



## Winckelmann's Dynamic Harmony Between Nature and Reason

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### **Abstract**

For Winckelmann, harmony is one of the most important characteristics of the essence of beauty, which is manifested in the unity of form and natural transition. On the part of the viewer, harmony triggers a pleasant emotional response as an external manifestation of the harmonious presentation of order. Although the flaws and exaggerations of human nature hinder harmony, it is precisely because of these that a higher level of harmony is achieved. This paper attempts to show how a dynamic process can be realised in a static description of harmony, so that the viewer can achieve a deeper aesthetic experience, based on an analysis of the dynamic harmony implied in the text. Therefore, this paper considers in depth the connection between harmony and emotion, and explores how the beauty of harmony is deeply integrated with emotional experience in a dynamic sense. Finally, through the perspective of the evolution of the synergy and beauty between nature and reason, it is discussed in what sense Winckelmann's interpretation of ancient Greek art expresses dynamic harmony.

**Keywords:** *Winckelmann's Dynamic; Harmony; Nature and Reason*

### **Introduction**

Johann Joachim Winckelmann was an important 18th-century aesthetician and art historian, whose work *History of the Art of Antiquity* was the first to clearly delineate the developmental periods of art. For Winckelmann, harmony is one of the most important characteristics when discussing the nature of beauty. According to Winckelmann, harmony is expressed in the unity of form and the natural transition from one form to another: 'The beauty of harmony, although as unified as the sea, is always in motion.' In his description of Greek works of art related to heroes and gods, Winckelmann also expressed that harmony is the key feature of beauty, which is expressed in the harmonious relationship between the whole and the part. Therefore, in Winckelmann's discourse, the beauty of harmony contains a dynamic quality.

This paper focuses on Winckelmann's discussion of the harmonious beauty of ancient Greek art, and explores in depth the aesthetic concept of the dynamic harmony between nature and reason in ancient Greek art. Relying on relevant research on the concept of harmony and combining it with Winckelmann's specific analysis of Greek art, this paper attempts to reveal the profound embodiment of harmonious beauty in ancient Greek art. In Winckelmann's study of aesthetics, the discussion of harmonious beauty is an important consideration when considering the nature of art. Harmonious beauty is not only found in the external expression of the plastic arts, but also in the dynamic and static, natural and rational

interactions. Through Winckelmann's dynamic interpretation of the beauty of harmony, this study attempts to expand the significance of the concept of 'harmony' as an aesthetic concept and method in different art forms. On the other hand, as an important representative of German classical aesthetics, Winckelmann's in-depth interpretation of the beauty of harmony can further promote further consideration of the aesthetic characteristics of ancient Greek art and Winckelmann's art history research.

Research on Winckelmann has mainly focused on the classicist tendencies in aesthetic theory and the study of specific aesthetic concepts, lacking an in-depth exploration of the concept of harmony in Winckelmann's aesthetics (Brandes, 2017; Harloe, 2018, 2018; Piasecki, 2018; Shusterman, 2018; Voutsaki & Cartledge, 2017). An in-depth discussion of Winckelmann's concept of harmonious aesthetics will help to understand Winckelmann's exposition of ancient Greek art, demonstrate the status of his unique aesthetic interpretation, and thus enable the complete expression of the emotional and chronological dimensions of Winckelmann's aesthetics through a dynamically balanced interpretation.

This paper attempts to answer the question: 'Is Winckelmann's aesthetics a venerating, static aesthetics?' The answer to this question involves whether Winckelmann's view of art is a thoroughly classicist view (Duffy, 1991; Fitzgerald, 2022; North, 2013; Smith, 2021). This paper shows that Winckelmann's aesthetics is a dynamic and harmonious aesthetics. Therefore, the goal of this paper is to answer the above question by reconstructing Winckelmann's aesthetics as a dynamic and non-archaizing aesthetic theory (Baur, 1998; Evangelista & Harloe, 2017; Flavell, 1979; Shusterman, 2019).

