

Fotos De La Muerte De Monica Santa Maria

Antón A. Rodríguez Casal,Domingo L. González Lopo

Vida de la venerable madre Maria de S. Joseph, religiosa augustina recoleta, fundadora en los conventos de Santa Monica de la ciudad de la Puebla, y despues en el de la Soledad de Oaxaca Sebastián de Santander y Torres,1725

La hacienda de Santa Mónica, Tlalnepantla, Estado de Mexico Araceli Peralta Flores,2005 The extraordinary state of conservation and large documental archives of the buildings and architectural complex has provided the main research sources for the historical and architectural analysis of the former Hacienda de Santa Monica located in Tlalnepantla (State of Mexico). The author studies the history of the hacienda (before the Agrarian Reform in the mid 20th century was the main provider of wheat and wheat flour for Mexico City) and its agricultural-economical context along the evolution of the architectural complex since1553.

Oiga ,1994 Seminario de actualidad.

La imagen justa Ana María Amado,2009

DESPERTADOR CHRISTIANO, MARIAL DE MARIA SANTISSIMA N.S. EN SVS FESTIVIDADES, EN ORDEN à excitar en los Fieles la Devocion, Amor, Imotacion de la Reyna de los Angeles, y Hombres José de Barcia y Zambrana,1692

L@tbook Argentina ,2005

No queda huella ni memoria? Aurelio de los Reyes,2002

Iluminaciones naturales y revestimientos cromáticos Gómez Urdáñez, Carmen,2019-03-28 La primera catedral concebida en gótico en el Reino de Aragón, y aun en la Corona, vinculada a la expresión simbólica de la monarquía del joven Jaime I, ha sido la gran desconocida hasta las investigaciones derivadas de la reciente restauración, prolongada durante veinte años. En su seno se ha identificado la configuración original del edificio y se han distinguido las modificaciones que experimentó en épocas sucesivas, incluidas las de las restauraciones del siglo XX. Una parte esencial de este reconocimiento ha sido la de sus acabados: los cromáticos de las superficies de los muros y bóvedas, y los lumínicos de los ventanales y sus cierres. La excepcionalidad de la restauración ha permitido reconstruir esta otra historia de una catedral, historiográficamente inusual y verdaderamente rica en el caso de Santa María de la Huerta de Tarazona.

Muerte y ritual funerario en la historia de Galicia Antón A. Rodríguez Casal,Domingo L. González Lopo,2006

