

## Arte Y Corporeidad Spanish Edition

In *Escritura somática: La materialidad de la escritura en las literaturas ibéricas de la Edad Media a la temprana modernidad* twelve studies explore the relation between body and writing in the Iberian literatures.

Three narrators from different historical eras are each engaged in preserving history in Carmen Boullosa's *Heavens on Earth*. As her narrators sense and interact with each other over time and space, Boullosa challenges the primacy of recorded history and asserts literature and language's power to transcend the barriers of time and space in vivid, urgent prose.

Carmen Boullosa's *Cleopatra Dismounts* tells three versions of the life of Cleopatra. In the first sequence, Marc Antony had just disemboweled himself, knowing they had lost the war against Octavian and believing that Cleopatra was dead. Hugging his corpse, Cleopatra castigates Octavian and history for its betrayal of her, recalling variously how she had herself delivered to Caesar in a roll of carpet, and bore his child (Caesarion); the twins and third child she bore to Marc Antony; the bitterness of the recent military defeat. At this point Diomedes, variously described as an informer and her official chronicler, intercedes, admitting that this version of the story is not true to the brilliant, accomplished woman who was the true Cleopatra really was. Telling of how he betrayed Cleopatra, by altering the histories of her reign and allowing Caesar and others to destroy or change her scrolls, he begins again with the story of Cleopatra's flight from Pompey (the Roman leader who was placed in charge of Cleopatra and her brothers and sisters after Ptolemy Auletes, her father and ruler of Egypt, died). The girl queen (Cleopatra inherited the throne as a teenager) sneaks with several faithful servants out of the palace into a wagon, accompanied by a group of brightly costumed gladiators, on her way to Ascalon. She and her supporters carve the words "Queen of Kings" (Cleopatra's motto in real history) into the boards of the wagon in which she is traveling, and leave it behind when they reach Rome. When they are beset by pirates, Cleopatra stages an elaborate show using some costumes the young gladiator Apollodorus, who has become part of her retinue, helped her buy. She convinces the pirates that she is Isis (a myth which was in reality part of her statecraft). She makes an alliance with them and is taken in peace to Cilicia. The third and longest version of the Cleopatra story is a delightful interlude in which Cleopatra goes live with the Amazons. Cleopatra is at war with the Ruling Council of her husband and brother Ptolemy (she was, historically, forced to marry her brother because she could not rule alone as a woman). The Ruling Council has sent an envoy to summon her to Alexandria to make peace, but when she realizes it is a trap, she flees with her retinue. She arrives in Pelusium, a trade center on the Mediterranean, where many merchants have been stranded by bad weather, and where, as if by magic, she sees a replica of the cart, carved with the words "Queen of Kings," she left behind in Rome. Chased by the reception committee" of the Ruling Council, she escapes on the back of a magical bull. He carries her across the Mediterranean to the land of the Amazons, who take her in. The Amazons welcome her into their society of women, eschewing marriage and traditional female roles to live as warriors and hunters. They sing her the stories of their joining the Amazons and of the many myths that surround them. She meets a group of aged poets, kidnapped by the Amazons to write verses for them, because they love poetry and music. She learns that one Amazon, Orthea, is in love with a god who has the power of extreme heat and cold, and who caused an earthquake that day. The Amazons go to bed, falling into each other's arms and making love. Though initially disgusted, eventually Cleopatra falls asleep in the protective (and erotic) embrace of Hippolyta, the Amazons' queen. The next day, the Amazons go to battle a group of rebellious male warriors who charge the Amazons and seek, ultimately, to follow the Sirens. Charging them on their horses, driving cattle at them, the Amazons battle the men. One of their prized poets, however, in an act of suicide, surrenders himself to the Sirens, who devour him before everyone. This breaks the spell and the men cease their clamoring to get to the Sirens. Cleopatra sees Orthea consummating her passion for the god, which kills her. The Cyrene male warriors, who withstood the Sirens' onslaught in...