As Winckelmann says, the flawed and exaggerated parts of human nature, although they hinder harmony, are precisely what actually achieve further harmony. This paper's interpretation of Winckelmann's harmonious beauty is based on the understanding of 'further harmony', that is, harmony in a dynamic and immeasurable sense. Combining Winckelmann's discussion, the first part of this paper attempts to show how the dynamic process is achieved in the seemingly static artwork of harmony. In the second part of this article, an in-depth consideration of the connection between harmony and emotion is attempted, considering why the beauty of harmony can be combined with emotional experience in a dynamic sense. In the third part, this article attempts to discuss Winckelmann's beauty of harmony between nature and reason through a diachronic perspective. Specifically, this perspective discusses Winckelmann's interpretation of ancient Greek art through the perspective of the evolution of the synergy between nature and reason and beauty, and in what sense it expresses a dynamic beauty of harmony.

## 1. The Dynamic Generation of Winckelmann's Harmonious Aesthetics

In his aesthetic theory, Winckelmann proposed that the harmonious beauty of art is not presented statically through fixed rules or proportions, but rather achieves a dynamic balance through the idealised transformation of nature by reason. He believed that the core value of art lies in controlling the overflow of emotions through the balance of nature and reason, while maintaining an internal order, thus presenting a harmonious and unified state.

Winckelmann particularly emphasises indeterminacy, that is, the harmonious beauty of a work of art not only relies on formal beauty, but also on the new aesthetic experience generated by the interaction between the viewer and the work. This openness makes the work of art a constantly evolving process, and the viewer's interpretation and emotional experience constantly breathe new life into the work.

Winckelmann's analysis of the Laocoön statue shows how the balance between nature and reason can produce a dynamic sense of harmonious beauty through the artist's observation and recreation. In this process, the sculpture is not just a copy of nature, but a rational sublimation of natural forces, presenting a tension between emotion and strength, and constantly being reconstructed in the viewer's experience (Winckelmann, 2006). Winckelmann's view of art is not just static classicism, but emphasises the integration of dynamics and subjectivity in the artistic creation process. This dynamic harmony is

generated through interaction, imagination and interpretation between the artist and the viewer.

In Winckelmann's era, the core concepts of art theory were discussed according to the traditional theory of imitation of nature. In the traditional view, the reproduction of nature was considered the core value of art. What Winckelmann meant was not to completely repeat this view through mere imitation of nature, but to try to show that the core value of art is the idealised transformation of nature through reason. Based on this understanding, Winckelmann's harmony is expressed through the pain and passion embodied in sculpture. In other words, harmony is the control of emotional outbursts through the balance between reason and nature, while maintaining an inner order, thus achieving a state of unity.

However, in the existing interpretation, the concept of harmony between nature and reason is explained in a static way to illustrate the artist's pursuit of art. Therefore, we consider another concept proposed by Winckelmann, namely indeterminacy, which reveals the characteristics of Greek art through a dynamic and symbiotic aesthetic process. Only by deeply considering indeterminacy can we understand that harmony should be an unpredictable process of continuous generation and openness, so as to more fully interpret Winckelmann's understanding of Greek art.

### 1.1, 'Indeterminacy' in Winckelmann

First, Winckelmann repeatedly mentions indeterminacy in his description of the characteristics of Greek art. The reason for this repeated use of indeterminacy is that Winckelmann believed that the harmonious beauty of a work of art is not completely static through fixed rules or proportions, and thus achieves aesthetics. If beauty is pursued only through quantification or staticisation, it means that aesthetics itself becomes the pursuit of mathematical analysis. However, the value of a work of art lies not only in the formal beauty of the time it was created, but also in the meaning that the viewer gives to it and the new experiences it generates when interacting with the work. In this process, beauty emerges from a symbiotic feeling.

Winckelmann also creates a broader aesthetic space through the understanding of indeterminacy. This broader aesthetic space is described through a dynamic process that cannot be described in words. Indeterminacy reveals the openness and dynamism inherent in works of art. Openness makes the work of art open to subsequent viewers as a new aesthetic object in the process of being created, rather than as a finished aesthetic process. Therefore, Winckelmann's description of the creative process of Greek artists also does not stop at the traditional imitation of nature and the process of rational selection and sublimation of nature, but reveals the result of a deeper dynamic harmony. This harmonious result can be rediscovered and interpreted through the viewer's experience, and can be re-understood and recognised in different temporal domains.

