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This book focuses on the identity and public personae of the dogaressa, wives of the elected doges of medieval and early modern Venice. The study traces the evolution of the public functions of the group of quasi-royal wives, rare for their visibility, during Venice's development into a regional economic and political power.

This book offers an enlightening analysis of the ways in which the communication of space explorations has evolved in response to political and social developments and the availability of new media and communication tools. Important challenges to effective communication are discussed, including the diversity of audiences, the risks associated with space missions, and continuing skepticism about the benefits of space research despite the many associated day-to-day applications. In addition, future trends in communication are examined with reference to likely trends in space exploration over the coming century. Besides space communication for the public, the need for targeted messaging to each group of stakeholders – decision makers, media, opinion leaders, the scientific community, and industry – is analyzed in detail. A series of case studies of particular space missions, both successful and unsuccessful, is presented to illustrate key issues. The book has significant implications for the communication of science in general and will be of interest to a wide audience, including space scientists, science communication professionals, people fascinated by exploration and discovery, stakeholders, and educators.

By the early fourteenth century, the city of Florence had emerged as an economic power in Tuscany, surpassing even Siena, which had previously been the banking center of the region. In the space of fifty years, during the lifetime of Dante Alighieri, 1265-1321, Florence had transformed itself from a political and economic backwater—scarcely keeping pace with its Tuscan neighbors—to one of the richest and most influential places on the continent. While many historians have focused on the role of the city's bankers and merchants in achieving these rapid transformations, in *Florence and Its Church in the Age of Dante*, George W. Dameron emphasizes the place of ecclesiastical institutions, communities, and religious traditions. While by no means the only factors to explain Florentine ascension, no account of this period is complete without considering the contributions of the institutional church. In Florence, economic realities and spiritual yearnings intersected in mysterious ways. A busy grain market on a site where a church once stood, for instance, remained a sacred place where many gathered to sing and pray before a painted image of the Virgin Mary, as well as to conduct business. At the same time, religious communities contributed directly to the economic development of the diocese in the areas of food production, fiscal affairs, and urban development, while they also provided institutional leadership and spiritual guidance during a time of profound uncertainty. Addressing such issues as systems of patronage and jurisdictional rights, Dameron portrays the working of the rural and urban church in all of its complexity. *Florence and Its Church in the Age of Dante* fills a major gap in scholarship and will be of particular interest to medievalists, church historians, and Italianists.

Dante's political thought has long constituted a major area of interest for Dante studies, yet the poet's political views have traditionally been considered a self-contained area of study and viewed in isolation from the poet's other concerns. Consequently, the symbolic and poetic values which Dante attaches to political structures have been largely ignored or marginalised by Dante criticism. This omission is addressed here by Claire Honess, whose study of Dante's poetry of citizenship focuses on more fundamental issues, such as the relationship between the individual and the community, the question of what it means to be a citizen, and above all the way in which notions of cities and citizenship enter the imagery and structure of the *Commedia*.

"The Unification of Italy in 1870 heralded a period of unprecedented change. While successive Liberal governments pursued imperial ventures and took Italy into World War One on the Allied side, on the domestic front technological advance, the creation of a national transport network, the expansion of state education, internal migration to cities and the rise of political associations all contributed to the rapid expansion of the print industry and the development of new and highly diversified reading publics. Drawing on publishers' archives, letters, diaries, and printed material, this book provides the most up-to-date research into the printed media - books, magazines and journals - in Italy between 1870 and 1914. With essays on publishers and reading communities, the professionalization of the role of journalist and writer, children's literature, book illustrations, and printed media in colonial territories among others, this book is intended for those with interests in cultural production and consumption and questions of nation-formation and nationhood in and outside Italy. With the contributions: Ann Hallamore Caesar, Gabriella Romani- Introduction John Davis- Media, Markets and Modernity: The Italian Case, 1870-1915 Maria Grazia Lolla- Reader/Power: The Politics and Poetics of Reading in Post-Unification Italy Joseph Luzzi- Verga Economicus: Language, Money, and Identity in *I Malavoglia* and *Mastro-don Gesualdo* Olivia Santovetti- The Cliche of the Romantic Female Reader and the Paradox of Novelistic Illusion: Federico De Roberto's *L'illusione* (1891) Francesca Billiani- Intellettuali militanti, funzionari e tecnologici, etica ed estetica in tre riviste fiorentine d'inizio secolo: *Il Regno*, *La Voce*, e *Lacerba* (1903-1914) Luca Somigli- Towards a Literary Modernity all'italiana: A Note on F. T. Marinetti's *Poesia* Silvia Valisa- Casa editrice Sonzogno. Mediazione culturale, circuiti del sapere ed innovazione tecnologica nell'Italia unificata (1861-1900) Matteo Salvatore- At the Borders of 'Dark Africa': Italian Expeditions to Ethiopia and the *Bollettino della Societa Geografica Italiana*, 1867-1887 Ombretta Frau- *L'editore delle signore: Licinio Cappelli e la narrativa femminile fra Otto e Novecento* Cristina Gragnani- *Il lettore in copertina. Flirt rivista di splendore e declino (Primo tempo: 1897-1902)* Fiorenza Weinapple- *Abbiamo fatto l'Italia. Adesso si tratta di fare gli Italiani. Il Programma di educazione nazionale del Secolo XX* Fabio Gadducci, Mirko Tavosanis- *Printers, Poets, Publishers and Painters: The First Years of the Giornale per i bambini* John P. Welle- *The Magic Lantern, the Illustrated Book, and the Beginnings of the Culture Industry: Intermediality in Carlo Collodi's La lanterna magica di Giannettino*"

Campaldino is one of the important battles between the Guelphs and Ghibellines - the major political factions in the city states of central and northern Italy. It heralded the rise of Florence to a dominant position over the area of Tuscany and was one of the last occasions when the Italian city militias contested a battle, with the 14th century seeing the rise of the condottiere in Italy's Wars. In this highly illustrated new study, renowned medieval historians Kelly De Vries and Niccolò Capponi have uncovered new material from the battlefield itself, as well as using all the available sources, to breathe new life into this colourful and fascinating battle.

Randolph shows how "engaging" political symbols were grounded in a revolutionary way in amorous discourses that drew on metaphors of affection, desire, courtship, betrothal, marriage, homo- and hetero-eroticism, and procreation."--BOOK JACKET.

What did it mean to be a poet in fourteenth-century Italy? What counted as poetry? In an effort to answer these questions, this book examines the careers of four medieval Italian poets (Albertino Mussato, Dante Alighieri, Francesco Petrarca, and Giovanni Boccaccio) who wrote in both Latin and the Italian vernacular. In readings of defenses of poetry, speeches and letters on public laurel-crowning ceremonies, and other theoretical and poetic texts, this book shows how these poets viewed their authorship of poetic works as a function of their engagement in a human community. Each poet represents a model of the poet as a public intellectual - a poet-theologian - who can intervene in public affairs thanks to his authority within texts. *The City of Poetry* provides a new historicized approach to understanding poetic culture in fourteenth-century Italy which reshapes long-standing Romantic views of poetry as a timeless and sublimely inspired form of discourse.

Profiles the whirlwind life of the famed Italian sculptor who is known for his artistic and architectural contributions to the city of Rome.

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