



David, Delacroix, and Revolutionary France  
*Drawings from the Louvre*

# David To Delacroix

**Walter F. Friedlaender**



## **David To Delacroix:**

**David to Delacroix** Walter F. Friedlaender,1952 This renowned study follows the evolution of French painting from the Revolution through the Napoleonic era Beginning with David s revolutionary classicism Friedlaender scrutinizes the work of early nineteenth century artists against the background of their times He reveals the baroque tendencies diffused into the art of Prudhon and the same predisposition mixed with a strong realism in the work of G ricault Two distinct trends appear deriving from Pussin and Rubens The author follows the styles as they mature and represents their consumation in two great masters the refined and abstract classicism of Ingres and the baroque of Delacroix with its flamboyant colorism and exotic subjects

David to Delacroix Walter Ferdinand Friedlaender,1952      **David to Delacroix** Walter F. Friedlaender,1977

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**De David a Delacroix** Walter Ferdinand Friedlaender,1980 *Exiled in Modernity* David O'Brien,2018-02-06 Notions of civilization and barbarism were intrinsic to Eug ne Delacroix s artistic practice he wrote regularly about these concepts in his journal and the tensions between the two were the subject of numerous paintings including his most ambitious mural project the ceiling of the Library of the Chamber of Deputies in the Palais Bourbon *Exiled in Modernity* delves deeply into these themes revealing why Delacroix s disillusionment with modernity increasingly led him to seek spiritual release or epiphany in the sensual qualities of painting While civilization implied a degree of control and the constraint of natural impulses for Delacroix barbarism evoked something uncontrolled and impulsive Seeing himself as part of a grand tradition extending back to ancient Greece Delacroix was profoundly aware of the wealth and power that set nineteenth century Europe apart from the rest of the world Yet he was fascinated by civilization s chaotic underbelly In analyzing Delacroix s art and prose David O Brien illuminates the artist s effort to reconcile the erudite tradition bound aspects of painting with a desire to reach viewers in a more direct unrestrained manner Focusing chiefly on Delacroix s musings about civilization in his famous journal his major mural projects on the theme of civilization and the place of civilization in his paintings of North Africa and of animals O Brien links Delacroix s increasingly pessimistic view of modernity to his desire to use his art to provide access to a more fulfilling experience With more than one hundred illustrations this original astute analysis of Delacroix and his work explains why he became an inspiration for modernist painters over the half century following his death Art historians and scholars of modernism especially will find great value in O Brien s work

[Broken Tablets](#) Jonathan P. Ribner,2023-12-22 In this first study of art law and the legislator Jonathan Ribner provides a revealing look at French art from 1789 to 1848 the period in which constitutional law was established in France Drawing on several disciplines he discusses how each of the early constitutional regimes in France used imagery suggesting the divine origin and sacred character of its laws Primarily a study of art and politics *Broken Tablets* discusses painting sculpture prints and medals many reproduced here for the first time as well as contemporary literature including the poetry of Alfred de Vigny Alphonse de Lamartine and Victor Hugo Ribner assesses the ways in which legislation imagery became an instrument of political propaganda and he clearly illuminates the cult of the law as it became personalized under Napoleon monarchist under the Restoration and defensive under Louis Phillippe In this first study of art law and the legislator Jonathan Ribner provides a revealing look at French art from 1789 to 1848 the period in which constitutional law was established in France Drawing on several disciplines he discusses how each of the

**Delacroix and His Forgotten World** Margaret MacNamidhe,2015 The image of Eug ne Delacroix as an august artist with an august oeuvre was initially frozen

into place by posthumous tributes and it has continued to the present. He was one of the finest yet least understood painters of the nineteenth century, the golden age of the French Romantic movement. He is remembered best for his masterpiece *La Liberté guidant le peuple*, but few of his works have received the kind of constant fascinated revisiting that has sealed the iconic status of Théodore Géricault's *Le Radeau de la Méduse*, for example. This book is one of the first to look carefully at individual paintings by Delacroix, especially at one of his most important works, a crucial but often overlooked painting from early Romanticism's heyday, *Scène des massacres de Scio*. The *Scio* ostensibly depicts an episodic aftermath of violent events from the Greek War of Independence (1821–32), but its slumped figures and subdued atmosphere do nothing to earn this description. Its defining characteristic, figures that appear simultaneously overwrought and utterly listless, remains unexplained by the attention to political contexts, gender roles, or other concerns that have articulated the reception of Delacroix. Margaret MacNamidhe brilliantly argues that the *Scio* represents an effort to furnish new models in a tradition that had become increasingly problematic. The painting's mass of bodies arguably defines Delacroix's contribution to French painting: his ebbing interest in depicting a purposeful singular subjectivity, his increasing concentration on groups simultaneously trapped by and released from the most anguished of circumstances.

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