Therefore, the harmony described by Winckelmann is the final result of the three aspects. The harmonious beauty of the sculpture created by the artist through rational understanding of the human condition in nature is not the final presentation, but the beauty that is constantly discovered through a wider interpretation by the viewer. This discovery process shows the characteristics of participatory thinking and open interpretation, so that the symbiotic nature of the artwork is also presented in a harmonious understanding. The viewer's participation is the intervention of subjective life experience and emotional state. This immeasurability gives the viewer freedom in their interpretation, and the possibility of continuous redefinition also makes each viewer's experiential interpretation a process of re-creation. In this sense, the harmonious characteristics of Greek artworks are not achieved instantly, but rather the experience becomes more profound and complex through continuous generation and redefinition, thus giving more open space for interpretation.

Winckelmann believed that a work of art should not only make the viewer feel the beauty of its form, but also evoke an inner spiritual resonance. The concrete experience of spiritual resonance can only

be achieved through the combination of the above-mentioned indeterminacy. If the openness of art itself is not explained through indeterminacy, it means that the rational participation and emotional experience of the viewer cannot be achieved. Spiritual dialogue can only be achieved in an open interpretation space.

Similarly, openness requires internal interpretation of tension to include reinterpretation of conflict, i.e. the internal creative game in the harmonious state of nature and reason proposed by Winckelmann. As Winckelmann said, the harmonious beauty of great tension is constantly generating new breadth in the process of experiential understanding and interpretation, thus inspiring a sense of empathy. Therefore, starting from this uncertainty, Winckelmann's view of art is not a fixed classicist view, but rather a pursuit of the dynamic and subjective integration of the artistic creation process.

### 1.2 The balance between nature and reason

Winckelmann did not believe in simply reproducing nature, but rather in finding a balance between nature and reason. This balance involves accepting uncertainty, which in turn gives room for aesthetic freedom. Therefore, Winckelmann's tendency towards classicism can be understood as a promotion of freedom, rather than a pursuit of the archaizing nature of ancient Greece. The reason why Greek art has become an idealised object in art historical terms is not because of its specific content, which can be imitated and reproduced, but because of the artistic pursuit of combining the exploration of harmony with the challenge of it. This harmony also does not exist statically in the presentation of the sculpture, but is expressed in the aesthetic experience of dynamic phenomena. The openness of this aesthetic experience also exists in the aesthetic tendencies of different perspectives between the present and the past.

For example, Winckelmann used the example of the Laocoön statue to illustrate how the deepening of nature can reach an ideal height. He pointed out that the muscles of the statue of Laocoon are in extreme motion, as if they were meeting, connecting and decoding each other between small hills, thus expressing a state of extreme tension. Therefore, this muscular expression is not just a mimicry of nature, but also a rational sublimation of natural forces. In this description, it is very clear to see how the harmony between nature and reason, as described by Winckelmann, achieves a dynamic aesthetic in the sense of unpredictability.

Specifically, in the Laocoön statue, the sculptor created this state of muscle tension by observing and understanding natural forms and recreating them, that is, by observing a specific person, thus combining this dynamic vitality, that is, the vitality of human muscles, with the rational aesthetic principles, combining the emotional conflict and movement in the momentary state, and even generating a new meaning in the viewer's experience. The beauty is presented through the interaction between the figure's posture and the snake's twisting, as well as the combination of an understanding of natural forces and a high degree of control. In particular, the emotional pain and the tension of resistance conveyed by the Laocoon statue are constantly reconstructed with the viewer's viewing behaviour, creating a space for imagination. This space for imagination is a way of generating an aesthetic experience, which constantly renews and activates the beauty of the Laocoon statue, thus revealing an effective state of harmony generated in the imagination. This harmony is achieved through the release of natural forces, the restraint of reason and the subtle dynamic changes obtained through repeated trial and adjustment, so that this continuous dialogue results in a dynamic harmony.

