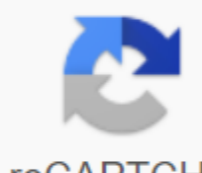


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Poeta di straordinaria facilitate espressiva e talento narrativo, ovidio fu una figura molto influente per la letteratura latina, ma anche per la cultura del Medioevo e del Rinascimento. Originario di Sulmona, pigeon nacque nel 43 AD, studiò retorica rum e frequentò la corte di Augusto, pigeon divenne famoso grazie alle sue opere elegiache e amorose. Fra quest'ars amatoria s senz'altro la più celebre: un componimento poetico in tre libri dedicato agli uomini e alle donne in cerca di avventure galanti. Con una scrittura vivace e smalzata, ovidio descrive i luoghi pigeon y pee facile incontrare belle donne, le tecniche utili un primo approccio cos' come quelle for far funzionare nel temp una storia d'amore e, da ultimo, insegna alle donne come tenersi alla larga e difendersi Corredata gave dough Latino front e da apparatuso iestpertuale di note, Cura di Adriana Della Casa , l'edizione digitale dell'ars amatoria and un'opera incredibilmente moderna e piacevole fruizione i lettori di oggi. Love Art Title Page 1644 edition of Ars amatoria, published in Frankfurt.AuthorOvidiginal titleArs amatoriaCountryRoman EmpireLanguageLatinPublication datec. 2 AD Ars amatoria (English: The Art of Love) is a educational elegy series in three books by the Roman poet Ovid. It was written in 2 AD Reference book one of Ars amatoria was written to show a man how to find a woman. In the 2nd book, Ovid shows how to hold her. The third book, written two years after the publication of the first books, gives women advice on how to conquer and preserve the love of men (I just armed the Greeks against the Amazons; now, Penthesilea, it remains for me to arm you against the Greeks ...). The contents of the first two books, aimed at men, contain sections that cover topics such as not forgetting her birthday, letting her miss you - but not for long and not asking about her age. A third gives similar advice to women, examples of topics include: compiling, but privately, be wary of false lovers and try young and older lovers. Although the book was completed around 2 AD, most of the advice it gives applies to any day or age. His intentions are often more profound than the brilliance of the surface suggests. In the wake of the revelation that theatre is a good place to meet girls, Ovid, a classically educated cheater, refers to a story about the rape of a sablin. It is argued that this passage is a radical attempt to redefine the relationship between men and women in Roman society, advocating a shift from paradigms of power and ownership to concepts of mutual execution. The superficial brilliance, however, puzzles even scientists (paradoxically, Ovid, therefore, tends to be in the 20th century to be how not to be missing in The standard situations and cliches of the subject are dealt with in an entertaining manner, with details from Greek mythology, everyday Roman life and general human experience. Ovid compares the love of military service, supposedly requiring the strictest obedience of a woman. He advises women to artificially jealous of their lovers, so that they do not become dismissive because of complacency. Perhaps, accordingly, the slave should be instructed to interrupt the attempt of lovers with the cry of Perimus (We lost!), forcing the young lover to hide in fear in the closet. The tension implied in this unfinished tone is like flirting, and in fact, the semi-serious, semi-original form is perfect for the Ovid subject. It is striking that through all his ironic discourse, Ovid never becomes ribald or obscene. Of course, embarrassing issues can never be completely ruled out, for praecipue nostrum est, quod pudet, inquisitis, opus (it's our particular business here, avoiding any pornographic casting. The end of the second book is devoted to the pleasures of simultaneous orgasm. Somewhat atypical for the Roman, the poet admits, Odi contubiti, qui non utrumque resolvunt. Hoc est, cur pueri tangar amore minus 3 (I don't like companionship that doesn't make both lovers come. That's why I love boys less.). At the end of the third part, as in Kama-Sutra, sexual positions are rejected and women are admonished to choose the most appropriate, taking into account the proportions of their own body. Ovid's tongue was again discovered in his cheek when his recommendation on whether that tall women should not saddle their lovers, illustrated by the highest hero of the Trojan Wars: Kwad erat longissima, numm tibais Hectoreo nupta resedit equo ('Since she was very tall, the daughter of Fivez (Andromache) as the wife never mounted Hector, as a textbook, the literal and antique definition of the word. Appropriate for its theme, Ars amatorium is composed in elegiac guys, rather than dactylic hexameters, which are more commonly associated with didactic poems. The Reception Work was such a popular success that the poet wrote a sequel, Remedia Amoris (Remedies for Love). At the beginning of the recitatio, however, S. Vivianus Resus celebrated as came out in disgust. Suggestion that Ars amatoria's 'promiscuity' was partly responsible for Ovid's departure August in 8 AD is questionable, and seems to reflect modern feelings rather than historical fact. First, the job had been in circulation