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Nearly half of the children who lived in the cities of the late Italian Renaissance were under fifteen years of age. Grinding poverty, unstable families, and the death of a parent could make caring for these young children a burden. Many were abandoned, others orphaned. At a time when political rulers fashioned themselves as the "fathers" of society, these cast-off children presented a very immediate challenge and opportunity. In Bologna and Florence, government and private institutions pioneered orphanages to care for the growing number of homeless children. Nicholas Terpstra discusses the founding and management of these institutions, the procedures for placing children into them, the children's daily routine and education, and finally their departure from these homes. He explores the role of the city-state and considers why Bologna and Florence took different paths in operating the orphanages. Terpstra finds that Bologna's orphanages were better run, looked after the children more effectively, and were more successful in returning their wards to society as productive members of the city's economy. Florence's orphanages were larger and harsher, and made little attempt to reintegrate children into society. Based on extensive archival research and individual stories, *Abandoned Children of the Italian Renaissance* demonstrates how gender and class shaped individual orphanages in each city's network and how politics, charity, and economics intertwined in the development of the early modern state. "Carefully researched and vigorously written."—Choice "A model blend of historical imagination, vivid and engaging writing, and careful scholarship."—Renaissance Quarterly "Terpstra has unearthed much rich material and offers readers a compelling analysis of the origins, roles, operations and development of children's homes in two important Italian cities . . . This work is a major contribution to the study of early modern orphanages."—H-Net Reviews "Superbly executed study."—Margaret L. King, *American Historical Review* "Important contribution to the history of early modern Europe."—*Journal of Modern History* "Vividly written."—*Confraternitas* "Profoundly researched."—*Journal of Social History* "A richly detailed and perceptive discussion of a fascinating topic."—*Sixteenth Century Journal* "A significant strength . . . in this soundly researched and well-written work is the connection it makes between the social and economic challenges the two cities faced and the development of networks of children's homes."—*Histoire sociale / Social History*

Informed by systems thinking, this book explores new perspectives in which culture and management are harmoniously integrated and cultural heritage is interpreted both as an essential part of the social and economic context and as an expression of community identity. The combination of a multidisciplinary approach, methodological rigor and reference to robust empirical findings in the fertile field of analysis of UNESCO's contribution mean that the book can be considered a reference for the management of cultural heritage. It casts new light on the complex relation of culture and management, which has long occupied both scholars and practitioners and should enable the development of new pathways for value creation. The book is based on research conducted within the framework of the Consorzio Universitario di Economia Industriale e Manageriale (University Consortium for Industrial and Managerial Economics), a network of universities, businesses and public and private institutions that is dedicated to the production and dissemination of knowledge in the field. This volume will be of interest to all who are involved in the study and management of the cultural heritage.

First published in 1891, Pellegrino Artusi's *La scienza in cucina e l'arte di mangiar bene* has come to be recognized as the most significant Italian cookbook of modern times. It was reprinted thirteen times and had sold more than 52,000 copies in the years before Artusi's death in 1910, with the number of recipes growing from 475 to 790. And while this figure has not changed, the book has consistently remained in print. Although Artusi was himself of the upper classes and it was doubtful he had ever touched a kitchen utensil or lit a fire under a pot, he wrote the book not for professional chefs, as was the nineteenth-century custom, but for middle-class family cooks: housewives and their domestic helpers. His tone is that of a friendly advisor – humorous and nonchalant. He indulges in witty anecdotes about many of the recipes, describing his experiences and the historical relevance of particular dishes. Artusi's masterpiece is not merely a popular cookbook; it is a landmark work in Italian culture. This English edition (first published by Marsilio Publishers in 1997) features a delightful introduction by Luigi Ballerini that traces the fascinating history of the book and explains its importance in the context of Italian history and politics. The illustrations are by the noted Italian artist Giuliano Della Casa.

Featuring updated data for this second edition, this is a field guide to the tracks and signs of European birds. It describes, with colour illustrations, the many physical signs that can be found in the field. From feathers and skulls to prey remains and pellets, the volume seeks to enable the field ornithologist to establish the presence of a species without necessarily ever encountering the bird itself. Using the information provided, readers should be able to learn much about their local birds' habitat use and lifestyles. This edition includes ten new plates of artwork, and covers a number of new species.

This book is the first study to consider the extraordinary manuscript now known as the Carrara Herbal (British Library, Egerton 2020) within the complex network of medical, artistic and intellectual traditions from which it emerged. The manuscript contains an illustrated, vernacular copy of the thirteenth-century pharmacopeia by Ibn Sarābī, an Arabic-speaking Christian physician working in al-Andalus known in the West as Serapion the Younger. By 1290, Serapion's treatise was available in Latin translation and circulated widely in medical schools across the Italian peninsula. Commissioned in the late fourteenth century by the prince of Padua, Francesco II 'il Novello' da Carrara (r. 1390–1405), the Carrara Herbal attests to the growing presence of Arabic medicine both inside and outside of the University. Its contents speak to the Carrara family's historic role as patrons and protectors of the Studium, yet its form – a luxury book in Paduan dialect adorned with family heraldry and stylistically diverse representations of plants – locates it in court culture. In particular, the manuscript's form connects Serapion's treatise to patterns of book collection and rhetorics of self-making encouraged by humanists and practiced by Francesco's ancestors. Beginning with Petrarch (1304–74) and continuing with Pier Paolo Vergerio (ca. 1369–1444), humanists held privileged positions in the Carrara court, and humanist culture vied with the University's successes for leading roles in Carrara self-promotion. With the other illustrated books in the prince's collection, the Herbal negotiated these traditional arenas of family patronage and brought them into confluence, promoting Francesco as an ideal 'physician prince' capable of ensuring the moral and physical health of Padua. Considered in this way, the Carrara Herbal is the product of an intersection between the Pan-Mediterranean transmission of medical knowledge and the rise of humanism in the Italian courts, an intersection typically attributed to the later Renaissance.

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In Renaissance Italy women from all walks of life played a central role in health care and the early development of medical science. Observing that the frontlines of care are often found in the household and other spaces thought of as female, Sharon Strocchia encourages us to rethink women's place in the history of medicine.

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