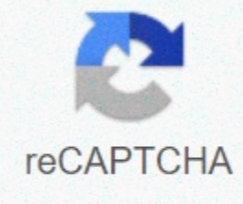




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Plant life cycle worksheet 2nd grade

Editor Lock Discussion Upload video • Theme Ideas • Layout of the scene • Persona• Colorful use of the funeral of Count Olgas El Greco split the image into two parts, the first half depicts the number of recalls to heaven, and the other half depicts the funeral scene. In the first half of the image, the Earl took off his armor and accepted the solemn call of Christ and Mary naked. Jesus sat in a white robe on the throne in the middle, and in front of him was the Virgin Mary, her beautiful dress, as if they were blown breezes. Behind her was Saint Peter, a patrist with the key to heaven, and John, who was washed, was opposite the Virgin Mary, and behind him were a large number of believers. In the lower half of the image, the chief priest on the far right is adoringly reading the scriptures in the crowd, and the monk on the left bows his head in silence, as if to say goodbye to the remains. The people who came were lined up very closely, one by one wearing black dress deaths, white collars, the expression is very rich. The men were celebrities in the city of Toledo, and the right priest in a white suit looked at the sky in amazement. The teenager on the left side of the picture, holding a torch on his right, stands exactly towards the spectator and shows his left hand to the two saints who fell from the sky. The teenager was the son of El Greco, whose tiny black dress bag showed the horn of a white headscarf and El Greco signed the Greek name and the year his son was born. The painting is a large oil painting of El Greco, commissioned by nobles and priests of Toledo, into the chapel of the Church of San Tome. Toledo's nobles and priests wanted to use it in memory of the Earl of Olgas. The painting tells a medieval story: Count Olgas, as a citizen of Toledo, was elected secretary of the Castillo dictionary and built great wealth at St. Domi's Church. Because of his devotion to the cause of the Church, he died in 1312 and should be buried in this church as he wished. But when the funeral took place, there was a miracle, and heaven sent two saints, St. Steyn and Augustine, who descended from heaven to burial the Earl of Olgas and return the body of Count Olgas to the ground. The theme of the funeral of Count Olgas The picture embodies a mysterious fantasy empire that can be seen at a distance from the real world. The participants in the painting were dressed in the same era as El Greco, who perhaps wanted to bring three worlds, heaven, ancient and modern, into harmony to express the pure illusion of religious ideas. El Greco's simultaneous intertwining of heaven and man, the coordination of different elements of the image, has achieved an amazing effect. 10 people feel the atmosphere of a mysterious burial: this is the best Christian interpretation of death, divine death and wonderful re-birth. Layout of the funeral scene of the Earl of Olgas Local Atlas (2 photos) Funeral figure Count Olgasa Figure in the picture is thin, saints wear heavy clothes like iron plates, the crowd is lined up in a dense line, organized in the main position under the screen, it is mourned by nobles and guests, are the famous people of Toledo City, one by one wearing a black bereave, white collar. El Greco used sketching techniques to display portraits of these neatly standing characters. On the right, a priest in a white suit stared at the sky with a surprised expression to illustrate the sudden miracle that took place. The characters on screen, looking besaved, seem to face life and death, reality and illusion and fall into meditation, bitterness, doubt. The funeral colour of Count Olgas uses the colours of silver, white, yellow and dark blue. El Greco depicts armor and sacrifice in dazzling colors, while the Earl's shiny armor and sky-dark tones form a real and illusory visual contrast, with its brilliant colors and strokes creating a mysterious religious world. Slender image of the figure and pale face, so the whole picture enhances the scene of a feeling of silence and sublime, in addition to the foreground of silver and gold, the whole picture is dark blue, red and with a strong gray-brown background. Zheng Chunxing, vice president of the Writers' Association Yushu City: El Greco depicts armor and sacrifice in dazzling colors, and its brilliant colors and strokes create a mysterious religious world. A large number of images using silver gray, white, yellow, dark blue and other colors, strong contrast. Picasso's