

7 Appendix: Annotated pictiography of *The Judgment of Paris*



Jacques Louis David (1748-1825)

David deeply admired and studied Raphael. His figures have a similar expressiveness and energy. This is an unusually modest rendering of *The Judgment of Paris*.



Frans Floris (1516-1570)





Giulio Bonasone

An intriguing reworking of the Raphael/Raimondi engraving, restoring some of the features from the Roman sarcophagi. For example, the naked warrior just left of centre is from the Villa Medici relief.



Claude Lorrain (1600-1682)

Claude used this subject as he had many others - as an opportunity to paint an ideal landscape.



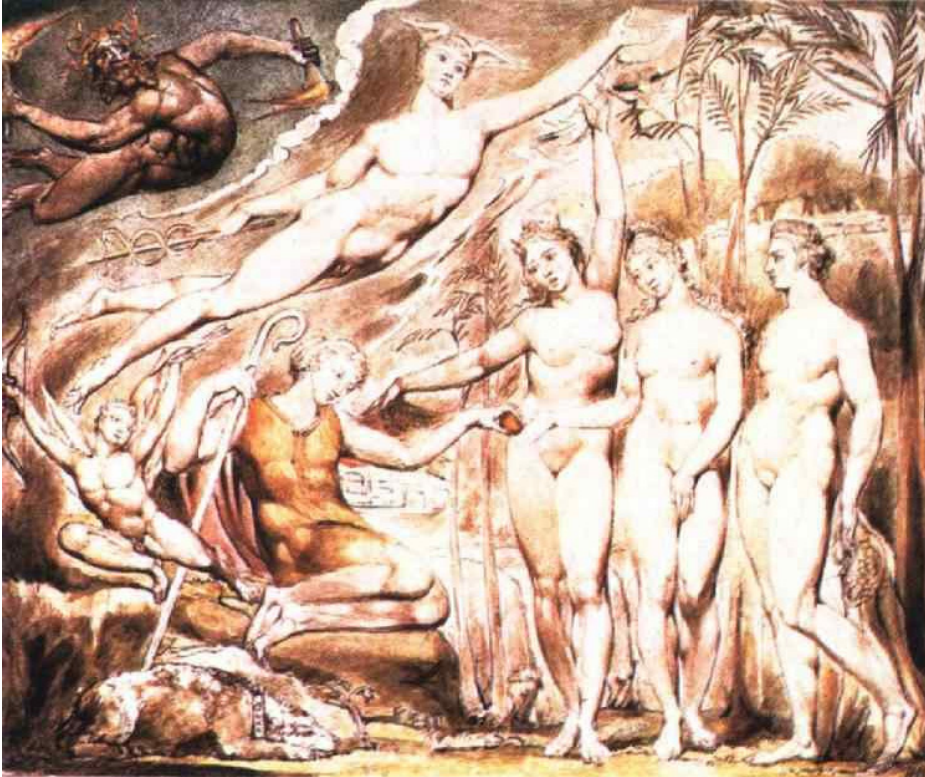
Hendrick von Balen



John Singer Sargent (1856-1925)

Like Watteau's painting, this implies the dominance of the goddesses over Paris, but in contrast to Watteau, Paris does not seem intimidated. A beautifully balanced composition.





William Blake

Blake's usual etherial forms, with a very contorted Zeus



Joachim Wtewael

The wedding of Peleus and Thetis is visible in the background. It was at this wedding that the goddess Eris (Discord) threw down the golden apple inscribed "To the Fairest", and started the argument between the goddesses.



Charles Bell

This post-modern interpretation uses much of the iconography of earlier renderings, but does not appear to be a parody.



Dean Brown

This *is* a parody, of the Rubens in the National Gallery, London.





Philip Hallawell

The most recent serious rendering of the subject I have found. It identifies the observer with Paris. Here, undoubtedly, the viewer is assumed to be male.



A drawing in the Louvre believed to be a copy, not of Raimondi's engraving, but of the original Raphael drawing from which the engraving was made.