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In the late fifteenth century, votive panel paintings, or tavolette votive, began to accumulate around reliquary shrines and miracle-working images throughout Italy. Although often dismissed as popular art of little aesthetic consequence, more than 1,500 panels from the fifteenth and sixteenth centuries are extant, a testimony to their ubiquity and importance in religious practice. Humble in both their materiality and style, they represent donors in prayer and supplicants petitioning a saint at a dramatic moment of crisis. In this book, Fredrika H. Jacobs traces the origins and development of the use of votive panels in this period. She examines the form, context, and functional value of votive panels, and considers how they created meaning for the person who dedicated them as well as how they accrued meaning in relationship to other images and objects within a sacred space activated by practices of cultic culture.

Picturing Death: 1200-1600 brings together essays considering four key centuries of imagery related to human mortality, from tomb sculpture to painted altarpieces, from manuscripts to printed books, and from minute carved objects to large-scale architecture.

Societies perceive "Reform" or "Reforms" as substantial changes and significant breaks which must be well-justified. The Enlightenment brought forth the idea that the future was uncertain and could be shaped by human beings. This gave the concept of reform a new character and new fields of application. Those who sought support for their plans and actions needed to reflect, develop new arguments, and offer new reasons to address an anonymous public. This book aims to compile these changes under the heuristic term of "languages of reform." It analyzes the structures of communication regarding reforms in the 18th century through a wide variety of topics.

This two-volume collection analyses the evolution of wine production in European regions across the nineteenth and twentieth centuries. France and Italy in particular have shaped modern viticulture, by improving oenological methods and knowledge, then disseminating them internationally. This first volume looks closely at the development of winegrowing, with cases ranging from Italian and French regions to smaller producers such as Portugal and Slovenia.

This book assesses the pivotal role played by the concept of beauty in Italian literature and language in the construction of the Italian national identity.

Text with facing translation of the earliest Italian Tristan romance, providing new evidence for the development of the Tristan strand of the Arthurian legend.

Three Italian Epistolary Novels looks at the development of a literary genre that flourished in the seventeenth and eighteenth centuries and counted among its illustrious authors Samuel Richardson, Henry Fielding, Pierre Choderlos de Laclos, Jean-Jacques Rousseau, and Johann Wolfgang von Goethe. These translations of three Italian novels by Foscolo, De Meis, and Piovene - never offered before in a single study - reflect social, historical, and stylistic aspects through 150 years of Italian literature from the birth of a touching romantic story to the time of the new currents in Italy and the period of World War II. The book is particularly suited for studies in Italian, European, and comparative literature programs.

Human bodies have been represented and defined in various ways across different cultures and historical periods. As an object of interpretation and site of social interaction, the body has throughout history attracted more attention than perhaps any other element of human experience. The essays in this volume explore the manifestations of the body in Italian society from the fourteenth through the seventeenth centuries. Adopting a variety of interdisciplinary approaches, these fresh and thought-provoking essays offer original perspectives on corporeality as understood in the early modern literature, art, architecture, science, and politics of Italy. An impressively diverse group of contributors comment on a broad range and variety of conceptualizations of the body, creating a rich dialogue among scholars of early modern Italy. Contributors: Albert R. Ascoli, University of California, Berkeley; Douglas Biow, The University of Texas at Austin; Margaret Brose, University of California, Santa Cruz; Anthony Colantuono, University of Maryland, College Park; Elizabeth Horodowich, New Mexico State University; Sergius Kodera, New Design University, St. Pölten, Austria; Jeanette Kohl, University of California, Riverside; D. Medina Lasansky, Cornell University; Luca Marozzi, Roma Tre University; Ronald L. Martinez, Brown University; Katharine Park, Harvard University; Sandra Schmidt, Free University of Berlin; Bette Talvacchia, University of Connecticut

The New Neapolitan Cinema provides close analysis of the whole of this movement, which stands as one of the most vital and stimulating currents in contemporary European Cinema.

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