Esta edición rescata una de las realizaciones más ambiciosas del exilio republicano y, por extensión, de la España de posguerra. Publicada en La Habana, en 1952. La obra no puede comprenderse en su total significación sin atender al compromiso socio-político que representa así como al método que aplica, que no son otros, en primer lugar, que la concreción de una crítica militante y, en segundo, la coherente conjunción de la Estilística y los principios de la doctrina marxista.

This collection of fifty-seven essays, manifestos, and other prose writings on literature, painting, music, and cinema is drawn from various "little magazines" published in Spain from 1919-1930. This volume, edited by Paul Ilie, is intended to serve as a tool with which to break new ground in the study of the Spanish vanguard.

Presents the magical coming-of-age story of Delmira, whose Mexican village is home to visions of her grandmother floating above her bed, stones turning into water, and her elderly serving woman's stigmata, but as Delmira reaches adulthood she makes a choice that forces her to leave home forever. Reprint.

"Adquisiciones de la Academia" in most volumes.

Russia, 1905. Behind the gates of the Karenin Palace, Sergei, son of Anna Karenina, meets Tolstoy in his dreams and finds reminders of his mother everywhere: the almost-living portrait that the Tsar intends to acquire and the opium-infused manuscripts she wrote just before her death, one of which opens a trapdoor to a wild feminist fairytale. Across the city, Clementine, an anarchist seamstress, and Father Gapón, the charismatic leader of the proletariat, tip the country ever closer to revolution. Boullosa lifts the voices of coachmen, sailors, maids, and seamstresses in this playful, polyphonic, and subversive revision of the Russian revolution, told through the lens of Tolstoy's most beloved work.

A multidisciplinary index covering the journal literature of the arts and humanities. It fully covers 1,144 of the world's leading arts and humanities journals, and it indexes individually selected, relevant items from over 6,800 major science and social science journals.

A historical examination of tension and conflict on the Texas-Mexico border, told from the Mexican perspective, that's especially relevant today.

*Christ, Mary, and the Saints: Reading Religious Subjects in Medieval and Renaissance Spain* offers an innovative, theoretically nuanced contribution to the study of devotional subjects in medieval and Golden Age Iberian art and literature.

La muestra presenta cerca de un millar de piezas entre manuscritos, primeras ediciones y traducciones de libros, objetos personales, fotografías, decorados, correspondencia, grabados, pinturas y esculturas, que definen la trayectoria vital y artística del escritor y ofrecen las claves para entender mejor la riqueza y complejidad del universo albertiano, su inscripción en la historia y su universalidad.

Edited by Michael Tarantino. Essays by J. Fernandes and Jose M. Miranda Justo. Conversation with Pedro Cabrita Reis and Adrian Searle.

Corporeidad de la Luz Ediciones IDEAMichael Foucault, ética y política de la corporeidad Ediciones IDEAArcheologia e Calcolatori, Supplemento 10, 2018. Progetti digitali per la Storia dell'Arte medievale / Digital Projects in Medieval Art History All'Insegna del Giglio

Attraverso il racconto di specifiche esperienze, i saggi di questo volume contribuiscono a tracciare il quadro dell'attuale stato della ricerca e delle tendenze in atto nel mondo delle tecnologie informatiche applicate alla Storia dell'arte medievale, offrendo uno spaccato di una realtà in rapida crescita e in continua trasformazione. Sia i progetti pionieristici, sia quelli più recenti, conclusi o ancora in corso, dimostrano come il settore degli studi sul Medioevo stia vivendo una stagione di grande vitalità nel contesto delle Digital Humanities. Le iniziative qui raccolte, promosse da studiosi afferenti ad università e istituti di ricerca, sono rappresentative di vari campi e settori di interesse, di diversi approcci sul piano metodologico, delle strategie di comunicazione e della strumentazione applicata, e consentono di riflettere sulle reali possibilità dei mezzi al servizio della storia dell'arte. Permettendo al lettore di entrare nell'officina della collaborazione tra informatica e scienze storico-artistiche, questi contributi rappresentano al tempo stesso un bagaglio di "buone pratiche" a vantaggio non solo di chi è impegnato in imprese analoghe, ma anche di chi voglia intraprenderne di nuove.

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