### 1.3 Asymmetric dynamic harmony

Asymmetric dynamic equilibrium expresses a kind of overall harmony under chance and uncertainty. The tension in the picture depicts a higher level of harmony in an irregular sense. This harmony is the sense of harmony that the viewer sees in the momentary state, rather than just the external harmony expressed by the sculpture. Rational communication creates a connection between the artist and the viewer. This connection, expressed in the tension and dynamism of the statue, forms a beautiful game

of complex interactions. The rational force that defies nature is also an imaginary emotional space reached through interaction in the course of this game. The imaginary emotional space also gives a form of reconciliation and creation to Winckelmann's interpretation, giving it a dimension of freedom and dynamic generation.

In this process, the role of the imaginary space is very important. Every gesture and detail in the Laocoön statue suggests that the viewer's imagination is needed to fill in the gaps beyond the pain and power presented in the statue. The existence of this imaginative space allows the viewer to feel, while looking at the statue, how more uncarved content is presented in the process. The struggle that is not shown and the possibility of more power unleashing become the breadth of an imaginative space similar to a blank space, which makes the viewer's aesthetic experience include the aesthetic stimulation of the statue itself and the aesthetic stimulation of the imaginative space evoked by the statue, thus forming a dynamically generated aesthetic result. The presentation of this imaginative space is the result of the artist's understanding of the harmonious relationship between nature and reason, as well as the continuous search and exploration of a middle ground. The tension in Laocoon's muscles, the snake's coils and the more diverse appearances all reflect an imaginary dialogue between the artist and the artwork, a dialogue that makes the statue appear more clearly open.

## **2. The Emotional Expression of Harmonious Beauty**

When considering the harmony between nature and reason, emotional engagement needs to be taken into account. In Winckelmann's texts, we can see that he explains the importance of emotion in many places. For example, when describing the representation of the human body in Greek art, he emphasises the power of expressing emotions such as serenity, joy, and pain. This emphasis on the integration of emotion is also deeply related to the harmony between nature and reason that he expresses, which is achieved mainly through the confrontation and resonance of more driving emotional expressions in works of art.

Emotions are therefore an important means of expressing the harmony between nature and reason in Winckelmann's view of art. Without the involvement of emotions, the grasp of nature by reason may become mechanistic. It is precisely the involvement of emotions that makes the grasp and sublimation of nature by reason no longer simply an optimisation, but one that involves a humanised emotional mechanism. As a result, the work itself possesses a truly dynamic space for imagination and interpretation.

### **2.1 Emotional restraint**

The harmony between nature and reason described by Winckelmann is not a direct expression of emotion, nor is it a rational control of emotion, but rather a state of restraint in a clearer balance. Emotion has the function of conveying power in this. The involvement of emotion shows how the artist preserves the resonance between people in the form of a work of art, and gives the aforementioned imaginative space an emotional interpretation dimension. It is precisely the involvement of emotion that allows the interpretation of Greek art to go beyond static harmony and reveal its dynamic, confrontational beauty.

From the single expression of a sculpture to the expression of diverse emotional power, this progression makes the elegant order and balance not only full of vitality, but also diverse in expression. Therefore, the complex expression of emotions is an effective way to transform emotional power into spiritual power. The emotional experience that the viewer feels when facing a work of art precisely expresses how the spiritual aesthetic experience is perceived as an emotional resonance by different viewers. Therefore, in the harmony of nature and reason, emotion is not only an object constrained by reason, but also the cause of creative tension.

This pursuit of balance is not a constant state, but a harmony achieved through confrontation and adjustment in an unbalanced state. Greek art's portrayal of emotion is not the result of a single rational will, but rather the search for moments of imbalance between emotional fluctuations and rational order. These moments become the important core for understanding harmony. The beauty of harmony is a stable state under abnormal conditions, which is also related to the aforementioned indeterminacy. In the intertwining of nature, reason and emotion, the momentary state obtained is a miraculously harmonious state. This state is not expressed through the artist's skilled mastery, but is characterised by explosiveness and expresses tension in the form of a dynamic momentary state.

