

An impressionist painting of a young woman with dark, curly hair, wearing a light blue, ruffled dress. She is sitting on a dark, possibly wooden, bench or ledge. To her left is a large, lush bush of pink roses. The background is a soft, impressionistic depiction of a building with windows. The overall style is characteristic of late 19th or early 20th-century Impressionism, with visible brushstrokes and a focus on light and color.

TEATRO

LEANDRO FERNÁNDEZ
DE MORATÍN
El sí de las niñas



LOSADA

Si De Las Nifas El 679

Pedro Calderón de la Barca



Si De Las Nifas El 679:

Sobre la vida y poesía de Homero. El antro de las ninfas de la Odisea. Sobre los dioses y el mundo. Pseudo Plutarco, Porfirio, Salustio, 2016-08-05 Estos tres textos reflejan el interés que suscitó Homero a lo largo de toda la Antigüedad y atestiguan diversas líneas del comentario filológico Compuesto hacia el siglo II d C una poca de erudición y mémesis Sobre la vida y poesía de Homero es testimonio de ilimitada admiración por la poesía homérica y su autor Pertenece a la tradición de exégesis alegórica de los poemas de Homero puede compararse con las Alegorías de Homero de Herclito también aparecidas en esta colección y no se resiste a participar en la infecunda búsqueda de una biografía Nada sabemos de su autor se han citado y refutado los nombres de Plutarco Porfirio y Dionisio de Halicarnaso que ser cualquiera del sinnúmero de filólogos antiguos adeptos de Homero La obra se divide en dos partes probablemente debidas a dos autores distintos dedicadas a vida y obra con predominio de la segunda un comentario de la forma y el contenido de la Ilíada y la Odisea Porfirio Tiro 232 Roma principios de siglo IV discipulo de Plotino compuso con El antro de las ninfas de la Odisea un curioso comentario alegórico a un célebre pasaje homérico en una muestra característica de un tipo de exégesis que los neoplatónicos practicaron con gran habilidad y cuyo tono armoniza con el texto anterior Finalmente Sobre los dioses y el mundo opusculo teológico de la segunda mitad del siglo IV y de autor desconocido es una breve clara y amena introducción a una teología pagana ya agonizante

Comedias de Calderón de la Barca Pedro Calderón de la Barca, 1848 *Cancionero general de obras nuevas.* 1554 Alfred Morel-Fatio, 1878 *El panelenio* Helénides de Salamina, 1988 *Comedias de don Pedro Calderón de la Barca* Pedro Calderón de la Barca, 1855 **L'Espagne Au Seizieme Et Au Dix-septieme Siecle** Alfred Morel-Fatio, 1878 **Comedias de Don Pedro Calderon de La Barca** Francisco García Calderón, 1851 **Obras de don Pedro Caldéron de la Barca** Pedro Calderón de la Barca, 1855 **Comedias de Don Pedro Calderon de La Barca** Pedro Calderón de la Barca, 1849 **Comedias** Pedro Calderón de la Barca, 1851 **Biblioteca de autores españoles**, 1849 **Comedias de Don Pedro Calderon de la Barca: (686 p.)** Pedro Calderón de la Barca, 1849 **Comedias de Don Pedro Calderón de la Barca, 2 (Biblioteca Autores Españoles, 9)** Pedro Calderón de la Barca, 1849 *El teatro griego* Pedro E. Badillo, 2002

