

Panels



Musée | de | Flandre

Entre
Rubens
et
Van Dyck

Gaspar de
CRAYER

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Between Rubens and Van Dyck

Gaspar de CRAYER

From an artistic background, Gaspar de Crayer was born in Antwerp, in 1584. His father was a schoolmaster, as well as an illuminator and calligrapher. According to historical sources, De Crayer carried out his apprenticeship in Brussels under Raphael Coxie (around 1540-1616), who specialized in history painting and portraits in the Mannerist style.

It is unknown at what age he moved from Antwerp to Brussels, home to both the Court and government, which gave him the opportunity to establish his reputation. The artist distinguished himself in two genres – portraiture and religious painting – which were sometimes combined in a single composition. Prolific in his production, his career spanned an impressively long period since he continued painting vast altarpieces into his eighties. His image was immortalized by one of the greatest masters of the 17th century, Anthony van Dyck (1599-1641). The only known self-portrait is in *The Adoration of the Magi*, in which De Crayer depicted himself as a gentleman.

1.1

Jacob JORDAENS (Antwerp, 1593-1678), attributed to

Portrait of Gaspar de Crayer

Around 1640
Oil on canvas

Private collection

Aged around fifty and at the height of his career, De Crayer was immortalised by Anthony van Dyck who painted this first portrait of the artist, now held in the Prince of Liechtenstein's collections (Vienna). The work presented here is thought to be a copy by Jacob Jordaens which remains faithful to Van Dyck's composition. The poise and bearing of the subject command the observer's attention.

🌀 1.2 🌀

Antoon VAN DYCK (Antwerpen, 1599 - London, 1641), after
Paulus PONTIUS (Antwerpen, 1603-1685)

Portrait of Gaspar de Crayer

Burin engraving

Antwerp, Plantin-Moretus Museum/Prentenkabinet Collection - UNESCO World Heritage

🌀 1.3 🌀

Antoon VAN DYCK (Antwerp, 1599-London, 1641), after
Jacob NEEFS (Antwerp, 1610-ap. 1660)

Portrait of Gaspar de Crayer

Between 1641 and 1649

Burin engraving

Antwerp, Plantin-Moretus Museum/Prentenkabinet Collection - UNESCO World Heritage

🌀 1.4 🌀

Lucas FAYDHERBE (Mechelen, 1617-1697), attributed to

Gaspar de Crayer (1584-1669), painter

Inscription on medal: "PHILIP. III (?) HISPANIARIA. REX."

Around 1640?

Terracotta

Amsterdam, Rijksmuseum

🌀 1.5 🌀

Frans HOGENBERG (Mechelen, 1535 – Cologne, 1590)

View of the city of Antwerp and the citadel

1572 - Engraving

Antwerp, Plantin-Moretus Museum/Prentenkabinet Collection - UNESCO World Heritage

🌀 1.6 🌀

François JOLLAIN (1660-1735)

Brussels – Panoramic view

1680-1690 - Engraving

Paris, Bibliothèque nationale de France, Department of Maps and Plans

🌀 1.7 🌀

Georg BRAUN (Cologne, 1541-1622)

Théâtre des Cités du Monde

1579, Cologne - Engraving retouched in watercolour

Saint-Omer, Bibliothèque d'Agglomération

🌀 1.8 🌀

Gaspar de CRAYER

Adoration of the Magi with self-portrait of Gaspar de Crayer

1609-1619 - Oil on canvas

Kortrijk, St Martin's Church

This early work is inspired by Rubens' painting of the same subject. Monumental figures are depicted in a frieze arrangement reminiscent of the Master. The Christ-child can be seen on the left, surrounded by Mary and Joseph who are welcoming the three kings. One exceptional aspect of the painting is the presence of the only self-portrait of Gaspar de Crayer known to date. Completing the view on the right-hand side, the young painter can be seen from behind, wearing a feathered beret and attracting the observer's eye.



Peter-Paul Rubens (1577-1640), *The Adoration of the Magi*, 1609, O/C, Madrid, Museo Nacional del Prado / © Museo Nacional del Prado, Dist. RMN-GP / Prado image

2. Towards a Baroque revisited

Gaspar de Crayer's early works betray the influence of the Mannerist movement which was characterized, in the last quarter of the 16th century, by a certain level of rigidity.

