La historia de la vida de la Dra. Watanuki es un verdadero motivo de inspiración. Su propia experiencia personal y profesional sirve como ejemplo real de los logros que son posibles a través de la perseverancia y la dedicación. La Dra. Watanuki tuvo un impacto decisivo en mi desarrollo personal desde que aceptó ser mi consejera académica en 1996. Su dedicación y confianza en mi capacidad fueron de suma importancia para que yo lograra mi meta personal de obtener una educación terciaria y recibir mi título universitario. La Dra. Watanuki es pionera en el campo de la educación; ha sido capaz de crear varias becas en distintas universidades que han ayudado a muchas personas. Uno de mis mayores orgullos fue haber recibido la Beca Watanuki para Mujeres en el 2006. —Gloria K. Quintana President, CEO Quintana, Inc. A Multilingual Solutions Company Traducción provista por Quintana, Inc., A Multilingual Solutions Company

This is the first major study on Azorin to appear in two decades. The first part explores parallels between the cultural milieus in France and Spain when both countries lost their colonies in the second half of the nineteenth century. The second part studies the fiction and essays of Jose Martinez Ruiz (Azorin). Illustrated.

This dual-language text provides theory and methodology for teaching reading in Spanish to Spanish/English bilingual or Spanish-dominant students. The goal is to help educators teach these students the skills necessary to become proficient readers and, thus, successful in the school system. At the very core of the book are the hispano-parlantes--the Spanish-speaking children--who bring to the schools, along with their native language and cultures, a wealth of resources that must be tapped and to whom all educators have a
responsibility to respond. True to the concepts of developing bilingual educators to serve bilingual students, the text presents chapters in English and Spanish. Each chapter is written in only one language at the preference of the author. Thus, to be successful with this book, the reader must be bilingual. Themes emphasized in the text include current reading methodologies, the concept of reading as developmental literacy skills, reading in the content areas, new views of the development of proficiency in the second language, issues related to students with special learning needs, assessment, and the uses of technology in the delivery of instruction. Never losing sight of its goal--to teach reading in Spanish to bilingual or Spanish-dominant students--the book includes a series of focusing questions and follow-up activities; these are not simply translations of existing activities, strategies, and techniques intended for monolingual English students, but specifically designed to be appropriate for Spanish-speaking students. Directed to university preservice and in-service instructors of reading and bilingual education as well as administrators and district- and school-level staff developers who work with Hispanic populations, the book is sensitive at all times to nuances of the languages and cultures of the intended audiences. One of the most difficult challenges a music theoretician faces, be it historically, philosophically or in other aspects, is that of correctly and precisely framing the meaning that music has in a specific moment: deducing the “why” and revealing the secret hidden within. The book Pure and Programme Music in the Romanticism, a rigorous and indispensable study to understand music in the period in which music as an expression of feelings, begins to reach the threshold of the sublime —primarily focusing attention on what pure and programme music represent. Both types of music are instrumental, but the difference between them is that the first
one, pure music, exists on its own, and for its own sake, establishing an iron-clad alliance with the form. Programme music is inspired by other forms of artistic expression, especially literature, and is indelibly linked with the content. However, halfway between these two types of music, a new one is born: absolute music. This music is the result from the dialectic established between the pure and programme, exactly in the middle of two opposing philosophies, that of Idealism and that of Materialism. All of this context described in this book is what defines the essence of Romantic music but also what allows us to understand the music of the twentieth century and that of today, because the controversy between pure music and programme music has represented, in the history of western musical thought, the turning point that led to the creation of the Gesamtkunstwerk (Total Work of Art) and the relationship between music and film, for example, as well as other artistic expressions.

The body of theory on speech production and speech disorder developed prior to Descartes has been so neglected by historians that its very existence is practically unknown today. Yet it provides a framework for understanding the speech process which is not only comprehensive and coherent, but of great relevance to current debates on issues of language performance and applied linguistics. Current theoretical difficulties stem largely from initial errors of Descartes; whereas earlier theoretical formulations, while outlining a bio-mechanics of speech, retain the central role of the human agent. The discussions explicated in this book come mainly from the natural-philosophic and medical literature of Greco-Roman Antiquity, the Middle Ages, and the Renaissance and early 17th century. This uncharted territory is mapped by tracing its textual history and diffusion as well as explaining the theory on its own terms but in clear and comprehensible language. Interdisciplinary in perspective, the
book encompasses topics of interest not only to the language sciences, but also to the biosciences, medicine, philosophy of human movement, psychology and behavioral sciences, neurosciences, speech pathology, experimental phonetics, speech and rhetoric, and the history of science in general. This volume represents the state of the art in research on the Muslim legal scholar, theologian and man of letters Ibn ?azm of Cordoba (d. 456/1064), who is widely regarded as one of the most brilliant minds of Islamic Spain.

