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Lakes are an essential element of some of the world's most popular

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tourism destinations. However, increased pressure from visitors and the tourism industry as well as from other, sometimes competing, land and water uses has made the sustainable development of lakes increasingly problematic. This book represents the first attempt to bring together some of the key elements of lake tourism within a single volume in order to present the urgent need for an integrated approach to lacustrine tourism systems management. The book presents comprehensive overviews of lake tourism including branding and marketing, visitor management and planning, historical and cultural dimensions, and environmental quality. The volume is international in scope with cases from Europe, North America and Oceania. The book concludes by noting that tourism needs to be established as a complimentary land and water use at a time when lakes and their watersheds are facing challenges in the form of climate and environmental change, increasing numbers of visitors as well as an overall increase in competing demands for water.

This book seeks to enhance the cultural dimension of sustainable development and particularly focuses on minor historic centers and their natural and rural landscapes. In a society becoming ever more globalized, without territorial restrictions in the production of goods and able to reproduce in China the goods and product

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characteristic of South American crafts (to mention just two extremes), the only element that can still be contextualized is heritage identity: the result of close integration between cultural assets, intangible assets and settled communities. Thus, heritage identity is one of the few elements, together with natural resources, which has the potential for economic development that is still firmly rooted in places and local populations. These towns are often the centerpiece of urban landscapes and geographical areas with original features, not always but often as individual places within networks of minor historical centers linked by shared history, traditions and/or natural elements (rivers, forests, river systems or other natural elements). They are outside the major tourist networks, even if now there is a budding interest in the touristic exploitation of these environments. So, they are the right places to pursue a sustainable and local development with a cultural perspective. This book is a product of the VIVA_EASTPART project (Valorisation and Improving of management of Small Historic Centres in the eastern PARTnership region), under the EU-funded "ENPI Eastern Partnership" program. It complements the more practically-focused work that is in production from this group, more focused on empirical approaches to the development of minor historic centers of the nations involved. Though the book has been influenced by this research and working experience,

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the authors are solely responsible for the content and opinions presented.

This volume explores the evolution of the technique, composition and colouration of the woodcut beginning with the earliest publications. It features examples from Germany, Italy, France, Spain and The Netherlands.

There is abundant evidence of the quasi-total domination of the sociology and anthropology of tourism by academics from the English-speaking world. This title familiarises readers in the US, UK, Australia and the English speaking regions of Africa and Asia with such evolutionary thinking.

Renaissance Fun is about the technology of Renaissance entertainments in stage machinery and theatrical special effects; in gardens and fountains; and in the automata and self-playing musical instruments that were installed in garden grottoes. How did the machines behind these shows work? How exactly were chariots filled with singers let down onto the stage? How were flaming dragons made to fly across the

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sky? How were seas created on stage? How did mechanical birds imitate real birdsong? What was 'artificial music', three centuries before Edison and the phonograph? How could pipe organs be driven and made to play themselves by waterpower alone? And who were the architects, engineers, and craftsmen who created these wonders? All these questions are answered. At the end of the book we visit the lost 'garden of marvels' at Pratolino with its many grottoes, automata and water jokes; and we attend the performance of Mercury and Mars in Parma in 1628, with its spectacular stage effects and its music by Claudio Monteverdi - one of the places where opera was born. Renaissance Fun is offered as an entertainment in itself. But behind the show is a more serious scholarly argument, centred on the enormous influence of two ancient writers on these subjects, Vitruvius and Hero. Vitruvius's Ten Books on Architecture were widely studied by Renaissance theatre designers. Hero of Alexandria wrote the Pneumatics, a collection of designs for surprising and entertaining devices that were the models for sixteenth and seventeenth century automata. A second book by Hero On Automata-Making - much less well known, then and now - describes two miniature theatres that presented plays without human intervention. One of these, it is argued, provided the model for the type of proscenium theatre introduced from the mid-sixteenth century, the generic design which is still built today. As

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the influence of Vitruvius waned, the influence of Hero grew.

This open access book highlights Singapore's development into a city in which water and greenery, along with associated environmental, technical, social and political aspects have been harnessed and cultivated into a liveable sustainable way of life. It is also a story about a unique and thoroughgoing approach to large-scale and potentially transferable water sustainability, within largely urbanized circumstances, which can be achieved, along with complementary roles of environmental conservation, ecology, public open-space management and the greening of buildings, together with infrastructural improvements.

"In this elegantly constructed study of the early decades of public opera, the conflicts and cooperation of poets, composers, managers, designers, and singers—producing the art form that was soon to sweep the world and that has been dominant ever since—are revealed in their first freshness."—Andrew Porter "This will be a standard work on the subject of the rise of Venetian opera for decades. Rosand has provided a decisive contribution to the reshaping of the entire subject. . . .

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She offers a profoundly new view of baroque opera based on a solid documentary and historical-critical foundation. The treatment of the artistic self-consciousness and professional activities of the librettists, impresarios, singers, and composers is exemplary, as is the examination of their reciprocal relations. This work will have a positive effect not only on studies of 17th-century, but on the history of opera in general."—Lorenzo Bianconi

This book reveals exciting early Christian evidence that Mary was remembered as a powerful role model for women leaders - women apostles, baptizers, and presiders at the ritual meal. Early Christian art portrays Mary and other women clergy serving as deacon, presbyter/priest, and bishop. In addition, the two oldest surviving artifacts to depict people at an altar table inside a real church depict women and men in a gender-parallel liturgy inside two of the most important churches in Christendom - Old Saint Peter's Basilica in Rome and the second Hagia Sophia in Constantinople. Dr. Kateusz's research brings to light centuries of censorship, both ancient and modern, and debunks the modern imagination that from the beginning only men were apostles and clergy.

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