

Susana Cella

El Saber Poético
La poesía de José Lezama Lima

Saber Poetico El

Antonio López Baeza



Saber Poetico El:

Ráfagas del Espíritu Antonio López Baeza, 1999 Ráfagas del Espíritu con mayuscula y del espíritu con minuscula Ambos saben entenderse muy bien Mi corazón puesto a pensar a partir de las experiencias de cada día de sus alegrías y de sus penas con la vida Estas páginas tienen mucho de diario íntimo Pero también mi corazón puesto a meditar bajo la luz del silencio al calor del Amor de Dios Estas páginas tienen mucho también de plegaria compartida Pensamiento y Testimonio han ido pues tejiendo estos aforismos y estas reflexiones con la puntualidad misma que la vida les ha ido sealando Tienen mucho de mpor eso me atrevo a ponerlos en manos de otros porque considero un deber compartir las luces de la propia experiencia Páginas para acercarse a una vivencia humana original rica y jugosa en contenido de fe y en experiencia de la salvación en Cristo Con la frescura del cristianismo primitivo y con sensibilidad hacia las principales preocupaciones del hombre de este final de siglo Sabrosa meditación de un hombre y un creyente de un sacerdote y un poeta sobre la Verdad la Libertad y el Amor que el Espíritu regala a cuantos no renuncian a dejarse guiar por él en fidelidad a sí mismos ANTONIO LÓPEZ BAEZA tiene publicados en esta misma Colección Poemas para la Utopía 4ª edición Canciones del hombre nuevo 2ª edición e Imágenes y profecías de la amistad *Filosofía Y Psicoanálisis* Constante, Alberto, Flores Farfan, Leticia, 2006 *Dialogos de Platon* Platón, 1968

SEGUNDO HIPPIAS o Sobre la mentira PROTAGORAS EUTIDEMOS GORGIAS Detalles de Libro El segundo tomo de los Diálogos de Platón incluye principalmente diálogos de la época de transición aunque Protgoras y el Segundo Hippias también son considerados por algunos autores como diálogos de la etapa inicial Traducción noticias preliminares estampa socrática y notas de Juan B Bergua Platón es uno de los filósofos más conocidos de la Antigua Grecia junto a su gran maestro Sócrates y su principal alumno Aristóteles Su nombre real sería Aristocles Podros siendo Platón el sobrenombre que le fue otorgado por uno de sus maestros de lucha durante su juventud Platón significa de espalda ancha Nacido en la aristocracia ateniense la riqueza de su vida es similar a la de su obra fue atleta soldado prisionero esclavo filósofo y maestro incluso fundador de la Academia de Atenas Fue uno de los grandes maestros de la filosofía clásica estableciendo las bases del pensamiento y creencias del mundo occidental Las obras más conocidas de Platón son sus diálogos donde Sócrates aparece como personaje recurrente y principal dando origen al problema socrático que no es más que la imposibilidad de asegurar si las ideas expuestas por Sócrates en los diálogos son propias de éste o si Platón utiliza a su maestro para exponer sus propios argumentos A continuación presentamos en contenido del segundo tomo de los Diálogos de Platón con traducción noticias preliminares estampa socrática y notas de Juan B Bergua Vida de Platón según Diógenes Laeirtios Estampa socrática Segundo Hippias Este diálogo segundo en el que aparece Hippias de Lidia en argumentaciones con Sócrates en el Diálogo I se puede encontrar el Primer Hippias ambos intentan definir lo bello con todo lo que ello implicaba en la Antigua Grecia Entonces más allá de lo estético la belleza responde a también a principios morales Protgoras En este diálogo Sócrates y Protgoras discuten acerca de la naturaleza de la virtud Mientras Protgoras sostiene que la virtud se puede enseñar Sócrates argumenta contra la afirmación del sofista a la vez que le

reprocha por usar respuestas extensas que no responden directamente a sus cuestionamientos Eutidemo En este di logo Socrates discute con dos conocidos sofistas Eutidemo y Dionisodoro cuyo discurso eristico intenta denigrar y degradar a Socrates quien responde con calma y argumentaci n l gica Una obra de singular calidad art stica donde el contraste de los argumentos se refleja en cada aspecto de los personajes Gorgias Esta obra que incluye los di logos de Socrates con Gorgias Polo y Calicles enfrenta el estilo de los fil sofos principalmente la refutaci n de argumentos al de los ret ricos cuyos argumentos buscan persuadir al interlocutor