One of the only guides to the prehistoric archaeology of the Iberian Peninsula that engages with key anthropological and archaeological debates. Craft production and its significance for understanding social relations are one of the essential topics in prehistoric archaeology. Standardization of raw materials, products, and manufacturing procedures, and the presence or absence of specialized artisans still challenge scholars engaged in the studies of technology, social archaeology, exchange and distribution networks and economy in the past. In this volume, seven case studies covering a chronological span from the Neolithic to La Tène Europe explore the notions of standardization and specialization, the nature of their interrelationship, the methods for assessing their presence in the archaeological record, and their significance for the reconstruction of social relations and emergence of social complexity, while two ethnoarchaeological studies focus on the organization of production and methods of estimation of a number of artisans. This volume brings together research from prominent scholars, based on different theoretical perspectives, thus giving new insight into the fundamental issues related to artisans and their
Journey through the Ice Age not only offers an invaluable synthesis of our current state of knowledge about Paleolithic people and the societies in which they lived, but also presents a visual feast of imagery. The text is illustrated with unsurpassed photography of the late Jean Vertut whose photos have never before been published on this scale. In this fourth volume of Joseph E. Gillet's monumental study, Propalladia and Other Works of Bartolomé De Torres Naharro, all students of Renaissance drama will find a wealth of material on the origins of the modern European theater. Torres Naharro created the cloak-and-sword play almost a century before Lope de Vega. The commonplaces of romantic comedy appeared, for the first time on any stage, in his Comedia Ymenea published at Naples in 1517. Two of his works, the Soldadesca and the Tinellaria—evocations of the roistering life of the barracks and of a cardinal's scullery—are remarkable examples of dramatic realism avant la lettre. The influence of Torres Naharro and his work on the Spanish drama of the sixteenth century was all pervasive. In this volume, all the material gleaned by Dr. Gillet in extensive research is brought into clear focus to show Torres Naharro as a man of the Renaissance and a man of the theater. Of the greatest interest is the exposition of his intuition of the distinction between poetic and historic truth—comedias a fantasia and a noticia—long before the recovery of the true text of Aristotle's Poetics, and of the substratum of primitivism in many of his plays: ritual societies, the medicine man, the
right to tribute, social discipline, name changing, loss of memory, sports, games, acrobatics, sorcery, riddles, genealogies, weddings, propitiation and death song, resuscitation, license and chastity, and so on. And this dramatic activity occurred early, antedating most of the Italian plays of the sixteenth century.

Education in Greek and Roman Antiquity brings together the scholarship of fourteen classicists who pluralize the idea of ancient education. From their various perspectives these scholars argue that teaching and learning were activities that sought to socialize the individual.

Weapons and tools are frequently found depicted in rock art in many parts of the globe and different periods and in varying social contexts. This collection of papers by leading rock art specialists examines the subjective and metaphorical value of weapons and tools in art, the actions that created them, and their contexts. It also takes into account that such representations incorporate and transmit some kind of understanding about the world and the relationship between objects and humans. Contributors analyse objects and weapons as status symbols, as evidences of cultural contacts, as ideological devices, etc. Divided into regional sections which, for once, do not focus on Scandinavia, chapters deal with the representations of weapons and certain kinds of tools (such as axes and sickles) in different prehistoric, protohistoric and traditional community contexts all over the world. Attention focuses on rock art, but also looks at stelae and statue-menhirs, as well as other kinds of ‘container’ or vehicle for this kind of depiction. The major
concern is to discuss the possible meanings of these embodied signs in different areas and periods, since meanings are permeable both to time and space. Papers either centre their attention in broader approaches based on a specific area, region or people, or focus on particular case studies. Figurines dating from prehistory have been found across the world but have never before been considered globally. The Oxford Handbook of Prehistoric Figurines is the first book to offer a comparative survey of this kind, bringing together approaches from across the landscape of contemporary research into a definitive resource in the field. The volume is comprehensive, authoritative, and accessible, with dedicated and fully illustrated chapters covering figurines from the Americas, Europe, Africa, Asia, and Australasia and the Pacific laid out by geographical location and written by the foremost scholars in figurine studies; wherever prehistoric figurines are found they have been expertly described and examined in relation to their subject matter, form, function, context, chronology, meaning, and interpretation. Specific themes that are discussed by contributors include, for example, theories of figurine interpretation, meaning in processes and contexts of figurine production, use, destruction and disposal, and the cognitive and social implications of representation. Chronologically, the coverage ranges from the Middle Palaeolithic through to areas and periods where an absence of historical sources renders figurines "prehistoric" even though they might have been produced in the mid-2nd millennium AD, as in parts of sub-Saharan Africa. The result is a synthesis of invaluable insights into past thinking on the human body, gender, identity, and how the figurines might have been used, either practically, ritually, or even playfully.
Proceedings of the session 'Intellectual and Spiritual Expression of Non-literate Peoples', part of the XVII World UISPP Congress, held in Burgos, 2014. The session brought together experts from various disciplines to share experience and scientific approaches for a better understanding of human creativity and behaviour in prehistory.

