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The Mexican Revolution has most often been characterized as the revolt of the oppressed rural masses against the conservative regime of Porfirio Díaz. In *Ranchero Revolt* Ian Jacobs challenges this populist interpretation of the Revolution by exploring the crucial role played by the rural middle class—rancheros—in the organization and final victory of the Revolution. Jacobs focuses on the Revolution as it developed in Guerrero, the rebellious Mexican state still frequently at odds with central authority. His is the first account in English of the genesis and development of the Revolution in this important Mexican state and the first detailed history in any language of Guerrero in the period 1876 to 1940. Stressing as it does the conservative tendencies of the Revolution in Mexico, *Ranchero Revolt* is a major contribution to revisionist history. It is a striking example of the trend toward local and regional studies of Mexican history that are transforming much of the conventional wisdom about modern Mexico. Among these studies, however, *Ranchero Revolt* is unusual in its chronological scope, embracing not only the origins and military struggle of the Revolution but also the emergence of a new revolutionary state in the 1920s and 1930s. Especially valuable are Jacobs' descriptions of the agrarian developments that preceded and followed the Revolution; the vagaries of local factions; and the process of political centralization that took place first under Díaz and later under the revolutionary regimes.

The intimately related phenomena of dance and instrumental variation were prominent features of Spanish culture during the 17th and early 18th centuries. These variations (*diferencias*) on a set piece of music or choreographed movement permeated the activities of professional and amateur musicians, secular and sacred festivities, and were cultivated by the aristocracy as well as the lower class. The incorporation of variation into the instrumental music which accompanied dance enabled the instrumentalists to produce pieces of sufficient length and diversity to accommodate the needs of the dancers on different occasions. As to the two volumes which will complete this set, Volume 2 supplies a complete inventory and transcription of the extant instrumental dance pieces and variation sets (495 pieces plus 228 *pasacalles*), and Volume 3 will contain the original notes in Spanish.

Drawing on an extensive study of the primary sources, Damian Smith explores the relationship between the Roman Curia and Aragon-Catalonia in the late 12th and early 13th centuries. His focus is the pontificate of Innocent III, the most politically influential medieval Pope, and the reign of King Peter II of Aragon and the first years of King James I. By analysing the practical example of papal actions towards one of its closest secular allies, the work deepens our understanding of the objectives and limits of the Papacy, while making clear the Pope's profound influence on the realm's political development. Marriage affairs and politics, the Spanish Reconquista, with the campaign of Las Navas, and the

Albigensian Crusade, in which King Peter met his death at the battle of Muret, are all covered. The final chapters turn more specifically to Church affairs, looking at the relations between the papacy and the bishops of the province of Tarragona, and at the success of Innocent III's mission to reform religious life. This volume offers a detailed chronological account of the history of Spanish cinema.

La acogida que obtuvo el volumen de esta misma colección 'Las oraciones del Misal: domingos y festivos', llevó a Cornelio Urtasun, fundador de Vita et Pax, a preparar éste dedicado a las oraciones de las misas diarias de los tiempos de Cuaresma y Pascua. Como en el anterior, se incluye el texto latino y siete traducciones. Con un amplio y sabroso comentario exegético y espiritual a cada oración. En resumen, una excelente ayuda para vivir estos tiempos litúrgicos culminantes.

Las instrucciones "Eucharisticum Mysterium" (1967) e "Inaestimabile Donum" (1980) nos ofrecen una síntesis sugerente de la doctrina sobre la Eucaristía y su incidencia en la celebración de la misa y en el culto eucarístico.

Has 20th century literary technique been influenced by the cinema? The obvious answer is yes. But with that answer few specific examples are ever provided, frustrating the reader and filmgoer alike. This study does give specifics drawn from the novels, short stories and screenplays of Argentine writer Beatriz Guido (1925-1988), wife of noted film director Leopoldo Torre Nilsson. Cinematic narrative techniques and literary narrative techniques share features in common, a mutual influence, but also important differences. Here these are examined in detail. Students and fans of film and Latin American literature will be intrigued.

Biblical. Historical. Evangelical. Deals with the doctrines of Jesus Christ, the Holy Spirit, salvation, how to become a Christian, the church, and the last times.

The Cold War in Latin America spawned numerous authoritarian and military regimes in response to the ostensible threat of communism in the Western Hemisphere, and with that, a rigid national security doctrine was exported to Latin America by the United States. Between 1964 and 1985, Argentina, Chile, Mexico, Brazil, Paraguay, and Uruguay experienced a period of state-sponsored terrorism commonly referred to as the "dirty wars." Thousands of leftists, students, intellectuals, workers, peasants, labor leaders, and innocent civilians were harassed, arrested, tortured, raped, murdered, or 'disappeared.' Many studies have been done about this phenomenon in the other areas of Latin America, but strangely, Mexico's dirty war has been excluded from this particular scholarship. Here for the first time is a sustained look at this period and consideration of the many facets that make up the nearly two decades of the Mexican dirty war. Offering the reader a broad perspective of the period, the case studies in the book present narratives of particular armed revolutionary movements as well as thematic essays on gender, human rights, culture, student radicalism, the Cold War, and the international impact of this state-sponsored terrorism.

Includes entries for maps and atlases.

In a world increasingly dominated by visual sensation, our understanding of the role and influence of comics and cartoon humor in popular culture has become essential. This book offers a critical and cognitive focus that captures the changing fortunes of Catalan humour production against the shifting political landscape in the period 1898–1982. It considers how Catalan satire has been influenced by periods of relative

calm as well as censorship, violence, war and dictatorship, and among its key features is its presentation of a continued cartooning tradition that was not ended by the installation of the Franco dictatorship, but which rather continued in a number of adapted forms, playing its own role in the evolution of the period. Thus, as well as introducing the most representative cartoonists and publications, the Catalan example is used to explore broader aspects of this complex communication form, opening new avenues for cultural, historical and socio-political research.

