

Palacio De La Aljafera Por Dentro

Dr. D. Mariano Nogués Secall

Descripcion é historia del castillo de la aljafería sito extramuros de la ciudad de Zaragoza Mariano Nogués Secall,2019-11-11 El libro Descripción e historia del castillo de la Aljafería sito extramuros de la ciudad de Zaragoza de Mariano Nogués Secall es un exhaustivo análisis de una de las joyas arquitectónicas de la península ibérica. Con un estilo prolijo y cuidado, Nogués entrelaza descripciones detalladas del castillo con una narrativa histórica que abarca desde su construcción en el siglo XI hasta su papel en la historia contemporánea. Situado en un contexto literario de creciente interés por la arquitectura y el patrimonio, esta obra se inscribe en un movimiento más amplio de recuperación del pasado histórico y cultural de España, brindando al lector una inmersión profunda en los matices de la Aljafería. Mariano Nogués Secall, un destacado historiador y arqueólogo español, ha dedicado gran parte de su carrera al estudio de monumentos y enclaves históricos. Su formación en historia del arte y su pasión por la herencia cultural le llevaron a investigar las distintas etapas de la Aljafería, reflejando su compromiso con la preservación y divulgación del patrimonio español. Esta obra, en particular, es un testimonio del rigor académico y la dedicación del autor por narrar la historia de este emblemático castillo, un símbolo de la rica herencia musulmana y cristiana en Aragón. Recomendando encarecidamente esta obra a académicos, estudiantes de historia y amantes de la arquitectura que deseen adentrarse en uno de los monumentos más significativos de Zaragoza. Nogués Secall no solo ofrece un relato detallado y bien documentado, sino que también invita a la reflexión sobre la importancia de conservar y entender nuestro patrimonio cultural en un mundo cada vez más globalizado.

Descripción e historia del Castillo de la Aljafería Dr. D. Mariano Nogués Secall,2022-04-23 Reimpresión del original, primera publicación en 1846.

Descripción e historia del Castillo de la Aljafería sito extramuros de la ciudad de Zaragoza Mariano Nogués Secall,1846

La reina fiel Montse de Paz,2019-12-23 A inicios del siglo XV Europa se desgarraba entre la guerra de los Cien Años, el cisma eclesiástico y la amenaza del imperio turco mientras conflictos familiares y guerras sangraban los diferentes reinos de la península ibérica dónde, poco a poco, una poderosa dinastía se alzaba con el poder: los Trastámara. Así las cosas, Alfonso V, conocido como El Magnánimo, rey de Aragón, tenía un sueño: recuperar las conquistas mediterráneas de sus antecesores en la corona de Aragón: Nápoles, Sicilia y Cerdeña. Y, venciendo la resistencia de sus nobles, emprendió una serie de

campañas navales, tomó Nápoles y cayó seducido por la Italia renacentista, donde se afincó rodeándose de una corte espléndida que ya no quiso abandonar. Y todo el poder de sus reinos, Aragón, Valencia y Mallorca, y de un poderoso principado, Cataluña, recaerán en ella: María de Trastámara, reina de Aragón y condesa de Barcelona. Inteligente, culta y amante de la paz, emerge como un personaje firme y conciliador, el otro cuerpo del rey, en quien Alfonso depositó toda su confianza... pero no su amor. Gobernó con energía y diplomacia, capeando guerras, revueltas sociales y pugnas de familia, siempre fiel a la voluntad de su esposo y esperando su retorno.

Descripcion é Historia del Castillo de la Aljafería Castillo de la Aljafería, 2022-02-14 Reproducción del original

Arte en Palacio. De los Trastámara a la Casa de Austria Begoña Alonso Ruiz , M^a Victoria Herráez Ortega , Fernando Villaseñor Sebastián , M^a Dolores Teixeira Pablos , Julio J. Polo Sánchez , Palma Martínez-Burgos , 2021-03-25 La relación establecida en los siglos XV y XVI entre el poder y el arte no fue algo monolítico y homogéneo, ni los Trastámara fueron los primeros en mostrar interés artístico, pero quizá sí lo fueron en evidenciar una «especial relación» con el arte, ya una relación cambiante al final de la Edad Media, iniciando unos comportamientos que serán heredados, matizados y «sublimados» por los Reyes Católicos y amplificados por la labor de promoción artística de sus prelados y nobles. El arte se convierte en signo de distinción social con un componente devocional, asistencial o cultural en sentido amplio, que observaremos cada vez en mayor número entre los hombres y las mujeres –cada vez mejor estudiadas– del periodo. Con la llegada de la Casa de Austria, el Renacimiento y la imprenta, asistiremos a la aparición de nuevos matices en esta relación entre el arte y la Monarquía, como el peso de la emblemática asociada a la propaganda imperial o la diversificación de las intenciones promotoras. Veremos cómo el arte asociado a los monarcas es arte en palacio, pero también es arte de Corte, es una promoción que nos permite hablar del empleo del arte como espejo de poder, pero también de usos femeninos como nos recuerdan las mujeres Habsburgo, o de «gusto» artístico, el papel de los monarcas en la llegada de novedades artísticas, la imagen religiosa en la Contrarreforma, los préstamos e intercambios artísticos entre reyes y nobles o el peso de las sinergias familiares.

