On the way back, he was killed in Trieste on June 8, 1768, on the bed of a hotel by a fellow traveler, a man named Francesco Arcangelo. The true causes of the killings are not well known. One hypothesis states that the medals given to Winkelmann by Empress Maria Theresa were motives, but they were not stolen after the crime. Another possibility might be the murder of Arkangelj Winkelmann because of homosexual advances, although Winkelmann thought he was only un uomo di poco conto (man Account). Arkangelo was executed a month later, breaking the wheel, although he was pardoned by an excruciating Winkelman. Winkelman was buried in the cemetery of Trieste Cathedral. Domenico Rossetti De Skander and Cesare Panyini documented the last week of Winkelmann's life; Heinrich Alexander Stoll translated the Italian document, the so-called Mordacte Winkelmann, into German. The critical response and influence on Winkelmann's writings are the key to understanding the contemporary European discovery of ancient (sometimes idealized) Greece, neoclassicism and the doctrine of art as imitation (Nachahmung). The mimetical nature of art, imitating, but not just copying, as Winkelman still did, takes center stage in any interpretation of the classical idealism of the Enlightenment. Winkelmann is in the early stages of taste transformation in the late 18th century. Winkelmann's study Sendschreiben von den Herculanischen Entdeckungen (Letter of Discoveries in Herculaneum) was published in 1762, and two years later Nahrhriten von den Neuesten Herculanischen Entdeckungen (Report on the latest discoveries in Herculaneum). Of these, scientists received their first real information about the excavations in Pompeii. His main work, Geschichte der Kunst des Alterthums (1764, History of Ancient Art), deeply influenced contemporary views on the supremacy of Greek art. It was translated into French in 1766 and then into English and Italian. Among other things, Gottold Ephraim Mosen based many ideas in his Laocoon (1766) on Winkelmann's views on harmony and expression in fine art. In the historical part of his works Winkelmann used not only works of art, which he himself studied, but also disparate notices on the subject, which can be found in ancient writers; and his broad knowledge and active imagination allowed him to offer many fruitful suggestions for periods of which he had little direct information about. To the still existing works of art he applied a moment of empirical study. Many of his findings, based on inadequate evidence of Roman copies, will be altered or overturned by subsequent researchers. Nevertheless, the passionate descriptive enthusiasm of passages in his work, his strong and at the same time graceful style, as well as his vivid descriptions of works of art gave him the most immediate appeal. It marked an era in pointing out a spirit in which the study of Greek art and ancient civilization should be approached, and the methods by which researchers could hope to achieve solid results. For Winkelmann's contemporaries, this was a revelation, and had a profound impact on the best minds of the era. It was read with the intense interest of Lessing, which found in the earliest of Winkelmann's works the starting point for his Laocoon, and Herder, and Kant. Johann Johann Medal Winkelmann's 1819 historical position is best illustrated by the countless honors he received after his death. One of them is a medal published in the French series of medals for illustrious men, rests in 1819. Statue of Winkelmann, Winkelmannplatz, Stendhal, German pedestal statue of Winkelmann, Winkelmannplatz, Stendhal, Germany Works of Hedanken sber die nachahmung der griechischen Werke in der Malerei und Bildhauerkunst (1885) The most accessible editions of individual works, in condensed forms, are David Irwin, Winkelmann: Selected Letters on Art (London: Phaidon) 1972, and David Carter, Johann Joachim Winkelmann on Art, Architecture and Archaeology (Camden House), and critical edition of Walter Rehm and Helmut Sikthermann (Berlin) , 1968. Gedanken Sber die Nachahmung der griechischen Werke in der Malerei and Bildhauerkunst (Thoughts on imitation of Greek works in painting and sculpture), and then a feigned attack on the