

judith2you

AS ARROGANT AS IT SOUNDS ...

## Tag Archives: Veronese

### Judith: The Synopsis

#### 19 MAR

after wandering the internet for two years, there are some works of art i am still chasing. they illusively emerge in image searches for "Judith" and "Holofernes" – and then evaporate when clicking on the link. and so i am left with ... thumbnails. Lilliputian images of massive works of art, shrunk to fit 100 to a page.

with this sad preface, i give you the work of Veronese (aka Paolo Caliari or at least his circle) who seems to have created a virtual picture book of Judith. these are actually narrative panels – often inserted into luxury chests or part of the decoration of a room. i have discussed Veronese previously – his multiple treatments of the detachment (August 14, 2011) and his depiction of the visit from the elders (Nov 14, 2012). four other works regarding Judith have been floating around my database for a year without a regular size image or information on location. i was on the verge of giving up when **OH JOY! it happened TODAY** they were identified and restored to their rightful size.

also, it gives me the opportunity to review the story of *Judith* for those who joined us late.

first of the new entries and the beginning of the story: **Achior gets his ass handed to him**

*Achior was leader of the Ammonites, who Holofernes approached for information about the Israelites when they prepared resistance against his punishment. this is a picture of Achior getting his ass handed to him after he told Holofernes the Israelites could not be defeated. since Achior seemed to think the Israelites were the shiz, Holofernes tied him up and dumped him in front of their door.*



(<http://judith2you.files.wordpress.com/2013/03/judith-veronese-1.jpg>)

Paolo Veronese (circle of), "The Flight of Achior from the Camp of Holofernes," Oil on canvas, 27 x 57 cm, The Ashmolean Museum of Art and Archaeology, Oxford, England, UK

### Two: **Judith calls up the Old Dudes**

*once the Israelites heard from Achior what Holofernes was up to, the Old Dudes who ran Bethulia decided to give up. so much for Achior's prediction they couldn't be defeated. this is Judith calling up the Old Dudes who run Bethulia so she can tell them to look for a pair of balls.*



(<http://judith2you.files.wordpress.com/2013/03/judith-veronese-2.jpg>)

Paolo Veronese (circle of) "Judith Receiving the Ancients of Bethulia," oil on canvas, 27 x 57 cm, The Ashmolean Museum of Art and Archaeology Oxford, England, UK

### Three: **Judith makes her own plans**

*once she determined the Old Dudes were not going to grow a pair, Judith made up her own plan to neutralize Holofernes. in this picture, she is telling the guards as she leaves the gates of Bethulia "I'm comin' up so let's get this party started!"*



(<http://judith2you.files.wordpress.com/2013/03/judith-veronese-6.jpg>)

Paolo Veronese (circle of), "Judith leaving Bethulia," Oil on canvas, 27 x 57 cm, The Ashmolean Museum of Art and Archaeology, Oxford, England, UK

#### Four: Holofernes falls for it

*when the guards bring Judith to Holofernes, he is mightily impressed with her badonkadonk and assumes she is down for a Private Audience with his scepter. at least that is how he interprets a woman falling to her knees.*



(<http://judith2you.files.wordpress.com/2013/03/judith-veronese-4.jpg>)

#### Five: Holofernes throws it back

*not one to pass up an evening with the ladies, Holofernes arranges to have a sumptuous banquet – and Judith arrives looking her most bodacious. while apparently, the Maid enjoys the attentions of a Little Person.*



(<http://judith2you.files.wordpress.com/2013/03/judith-veronese-3.jpg>)

Paolo Veronese (circle of), "Judith feasted by Holofernes," Oil on canvas," 27 x 57 cm, The Ashmolean Museum of Art and Archaeology Oxford, England, UK

#### Six: Judith prepares for the deed

*now that she has him drunk and interested, Judith takes Holofernes back to his tent for Private Time. but once he passes out, she takes down his Big Ass Sword to sever their relationship. this is a picture of Judith saying a little prayer before she commits murder. a prayer usually helps.*



(<http://judith2you.files.wordpress.com/2013/03/judith-veronese-5.jpg>)

Paolo Veronese (circle of), "Judith about to kill Holofernes," Oil on canvas," 27 x 57 cm, The Ashmolean Museum of Art and Archaeology Oxford, England, UK

of course, we know how it ends.