Like previous series entries, this volume covers rock art research and management all over the world over a 5-year period, in this case 2015-19. Contributions once again show the wide variety of approaches that have been taken in different parts of the world and reflect the expansion and diversification of perspectives and research questions.

Pensamientos ... sobre el arreglo de la enseñanza del arte de curar. Publicalos el Dr Don Francisco Sanponts

Weapons and Tools in Rock Art

A World Perspective

Oxbow Books

Simulation in healthcare education has a long history, yet in many ways, we have been reinventing the wheel during the last 25 years. Historically, simulators have been much more than simple models, and we can still learn from aspects of simulation used hundreds of years ago. This book gives a narrative history of the development of simulators from the early 1700s to the middle of the 20th century when simulation in healthcare appeared to all but die out. It is organized around the development of simulation in different countries and includes at the end a guide to simulators in museums and private collections throughout the world. The aim is to increase understanding of simulation in the professional education of healthcare providers by exploring the historical context of simulators that were developed in the past, what they looked like, how they were used, and examples of simulator use that led to significant harm and an erosion of standards. The book is addressed to the healthcare simulation community and historians of medicine. The latter in particular will appreciate the identification and use of historic
sources written in Latin, German, Italian, French, Polish and Spanish as well as English. This international volume draws together key research that examines visual arts of the past and contemporary indigenous societies. Placing each art style in its temporal and geographic context, the contributors show how depictions represent social mechanisms of identity construction, and how stylistic differences in product and process serve to reinforce cultural identity. Examples stretch from the Paleolithic to contemporary world and include rock art, body art, and portable arts. Ethnographic studies of contemporary art production and use, such as among contemporary Aboriginal groups, are included to help illuminate artistic practices and meanings in the past. The volume reflects the diversity of approaches used by archaeologists to incorporate visual arts into their analysis of past cultures and should be of great value to archaeologists, anthropologists, and art historians. Sponsored by the World Archaeological Congress.

Accepting that the nature of rock-art is crucial to its creation and meaning, this fascinating volume looks at the importance of considering landscape when interpreting rock-art sites.

Base de datos elaborada por el Departamento de Ciencias Históricas de la Universidad de Cantabria que recoge documentación gráfica sobre el arte paleolítico en el norte de España.

Studie over prehistorische rotsschilderingen in het Oosten van Spanje.

Pictures from the Bronze Age are numerous, vivid and complex. There is no other prehistoric period that has produced such a wide range of images
spanning from rock art to figurines to decoration on bronzes and gold. Fourteen papers, with a geographical coverage from Scandinavia to the Iberian Peninsula, examine a wide range of topics reflecting the many forms and expressions of Bronze Age imagery encompassing important themes including religion, materiality, mobility, interaction, power and gender. Contributors explore specific elements of rock art in some detail such as the representation of the human form; images of manslaughter; and gender identities. The relationship between rock art imagery and its location on the one hand, and metalwork and networks of trade and exchange of both materials and ideas on the other, are considered. Modern and ancient perceptions of rock art are discussed, in particular the changing perceptions that have developed during almost 150 years of documented research. Picturing the Bronze Age is based on an international workshop with the same title held in Tanum, Sweden in October 2012.

This study explores the composition and performance of liturgical music in El Escorial, from its founding by Philip II in 1563 to the death of Charles II in 1700. Philip II promoted within his monastery-palace a musical foundation whose dual function as royal chapel and as monastery in the service of a Counter-Reformation monarch was unique. The study traces the ways in which music styles and
practices responded to the changing functions of the institution. Perceived notions about Spanish royal musical patronage are challenged, musical manuscripts are scrutinized, biographical details of hundreds of musicians are uncovered, and musical practices are examined. Additionally, two important choral pieces are printed here for the first time.

