



Época Y Conservacion Del Acuenducto De Segovia

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Epoca Y Conservacion Del Acuenducto De Segovia:

Epoca y conservación del acueducto de Segovia Manuel de Frutos Borreguero,1992-01-01 **El misterio del acueducto de Segovia** Dominica Contreras López de Ayala,2023-11-15 El Acueducto de Segovia es una de las obras de ingeniería civil romana más importantes y espectaculares que se conservan. Pese a ello ha mantenido hasta ahora un pequeño misterio tanto en torno a su fecha de construcción como respecto al nombre de su arquitecto e incluso bajo qué emperador se inició la magna obra. Este libro parte de un análisis epigráfico de las escasas inscripciones sobre el monumento de las que se tiene noticia continúa con el apoyo del análisis estilístico de las formas del propio Acueducto y un estudio comparativo con otras construcciones de diversas épocas romanas para concluir ofreciendo posibles respuestas a los principales interrogantes planteados. Por todo ello creemos marcar un hito, un antes y un después en la Historia del Arte Romano en España poniendo a disposición del público esta obra escrita en un lenguaje sencillo y casi coloquial con expresivas ilustraciones que acercan al lector medio al sempiterno problema de la datación del Acueducto de Segovia y a su propuesta de solución dejándole en libertad para formarse su propio criterio a través de los datos existentes. *El acueducto y otras antigüedades de Segovia* Andrés Gómez de Somorrostro,1820 *El acueducto de Segovia* Enrique Corrales y Sánchez,1889 El acueducto y otras antigüedades de Segovia Andres Gomez –de Somorrostro,1861 **Journal of Roman Archaeology** ,1996 **Agua y poder en la Castilla bajomedieval** María Isabel Val Valdivieso,2003 Reuso Vol. 1: Actas del Congreso Internacional sobre Documentación, Conservación y Reutilización del Patrimonio Arquitectónico ,2013-12-19 El objetivo del Congreso Reuso celebrado en Madrid fue la puesta en común de experiencias vinculadas a aspectos profesionales y académicos en el campo de la restauración arquitectónica con un discurso trasladable al panorama internacional particularmente sensible con estos temas hoy en día. El resultado de este debate se materializó en tres volúmenes siendo este el primer tomo de la serie. El Alcázar de Segovia Eduardo de Oliver-Copóns,1916 **Hep** ,1995 **Host Bibliographic Record for Boundwith Item Barcode 30112044669122 and Others** ,2013 Libros españoles en venta, ISBN ,1995 **Degradación y conservación del patrimonio arquitectónico** ,1996 Bibliografía española ,1992-07 **Noticias de los arquitectos y arquitectura de España desde su Restauración** Eugenio Llaguno y Amirola,1829 This is a reproduction of the original artefact. Generally these books are created from careful scans of the original. This allows us to preserve the book accurately and present it in the way the author intended. Since the original versions are generally quite old there may occasionally be certain imperfections within these reproductions. We're happy to make these classics available again for future generations to enjoy. **Libros españoles en venta** ,1996 **La conservación del patrimonio arquitectónico español** Alfonso Muñoz Cosme,1989. Resumen la finalidad de este trabajo es establecer de qué forma se han desarrollado los procesos de conservación y restauración del patrimonio arquitectónico realizando por un lado un análisis del marco institucional y por otro un estudio de la teoría y la práctica de la restauración e intervención sobre la arquitectura histórica. *Noticias de los arquitectos y*

arquitectura de España desde su restauración Eugenio Llaguno y Amirola, 1829 *El pensamiento arquitectónico en España en el siglo XIX a través de las revistas artísticas del reinado isabelino* ÁLVAREZ RODRÍGUEZ, María Victoria, 2016-04-18