Obras escogidas de don Antonio García Gutiérrez Antonio García Gutiérrez, 1866

Guía urbana de Valencia, antigua y moderna Vicente Salvador y Monserrat Cruilles (marqués de), 1876

Campo de sangre Max Aub, 2020-10-26 'Campo de sangre' forma parte del extenso y fascinante ciclo narrativo que Aub dedicó a la Guerra Civil, 'El laberinto mágico'. Por la cronología de los hechos narrados constituye la tercera novela de este, pero se trata de la segunda si atendemos a las fechas de publicación y sobre todo composición, ya que trabaja sobre ideas que comienza a gestar a finales del conflicto. La cercanía en el tiempo de los acontecimientos que refleja, así como la experiencia que el autor vivió en campos de concentración mientras redactaba la mayoría del relato, explican en gran medida su especificidad respecto al resto de novelas. 'Campo de sangre' es la entrega más virulenta y desgarrada del 'Laberinto', y

aunque su título se asocia como emblema a la traición de Judas –otro de los tópicos del ciclo–, adquiere su más plena significación por la violencia que transmite la obra, no tanto desde la perspectiva del contenido como de la forma.

Obras escogidas (García Gutiérrez, Antonio) Antonio García Gutiérrez, 1866

Tratado de arquitectura hispanomusulmana Basilio Pavón Maldonado, 1990

El concepto de espacio en la arquitectura palatina andalusí Ana Almagro Vidal, 2008 La infografía se ha revelado como un instrumento de gran potencial que nos permite estudiar y analizar un patrimonio arquitectónico difícil de conocer y comprender en la realidad debido a su estado de conservación. A través de ejemplos que van desde la ciudad palatina cordobesa de Madinat al-Zahra del siglo X hasta los palacios nazaríes de Granada de los siglos XIII y XIV, esta investigación ha buscado plantear, desde el rigor, el criterio y el método científico, un discurso coherente basado en el análisis perceptivo del carácter espacial de dicha arquitectura reconstruida, indagando a través de este instrumento de estudio aspectos novedosos y características espaciales que son origen y referencia obligada de manifestaciones arquitectónicas posteriores.

La Esfera, 1919

Historia de la guerra de España contra el Emperador Napoleon Juan Díaz de Baeza, 1852

Arte español para extranjeros Ricardo Abrantes, Araceli Fernández, Santiago Manzarbeitia, 1999 Aimed at students not originally from Spain, this reference offers an overview of Spanish art history, emphasizing those periods and artists that have been major influences in universal art. The pages in this book summarize and discuss the prehistory and history of Spanish art from Altamira to the end of the 20th century. With a perspective that avoids the academic and seeks clarity, this book can serve anyone interested in Spanish art, for it explains its nuances with a rigor and simplicity that facilitate and inspire an enjoyment of its beauty. Dirigido a estudiantes no españoles, esta referencia ofrece un resumen de la historia del arte española, enfatizando aquellos períodos y artistas que han sido muy influyentes en el arte universal. Las páginas de este libro resumen y discuten la prehistoria e historia del arte español desde Altamira hasta el fin del siglo XX. Con una visión que elude lo académico y busca la claridad, este libro puede servirle a cualquier persona interesada en el arte español, pues explica sus claves con un rigor y una simplicidad que facilitan e invitan a disfrutar de su belleza.

El conquistador José Luis Corral, 2020-09-23 «Los nacionalismos manipulan la Historia para justificar su visión del pasado. Jamás existió una Corona catalano-aragonesa, y así lo demuestro en esta novela sobre Jaime I el Conquistador.» José Luis Corral Ningún soberano gobernó en España tanto tiempo como él, ninguno ganó tantas batallas, ninguno conquistó tantos reinos como Jaime I el Conquistador, rey de Aragón, de Valencia y de Mallorca, conde de Barcelona y de Urgel, señor de Montpellier. Esta es su prodigiosa historia, su asombrosa vida de novela, su apasionante leyenda en el tiempo más brillante de la Edad Media. Con la maestría narrativa que lo caracteriza, el catedrático de Historia Medieval y novelista José Luis Corral despliega ante los ojos del lector una fascinante historia de conquistas, rivalidades y pasiones que resulta

imprescindible para comprender la configuración de la España contemporánea y rebatir, con el rigor del relato histórico impecablemente documentado, el mito independentista de la mal llamada «Corona catalano-aragonesa».

Obras escogidas Antonio García Gutiérrez, 1866

Zaragoza Joaquín Tomeo y Benedicto, 1859

Obras completas Max Aub, 2001

Chronica Serafica de la Santa Provincia de Cathaluña de la Regular Observancia de nuestro Padre S. Francisco Jaume Coll, 1738

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