

108. Liberty Leading the People. Eugène Delacroix. 1830 C.E. Oil on canvas.

Form: ROMANTICISM

Realistic, but with dramatic, theatrical lighting

Soft, rounded lines that embody the figures depicted more so than the sharpness of their objects

Depth and foreground but little to no background; shrouded in a cloud of fog (theatrical effect?)

Loose brushwork = energy

Liberty Allegory:

Dress = classical drapery

realism of nudity, like Winged Victory or statues of Venus

Smoke and light create a Halo around her head

hat = Phrygian cap = sign of freedom



Child (possible student due to his beret and satchel/bag) with 2 pistols

Notre Dame

Dead Soldiers

Factory worker with apron, pistol, and sword next to a wealthy man with fine dress and hunter rifle. Shows that all classes were united in revolution

Function:

Glorification of everyday people who were involved in the war and the role of France's citizens in that war

Acknowledgment of the sacrifices civilians made for the sake of revolution against a corrupt governmental regime

Takes on a poignant tone as the revolution would be thought by some to have been in vain; pre-Napoleonic rule

Context:

Delacroix is breaking away from the Neoclassicism seen in David's "Oath of the Horatii". Neoclassicism only show ancient history, while this new style (called Romanticism) deals with contemporary events. Romanticism deals not with the rational but with the emotional.

Trois Glorieuses (Three Glorious Days) July Revolution of 1830 = Charles X introduced press censorship and restricted voting, which led to immediate reaction against him. 3 days of fighting forced Charles X to leave. CX replaced by Louis Philippe who also ended up being authoritarian.