Casagimas funeral follows the composition of El Greco's The Funeral of Count Olgas, and the whole painting is divided into two parts. El Greco (1541-1614), born in Spain, Greece, was a Spanish Renaissance fantasy stylist painter. With the Spanish writer Cervantes, known as the last European master of painting at the end of the 16th century, he was a master of painting. Reference 1. Joe's going to write. World-famous Know Value Full Color Platinum Edition: Beijing United Publishing Company, 2016.01: p. 138-139 2. Xia Zhengnon, editor-in-chief of Chen Zhili; by the Editorial Board of Da Yuhai. Dae-Hai Fine Arts Volume: Shanghai Dictionary Press, 2012.12: p. 179 3. Translated by Tang. World-famous images that never know your life: Business Management Press, 2013.04: p. 67 4. Compiled by Zhu Boxiong. World Fine Arts Award Dictionary: Zhejiang Literary Publishing House, July 1, 1st edition: p. 341-342 5. Zheng Chunxing editor in chief. World famous images: Inner Mongolia People's Press, 2007.4: p. 121 6. Compiled by the local codification committee chronicles the city of Yušu. Yushu City (1989-2000): Jilin People's Press, 2008.03: p. 224 7. Written by Wang Zhanlin. World Celebrity Biography Series Picasso 8. 叶丰编 圣经图录(《圣经》文化宝库之四):学林出版社,2000年12 第1版 第66页 9. 舒艳红著,圣经图画 唯条穿啦啦艺术啦林啦啦啦,学林出版社,2007.8:112页 Funeral of Count Orgaz (Spanish: El Entierro del Conde de Orgaz) is a painting by El Greco, Greek painter, sculptor and architect of the Spanish Renaissance. Widely regarded as one of his finest works, he illustrates the popular local legends of his time. The extraordinarily large picture is very clearly divided into two parts, heavenly above and ground below, but it gives little impression of duality. The upper and lower parts are combined compositionally. The theme of the painting is inspired by a legend from the early 14th century. In 1312, a certain Don Gonzalo Ruiz, a native of Toledo, and Senoor of the city of Orgaz died (his family later won the title of Earl, whom he is widely and posthumously known). Count Orgaz was a pious man who, among other charitable acts, left behind a sum of money to expand and decorate the Church of Santo Tomé (El Greco Parish Church). He was also a philanthropist and right-thinking Knight. According to legend, by the time he was buried, Saint Stephen and Saint Augustine had descended personally from heaven and buried it with their own hands before the dazzleed eyes of those present. The painting involved Andrés Núñez, pastor of Santo Tomé, for the side chapel of St. Mary's Church of Santo Tomé, and was executed by El Greco in 1586-1588. Núñez, who initiated the project to renovate the earl's funeral chapel, is pictured reading the painting. Back in 1588, people flocked to Orgasm to see the painting. This instant popular reception, however, depended on a vivid rendition of toledo's remarkable men of that time. It was customary for the important and nobles of the city to assist in the burial of the aristocratic genus, and it was stipulated in the treaty that the scene should be represented in this way. El Greco would pay tribute to the aristocracy of spirit, clergy, lawyers, poets and scholars who honored him and his art with their respect, by immortalized them in painting. The funeral of the Earl of Orgasm was admired not only for his art, but also because it was a gallery of portraits of important social figures of that time in Toledo. Indeed, this painting is sufficient to place El Greco among several great portrait painters. Painting is very clearly divided into two zones; Above, the sky is triggered by swirling ice clouds, a semiabstrakt in their shape, and the saints are tall and phantom; below, everything is normal in the range and proportions of numbers. The upper and lower zones are combined (e.g. permanent figures, their diverse participation in earthly and celestial events, torches, crosses, etc.). The scene of the miracle is shown at the bottom of the composition, in the terrestrial part. At the top, heavenly, the clouds broke up to get this real man in paradise. Christ dressed in white and glory is the coronation point of a triangle made up of the figures of Madonna and St. John the Baptist in the traditional Orthodox composition of Deesis. These three central figures of heavenly glory are surrounded by apostles, martyrs, biblical kings and only (among them Philip II. This is part of the Wikipedia article used under the Creative Commons Attribution-Sharealike 3.0 Unported License (CC-BY-SA). The full text of the article is → →

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