His style first began to evolve in the late 1610s, at the impetus of Antwerp's great master Rubens (1577-1640), who dominated the artistic scene in Europe at the time. Figures became increasingly monumental and compositions more dense: the space is saturated by the number of people and prolific decorative elements. *The Mocking of Job* (1619) and *The Martyrdom of St Catherine* (around 1622) are the first milestones in this shift towards a Baroque aesthetic.

Despite this innovative momentum, De Crayer remained faithful to historic models. Solutions proposed were often unexpected, juxtaposing diverse sources of influence, such as Flemish art and Italian painting. The *Pietà* with Burgomaster Van Dongelberghe and his wife demonstrates his talent for combining both schools: the two donors' portraits are in the purest Flemish tradition, alongside a religious subject, borrowed from the Italian painter Fra Bartolomeo (1472-1517).

2.1

Gaspar de CRAYER

Pietà with portraits of Burgomaster Hendrik van Dongelberghe and his wife Adriana Borluut

Around 1627

Signed lower right

Oil on wood

Brussels, Royal Museums of Fine Arts of Belgium

This work highlights the two genres in which Gaspar de Crayer particularly excelled: portraiture and religious painting. Hendrik van Dongelberghe (a knight and Mayor of Brussels) and his wife can be seen kneeling below the body of Christ, surrounded by the Virgin Mary and St John. The quality of the figures' expressions is particularly striking.

The dramatic composition, which focuses the attention on the suffering endured by Christ, is designed to inspire reverence and compassion in the faithful.

2.2

Gaspar de CRAYER

The Annunciation

Around 1617 - Oil on canvas

Kortrijk, Church of Our Lady

2.3

Gaspar de CRAYER

The Visitation

Around 1617 - Oil on canvas

Kortrijk, Church of Our Lady

2.4

Gaspar de CRAYER

The Virgin Mary with Child and Canon Jan van Calendries

1634 - Signed and dated lower right
Oil on wood

Dendermonde, Church of our Lady

Canon Jan van Calendries chose to be depicted kneeling at the feet of the Madonna, who has been raised slightly. He probably hoped that this would facilitate his path to Heaven. There is neither gesture nor eye-contact to establish a connection between the Canon and Mary or her son. Each figure is thus confined in their respective world. The minimal composition is unusual for De Crayer. This is his only Madonna and Child with a single donor.

2.5

Gaspar de CRAYER

The Mocking of Job

Signed and dated lower right
Oil on canvas

Toulouse, Musée des Augustins

In this work, painted for St Bavo's Cathedral in Ghent, Gaspar de Crayer was inspired by a lost Altarpiece of St Job by Rubens. A pious man, Job has been forced by Satan to endure a number of torments: the collapse of his home, causing the death of his children, illness and harsh criticism from his wife and three friends. Resigned to his afflictions, Job continues to pray throughout. A symbol of faith, Job was often invoked during plague epidemics.

2.6

Gaspar de CRAYER

The Martyrdom of St Catherine

Around 1622
Oil on canvas

Grenoble, Musée des Beaux-Arts

This is one of the masterpieces painted by De Crayer for the Church of Our Lady in Kortrijk. St Catherine was a princess, as shown by the crown and sceptre placed on the steps. She is about to be beheaded, having survived the breaking wheel, of which a fragment can be seen in the foreground. The horse motif, taken from Rubens, can be found in another altarpiece by De Crayer The Martyrdom of St Quentin for a Church in Lennick..



Gaspar de Crayer, *The Martyrdom of St Quentin*, O/C, Lennick, Church of St Quentin / © KIK-IRPA, Brussels

3. Eclectic portraitist and court painter

In the hierarchy of artistic genres, portraiture is seen as a less prestigious activity but it was an important source of income for painters. It also enabled them to develop their social network and consolidate their fame.

Following his apprenticeship in Brussels, Gaspar de Crayer began painting portraits, which soon established his reputation. His clientele extended beyond the wealthy bourgeois since he earned the esteem of several of the most powerful figures in the immediate entourage of Archduke Albert and Archduchess Isabella, who saw a means of demonstrating their power in his talents as a portraitist. Models by Rubens (1577-1640) were the main source of inspiration during this first

period. From 1627, he began adopting compositions (for full or half-length figures) reminiscent of Anthony van Dyck (1599-1641) who introduced an opening onto a landscape in the background of his paintings.

