

Juan Ramón
Jiménez

Segunda
Antología poética
(1898-1918)

Prólogo de
Leopoldo de Luis

Selecciones  Austral
Espasa-Calpe

Segunda Antalogia Poetica 18981918

Judd E. Hollander



Segunda Antalogia Poetica 18981918:

Segunda antología poética (1898-1918) Juan Ramón Jiménez,1920 **Segunda antología poética (1898-1918)**

Juan Ramón Jiménez,2017-05-23 La fortuna editorial de la Segunda antología poética convirtió a Juan Ramón Jiménez 1881-1958 en referente indiscutible para varias generaciones de poetas y en el autor más amado e imprevisible de su tiempo. La renovación constante a la que sometió su obra encontrada en este compendio el paradigma fundacional de lo que llamamos poesía desnuda. Con casi cuarenta ediciones publicadas a lo largo de noventa y cinco años han desvirtuado irremediablemente su contenido cargándolo de erratas y sensibles modificaciones en la transcripción de los textos. Soledad González Renedas, académica especialista en la obra del poeta, recupera en este volumen la edición príncipe y traza en su estudio introductorio las extraordinarias vicisitudes que hicieron de la composición y la difusión de esta singular antología uno de los acontecimientos más relevantes de la literatura hispánica del siglo XX.

Contemporary Movements in European Literature

William Rose, Jacob Isaacs, 1928 **Revista de filología española**, 1924. Notas bibliográficas and Bibliografía included.

Stories of Life and Death Juan Ramón Jiménez, 2000-07-24. Over one hundred vignettes in *Stories of Life and Death* create haunting images of the author's favorite subjects: women in love, children coping with tragedy, eccentrics, the emotions of compassion, bitterness, envy, and longing. Meet Mercédita Saro, the shy, perfectly groomed beggar child of the local drunk whom Jiménez loves, protects, and treats with sweets forbidden by her father. And Max, the blue child, a West Indian boy traveling on the same ship as Jiménez to live with relatives in South America who covered his black face with white powder to look whiter to his brothers. See a woman in love, white, tender, bray, submissive, delicate, and the tiny ray of sun awakening a baby which has opened in his eyes a magic and flowery garden that holds him bewitched. Feel sadness at the death of a village girl, empathy for the mother of a sailor lost at sea, and compassion for an angry man who gets drunk for the first time. The author creates an impressionistic landscape with subtle nuances of light and shadow, leaving tantalizing ambiguities to be resolved only in the eye of the beholder. As might be assumed from the title bestowed on this work, Jiménez's prose and poetical observations of the world around him, previously encountered in *Platero and I*, take on a somewhat darker, more transcendent hue in this further collection. Gone is the unifying theme of itinerant man and donkey and the physical boundaries of time and space. Here Jiménez allows his poetic vision to sweep far and wide, distilling and concentrating his art into thumbnail sketches of such disparate characters: among many are a beggar girl, a grape harvester, an elderly canary, and even the moon itself. Prefaced by a scholarly introduction from the translator, this is a fine and sensitive translation which captures gloriously the sheer lyrical beauty of Jiménez's writing. *British Bulletin of Publications* *The New International Year Book*, 1924.

Romancero gitano. De la tradición a las vanguardias Juan Vadillo Comesaña, 2023-07-31. El *Romancero gitano* de la tradición a las vanguardias es un ensayo de crítica literaria que describe la manera en que García Lorca va a transformar una serie de símbolos de la tradición popular andaluza para lograr una poesía vanguardista que no por

ello deja de ser tradicional El ensayo propone una lectura del Romancero gitano a la luz del simbolismo tradicional Símbolos naturales de la poesía popular como el viento el río el olivar el olmo las zarzas aparecen transformados en los romances de Lorca la idea es identificarlos y entender la manera en que el poeta granadino puede crear imágenes vanguardistas a partir de ellos En este libro también se hace una aproximación a la complejidad que entra a la pena andaluza Recordemos que Lorca había dicho en una conferencia que en su Romancero gitano no hay más que un solo personaje grande y oscuro como un cielo de esto un solo personaje que es la Pena Esta Pena con mayúscula que está en la raíz existencial del andaluz también va a ser expresada a veces de manera explícita otras alegóricas a lo largo del Romancero gitano El lector podrá identificar diversos aspectos de la Pena que Lorca despliega en su poemario A su vez encontrar en este libro el análisis de nueve conferencias del poeta granadino A fin de cuentas la intención es brindar al lector una serie de perspectivas y herramientas de análisis que le permitan enriquecer su lectura del Romancero gitano **Reforma social**, 1923 Estudios de literatura española de los siglos XIX y XX

