

Guía Mágica De Canarias

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el libro que tienes en tus manos es más que una guía te descubre canarias desde sus mitos vitales y te sorprende con algunas de sus

antiguas costumbres la momificación la trepanación o la religión aborígen conocerás muchos de los enigmas que forman parte de su historia la atlántida y san borondón grabados rupestres alineamientos astronómicos de yacimientos o las pintaderas encontrarás uno de los asuntos que mayor controversia ha generado en las últimas décadas la existencia de pirámides de piedra en diversas islas como consecuencia de la hipotética presencia de la orden del temple en canarias todo un amplio espectro de conocimientos narrados de primera mano por alguien que se sumerge cada día en los misterios de las islas

qué hay de mito y de verdad en los secretos que esconde la españa mágica es cierto que en toledo se encuentra escondido el palacio de hércules o que en fisterra custodiado por serpientes se oculta el sepulcro de una bruja realmente los fenicios levantaron en sancti petri de cádiz un recinto sagrado hace más de treinta siglos y de verdad una legión romana se negó a cruzar el cauce río limia en orense temiendo perder la memoria nuestra identidad no se puede comprender sin indagar en nuestras raíces esas raíces tan profundas que abarcan la iberia megalítica la celta la fenicia la griega la romana y la medieval y que el destacado periodista pedro garcía cuartango nos descubre y acerca en estas páginas españa mágica es el resultado de una investigación colosal y una invitación a viajar y admirar los paisajes de leyenda lugares de culto edificios iglesias y tradiciones que son una muestra viva de lo que fueron nuestros ancestros una guía fascinante culta y alejada de las rutas turísticas clásicas para conocer la verdadera historia de nuestro país

qué divinidad representa la moura de pena fourada dónde hacían sus ceremonias los primitivos guanches implorando la lluvia a la divinidad del cielo qué nos queda de los exorcismos que se practicaban en el castellonense santuario de la balma cuál fue el origen de la persecución de las brujas en españa desde cuándo se habla de los centauros de sierra mágina qué son las peñas sacras existieron otros hombres pez además del de liérganes por qué los diablets en las hogueras de sant antoni hay una puerta del más allá en pontevedra qué sabemos de la cultura talayótica y de la lamia de bermeo y del bosque mágico de savassona cuál es el origen del paso del fuego en las tierras altas sorianas a estas y muchas otras preguntas se dan respuesta en destinos de la españa mágica última entrega del escritor y viajero pepo paz saz la españa mágica está repleta de lugares misteriosos y leyendas fundacionales dispuestas a ser escuchadas en voz baja y ponderadas con una mirada crítica en las páginas de este volumen se propone una exhaustiva revisión a los mitos y supersticiones que convierten a nuestro país en un cofre repleto de asuntos que escapan a lo racional asuntos que nos incumben desde hace siglos y nos conforman en la pluralidad de los vaivenes históricos caminos de peregrinación enclaves telúricos cátaros templarios herejías brujas divinidades y demonios ritos de culto al sol seres monstruosos y criaturas amigables danzas a la muerte canteros románicos santuarios rupestres y reminiscencias de ceremonias

paganas todos ellos quedan recogidos en este libro con idéntico deseo de inspirar nuevos viajes y seguir asombrándonos a través de las más genuinas maravillas que existen en la España peninsular e insular nos acompañas en este viaje lector

from the fifteenth century to the beginning of the nineteenth century devotional music played a fundamental role in the Iberian world songs in the vernacular usually referred to by the generic name of villancico but including forms as varied as madrigals ensaladas tonos cantatas or even oratorios were regularly performed at many religious feasts in major churches royal and private chapels convents and in monasteries these compositions appear to have progressively fulfilled or supplemented the role occupied by the Latin motet in other countries and as they were often composed anew for each celebration the surviving sources vastly outnumber those of Latin compositions they can be counted in tens of thousands the close relationship with secular genres both musical literary and performative turned these compositions into a major vehicle for dissemination of vernacular styles throughout the Iberian world this model of musical production was also cultivated in Portugal and rapidly exported to the Spanish and Portuguese colonies in America and Asia in many cases the villancico repertory represents the oldest surviving source of music produced in these regions thus affording it a primary role in the construction of national identities the sixteen essays in this volume explore the development of devotional music in the Iberian world in this period providing the first broad based survey of this important genre

papers from the 1st symposium on Portuguese traditions

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