



## ***The Entombment*, Peter Paul Rubens**

### **The Entombment**

Peter Paul Rubens  
Flemish, about 1612  
Oil on canvas  
51 5/8 x 51 1/4 in.  
93.PA.9



### **Questions for Teaching**

Look at each character in this painting. Pay particular attention to the pose of the bodies, the facial expressions, and hand gestures. How does the body language of each figure communicate emotion and contribute to the narrative of the story? What do the background details tell you about the story? (In this case, the background details help to locate the story: the rock walls behind the figures, and the stone slab that supports Christ's corpse show the event is taking place inside Christ's tomb. Rubens crops the image closely, forcing the viewer to really focus on the emotion of the characters and the violence done to the body of Christ.)

What characteristics of this 17<sup>th</sup>-century painting are similar to **contemporary** artist Bill Viola's video **installation** *Emergence* (see images of the work in this curriculum's Image Bank)? What characteristics of the two artworks are different?

Peter Paul Rubens made this painting for an altarpiece inside a Catholic chapel. It was intended to serve as a meditational device—to focus the viewer's attention on the suffering of Christ and inspire devotion. Pretend that you are not familiar with the religious story depicted in the painting. What kinds of emotional responses do you have to this work of art? What visual elements of the painting make you feel this way?

Which artwork do you think conveys emotions better, Bill Viola's *Emergence* or Peter Paul Rubens's *The Entombment*? How does the medium of the artwork—painting or video—affect your opinion?

### **Background Information**

In this painting, Peter Paul Rubens depicted the moment after his Crucifixion, when Christ is placed into the tomb before his Resurrection. He is being supported by those closest to him in life. John the Evangelist, in a brilliant red robe, bears the weight of Christ. Mary Magdalene cries in the background, while Mary, the mother of James the Younger and Joseph, bows her head in sorrow. Mary, the mother of Christ, cradles Christ's head and looks heavenward for divine

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intercession.

*The Entombment* was meant to make the viewer's religious experience personal and encourage the faithful to imagine the physical horror of Christ's Crucifixion. Christ's tortured features confront the viewer, and our attention is focused on his corpse, sacrifice, and suffering. Wounds are openly displayed: blood flows from the gaping laceration in Christ's side and the puncture wounds on his hands. Rubens contrasted the living and the dead by **juxtaposing** the lifeless body and green-tinged skin of Christ with the healthy complexion of St. John.

This painting was probably made to serve as an altarpiece in a small chapel, perhaps one dedicated to the Eucharist (also known as "The Lord's Supper," it is a sacrament in the Catholic church in which a blessing or prayer is said over a meal of bread and wine). The slab on which the body is placed suggests an altar, while the sheaf of wheat alludes to the bread of the Eucharist, the equivalent of Christ's body in the Mass.

### **About the Artist**

Peter Paul Rubens (Flemish, 1577–1640)

International diplomat, savvy businessman, devout Catholic, fluent in six languages, an intellectual who counted Europe's finest scholars among his friends, Peter Paul Rubens was always first a painter. Few artists have been capable of transforming such a vast variety of influences into a style utterly new and original. After study with local Antwerp painters, Rubens began finding his style in Italy, copying works from antiquity, Renaissance masters such as Michelangelo and Titian, and contemporaries like Annibale Carracci and Caravaggio.

He worked principally in Rome and Genoa, where Giulio Romano's frescoes influenced him greatly. Returning to Antwerp, Rubens became court painter to the Spanish Viceroy, eventually receiving commissions from across Europe and England. Rubens's energetic Baroque style blends his northern European sense of realism with the grandeur and monumentality he saw in Italian art. His characteristic free, expressive technique also captured *joie de vivre*.

From his workshop, with its many assistants, came quantities of book illustrations, tapestry designs, festival decorations, and paintings on every subject, which his engravers reproduced. He maintained control of the quality, while charging patrons according to the extent of his involvement on a picture. Frans Snyders, Jacob Jordaens, and Anthony van Dyck each assisted him. Rubens's impact was immediate, international, and long lasting. The works of later artists as Thomas Gainsborough and Eugène Delacroix, among others, testify to his posthumous influence.