L'ESPAGNE DOCUMENTS HISTORIQUE ET LITTERAIRES PUBLIES ET ANNOTES PAR ALFRED MOREL-FATIO JAMES RUSSELL LOWELL, 1878 **Según natura** Eva Cantarella, 1991-10-17 Amplio e incisivo repaso del desarrollo del arte a lo largo del siglo XX que junto a una dura crítica de la vacuidad y estancamiento de la posmodernidad se alía a las artes creativas nuevas y sólidas posibilidades de futuro **Epigramas funerarios griegos** Varios autores, 2016-08-05 Este volumen contiene una abundante colección de inscripciones epigráficas halladas en monumentos sepulcrales del mundo griego y ofrece una rica visión de uno de los géneros más sentidos y poco conocidos de toda la literatura antigua Las inscripciones conservadas en los monumentos sepulcrales constituyen el grupo más numeroso de todo el material epigráfico que nos ha legado la Antigüedad En los sistemas de acomodación de los muertos fuera el entierro directo o en caja o sarcófago

o bien mediante incineración se introdujo pronto la práctica de dedicar unas palabras conmemorativas de la persona desaparecida primero en una piedra rudimentaria sobre el túmulo después en una estela pintada y adornada con decoraciones en relieve en estatuas y otros objetos. Estos escritos eran epigramas composiciones de entre uno y ocho versos sepulcrales votivas u honoríficas que tenían como función conmemorativa honrar y conservar la memoria del finado y asegurar su pervivencia en el recuerdo de los vivos. Este volumen reúne una abundante colección de estos epigramas inscripcionales griegos que con toda seguridad son reales y no composiciones literarias ficticias pues nos han llegado en un monumento sepulcral. Es una selección efectuada a partir de varios miles de textos epigráficos conservados basada en un criterio tipológico y temático son representativos de todos los temas y motivos los más bellos e interesantes desde el punto de vista literario así como originales. Entre estos epigramas encontramos elogios de difuntos cánticos en combate expresiones de dolor por el muerto datos biográficos consolaciones recordatorios de que la muerte es un destino común de todos de que la vida es un préstamo que hay que devolver que la muerte es un sueño eterno y otras reflexiones de la hora postrera. En conjunto reflejan los valores de la sociedad y la posición que en ella ocupaba la persona homenajeada abundan los epigramas dedicados a médicos gladiadores atletas sacerdotes y otras profesiones y oficios destacados. Sobre todo ofrecen al lector una rica muestra de uno de los géneros más sentidos de toda la literatura antigua.

Cosmovisión mítica Antonio Franco Ruiz, 2017-02-16

Comparando entre sí los mitos las leyendas y las historias sagradas de religiones animistas politeístas y monoteístas de todo el mundo el autor construye a base de ejemplos un árbol genealógico del posible origen y evolución de las historias sagradas. Encuentra que todas están relacionadas entre sí y que en su esencia se componen de unos pocos mitos teofánicos sobre la aparición del Creador y cosmogónicos sobre la creación del mundo con numerosas versiones cada una unas versiones más antiguas y fantásticas que otras. Deduce que esos mitos tuvieron su origen en la cuna de la humanidad donde a la sazón se conservan hoy las versiones más antiguas y donde se habría contado la primera historia sagrada que el autor llama protohistoria sagrada. Hace unos 60 000 años la humanidad salió de África y difundió por el mundo la protohistoria sagrada que ha evolucionado desde entonces con ritmos distintos en los cinco continentes. Cree que ese relato ancestral habría sido la expresión del pensamiento mítico forjado seguramente con el nacimiento de la especie humana a partir de ideas muy elementales sobre el origen y destino del mundo y de la humanidad. Esas ideas existenciales que subyacen hoy en todas las religiones conforman lo que llama cosmovisión mítica es decir la visión del mundo que ha tenido la humanidad desde su aparición hasta la reciente irrupción de la ciencia y el pensamiento científico. Apoyándose en ejemplos del culto en las más diversas religiones el autor concluye que la cosmovisión mítica es la fuente de inspiración de las religiones incluyendo el culto las fiestas las ceremonias y los ritos y muchas tradiciones culturales.

Comedias de Pedro Calderón de la Barca, 2 Pedro Calderón de la Barca, 1881 Biblioteca de autores Españoles, desde la formación del lenguaje hasta nuestros días Buenaventura Carlos Aribau, 1849

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