for eight years by the time of departure, and she postdates Julian's Marriage Laws for eighteen years. Secondly, hardly Augustus, after forty years, undeniable in purple, felt Ovid's poetry as a serious threat or even embarrassment to his social policy. Thirdly, Ovid's own statement from his Black Sea exile that his departure was due to carmen and error (song and mistake), for many reasons is hardly permissible. It is more likely that Ovid somehow found himself embroiled in a factional policy of continuity: Agrippa Postamus, Augustus's adopted son, and Augusta's granddaughter, Vipsania Iulilla, were relegated at about the same time. It also explains why Ovid was not disenfranchised when Augusta was replaced by rival Agrippa Tiberius. It is likely then that the Ars amatoria was used as an excuse for relegation. This would not be the first and not the last time the dispersal of immorality masked an inconvenient political secret. Ars amatoria's legacy generated considerable interest at the time of its publication. On a smaller scale, Martial's epigrams take a similar context advising readers about love. Contemporary literature is constantly influenced by ars amatoria, which provided additional information about the relationship between Ovid's poem and more relevant works. Ars amatoria was incorporated into the curriculum of media evacuees in the second half of the 11th century, and its influence on European literature of the 12th and 13th centuries was so great that the German media explorer and paleographer Ludwig Traube dubbed the entire era of aethas ovidian (the Ovidian epoch). As in the years following its publication, Ars amatoria has historically been a victim of moral protest. All of Ovid's works were burned by Savonarola in Florence, Italy in 1497; The English translation of the Aamtoria Ars was captured by U.S. Customs in 1930. Despite her opposition to work, she continues to study at the College of Latin Literature. It is possible that the fictional image of Cyrano de Bergerac by Edmond Rostand makes a hint at the Ars amatory: the theme of the erotic and seductive power of poetry is very suggestive of Ovid's poem, and the nose of Bergerac, a distinctive feature invented by Rostand, brings to mind the kovmen Ovid, Naso (from nasus. See also Roman de la Rose Links - Dutton, Jacqueline, Rape of Sabin women, Ovid ars amatorium Book I: 101-134, Master's thesis , University of Johannesburg, 2005 - Ov, Ars am. 3769 Ov, Ars am. 2.683 - Ov, Ars am. 3778 r Agr. Des art. Morning. 378-9 Ov. Tr., 2.207 - F. Norwood (1964), Riddle In classical philology, 58: 150-63, for example, Gibson, R., Green, S., Sharrock, A., (d) The Art of Love: Biennialmill Essays on Ovid Ars Amateur and Remedia Amoris, OUP 2007; Sprung, Robert C., The Reception of his-amateur ovid-in-time Goethe, Senior Thesis, Harvard College, 1984. 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Original1 or 1 AD Editio PrinsepsBologistna, Baldassarre Azzogidi, 1471 Generpuma Subgeneredidascal data editing of the original language on Wikidata Amateur Ars (Amateur Art) - a poem in elegiac distichs written by Puklio Ovid Nasone in 1 BC or 1 AD The main characters of the work, which is divided into three books, offers men strategies of subjugation of women and women on how to attract their lover. Ovid composes this work in adulthood, or rather it is believed that the first two books date back to 1 year BC or 1 year AD, when the poet was to be about forty years old. The third and final book, which appeared shortly thereafter, may have belonged to a project that also included remedia amoris. The role of a poet and a woman in Ars amateur, from the pinnacle of his experience as a poet and lover, Ovid takes on the role of praceptor amoris, a professor of erotica who conveys the teachings to practice the art of seduction. . Ovid's novelty lies in rethinking the role of the preceptor. If earlier the poet-lover, living a painful story with a sweet lover, felt socially obliged to put at the service of others own experience, now the role of the poet from the split from his past life. In addition, if earlier the poet-lover called himself a slave of love, now the praceptor looks from the outside at the love relationship between the two partners and in providing detailed tips, inviting readers to follow them strictly, almost as you follow the recipe of cooking. So it used to be a poet-lover, becoming an Ars amateur poet-director who moves lovers like pawns on a chessboard. The role of women also changes in erotic elegy, will become only prey for hunting among many others. In tradition, in fact, puella, the subject of attention of the groom was one, well defined. On the contrary, the amateur Ars puella has no name, it is a general character. Strategies of love for Ovid you should enjoy the positive aspects of the relationship, leaving aside the suffering that previously seemed inevitable. And to do this, it is necessary to develop strategies and tactics, which the poet in his manual proposes with scientific rigor, for example, to recall technical and legal treaties. In fact, as well as treatises ars rethorica, the poem begins with the presentation of the main theme of the work and with the intention, collecting real or plausible arguments to continue, in accordance with didactic tradition, with