Historia del convento de S. Augustin de Salamanca Thomas de Herrera, 1652

La formación artística: creadores-historiadores-espectadores Begoña Alonso Ruiz, Javier Gómez Martínez, Julio J. Polo Sánchez, Luis Sazatornil Ruiz, Fernando Villaseñor Sebastián, Ángeles Caso, Alfredo J. Morales Martínez, Javier Ibáñez Fernández, Alicia Cámara Muñoz, José Arturo Salgado Pantoja, Elena Martín Martínez de Simón, Mª Teresa Rodríguez Bote, Belén Ibáñez Abella, Jesús F. Pascual Molina, Ana Pérez Varela, Julián Hoyos Alonso, María Josefa Tarifa Castilla, María José Redondo Cantera, Juan Escorial Esgueva, Yolanda Fernández Muñoz, Pedro M. Martínez Lara, Nuria Martínez Jiménez, Juan María Cruz Yábar, Manuel Gámez Casado, Carlos Nogales Márquez, José Manuel Baena Gallé, Mª Mercedes Fernández Martín, Berta Gilabert Hidalgo, Alberto Soto Cortés, Silvia Castillo Álvarez, Pilar Benito García, Ignacio J. López Hernández, Mª del Mar Lozano Bartolozzi, Vidal de la Madrid Álvarez, Teresa Sauret, Eva Calvo, Myriam Ferreira Fernández, Mariángel Pérez-Martín, Adrián Fernández Almoguera, María Teresa Cruz Yábar, Jorge Martínez Montero, Antonio Holguera Cabrera, José Ramón Barros Caneda, Alberto Fernández González, Alberto Martín Chillón, María del Castillo García Romero, Francisco Javier Domínguez Burrieza, Fátima López Pérez, Ángel Peña Martín, Esther Solé i Martí, Cristina Rodríguez Samaniego, Natàlia Esquinas Giménez, Mercedes Valdivieso, Belén Calderón Roca, Gretel Piquer Viniegra, Beatriz Cordero Martín, Miren Vadillo Eguino, Ruth Cereceda Gatón, María Diéguez Melo, Rosa Perales Piqueres, Antonio Urquízar Herrera, Javier Pérez Segura, Luis Vives-Ferrández Sánchez, Marina Garzón Fernández, Jaime Cuenca, José Carlos Pérez Morales, Karen Gregorio, Iván Rega Castro, Luis Delgado Mata, Matilde Mateo, Gemma Avinyó Fontanet, Alberto Castán Chocarro, Juan M. Monterroso-Montero, Eva Díez Patón, Patricia Cupeiro López, F. Javier Panera Cuevas, Iván del Arco Santiago, Isabel García García, Mónica Salcedo Calvo, Fátima Bethencourt Pérez, Javier Barón Taidigsmann, Jesús Pedro Lorente, Ramón Vicente Díaz del Campo Martín Mantero, Patricia García-Montón González, Irene Valle Corpas, Àngel Monlleó i Galcerà, Noemí Feo Rodríguez, Julia Ramírez Blanco, Julen Anguiano Álvarez, Jesús Ángel Jiménez García, María Roca-Cabrera, Marina Bargón García, Victoria Quirosa García, Laura Luque Rodrigo, Matteo Mancini, María Enfedaque Sancho, Luis Walias Rivera, Mónica Iglesias Tejera, Sara Núñez Izquierdo, Luis Méndez Rodríguez, Fernando Marías, Rafael López Guzmán, Luis Javier Cuesta Hernández, José Manuel Almansa Moreno, Fernando González Moreno, Nozomi Yamada, José Blanco Perales, Inmaculada Rodríguez Moya, José Javier Azanza López, Mª Cristina Hernández Castelló, Miquel Àngel Herrero Cortell, María Belén Díez Ordas, Alberto Luque, Cristina Igual Castelló, Irene González Hernando, Gloria Espinosa Spínola, Guadalupe Romero Sánchez, Catalina Cantarellas Camps, María Victoria Álvarez Rodríguez, Nuria Rodríguez Ortega, María Victoria Herráez Ortega, Manuel Valdés Fernández, Gerardo Boto Varela, Marta Cendón Fernández, Jorge Sosa Oliver, María Cristina Valerdi Nochebuena, Ricardo Fernández Gracia, Margarita Rigal, Miguel Ángel Zalama, Víctor Mínguez, Javier Martínez de Aguirre Aldaz, Francisco de Asís García García, Diana Olivares Martínez, Diana Lucía Gómez Chacón, José Luis Senra Gabriel y Galán, Laura Rodríguez Peinado, Susana Calvo Capilla, Juan

