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passion of Christ Corpus Rubenianum Ludwig Burchard: The Decoration for the Pompa introitus Ferdinandi The Eucharist Series *Ludwig Burchard Ludwig Burchard Ludwig Burchard Ludwig Burchard Ludwig Burchard Hans Vlieghe Ludwig Burchard Peter Paul Rubens Herbert Wilhelm Rott Herbert Wilhelm Rott Jay Richard Judson Nora de Poorter*

one remarkable feature of european culture as it developed in the renaissance was the accommodation it made with ancient paganism the classical gods and their legends were allegorised transformed into symbolic figures or emblematic scenes that might accord with christian morality at the same time there emerged a new secular genre of art devoted to the depiction of the most popular myths above all the love stories recounted by the ancient poets these stories were not only attractive in themselves they offered the opportunity to depict nude figures in narrative action which the example of antiquity held forth as the highest goal for painting 00rubens was one of the greatest creators of classical allegory he was also a supreme interpreter of the classical stories no painter was so at home in the literature of the greeks and romans when he painted for pleasure which increasingly in the course of his life he felt able to do he used pagan myth to express and celebrate themes of love beauty and the creative forces of nature often in wonderfully idiosyncratic ways still as a christian committed to the ideals of the catholic reformation rubens respected the restrictions generally placed on the depiction of pagan tales most of his mythological paintings were made for private settings for display within houses including his own or in the galleries of princes noblemen and prelates it is a happy accident of history that so many of these splendid paintings are now widely visible in the great museums of the world

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