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**The Afterlife of Greece
Warburg's Nietzschean Critique of Winckelmann**

In his writings, Aby Warburg referred to Friedrich Nietzsche several times. There can be little doubt that the great German philosopher was an important source of inspiration for Warburg's studies of what he regarded as central aspects of Renaissance art - pathos and emotion. According to Warburg, these aspects had been neglected by the art historical schools of the 18th and 19th centuries. It is also evident that one of the most important targets for Warburg's attack on traditional ways of thinking about art was Johann Joachim Winckelmann, by many considered to be the founder of modern art history. Although the critical concepts that Warburg used against Winckelmann can be found in the writings of Nietzsche, they ultimately derive from Winckelmann. Besides opposing Winckelmann's famous maxim "edle Einfalt und stille Größe", one of the ideas behind Warburg's term *Pathosformel* was to criticize the old idea that Apollonian virtue alone was the archetypal expression of classical art. In my view, it is important to keep this in mind when we today seek to understand the theoretic ambitions of Warburg as founder of one of the leading schools of art history in the 20th century.