In 1635, De Crayer was appointed court painter for Cardinal-Infante Ferdinand, painting his last known portrait in 1639. Strangely, he moved away from portraiture at this point and devoted himself entirely to religious painting.

3.1

Gaspar de CRAYER

Portrait of Frederick de Marselaer

Around 1617 - Oil on canvas
Private collection

An eminent political figure in 17th century, Brussels, Frederick de Marselaer commissioned his portrait to be painted in the style of a prince. Wearing expensive clothing and an ostentatious ruff, he is also sporting a heavy gold chain with a medallion, indicating his devotion to Notre-Dame-de-Lorette. For this portrait d'apparat or formal portrait, Gaspar de Crayer referred to a famous model by Rubens, Portrait of Archduke Albert of which we have an engraving.



Jan Harmensz. Muller (1571-1627), after Pierre-Paul Rubens (1577-1640), *Portrait of Archduke Albert of Austria*, 1615, engraving, Paris, Bibliothèque nationale de France / © Bibliothèque nationale de France

3.2

Gaspar de CRAYER

Nicolas Triest, Count of Auweghem

1620 - Oil on canvas
Cambridge, Harvard Art Museums / Fogg Museum, gifted by Samuel Sachs, W. Scott Fitz, Ernest B. Dane, Felix M. Warburg and three anonymous donors

Nicolas Triest played an important role in the political life of Ghent as deputy burgomaster. The eye is drawn to the nobleman's unreadable expression in this three-quarter profile portrait. As was the case for the formal portrait of Frederick de Marselaer, displayed in this room, Gaspar de Crayer took inspiration from models established by Rubens once again.

3.3

Gaspar de CRAYER

Portrait of a nobleman

After 1620 - Oil on canvas
Göteborgs, Konstmuseum

This painting stands out from earlier portraits by Gaspar de Crayer because it includes a view of the landscape in the background. Breaking with the sobriety of dark or neutral backgrounds, this shift underlines the joint influence of Rubens and Van Dyck, who revisited the aesthetic criteria of the official portrait.

3.4

Gaspar de CRAYER

Portrait of a lady with a lace collar

Late 1620s - Oil on canvas
Vienna, Gemäldegalerie der Akademie der bildenden Künste

This lady's identity remains a mystery. Though there are no inscriptions or coat of arms to reveal her name, her expensive clothing, with a magnificent ruff of needlepoint lace, and her valuable jewellery would suggest that she belongs to a noble family. Her pose, slightly to the left of centre, might indicate that a portrait of a male counterpart was also painted.

3.5

Gaspar de CRAYER, attributed to

Portrait of a man with a hat and white ruff collar *Portrait of a lady with a black dress and fan*

1620-1630
Oils on wood

Antwerpen, The Phoebus Foundation

3.6

Gaspar de CRAYER

Cardinal-Infante Ferdinand of Austria

Oil on canvas
Signed and dated on the right, below the curtain

Madrid, Museo Nacional del Prado

In around 1629, Gaspar de Crayer painted his first portrait of Cardinal-Infante Ferdinand of Austria (1609 -1641), seated, after a model by Rubens. The portrait displayed here is a later one, which is more strongly influenced by Van Dyck. De Crayer has created an opening in the background to show a landscape on the left-hand side, which is a rare element in his work. His painting cleverly combines the two missions carried out by this Governor of the Netherlands, who was both a statesman and Prince of the Church in his cardinal's robes.

3.7

Gaspar de CRAYER

Portrait of Philip IV of Spain with dwarf and squire

Around 1627-1630 - Oil on canvas
Madrid, Ministerio de Asuntos Exteriores y de Cooperación, Gobierno de España

Gaspar de Crayer executed an ambitious portrait of the Spanish sovereign Philip IV, whose authority extended all the way to Flanders. According to historical sources, the painter never actually met the monarch, which raises the question of the model chosen. He may have used a miniature by a Spanish painter. Unlike the version in the New York collection, the scene opens onto a wide landscape whose composition is balanced by the presence of secondary figures.

3.8

Gaspar de CRAYER

Philip IV of Spain in parade armour

Around 1627-1630
Oil on canvas

New York, The Metropolitan Museum of Art

In this portrait of Philip IV, the eye is drawn to the sumptuous armour (in etched and gold-plated steel) that covers the monarch's entire body. Gaspar de Crayer pays particular attention to the complex arabesque motifs for a level of refinement that few artists achieve. The omnipotence of the sovereign is further underlined by the commander's baton, the insignia of the Order of the Golden Fleece and his magnificent helmet, adorned with vibrant red feathers.