The emotional expression is a fusion of hidden conditions, depths and underlying indeterminacy. It is not expressed purely in sculpted stillness, as in the case of the calm surface of the sea and the turbulent conditions beneath it. The beauty of harmony seeks a middle ground between the emotional impulse and restlessness expressed in a sense of controlled power, and the sense of impending danger that creates even greater tension. The expression of harmony is the transient beauty of balance. Therefore, the constant tension experienced in it is precisely the connection between unpredictable possibilities and immeasurable conditions, seeking the viewer's empathy and understanding, and imagination.

The expression of the human body in Greek sculpture is not a strictly symmetrical representation of the human body, but one with subtle differences and deviations, which makes it more dynamic rather than a mechanical reproduction. This process of deviation and deviation expresses a combination of vivid, natural irregularities, emotional imbalances and dynamic constraints, so that the force of deviation breaks people's static understanding of perfection, giving the work real tension in the midst of loss of control and outbursts, and creating infinite interpretations in a limited sculpture.

## 2.2 The randomness and chance of emotional expression

Randomness and chance cannot be completely eliminated when it comes to rationally grasping nature and artistically expressing it. It is precisely randomness and chance that give nature its greater beauty. The asymmetry of nature should be expressed through the artist's instantaneous grasp and the underlying state of emotional unease, so that the sense of reality of the natural state is truly expressed, rather than just through a simple unchanging state. Thus, this variable character, with its changing emotions and interpretations and its multi-faceted nature, means that although the moment is captured, it can still be interpreted dynamically and in a variety of ways. This harmonious expression is not a purely perfect static reproduction, but rather a clear expression of the creative nature of harmony and the emotional uncertainty of asymmetrical moments.

The unpredictability expresses the fact that asymmetrical moments can express more diverse emotional expressions. In other words, the emotional dimension hidden in the harmony between nature and reason, as pointed out by Winckelmann, also includes an uncontrollable factor in the underlying creative process. This uncontrollable factor is accommodated by the instantaneous state, which makes the harmonious beauty more full of vitality. This vitality makes the integration of nature and reason, of sculpture and emotion, a generative dialogue. The dialogue, which is constantly playing out, ultimately takes on an individual form with unpredictable and asymmetrical variables. As Winckelmann points out, the Greek artists achieved an ideal state of art by selectively reproducing the details of nature and directing this unpredictability. In this state, harmony is a constantly generative process. And the process of constant creation is directly related to openness. As Winckelmann pointed out, the artist did not have a set plan during the carving process, but was constantly inspired by the response of the textured marble material. The portrayal of the marble and the muscle features of the original natural state already show the characteristics of a unique dialogue between natural forces.

Therefore, this order is not inherent or fixed, but is found in a more complex grasp of the moment, and ultimately a dynamic adaptation. For example, in Winckelmann's description, when expressing the

pain of a character, the intensity of the emotion changes as the creation progresses, and what the artist has to do is adjust the expression of the emotion in the process. This adjustment process is not only a process of seeking harmony and balance, but also a process of seeking a dynamic adaptation between loss of control and suppression. Therefore, the true vitality of Greek works of art also comes from this transient state of adaptability and balance. It is also based on this transient state of balance that a state of particular beauty and authenticity can ultimately be expressed in the creative process.

### 2.3 The artist's true emotional expression

The expression of emotion is also related to the artist's true situation. The asymmetry and non-pure naturalness of the beauty of harmony are based on the artist's true relationship with the original imperfections and reshaping processes expressed in the natural world and natural characteristics. This means that this harmony also includes asymmetry and unpredictability to connect with the viewer's perceived authenticity, thus completing the momentary state of play between the artist and the work of art. Likewise, this expression of emotion also contains another special dimension, which is the consideration of the viewer's expected perception. This consideration of the viewer's expected perception is the artist's expression of a potential transient state and the space for action after the pain and struggle presented in the sculpture. When the artist is creating the work, he considers the angle from which the viewer perceives the work, and already takes into account a special perspective across time to consider this special state of harmony.