Assimilation/generation/resurrection Ben A. Heller,1997 Cuban author Jose Lezama Lima 1910 76 produced some of the most enigmatic and important poetry in the Spanish language He did this during a turbulent moment in Cuban history a period of social unrest radical change in political systems and attempts at cultural self definition While some have argued that his poetry evades these circumstances Assimilation Generation Resurrection adopts a contextual approach and reveals the extent of Lezama s engagement with the defining political and cultural issues of his day It also lays bare the underlying connection of this poetry to a weave of intertexts Lezama s productive interaction with several traditions Intimidating in its philosophical scope and linguistic complexity Lezama s poetry has received far less critical attention than his prose The present study rectifies this critical imbalance foregrounding the poetry while discussing three issues that link disparate areas of Lezama s literary production These issues cultural assimilation generation and resurrection are central elements in Lezama s poetics yet are also pertinent to wide ranging debates on Latin American cultural identity This study reads key poems from each of his published books of poetry using an interpretive approach forged from diverse yet cohering sources including Lezama s own theories on reading and writing After a brief methodological excursus and a first contextualization of Lezama s poetics vis a vis a number of other Cuban writers this study considers Lezama s early assimilation of a number of initiatory texts as well as his indirect but crucial response to the social concerns of the 1930s Assimilation Generation Resurrection makes clear that Lezama s poetry owes its existence to an engagement with cultural artifacts and social circumstances more generally Yet it is far more than a response It constantly attempts to go beyond generating the new at the intersection of the old and the as yet uncreated The result of this practice is a poetry that claims the power both to translate over distance and to resurrect by virtue of the image

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El maná espiritual y el espacio poético

Humberto, Jarrín B,Beatriz Elena, Calle C,Patricia, Laverde M,2019-04-23 Este libro es un tiquete o pase de cortes a para entrar a un carnaval no a cualquiera sino al Carnaval del Libro Infantil Inmerso en uno se adentra en el otro es pues un dispositivo al tiempo que de pensamiento de imaginaci n para pasearse entre mundos Qu hay en un carnaval y en este en particular Hay personajes seres fant sticos espacios de enso aci n ni os que van y vienen alegres y sorprendidos gozando y aprendiendo mediante retos por enfrentar enigmas por descifrar fantas as por compartir hay juegos luz y colores libros artistas docentes y promotores de lectura que son domadores o pastores de historias seg n se vea y que en todo caso act an

bajo disfraces de fantas a Todo este man espiritual que son los libros en medio de este espacio de enso aci n l dica pedag gica y po tica han sido vistos a la luz de una reflexi n l cida amena e inquieta en procura de resignificar los procesos est ticos y de promoci n de lectura caros al prop sito de formar lectores y ciudadanos cr ticos Realidad y fantas a palabra e imagen pensamiento y diversi n an lisis y juego este libro es un pase doble para un carnaval al que si por alguna raz n usted amigo lector no asisti estamos seguros le habr a gustado estar Siga Humberto Jarr n B Premio Nacional de Literatura Ministerio de Cultura , *La Corónica* ,2004 Spanish medieval language and literature newsletter varies **El diván poético de Dunash ben Labrat** Carlos del Valle Rodríguez,Dunash ben Labrat,1988 EDUCACIÓN, POÉTICA DEL AMOR JACQUELINE ZAPATA,2013-06-27 La educaci n es po esis creaci n po tica que deviene admirablemente poema La educaci n como poes a como poema es como el viento o como el fuego o como el mar Su movimiento perenne hace vibrar abraza a quienes nacen cada d a en el mundo acuna en su oleaje al ser humano Atiende al llamado que llega con su nacimiento abre espacios de acogida de abrigo y cuidado Espacios abiertos en los cuales la verdad de cada ser humano puede acaecer en libertad La educaci n deja aprender oc anos de posibilidades deja imaginar el infinito Deja pensar sentir vivir crear dar amor a raudales porque cual po tica que es es amor sin condici n La educaci n cual met fora viva del amor es trazo de sabidur a y libertad po tica s Trazo que revela a la educaci n como amor tangible en su lenguaje de alabanza himno gloria vital Un lenguaje de amor que le aleja de aquello que en su nombre se da instrucci n escolarizaci n colonizaci n cognitiva cultural y no es educaci n La educaci n como amor es sabidur a libertad y vida Posibilidad po tica que conduce al encuentro de su propio giro el amor como po esis el amor como educaci n amor que lleva a la reivindicaci n con el mundo con la humanidad con la vida La invitaci n de este libro es justamente ir al re encuentro de la donosura y sobreabundancia que es la Educaci n cual Po tica del Amor lo eternamente real Poetica Anonymous,2025-09-03 Reprint of the original first published in 1883 The Antigonos publishing house specialises in the publication of reprints of historical books We make sure that these works are made available to the public in good condition in order to preserve their cultural heritage

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