work, and the defence of its principles, nominally impartial critic. (First edition of only 50 copies 1755, 2nd place 1756) Description of piers graves du feu Baron de Stosch (1760) Anmerkungen sber die Baukunst der Alten (Observations on ancient architecture), including the account of the temples in Paestum (1762) Sendschreiben von den Erculanischen Entdeckungen (Letter of Discoveries in Herculaneum) (1762), (Essay on the beautiful in art) (1763), an epistolary essay addressed to Friedrich Rudolf von Berg. Nachrichten von den neuesten Herculanischen Entdeckungen (Report on the latest herculean discoveries) (1764). Gesichte der Kunst de Alterums (History of Ancient Art) (1764). Veuh Euer Allegoria (Attempt allegory) (1766), which, although it contains the results of much reflection and reading, is not conceived in a thoroughly critical spirit. Monumenti antichi inediti (1767-1768), preface to Preliminary Trattato, presenting a general sketch of art history. The plates in this work are representations of objects that have either been falsely explained or not explained at all. A brief Bianconi (Letters of Bianconi), which were published eleven years after his death, in Antologia Roman. References - Donahue, Kenneth (1965). BELLORY, Giovanni Pietro. Dizionario Biografico degli Italiani, Volume 7: Bartolucci-Bellotto (in Italian). Rome: Istituto dell'Enciclopedia Italiana. Erwin Panofsky (1968). Idea: A concept in art theory. University of South Carolina Press, page 242. Bellori is Winkelmann's predecessor not only as an antique dealer, but also as an art theorist. 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Jaranderts, Begleitband zur online-Ausstellung im Digitalen Munzabinette de Institute Fuhr Klassische Archaeology der University of Tubingen, in: S. Krmnisek (Hrsg.), von K'ssus encore zu Koenig Wilhelm. Neue Series Bd. 3 (Tubingen 2020), 62f. New York, F. Ungar Pub. Co Cited sources Boorstin, Daniel J. (1983). The openers. New York: The Random House. ISBN 978-0-394-72625-0. This article includes a text from a publication currently in the public domain; Sime, James; Mitchell, John Malcolm (1911). Winkelmann, Johann Joachim. In Chisholm, Hugh(Encyclopædia Britannica. 28 (11th - Cambridge University Press. p. 707. Further reading by Klaus-Werner Haupt: Johann Winkelmann Begr'nder der klassischen Archaeology und modernen Kunstwissenschaften. (2014. Weimarer Verlagsgesellschaft) ISBN 978-3-86539-718-8 K. Harloe, Winkelmann and the invention of the history of antiquity and aesthetics in the era of Altertumswissenschaft (2013) Klaus-V. Haupt, Di zwei Federn de Johann Winkelmann. Oder: Wer Sein Gluck Erkennt yn nutzt, der ist es wert (non-fiction books) (2012. Druckzone Cottbus GmbH) ISBN 978-3-00-038509-4 Eftalia Rentzi, 'Johann Joachim Winkelmann and der altgriechische Geist', in Filia (University of Wuhzburg); To whom. I (2006), page 26-30, ISSN 0936-1944 Wuther Studa, Normativleit en Historisch Bewustzijn in de Achteiende Eeuw: Winkelmannsstpedagogie en de epistemology van het Schone PhD diss., Leven (2008) (full PDF text with exhaustive bibliography) R. M. Friedrich, Sehnsucht nach dem Verlorenen: Winkelmanns Asthetik und ihre fruhe Rezeption (2003) F. Testa, Winkelmann e l'invenzione della storia d'arte (1999) A. Potts, flesh and ideal: Winkelmann and the origins of art history (1994) by E. Pommier, (1991) D. M. Sweet, Personal, Political and Aesthetic: The German Life of the Enlightenment by Johann Joachim Winkelmann, Homosexuality magazine; 18 (1988), page 152 D. Constantine, Early Greek Travelers and greek Ideal (1984), page 85-146 I. 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Johann Joachim Winkelmann in artistoricum.net that art has lost its soul? lecture by Elisabeth Leo, art historian, University of Steton Hall, Center for Catholic Studies at iTunesU Works by Johann Joachim Winkelmann in the Internet Archives of Johann Joachim Winkelmann in LibriVox (audiobooks of the public domain) Winkelmann, Johann Joachim (1885). Gedanken sber die nachahmung der griechischen Werke in der Malerei and Bildhauerkunst. Stuttgart: G.J. Goshensha Verlagshandung. Extracted from the winkelmann history of ancient art pdf

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