Dentro del panorama de la historiografía artística española del siglo XIX las revistas artísticas que vieron la luz durante el reinado isabelino constituyen una fuente a la que hasta este momento no se había prestado demasiada atención principalmente porque el carácter divulgativo de muchos de esos títulos los ha hecho parecer a ojos de los especialistas carentes de rigor histórico y por tanto de relevancia en la evolución de la Historia del Arte en nuestro país. Sin embargo el papel que desempeñaron algunas revistas como *Semanario Pintoresco Español*, *El Laberinto*, *Museo de las Familias* o *El Mundo Pintoresco* a la hora de dar a conocer al conjunto de la sociedad las nuevas teorías investigaciones y discursos que se estaban desarrollando por entonces y que por fin conseguían salir del ámbito estrictamente académico para convertirse en los casos más notables en una cuestión de interés nacional merece ser tenido muy en cuenta y valorado como lo que realmente es una herramienta de difusión y concienciación de la sociedad isabelina con respecto a su arquitectura y su patrimonio. No todas las publicaciones poseyeron la misma personalidad divulgativa y enciclopédica incorporando artículos sobre Bellas Artes junto a otros tan variados como los dedicados a la literatura la historia la ciencia o las costumbres también hubo algunas que sobre todo en la última década del reinado isabelino abordaron el estudio de la Historia de la Arquitectura desde una perspectiva más científica y rigurosa en aras del positivismo que estaba arraigando en el país una vez el momento de máximo desarrollo del Romanticismo tocó a su fin. Es el caso de títulos como *El Arte*, *El Arte en España* o *La Revista de Bellas Artes*. Paralelamente surgieron otras publicaciones destinadas al colectivo de los artistas y los literatos que se mantuvieron en la estela romántica aspirando a convertirse al igual que sus homólogas francesas en tribunas destinadas a la difusión de los postulados de este movimiento en nuestro país entre ellas destacan *El Artista* o *No Me Olvides*. Considerando las diferentes categorías que existen dentro de la evolución de las revistas artísticas entre 1833 y 1868 y las diversas maneras que había en ellas de abordar la cuestión de la Historia de la Arquitectura la presente tesis constituye un análisis secuenciado y minucioso de la evolución de los artículos referentes a dicho tema que vieron la luz en esas fechas en *El Artista*, *Semanario Pintoresco Español*, *No Me Olvides*, *Observatorio Pintoresco*, *El Siglo XIX*, *El Laberinto*, *El Arpa del Creyente*, *El Reflejo*, *Museo de las Familias*, *El Siglo Pintoresco*, *El Renacimiento*, *El Mundo Pintoresco*, *El Arte en España*, *El Arte* y *La Revista de Bellas Artes*. Consta de una introducción histórica referente a las coordenadas cronológicas y espaciales en que se enmarca la investigación esto es las pertenecientes al reinado de Isabel II. A continuación se incluye un extenso análisis sobre la situación que se encontraba atravesando por entonces la prensa artística isabelina con referencias a los cambios producidos con respecto a la fernandina las progresivas libertades de prensa alcanzadas la evolución que se puede apreciar en los títulos mencionados la idiosincrasia de cada uno de ellos el posicionamiento trayectoria y producción de sus respectivos directores y sus redactores y el importante papel desempeñado por sus ilustradores y grabadores. Los siete capítulos siguientes se han dedicado a analizar las

opiniones expresadas en esas revistas acerca de los sucesivos estilos arquitectónicos el Antiguo Egipto la Antigüedad clásica la Edad Media el Renacimiento el Barroco el Neoclasicismo y las nuevas corrientes presentes en la arquitectura de la propia época isabelina En esos capítulos se enjuicia lo aparecido en la prensa artística acerca de los presupuestos característicos de cada estilo las biografías de los arquitectos considerados más notables por entonces y las descripciones de sus principales monumentos tanto en el extranjero como en España Finalmente la tesis consta de unas conclusiones una extensa bibliografía dividida en numerosos apartados a fin de facilitar su consulta un apéndice documental en el que aparecen reproducidos íntegramente los artículos más ilustrativos en cada caso y otro apéndice que recoge las abreviaturas relativas a los archivos consultados durante la presente investigación

Revue des études anciennes ,2000

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