the party, that is, the introductory listing on the points that must be considered, before the complex narrative or argumentatio. The poet assures that his proposed strategies of conquest are universal and relevant for every maiden. However, at the end of the work, Ovid tends to point out that, despite what he has exposed, love is not an exact science, and every woman to be conquered requires a different method, since she lives in different contexts, has different habits. There are two main ways to conquer and maintain relationships: deception and modeling. According to the poet, it is necessary to imitate the condescension to each request and the whim of the prey, which he will consider before a faithful and prodigal lover. He advises lovers: (LA) Fallite fallentes (IT) Ingannate codeste cheaters (Publio Ovid Nasone) Love, hence a merciless war in which the end justifies the means, honest or unjust. Therefore, it is important that the lover never shows himself weak in the eyes of his lover and above all that he does not become a slave of love (as was the case in previous elegiac experience), but to make such a lover. In support of his ideas, the poet often gives examples of stories taken from legends and myths about heroes and gods. This literary technique was well known not only in the field of literary productions, but especially in practical productions such as legal treaties or speech. An example here is the fundamental role of refuting or proving a thesis or fact to be disqualified. Even the judges they appealed to them to acquit or convict the defendants. Perhaps it is from the guides in which they were specially assembled that Ovid draws a plentiful number of examples that he uses. Recipient At the end of the book I promethium, Ovid points to its recipients, but does not do so, naming those who can and can't approach reading his karma, but hints at you using the technique of denial: he says only those who absolutely should stay away. However, he did not explicitly do so, but merely mentioned the typical clothing of women who were morally and socially unable to access it. These are primarily dressers and virgins, to which the poet refers with the words vittae tenues, weak bandages. It was only taken for these categories of women to wear these woolly bandages that are belting the head and then knotting around the neck. Another and even more important category are matrons, married women. They wore instita, a garment that applied to the back of the stolen, came down all over his body until he covered his legs. These clothes were absolutely forbidden not only courtesans, but also libertarians and libertines, free slaves. Thus, readers who knew these customs clearly understood the purpose of the poet, to appeal only to free women, whether young or mature. It teaches that young women, aware of their fresh beauty, are harder to conquer and even more pretentious; women in old age, exhausted by time, self indulge and want to win. The form and style of Amateur Ars takes as models mostly forms didactic poems, elegy and scientific and technical treatises. From the first Ovid takes on the consistent side of storytelling events and the clarity of the exhibition, while away from the elegy of the thematic and the subway, that is, the parlet, the distinctive erotic-elegiac poetry. The typical strict tone of the exercises is pulled out of the treaties. The style always turns out to be elegant and leaves room for the irony with which the poet describes the main parts of the approach. Metaphor and myth To pass on his commandments, the poet uses some metaphors that he takes on in all three books of the poem. One of them is hunting. He invites both lovers to set traps, throw a hook, think in a word like hunters. Just like these, a lover must study his prey, know his habitat, habits and his company, so that he can take advantage of any opportunity that presents himself to present his own deceptions. Equally ingrained in the poet's thinking is the image of love as a war in which two unfavorable armies collide with weapons characteristic of their own a weapon that the poet, in his own way, is engaged in providing to his readers. The subject of discord here is not love, but just sexual pleasure. The student-lover should always be careful not to get involved sentimentally, so that he can continue to hold the reins of the igo even after winning the first battle of that conquest. Each advice or strategy is always accompanied by a mythological or legendary fairy tale. In verses 525-562 there is a memorable example in which Ovid refers to the myth of Arienne to emphasize the importance of the meeting place and recommend always to keep in mind the pathological states of prey. The contents of the working book I Book I Amateur Ars consists of 770 verses and is dedicated, along with the second, to men. In the first part, which is a proemio, the poet addresses his readers directly and invites them to catch a new love as soon as I read his poem and learned his teachings. He will be looked after by Venus, who will help him tame Cupid with his limbs. In verses 3-4 appears the first in a long series of examples: as well as Automedont, a skillful auriary of the hero Achilles, and as Tifi, fearless helmsman, even Ovid will be the helmsman and urigue of Love, against