When the artist deals with the emotional flow of the moment and the harmonious state of the work, he obtains a sense of the evolving characteristics of fluidity and beauty in a multi-layered sense. This interpretation of Greek art means that, in Winckelmann's view, the sense of power, tranquility, or unspeakable emotion expressed in a sculpture is itself a complex resonance achieved through a unique superposition. The final presentation of this complex resonance is through the artist's understanding of the intended audience, as well as the textual interpretation of existing works of art, and even the expected understanding of the re-enactment of the story of the work of art from different perspectives, thus forming a multi-perspective network of aesthetic understanding. This makes the meaning conveyed by the work itself no longer independent, just the refinement of a natural form, but also considers how to explain the work of art through the impact of emotions and the expression of a momentary state of rational order.

The harmony between nature and reason as understood by Winckelmann is not purely external. In other words, this state is not only presented as the final state through a radical form of rebellion. Because if it is presented in a rebellious form, it should be expressed through a state that is more full of outward power. However, Winckelmann's interpretation of Laocoon and the characteristics of the Laocoon sculpture itself show that this harmony is not purely extroverted in nature, but rather contains a unique state that more clearly seeks to be above this external rebellion. This unique state is achieved through the instantaneous grasp of reason. In other words, the rational situation in this harmony is expressed in an instantaneous manner in the expression of emotional power, and the manifestation of rational power is described in this instantaneous control.

Therefore, between the imminent expression of externalised exuberance and complete introverted expression, Winckelmann does not seek a completely intermediate state, but rather, closer to the end of exuberant power, through instantaneous rational control, to indicate the moment when static is about to reach the dynamic presentation of an emotional dimension. In this kind of expression, the destructive force is not achieved through control, but by grasping the moment between the unexpressed emotional power and the expression of emotional power, thus challenging the usual understanding of the intermediate state between subversion and introspection.

### 3. The Synergy and Temporal Dimension of Harmonious Beauty

In this part, the paper attempts to further discuss the harmony between nature and reason presented by Winckelmann in *On the Art of the Greeks* from a temporal perspective. Specifically, this perspective discusses Winckelmann's interpretation of ancient Greek art through the synergy between nature and reason and the evolutionary perspective of beauty, and in what sense it expresses a dynamic state of harmony.

#### 3.1. Harmonious synergy and evolution

First of all, Winckelmann's interpretation of this harmony in Greek art is often understood as a sublimation of reason and an expression of monotonous elegance. However, if considered from a diachronic perspective, the dynamic balance of this harmonious state itself is in a dynamic relationship of constant change and evolution. A collaborative evolutionary perspective on Winckelmann's harmony between nature and reason can provide a clearer understanding of the meaning with which Winckelmann considered the eternal, touching beauty of aesthetic objects.

Therefore, nature and reason in artistic creation, in the hands of the artist, face a deeper process of selection and processing. The rational selection process also shows the gradual process of idealisation of natural forms as described by Winckelmann. Understanding this process itself, and grasping the changes in the artist's understanding during this process, requires answers to be sought in a perspective of gradual evolution.

Nature has already taken on a unique form of symbolic expression when it is transformed into part of a harmonious whole. Nature is not simply a re-creation of the natural that is external to man, but also contains symbolic meaning. In other words, the Greek sculpture created by the human body as a model is not only a reproduction of the human body, but also contains concepts such as strength, serenity, and wisdom. The intervention of such concepts themselves, through a symbolic reshaping, has made the understanding of the artwork more natural and observational. Therefore, in this process, the symbolic representation of nature allows the rational power to present a more unique understanding of nature.

Take *Laocoon* as an example. In the creative process, the sculpture not only expresses the muscle structure and the state of power it contains, but also chooses movements and postures to express a unique symbolic beauty. In this process, it is not just a depiction of the original scene, but also a symbolic representation of how harmonious beauty can express an idealised state of nature. The more important significance of symbolic expression is that the symbolisation itself is endowed with a richer drama. This dramatic process is endowed with a state of deep spiritual and emotional experience. Therefore, sculptures in their natural form and those that have been interpreted can reproduce the metaphorical and spiritual interpretation space inherent in the work of art.

