



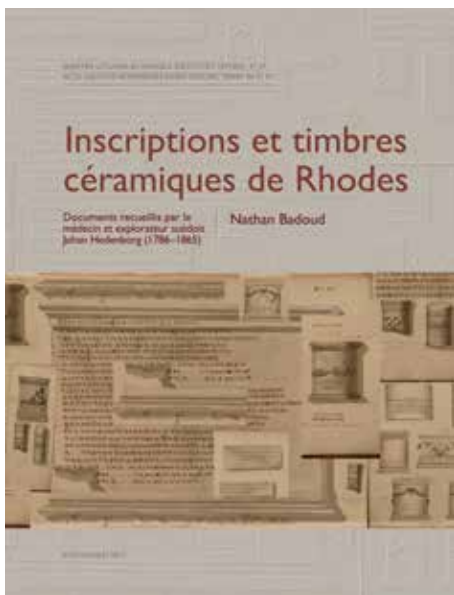
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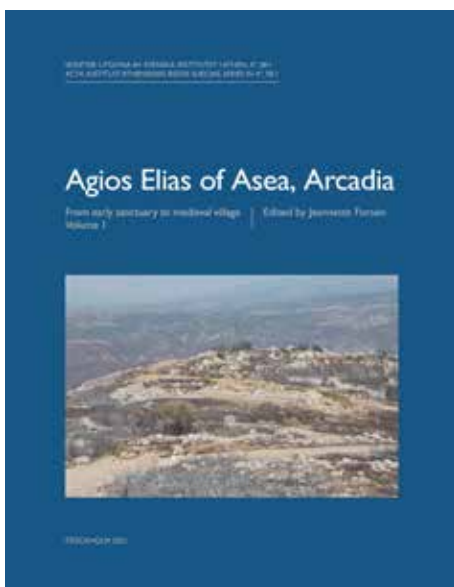
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Johan Hedenborg (1786–1865) was a medical doctor whose curiosity gave him a wide interest in natural and social science. In 1825, he was attached to the embassy of Sweden and Norway to the Sublime Porte. After exploring the Aegean and both sides of the Red Sea for fifteen years, he settled in Rhodes with the aim of writing a history of the island. The manuscript, completed in 1857, was never published. It contains copies of 303 inscriptions on stone, 54 of them otherwise unknown, and drawings of more than 150 stamped amphora handles and tiles. All these documents are studied here.

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A brief four-week excavation campaign in 1997 at the temple on top of the mountain of Agios Elias at Asea produced abundant archaeological material which partly is presented in this study, along with a stratigraphic report of part of the excavated area. The pottery, miniature vessels, miscellaneous terracotta finds, roof tiles, faunal and human bones, glass, coins, sculpture and miscellaneous stone objects are included in the present work. The first focus of activities at the site took place around c. 720–690 BC (Early Protocorinthian). No architecture was found in connection with this period. However, roof tiles of a temple and some auxiliary buildings from c. 590–560 BC (Middle Corinthian–Late Corinthian I) are accompanied by a large amount of pottery which point at a second flourish of the site during this period. Some of the pottery is local/regional, with other examples originating from many parts of southern Greece in addition to Attica and possibly East Greece as well. During the 14th century AD a village, named Kandreva, and church existed where the ancient temple once stood, as indicated by numerous burials, pottery finds, and coins. Then, as during ancient times, the presence of exotic pottery indicates that, although seemingly “hidden” in the Arcadian mountains, this site was far from isolated.

For more information, see <http://ecsi.se/actaath-4-58-1/>

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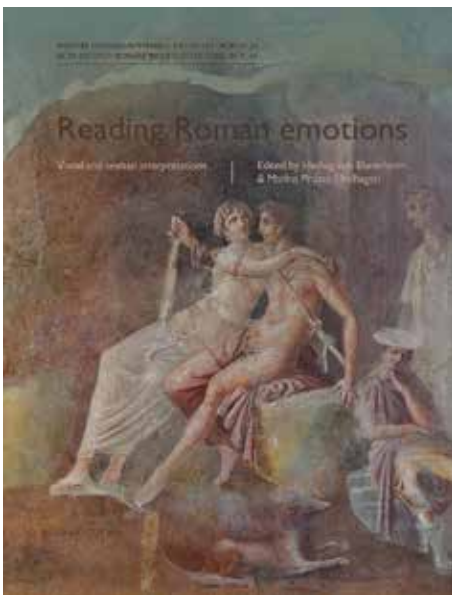
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This volume is a contribution to the study of culturally bound emotions and emotional response in ancient Rome. Approaches to the study of ancient emotions and how they were culturally specific, appreciated and understood have recently come to the centre of attention, but not so much in the visual as in the literary culture. When socially and affectively contextualized, the material culture of ancient Rome is a potential goldmine of information with regard to emotions. The chapters in the present volume take the reader on a tour through various cases that demonstrate how emotions were expressed through the arts. The tour starts with a fresh view of how emotion history can be used to recover feelings from the visual culture of the past. Visual culture includes animated performances, and the reader is invited to revel in Roman drama, oratory, and love poetry. Words are often clear, but can images reveal laughter and joy, sadness, grief and mourning, virtue and anger? This volume argues that yes, they can, and through the study of emotions it is also possible to obtain a deeper understanding of the Romans and their social and cultural codes.

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The aim of this study is to display the role of the patrons in the commissions of Italian Renaissance art and architecture, but also to describe their usage of art and architecture for visual communication. For this purpose four *condottiere* princes from the 15th century have been chosen to exemplify these phenomena. By reconstructing and comparing commissions and artefacts from the courts of Leonello d'Este in Ferrara, Sigismondo Malatesta in Rimini, Alessandro Sforza in Pesaro and Federico da Montefeltro in Urbino with the political history, the visual language and the propagandists function of art are being described. The activities of the *condottieri* was a phenomenon which culminated at the end of the 15th century. Thanks to the large profits amassed from missions in command of mercenary troops, they were able to establish in Emilia Romagna and the Marche a court life and levels of artistic patronage never previously encountered. The extensive commissions played a central role in the process of marketing *il condottiere* and as such provided an important basis for their political, social and economic power. They had different backgrounds, capacities, ambitions and careers. They imitated one another's themes and messages, as well as the means with which to convey them, but with varying intentions and different results. They standardized art and architecture, as well as laid the foundations for new media, building forms, symbolic languages and portrait types which proved significant for the princely rhetoric of the following centuries.

For more information, see <http://ecsi.se/suecoromana-9/>



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