This is the first book to explore prehistoric warfare and violence by integrating qualitative research methods with quantitative, scientific techniques of analysis such as paleopathology, morphometry, wear analysis, and experimental archaeology. It investigates early warfare and violence from the standpoint of four broad interdisciplinary themes: skeletal markers of violence and weapon training; conflict in prehistoric rock-art; the material culture of conflict; and intergroup violence in archaeological discourse. The book has a wide-ranging chronological and geographic scope, from early Neolithic to late Iron Age and from Western Europe to East Asia. It includes world-renowned sites and artefact collections such as the Tollense Valley Bronze Age battlefield (Germany), the UNESCO World Heritage Site at Tanum (Sweden), and the British Museum collection of bronze weaponry from the late Shang period (China). Original case studies are presented in each section by a diverse international authorship. The study of warfare and violence in prehistoric and pre-literate societies has
been at the forefront of archaeological debate since the publication of Keeley’s provocative monograph ‘War Before Civilization’ (Oxford 1996). The problem has been approached from a number of standpoints including anthropological and behavioural studies of interpersonal violence, osteological examinations of sharp lesions and blunt-force traumas, wear analysis of ancient weaponry, and field experiments with replica weapons and armour. This research, however, is often confined within the boundaries of the various disciplines and specialist fields. In particular, a gap can often be detected between the research approaches grounded in the humanities and social sciences and those based on the archaeological sciences. The consequence is that, to this day, the subject is dominated by a number of undemonstrated assumptions regarding the nature of warfare, combat, and violence in non-literate societies. Moreover, important methodological questions remain unanswered: can we securely distinguish between violence-related and accidental trauma on skeletal remains? To what extent can wear analysis shed light on long-forgotten fighting styles? Can we design meaningful combat tests based on historic martial arts? And can the study of rock-art unlock the social realities of prehistoric warfare? By breaking the mould of entrenched subject boundaries, this edited volume promotes interdisciplinary debate in
the study of prehistoric warfare and violence by presenting a number of innovative approaches that integrate qualitative and quantitative methods of research and analysis.

This book puts into context the evolution of mural art in recent years, particularly the case of the contemporary muralism in Uruguay. While the focus of this volume, revolves around Uruguay, the editors demonstrate that circumstances found in Uruguay are also reflected widely in a large number of cases worldwide. Mural art has evolved from an elite audience to a more popular objective. At the same time, it does not lose the necessity of high value artists that, not only technically but also conceptually, will be able to connect to the audience and provide a sense of identity and necessity of preservation of this art. This leads to a down-top approach, where different actors take part in the process, from the conceptualization to the conservation. Moreover, mural art has been studied as a driver of local economic development, attracting visitors and tourists can access these open-air museums easily. This book is of interest to students and researchers working in fine art, heritage and museum studies.

Rock art is one of the most visible and geographically widespread of cultural expressions, and it spans much of the period of our species' existence. Rock art also provides rare and often unique insights into the minds and visually creative capacities of our ancestors and how selected rock outcrops with distinctive images were used to construct symbolic landscapes and shape worldviews. Equally important, rock art is often central to the expression of and engagement with spiritual entities and forces, and in all these dimensions it signals the diversity of cultural practices, across place and through time. Over the past 150 years, archaeologists have studied ancient arts on rock surfaces, both out in the open
and within caves and rock shelters, and social anthropologists have revealed how people today use art in their daily lives. The Oxford Handbook of the Archaeology and Anthropology of Rock Art showcases examples of such research from around the world and across a broad range of cultural contexts, giving a sense of the art's regional variability, its antiquity, and how it is meaningful to people in the recent past and today - including how we have ourselves tended to make sense of the art of others, replete with our own preconceptions. It reviews past, present, and emerging theoretical approaches to rock art investigation and presents new, cutting-edge methods of rock art analysis for the student and professional researcher alike.

Investigating the complex interactions between devotional imagery and Church doctrine in the Low Countries during the fifteenth century, this book demonstrates how the pictorial arts intersected with popular religious practice. The author reconstructs the conceptual frameworks underlying the use and production of religious art in this period and provides a more nuanced understanding of the use of images in the process of soul formation. This study delves into the complexity of the early modern system of personal justification and argues that religious images and objects were part of a larger 'Technology of Salvation.' In order to make these connections clearer, the author analyzes selected works by Geertgen tot Sint Jans (Little Gerard at St. John's) and shows how they functioned within their larger social and historical milieu.