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As people are always going somewhere, “andare” is an incredibly common verb in Italian, so you’ll want to be very comfortable with conjugating it in all its tenses. What’s more, it’s an irregular verb, so it doesn’t follow the typical -are verb ending pattern. Following, you’ll find conjugation tables with examples so you can become more familiar with how to use it in everyday conversation.

Conjugating Andare in Italian - ThoughtCo

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A lively introduction to historical methodology, an overview of the techniques historians must master in order to reconstruct the past.

Shopping was as important in the Renaissance as it is in the 21st century. This book breaks new ground in the area of Renaissance material culture, focussing on the marketplace in its various aspects, ranging from middle-class to courtly consumption and from the provision of foodstuffs to the acquisition of antiquities and holy relics. It asks how men and women of different social classes went out into the streets, squares and shops to buy the goods they needed and wanted on a daily or on a once-in-a-lifetime basis during the Renaissance period. Drawing on a detailed mixture of archival, literary and visual sources, she exposes the fears, anxieties and social possibilities of the Renaissance marketplace. Thereafter, Welch looks at the impact these attitudes had on the developing urban spaces of Renaissance cities, before turning to more transient forms of sales such as fairs, auctions and lotteries. In the third section, she examines the consumers themselves, asking how the mental, verbal and visual images of the market shaped the business of buying and selling. Finally, the book explores two seemingly very different types of commodities - antiquities and indulgences, both of which posed dramatic challenges to contemporary notions of market value and to the concept of commodification itself.

"Proceedings of the twenty-fourth annual symposium of the Klutznick Chair in Jewish Civilization and the Harris Center for Judaic Studies, October 23-24, 2011"--p. [i].

Expanding interdisciplinary investigations into gender and material culture, Katherine A. Mclver here adds a new dimension to Renaissance patronage studies by considering domestic art - the decoration of the domestic interior - as opposed to patronage of the fine arts (painting, sculpture and architecture). Taking a multidimensional approach, Mclver looks at women as collectors of precious material goods, as organizers of the early modern home, and as decorators of its interior. By analyzing the inventories of women's possessions, Mclver considers the wide range of domestic objects that women owned, such as painted and inlaid chests, painted wall panels, tapestries, fine fabrics for wall and bed hangings, and elaborate jewelry (pendant earrings, brooches, garlands for the hair, necklaces and rings) as well as personal devotional objects. Considering all forms of patronage opportunities open to women, she evaluates their role in commissioning and utilizing works of art and architecture as a means of negotiating power in the court setting, in the process offering fresh insights into their lives, limitations, and the possibilities open to them as patrons. Using her subjects' financial records to track their sources of income and the circumstances under which it was spent, Mclver thereby also provides insights into issues of Renaissance women's economic rights and responsibilities. The primary focus on the lives and patronage patterns of three relatively unknown women, Laura Pallavicina-Sanvitale, Giacomina Pallavicina and Camilla Pallavicina, provides a new model for understanding what women bought, displayed, collected and commissioned. By moving beyond the traditional artistic centers of Florence, Venice and Rome, analyzing instead women's artistic patronage in the feudal courts around Parma and Piacenza during the sixteenth century, Mclver nuances our understanding of women's position and power both in and out of the home. Carefully integrating extensive archival

In spite of the importance of horses to Western society until comparatively recent times, scholars have paid very little attention to them. This volume helps to redress the balance, emphasizing their iconic appeal as well as their utilitarian functions.

Space, Place, and Motion offers the first sustained comparative examination of the relationship between confraternal life and the spaces of the late medieval and early modern city.

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