

Figures and Charts

Annette Gerok-Reiter and Jörg Robert

Different Aesthetics – Premodern Acts and Artifacts

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Sarah Dessì Schmid and Jörg Robert

Purism – Discourses and Practices of Language Purity

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Silke Leopold

Tafelmusik – Music and Banqueting in the Premodern Era

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Lorenz Adamer and Thomas Schipperges

Spa Music as a Space of Reflection for a *Different Aesthetics*

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Fig. 6. Londo, British Library, URL: https://access.bl.uk/item/viewer/ark:/81055/vdc_100052491073.0x000001#?c=0&m=0&s=0&cv=0&xywh=-256%2C-102%2C2726%2C2034 (last accessed: September 27, 2024), Public Domain.

Fig. 7. Zurich, Zentralbibliothek, DOI: <https://doi.org/10.3931/e-rara-35423> (last accessed: September 27, 2024), Public Domain.

Barbara Stollberg-Rilinger

Ars militaris. The Art of War as Aesthetic Practice in the 18th Century

Fig. 1. Amsterdam, Rijksmuseum. URL: <http://hdl.handle.net/10934/RM0001.COLLECT.364995> (last accessed: October 9, 2024).

Figs. 2, 5, and 8. ETH-Bibliothek Zurich. DOI: <https://doi.org/10.3931/e-rara-46356> (last accessed: October 9, 2024).

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Fig. 9. Hans Bleckwenn/Fritz-Günther Melzner (eds.): *Die Dessauer Spezifikation von 1737 (Das Altpreuussische Heer. Erscheinungsbild und Wesen 1713–1807, Part 3, vol. 2: Übersichten Altpreuussischer Uniformgestaltung 2)*, Osnabrück 1974, No. 1.

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Sandra Linden and Daniela Wagner

The Violence of Caritas. Acting Personifications as Figures of Aesthetic Reflection

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Anna Katharina Heiniger, Nils Reiter, Nathalie Wiedmer, Stefanie Gropper, and Angelika Zirker
Can Aesthetics Be Counted? Systematic Annotation and Quantitative Analysis of
Narrational Comments in the *Sagas of Icelanders*

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Barbara Schellewald

Addressing the Viewer. 12th- and 13th-Century Byzantine Wall Paintings

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Adrian Stähli

Parapictoriality. Parameters of a Praxeological Aesthetics in Antiquity

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Figs. 21–24. After: Vittorio Spinazzola: *Pompei alla luce degli scavi nuovi di Via dell' Abbondanza (anni 1910–1923)*, Rome 1953, Fig. 493 (= Fig. 21; Coloring and re-labelling of the Cryptoporticus complex in the south of the house: Adrian Stähli); Fig. 523 (= Fig. 22); Table 21 (= Fig. 23); Table 20 (= Fig. 24).

Johannes Lipps and Anna Pawlak

Aesthetics, Canon, Critique. Transalpine Creative Appropriation and Cultural Hybridity as a Challenge to Archeology and Art History

Fig. 1. After Walburg Boppert/Christine Ertel: Grabbezirk XXXII an der Gräberstraße von Mainz-Weisenau. Grabaedicula XXXV und Aktaion-Skulptur, in: *Mainzer Archäologische Zeitschrift* 10 (2015), pp. 79–117, here p. 80, Fig. 1a, rev. by Elisa Schuster.

Fig. 2. Photo: Johannes Lipps.

Fig. 3. Hans G. Frenz: Drusus Maior und sein Monument zu Mainz, in: *Jahrbuch des Römisch-Germanischen Zentralmuseums Mainz* 32 (1985), p. 416, Fig. 19.

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- Figs. 6 and 14. Walburg Boppert: *Zivile Grabsteine aus Mainz und Umgebung*, Mainz 1992 (*Corpus signorum Imperii Romani: Deutschland 2, Germania superior 6*), Table 48 (= Fig. 6) and Table 1 (= Fig. 14). Figs. 11, 13.1, and 13.2. © GDKE Landesmuseum Mainz, Photo: U. Rudischer.
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