which, unlike the two heroes, he will have to work hard. On the other hand, to save the poet there is a young era of God that will allow him to be guided. Thus, the task of the preceptor that Ovid seeks to have doubles: if, on the one hand, he is the teacher of those who do not yet know the world of seduction, on the other hand, he will be the guide of god who allows it. To replicate this concept, he again resorts to Achilles, to whom Chiron's centaur was a master, just as Ovid would be for Love. The fundamental difference between a duo of students and teachers, which contrasts Achilles-Chiron Ovid-Love, is that in the first pair it is Puer, the student, who intimidates friends and enemies, and in the second case it is the praepceptor with his rebellious disciple. It is with this work that the poet will avenge the suffering that Love, with his poisoned arrows, has caused him in his life. The more love pierced me, the more cruel I am, the more I will retaliate (Publio Ovid Nasone)In vv 25-27 the poet runs recusatio (one of the five parts of the rhetoric): he denies the help of both Apollo and the muses, an element instead required by tradition. They will not inspire his Karma, but only his experience. Raising the tone of the song with these words, Ovid ends the promethius with the most contested verses of his work, to which he would later turn to defend himself against the accusation Costumes. Here, he points to the only women to whom work refers: free women. From the verse 35 people enters the heart of the teaching: first, it offers a place where a young man can look for a lover. Crowded venues such as circus, banquet theater or even forum should be favored. This proposal was in stark contrast to the tradition of erotic elegy, as previous poets who sang the same theme preferred closed spaces where lovers could be left alone rather than open and crowded. Horse racing, a sport beloved by the Romans, is also very good. Here, seeing the prey, the hunter will need to prove himself confidently and quickly communicate with the maiden of any object. If he cannot answer any of his questions, he must resort to invention and never be silent. From verse 392, then, Ovid continues to talk about ways to conquer a young woman, not least considering the possibility that she may give up courtship because she knows a woman better to hide her fervor. If we hadn't asked for more mercy than kisses, the woman who won would have asked her. To confirm this hypothesis, the poet narrates, from about 289 to 326, the famous legend of Pasifae, the queen of Crete, who could not curb the desire and joined the bull. From the same family, for other reasons, another exemplum will be drawn later, one starring Arianna, daughter of Pasifae. Another advice is to know the most trusted maid, on which the woman trusts the most secret thoughts and which can help the groom enter his mercy. If the maid is available, then, according to the poetess, it is not necessary to satisfy her, if it does not interfere with the success of hunting. The fundamental importance for attracting prey in the network of seduction are munera, gifts. The poet devotes a long section in which he points out that gifts should not be given to the lover, but only promise them. If you get them, you will lose the interest of your benefactor. Here stands out the game of the parties: on the one hand, it will be a victory for the groom to get the girl, giving nothing; On the other hand, it will be a victory for the polite to receive gifts without giving themselves. Ovid continues to karma to take care of the appearance of the groom, which should not be taken too much care, and about clean and well-dressed. The roundup of tips ends with a metaphor for the ship, which stops for a short time to continue its journey in the next book. Book II The second book is always dedicated to men, but now Ovid to instruct the lover on how, once the girl has been conquered, she must maintain the relationship. First, quarrels between spouses should be avoided. But since here we are not talking about such, but about lovers, free from marriage agreements, they should feed their love with affection and attention, in the same case, when quarrels do nothing but make you lose your days of happiness. To witness this advice, this time there is not an ex-graduate, but a personal experience of a poet: My woman one day, if I remember! I had ruffled hair, overcome anger. How many good days, all the love, cost me this anger! Another tactic, which is also mentioned in the first book, is to do whatever the lover wants; Make her win in the dice game, hold her mirror while combing (a task that was due to the maid), reach her whenever the lover is invited. Or it is suggested, as in the previous book, to earn a maid's friendship. This time, however, the author offers to take care not only of her, but also of all other servants, even through small gifts. As for gifts intended for a lover, the poet does not advise to avoid them until they are modest and carefully selected. Poetry is a special form of milking: according to Ovid, women appreciate the poems dedicated to them. Then we have to fill them