Juan María Díez Taboada, 1998 **Literatura española (1900-1939)** Vicente Granados Palomares, 2011-10-05 Cada tema lleva una sección de textos y documentos con muestras de creación y técnicas o históricas procurando compaginar no solo las opiniones con los textos de creación sino juicios extranjeros Platero and I Juan Ramón Jiménez, 2000 One of the great classics of modern Spanish literature Sheer descriptive magic Time An exquisite book rich shimmering truly incomparable The New Yorker This enchanting dialogue or is it a monologue between a man and his burro has been translated with great skill and sympathy Winthrop Sargeant In this translated Spanish classic Juan Ramón Jiménez tells his burro Platero about their native Andalusian village of Moguer Their dialogue creates an evanescent portrait of provincial Spain its streets homes animals children and eccentrics With the pure hearted silent burro sometimes a witness sometimes a participant the routines of daily life take on a certain poignancy Jiménez anxiously searches for and removes the long green thorn from Platero's hoof and the donkey tenderly nuzzles him On their way home one evening Platero brays to his girlfriend burro in a field and trots hesitatingly unwillingly past Together Platero and his master make friends with the parrot belonging to a local French doctor whose sole and frequent pronouncement is Ce n'est rien Both prolific and profound Juan Ramón Jiménez 1881-1958 wrote over seventy books winning the 1956 Nobel Prize in literature He has been hailed by The New Republic as not only the dean of Hispanic poets but a pioneer and the source of all those who wrote in the Spanish tongue after him The translator poet and scholar Antonio de Nicolás received his education in Spain India and the United States A prolific writer he has contributed to learned journals magazines and book reviews and has published a number of books **Bibliography of Contemporary Spanish Literature** Modern Language Association of America. Spanish V. Bibliography Committee, 1958 Bibliografía general española e hispano-americana, 1925 **Orientalismo en la Literatura Española Finisecular** Hye Jeoung Kim, 2023-04-17 Hye Jeoung Kim profesora de la Universidad de Salamanca pertenece al ámbito académico y cultural de Asia Oriental lo cual le permite analizar con soltura y pertinencia las temáticas

orientales presentes en la literatura española finisecular. Así, en este trabajo se hace hincapi en el hecho de que el modernismo literario español se nutre con generosidad en el exotismo oriental que muy a menudo atraía y cautivaba hasta la fascinación a los escritores de esa época. Atraída a la que no es ajena en absoluto la obra poética de Francisco Villaespesa por lo que siempre ha despertado un vivo interés entre los estudiosos.

Zenobia & Co. María Luz Bort Caballero, Emilia Cortés Ibáñez, Pepa Merlo Calvete, Isabel Pérez-Villanueva Tovar, Marina Patrón Sánchez, José M. Naharro-Calderón, Josebe Martínez Gutiérrez, Mar Trallero Cordero, Alicia Alted Vigil, Roger González Martell, Francisca Montiel Rayo, María Payeras Grau, Lorena Paz López, Nélida Devesa-Gómez, 2024-12-15. Zenobia Co es un volumen que revela una faceta menos explorada de Zenobia Camprubí destacando su papel como articuladora de redes de amistad y colaboración con escritoras, artistas e intelectuales del siglo XX. Aunque Zenobia ha sido tradicionalmente conocida como compañera de Juan Ramón Jiménez, esta obra resalta que no estuvo sola en su recorrido vital; ni antes ni después de unirse al poeta. Zenobia cultivó una sólida red de relaciones femeninas que sirvieron de apoyo personal y profesional, lo cual fue clave tanto para su desarrollo individual como para su influencia en la obra y vida de Jiménez. Este libro estudia cómo Zenobia más allá de su figura pública fue una pionera en la creación de espacios de paridad y colaboración entre mujeres en el ámbito cultural y social. A través de su correspondencia y participación en diversas iniciativas feministas, se revela una Zenobia activa y comprometida que mantuvo firmes lazos con otras intelectuales tanto en España como durante su exilio en América. El título Zenobia Co hace referencia a esta colectividad femenina subrayando la importancia de sus relaciones con mujeres influyentes de la Edad de Plata y el exilio. Este estudio es una contribución esencial para entender a Zenobia no solo como compañera de un gran poeta sino como una mujer moderna y visionaria que en sus múltiples conexiones dejó una huella profunda en el panorama cultural del siglo XX.

De poética en verso Carmen Alfonso Segura, 1996

Literatura española y literatura hispanoamericana Margot Arce de Vázquez, Matilde Albert Robatto, 1998

De la Generación del 98 a la literatura de los 60 Julio Ollero, Susana Bardón, Ana Barrera, 2000

El Siglo de Oro en escena Odette Gorsse, Frédéric Serralta, 2006

Bibliografía general española e hispanoamericana, 1925 Feb-Mar 1941 a cumulative volume covering period July 1936-Dec 1940

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