Carlos Ruiz Souza,Azucena Hernández Pérez,Matilde Miquel Juan,Víctor Daniel López Lorente,Elena Sepulveda Iturzaeta,David Chao Castro,Esperanza de los Reyes Aguilar,Pedro Cruz Freire,Natalia Ganzo Galaz,Yolanda Guasch Marí,Pedro Luengo Gutiérrez,M^a del Valle Gómez de Terreros Guardiola,Zara María Ruiz Romero,Esther Rodríguez Ortiz,Cristina Eugenia Íscar Gamero,María Simó García,Esther Parpal Cabanes,Melania Soler Moratón,M^a Belén Díez-Ordás Berciano,Rafael Mantas Fernández,Alejandro Jaquero Esparcia,Anaïs Laia Serrano García,M^a Victoria Álvarez Rodríguez,Victoria Cabieces Ibarrodo,Gerardo Rebal Martínez,Bárbara Barreiro León,Ricardo González García,María Hernández-Reinoso,Julio Andrés Gracia Lana,Noelia Fernández García,Carmiña Dovale Carrión,Ana Asión Suñer,2018-06-04 En esta publicación se recogen los trabajos presentados en el XXI Congreso Nacional de Historia del Arte (CEHA), celebrado en el Palacio de la Magdalena de Santander entre los días 20 al 23 de septiembre de 2016. El eje vertebrador de dicho congreso giró en torno a una temática a la vez monográfica y transversal: LA FORMACIÓN ARTÍSTICA. Se aborda este objetivo desde la doble perspectiva que plantean los dos protagonistas principales del diálogo artístico (el creador y el espectador), pasando por el historiador del arte como mediador entre ambos. Empleando este hilo conductor, se traza el rico panorama investigador nacional, tratando de reflejar las principales orientaciones metodológicas de la disciplina, así como las líneas de trabajo más consolidadas y las emergentes. Las aportaciones en cada uno de los seis bloques (desde el gremio, la formación académica o la universitaria, la educación de la mirada, la crisis de la Historia del Arte, las fuentes, la historiografía y la literatura artística y, por último, el dedicado a proyectos, tesis y grupos de I+D+i) presentan una visión actualizada de algunas de las tendencias de la investigación en Historia del Arte.

Procesiones extraordinarias en Zamora durante Guerras y Pandemias Miguel Angel Largo Martín,2021-03-20 Artículo de Investigación publicado en la revista IV Estación de 2021. Narra procesiones extraordinarias habidas a lo largo de la historia en Zamora, a raíz de guerras y pandemias.

Boletín - Instituto Nacional de Antropología e Historia Instituto Nacional de Antropología e Historia (Mexico),1960
Relecturas del pasado. Reflexiones sobre el gusto VI Concha Lomba Serrano ,Rebeca Carretero Calvo ,Alberto Castán Chocarro ,Mónica Vázquez Astorga ,2024-09-18 De acuerdo con el eterno retorno postulado por el estoicismo, el mundo está condenado a repetirse. Nietzsche apuntó que no solo los acontecimientos se repiten, sino también los pensamientos, los sentimientos y las ideas. Una interpretación «cíclica» de la Historia del Arte podría justificar las constantes relecturas del pasado que han proliferado a lo largo del tiempo. De la instrumentalización de la historia por el poder político, a su uso desde la contracultura; de la reinterpretación de la propia vida y obra, a la apropiación de lo que otros han vivido o creado; de las recreaciones historicistas, a las visiones irónicas posmodernas... De revisar fórmulas, discursos, narraciones, técnicas, personajes e ideas versó el sexto simposio internacional Reflexiones sobre el gusto, organizado por el grupo de investigación de referencia Vestigium, cuyas principales aportaciones recoge este volumen.

Summa artis José Pijoán,1970

Crisis Jorge Majfud,2015-03-16 Crisis es una novela-mosaico cuyos protagonistas son múltiples y son uno solo. El mosaico, sin principio ni final, se compone de diferentes momentos del drama, las angustias y las esperanzas de los inmigrantes hispanos en Estados Unidos en el contexto de la Gran Recesión. La violencia física y sobre todo la violencia moral cruzan cada momento de esta novela, como el viento y el silencio cruzan los túneles de una ciudad troglodita. Los personajes son individuos y son un colectivo. Cada espacio, cada piedra es única y es la misma que representa, construye y refleja el mosaico entero. El mosaico, la unidad hecha de fragmentos, es la gran nación hispana en el corazón del gran país anglosajón.

Caretas ,2007

La memoria filmada María Dolores Pérez Murillo,2009 Esta obra quiere mostrar el cine europeo y estadounidense sobre la historia colonial y la realidad socio-política de América Latina. El objetivo primordial es contribuir a señalar el valor del cine como una herramienta más para adentrarse en la Historia, de acuerdo a una finalidad no sólo investigadora, sino también pedagógica y divulgativa.

Boletín ,1960

El alzamiento, la revolución y el terror en Barcelona Francisco Lacruz,1943

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