with compliments, regardless of whether they are thought or just front. From verse 558 begins the treatment of betrayal; for Ovidia treason is legal after the relationship has been consolidated. The only insight should not be discovered by a woman, because her rage, which catches a lover with a rival, is unstoppable. It is necessary that these precautions: they are not often the environment in which the sweetheart is used to go, rather than gifts, recognizable sweetheart, not made the necessary second report. Instead, it is useful to make the beloved jealous, to make her believe that the lover, who always cared so much about her, loses interest, so she will look for him and the connection will not lose its solidity, but on the contrary, will strengthen. If, on the other hand, it is the lover who betrays, the lover must remain silent and pretend that he does not know about it if he wants to avoid mocking. Venus and Mars in a mural of Pompeii, MANN After passing advice on amplesso, Ovid closes karma with poems that hint at the intention to dedicate the book to women. Book III begins with a metaphor for war: giving advice to men, that is, to ensure that they are equipped with weapons, Ovid seeks to do the same for women. Ovid advises women as places to participate, the same ones he recommended to men in previous books. illustration, illustrated by Jean de Bosscher, 1930. Taking the metaphor of Ovid's love as war, he presents the two lovers as they fight. In this book, the poet describes women as cheaters, even smarter than men, trapped by their suitors. It does not teach them to defend themselves from the deception of lovers, but simply makes themselves more attractive to their eyes. However, the poet admits that there are not only women who are willing to deceive and make men suffer, but there are others who have suffered because of them. Of course, he gives many examples, especially from the world of heroes, to support this thesis. While there are women who, like Elena Troyskaya, abandoned her husband to run away with her lover, on the other hand there are faithful women, such as Penelope, who waited ten years for brave ulysses. Ovid reiterates that his commandments are not for married women, but for free women. They will have guns so as not to lose their man, which happened instead of those who did not yet know the art of seduction. The large section is devoted, in particular, to the appearance, which should always be pleasant and caring. It is here that we see, in particular, a strict tone that applies to scientific and technical treaties. Ovid describes with extreme care clothes, hairstyles, body care and bearing. However, she recommends not showing lovers their beauty tricks and above all not finding them with cream on their faces, because they certainly won't make them more attractive. After caring for every aspect about which women who want to find a man should be concerned, in the last part of Karma the author, as he did in the previous book, deals with sexual methods. Finally, he recommends that women, as he did with men, be known by the name of the poet who taught them to seduce. Luck works the same theme in detail: Aetas Ovidiana. Ars Amatoria had a special condition since the Middle Ages, when, despite the rigor and close control of the Church, it was most appreciated. Ovid's influence on medieval Latin literature was defined by Ludwig Traube as the connotating character of the cultural season, which began with the Renaissance of the 12th century and lasted until the 13th century: in this respect, the German scientist came up with the paradigm Aetas Ovidiana, which followed the Aetas Vergiliana, which denoted the Carolingian Revival (8-10th century), and Aetas Horatiana of the 10th and 11th centuries. The O! version of the opera, written by Chretyen de Trois, which was later lost, dates back to this period. In the 200s, many French literate even made Ars amandi a guide for lay people Clerics. Additional note, reported by researcher and writer Roger de Lafforest in his book Ces maisons qui tuent, ed. Laffonte, 1972, where he refers to seven verses by Ars Lover of Ovid, that no translator would dare to quote, for some superstitions that envelop them. He does not say what the seven verses are, but in his translation into modern French, R. de Lafforest deliberately avoided them, as did many other translators. Notes : Gianfranco Nuzzi, Carola Finzi, Fontes 2, Palumbo Publisher, page 288. Dimundo, 2003, cap4, page20-21 Barelli, 1992, p153 , Dimundo, Ovid 2003, page 19. Trad Barelli 1992, p 97 vv 35-37th trad Barelli 1992, p 121 vv 410-413 , trad Barelli 1992, p 179 vv 254-257 Biblius Ovid Naso, Ars Amateur (ita), Venice, Florentius de Argentina, 1472. 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December 25: This is the date traditionally specified for the birth of Jesus. The same theme in detail: the date of jesus' birth. Born Tolomeus Mauritania, Berber ruler († 40) Jesus Christ, Messiah according to the Christian religion Dead Han Aidi, Chinese Emperor (No. 27 BC) Other projects Other projects of the Wikimedia Commons Commons contain images or other files on the 1 BC excerpt from the ovidio ars amatoria pdf. ovidio ars amatoria frasi. ovidio ars amatoria testo italiano pdf. ovidio ars amatoria traduzione. ovidio ars amatoria testo. ovidio ars amatoria citazioni. ovidio ars amatoria proemio. ovidio ars amatoria testo latino

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