Therefore, in the process of seeking this harmony, the natural form in Greek art is symbolised as a unique moral concept, and even a symbolic expression of the original sense of power. Winckelmann's pursuit of uncertainty also shows the complete process of the emotional power contained and exploded under the dominance of this symbolisation. The sculpture itself no longer only serves as an expressive medium for natural objects, but also as a profound carrier of shared human experiences, moral values and cultural concepts, thus transcending the original physical state and expressing a moral narrative about the text.

#### 3.2. The concrete presentation of the chronological process

The creation of a work of art itself has a non-linear process, which is the result of continuous experimentation and revision. Expressing the dynamics of beauty involves the interaction and gradual process of comprehensive elements such as experimentation and change, conflict and adjustment. This

gradual adaptation process is like the evolutionary process in the natural world. After adjustment and integration, the part that adapts to the need for harmony is ultimately left behind, creating a rich and unified aesthetic experience. Like the dynamic equilibrium achieved in the balancing process of an ecosystem, the new harmonious aesthetic progression also contains a harmonious state of both diversity and unity.

However, this understanding does not imply the cruel agreement of the survival of the fittest, but only the dynamics of existence. The beauty of this dynamic is understood through the joints and nodes of beauty, thus taking into account the inherent stability and ultimately seeking consistency in richness. This also means that harmony grasps a kind of demand related to the needs of the viewer and the demand for a comprehensive rule. However, this law itself is not a fixed state, but through the gradual development of tension and collaborative evolution, it unfolds into a holistic structure, and then produces a non-linear internal coordination, similar to a self-organising and orderly state, forming an effective gradual adaptation to the results of evolution.

### 3.3 Evolutionary adjustment of harmonious beauty

In the creative process of an artist, the evolutionary adjustment of harmonious beauty clearly has a feedback mechanism. The artist has understood that the criterion for harmony should be a clear goal, and the positive and negative feedback tends towards the direction of the harmony criterion, so that this adaptation process can finally be presented.

On the other hand, the adjustment process also involves dealing with different inhibiting factors. The process of integrating conflicts and combinations is achieved through the understanding and integration of specific factors. As Winckelmann discusses the defects or exaggerated parts of natural attributes, these inhibiting factors are ultimately expressed in a more contradictory way. Dynamic adjustment also involves the understanding of small adjustments, that is, through gradual dynamic changes, so that the existing progress does not deviate from the original baseline, thus achieving a more aesthetically pleasing result. Therefore, the process of moving towards a harmonious goal through different changes and verifications is the result of a trade-off and synergy. Through holistic adjustment, an effective and aesthetically pleasing result is ultimately achieved.

Winckelmann's pursuit of idealised beauty is ultimately reflected in the difference between its representation of the sacred and the representation of the beautiful body. In Winckelmann's thinking, there is an underlying assumption of a final harmony, that is, the expression of reality must inevitably face a part of imperfection. However, the idealised state of final harmony is not expressed in an exclusionary way towards the imperfect part, but in an inclusive way. The non-idealised part is precisely the reason for the formation of final harmony. Therefore, Winckelmann's idealised depiction is not a purely unrealistic artistic expression, but an optimistic understanding of the artist's ability to create beauty in an extraordinary way.

## **Conclusion**

First of all, for Winckelmann, harmony is one of the most important characteristics of the essence of beauty, which is manifested in the unity of form and natural transition. On the part of the viewer, the pleasant emotional response triggered by harmony is the external manifestation of harmony presenting order. Although the imperfections and exaggerations of human nature hinder harmony, it is precisely these elements that achieve a higher level of harmony. Secondly, based on the analysis of the dynamic harmony implied in the text, this paper attempts to show how the dynamic process can be realised in the static description of harmony, so that the viewer can achieve a deeper aesthetic experience. Therefore, this paper deeply considers the connection between harmony and emotion, and explores how the beauty of

harmony is deeply integrated with emotional experience in a dynamic sense. Finally, through the perspective of the evolution of the synergy and beauty between nature and reason, this paper discusses in what sense Winckelmann's interpretation of ancient Greek art expresses dynamic harmony.

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