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Posted by [judith2you](#) on March 19, 2013 in [Story](#)

Tags: [Italian](#), [Judith](#), [Renaissance](#), [Venice](#), [Veronese](#)

# Judith: The House Beautiful Edition

14 NOV



(<http://judith2you.files.wordpress.com/2012/11/judith-receiving-the-ancients-of-bethulia.jpg>)  
Paolo Veronese (Caliari) (circle of), "Judith Receiving the Ancients of Bethulia," 1560-69, oil on canvas, 27 x 57 cm, Ashmolean Museum, Oxford, England UK



(<http://judith2you.files.wordpress.com/2012/11/judith-paolo-veronese.jpg>)  
Paolo Veronese (Caliari), "Judith with the head of Holofernes." 1560-69, Oil on panel, 31.2 x 68.3 cm, The Royal Collection, UK

i last tackled Veronese on August 14, 2011. he is obviously quite a storyteller – and quite enthralled with the story of *Judith*.

of these two executions, the first is most intriguing. i love the little dog and the cat sleeping in the corner – how domestic! and i love the two Ancients begging Judith to accept this Mission. grovel, dudes, grovel. but most of all, i love the two women behind her who seem to be laughing at the Ancients as Judith wags her finger in their faces..

but one thing bothers me: why does Judith's house have no ceiling? is this the style of Bethulian architecture? or was there a recent tornado?

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Posted by [judith2you](#) on November 14, 2012 in [Story](#)

Tags: [Ancients](#), [detachment](#), [Italian](#), [Judith](#), [Renaissance](#), [Venice](#), [Veronese](#)

## Judith changes perspective

**14 AUG**

it starts as a close-up ...



(<http://judith2you.files.wordpress.com>

[/2011/08/judith-1580-veronese1.jpg](#))

Paolo Veronese, "Judith with the Head of Holofernes," c.1580, Oil on canvas, 111 x 100.5 cm, Kunsthistorisches Museum, Vienna, Austria

then pans out to show the full-length figures ...



<http://judith2you.files.wordpress.com/2011/08/judith-1550-veronese-2.jpg>

Paolo Veronese, "Judith and Holofernes," 1582-1585, Oil on canvas, 195 x 176 cm, Musei di Strada Nuova-Palazzo Rosso, Genoa, Italy

and finally includes the entire scene of the carnage ...



<http://judith2you.files.wordpress.com/2011/08/judith-1550-1588-paolo-veronese-11.jpg>

Paolo Veronese, "Judith," c.1581, Oil on canvas, 41.5 x 37.5 cm, Musee de Caen, Caen, France

i do wonder what Paolo Veronese was trying to accomplish.

Paolo Veronese (aka Paolo Caliari) was a follower of Titian and a contemporary of Tintoretto in Venice. his specialty was painting enormous pageant-like scenes that reflect the wealth of Venice in its Golden Age – such as *The Marriage at Cana* and *The Feast in the House of Levi*. his depictions of Judith are not the most popular examples of his work, but they still retain the color and vibrancy of his more elaborate feast-scenes.

these three pieces have much in common despite the changing perspective. Judith, the maid and Holofernes' head are essentially in the same relation to each other in all three. of course, Holofernes is not going anywhere at this point. Judith sits on the edge of the bed, holding the severed head to her right and leaning toward the body. her head turns slightly over her left shoulder, toward the maid. the maid is in the foreground, facing Judith and in profile to the viewer. she seems to be in communication with Judith, maybe listening to a request or making a suggestion as she gestures with her hands.

what changes? the color – from predominantly blue and green, to green and gold, to gold and red. Judith is sumptuously dressed in all three, but shows more skin in each progression. the maid transitions from a humble headscarf to an elaborate coif and glowing gown. and just as there are subtle increases in opulence with each version, the grisly depiction of the severed head increases as well – with more blood as the scene spreads out.

out of the three, the second has the most appeal for me. like Goldilocks and the Three Bears' porridge, the first somewhat lacks the context and richness of the others and the third lacks the emotional connection to the characters. the second strikes a balance of composition that conveys the beauty of Judith and her maid with their emotional involvement in the action. i especially like the portrayal of the maid in exquisite pink against her rich, dark, muscled skin. she is exotic and strong and active – perhaps not the intended focal point at the time, but attractive across the years as we change perspectives on women and race.

oh clever me. this post really IS about changing perspective.

## **2 Comments**

Posted by [judith2you](#) on August 14, 2011 in [Gory](#)

Tags: [African maid](#), [detachment](#), [Italian](#), [Judith](#), [Mannerism](#), [Renaissance](#), [Venice](#), [Veronese](#)

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