En enero de 1959 un Comité del Senado en los EU investigaba las actividades de la mafia. Participaban en ello los hermanos John y Robert Kennedy. La DEA solicitó la extradición de los mafiosos residentes en Cuba. La negativa de Castro a esa solicitud originó el gran cisma entre ambas naciones. Este primer volumen recoge cronológicamente la vida y obra del joven Fidel Castro, desde 1945, hasta su ascenso al poder en enero de 1959 y el Golpe de Estado que le dio al Presidente Urrutia en julio de ese año. Altos oficiales conspiraban para quitarlo del poder. Alertado por la KGB, Castro destruyó la conspiración y estableció una sólida alianza con la mafia. El segundo volumen en el cual Gutiérrez ahora trabaja, comienza con estos hechos y concluye el viernes 22 de Noviembre de 1963, el momento en Dallas que transformó América y el mundo. In January 1959, a U.S. Senate Committee, of which John and Robert Kennedy were members, was investigating Mafia activities. The DEA asked Castro for the extradition of Mafiosos living in Cuba, and Castro's denial of this request started the schism between the two nations. This first volume gathers chronologically information about the life and deeds of the young Fidel Castro, from 1945 until his ascendance to power on January 1959, and the Coup of President Urrutia in July of that year. High ranking officials conspired to take Castro out of power. Alerted by the KGB, Castro worked to destroy the conspiracy and establish his solid alliance with the Mafia. The second volume, on which Gutierrez is now working, begins with these actions and concludes on Friday, November 22, 1963, the moment in Dallas that changed America and the world.

Rethinking Juan Rulfo's Creative WorldProse, Photography, FilmRoutledge
Though primarily known for his haunting, enigmatic novel *Pedro Páramo* and the unrelenting depictions of the failures of post-revolutionary Mexico in his short story collection, *El Llano en llamas*, Juan Rulfo also worked as scriptwriter on various collaborative film projects and his powerful interventions in the area of documentary photography ensure that he continues to inspire interest worldwide. Bringing together some of the most significant names in Rulfian scholarship, this anthology engages with the complexity and diversity of Rulfo's cultural production. The essays in the collection bring the Rulfian texts into dialogues with other cultural traditions and techniques including the Japanese Noh or "mask" plays and modernist experimentation in the Irish language. They also deploy diverse theoretical frameworks that range from Roland Barthes' work on *studium* and *punctum* in photography to Henri Lefebvre's ideas on space and spatiality and the postmodern insights of Jean Baudrillard on the nature of the simulacrum and the hyperreal. In this way, innovative approaches are brought to bear on the Rulfian texts as a way of illuminating the rich tensions and anxieties they evoke about Mexico, about history, about art and about the human condition.

In most countries the economic structure and financial landscape are dominated by corporations. A critical examination of the various facets of the corporate economy is

thus vitally important. In *Managerial Finance in the Corporate Economy* the authors use new theoretical apparatus and empirical evaluations to present such a study. The book includes new findings on mutual and pension funds, portfolio diversification, market volatility, financial institutions and corporate behaviour in the context of the international economy.

From the arrival of Elvis in Mexico during the 1950s to the emergence of a full-blown counterculture movement by the late 1960s and into the 70s, Zolov uses rock to illuminate Mexican history. Zolov shows rock music as a commodity, with influences shaped by intellectuals, the state, and transnational capital as well as musicians and fans. It's a study of the political uses of culture in an authoritarian state.

The 'Book of Deeds' is the first known autobiography by a Christian king. Its author was James I of Aragon (1213-76), known as 'The Conqueror', one of the great political figures of 13th-century Europe and a successful crusader. In his 'Deeds', James describes the turbulent years of his minority, the thrilling capture of Majorca, the methodical conquest of the kingdom of Valencia, the reconquest of the kingdom of Murcia after Castile had failed to hold it, and many of the important events of his reign. While crusade and conquest of Spanish territory from the Muslims and Christian-Muslim relations on the frontier are central features of the account, the 'Deeds' are also a treasure trove of information on the image, power and purpose of monarchy, loyalty and bad faith in the feudal order, the growth of national sentiment, and medieval military tactics. At the same time, the book presents a unique insight into the mind of a medieval ruler, the supreme example we possess of the fears and ambitions of a man at the very centre of events.

"Andrew Wood masterfully interweaves the many legends about the musician-poet Agustin Lara with solid historical facts, painstakingly documenting his rise from a hopeless romantic bordello-pianist to the world's most renowned bolero composer."--Cover, page [4].

In the 1960s, the governments of Colombia, Peru, and Bolivia launched agricultural settlement programs in each country's vast Amazonian frontier lowlands. Two decades later, these exact same zones had transformed into the centers of the illicit cocaine boom of the Americas. Drawing on concepts from both history and anthropology, *The Origins of Cocaine* explores how three countries with divergent different mid-century political trajectories ended up with parallel outcomes in illicit frontier economies and cocalero cultures. Bringing together transnational, national, and local analyses, the volume provides an in-depth examination of the deep origins of drug economics in the Americas. As the first substantial study on the shift from agrarian colonization to narcotization, *The Origins of Cocaine* will appeal to scholars and postgraduate students of Latin American history, anthropology, globalization, development and environmental studies.

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