4. The workshop: prolific and well-organized production

Like the majority of Flemish painters, Gaspar de Crayer ran a workshop or atelier, where his works were both produced and sold. It was an extremely well organized set-up, enabling him to take on ambitious commissions. Elements viewed as less important, such as background figures, could be delegated to assistants, whose work would be carried out under strict instructions from the master painter. Apprentices were mainly required to prepare pigments and canvases or carry out menial tasks, such as hanging finished works in churches.

Carefully hidden within the depths of the workshop, drawings and studies can now be used to trace the successive stages of the creative process. The variety of styles and techniques, which may initially seem confusing, can be explained by the varying purposes of each piece. From preparatory sketches and squared drawings to more finished works ("modelli"), the artist fine-tunes composition and movement. Drawings were also used to duplicate motifs, which was common practice in De Crayer's work, or to produce subsequent versions.

4.1

Gaspar de CRAYER

The Triumph of Scipio Africanus

Around 1635
Oil on wood

Londen, The Samuel Courtauld Trust. The Courtauld Gallery

Cardinal-Infante Ferdinand commissioned De Crayer to organize the iconographic programme for his Joyous Entry which took place in Ghent on 28 January 1636. Of the eight canvases painted, only five survived.

This sketch, depicting the triumph of Scipio, offers a trace of the lost painting. This historic Roman figure is mainly known for having destroyed Carthage and conquered Africa, which is represented here by a female figure with an elephant's head.

4.2

Guilielmus BECANUS (Ypres, 1608-Louvain, 1683)

Serenissimi principis Ferdinandi [...]

Antwerpen, 1636
Engravings

Gent, universiteitsbibliotheek

Published in 1636, this work, by Guilielmus Becanus brings together engravings of the eight scenes painted by De Crayer for the Joyous Entry of Ferdinand of Austria into Ghent. The publication provides a useful record of the event and its impressive temporary décors.

4.3

Gaspar de CRAYER

Head study of a young moor

1631-1637
Oil on canvas

Gent, Museum voor Schone Kunsten

Here, De Crayer has carried out a highly detailed study, focusing on the head of a young moor. In the 17th century, it was standard practice to rely on these facial studies, known as tronies, which were designed to be reused in far larger compositions. The artist used this model to paint one of Christ's executioners in The Raising of the Cross, which he completed in the 1630s.



Gaspar de Crayer, *The Raising of the Cross*, O/C, Rennes, Musée des Beaux-Arts / © MBA, Rennes, Dist. RMN-Grand Palais / Adélaïde Beaudoin

4.4

Gaspar de CRAYER

St Charles Borromeo giving Holy Communion to plague victims in Milan

Around 1668
Oil on wood

Nancy, Musée des Beaux-Arts

This sketch shows a key stage in the artist's creative process. Gaspar de Crayer has squared up the study in preparation for expanding it to create the finished work, which is also held at the Musée des Beaux-Arts in Nancy. The Italian saint, depicted in the centre, is giving communion to the people of Milan who were suffering from the great plague of 1576, assisted by several clerics and deacons.



Gaspar de Crayer, *St Charles Borromeo giving Holy Communion to plague victims in Milan*, O/C, Nancy, Musée des Beaux-Arts / © Ville de Nancy, P. Buren

4.5

Gaspar de CRAYER

St Benedict, St Bernard of Clairvaux and St Robert of Molesme

Around 1668
Paintbrush with brown and white oils on paper
Brussels, Royal Museums of Fine Arts of Belgium

The three saints depicted are viewed as the principal founders of the Cistercian order. This sketch is a preparatory drawing for the lower part of the altarpiece painted by De Crayer for the Cistercian abbey church at Nazareth-lez-Lierre, now held in Antwerp.



Gaspar de Crayer, *The Lactation of St Bernard in the presence of several saints*, O/C, Antwerp, Koninklijk Museum voor Schone Kunsten / © KIK-IRPA, Brussels

4.6

Gaspar de CRAYER

The Martyrdom of St Peter

1645-1650 - Oil on wood
Rotterdam, Museum Boijmans van Beuningen

4.7

Gaspar de CRAYER

Virgin and Christ-child venerated by several saints

Around 1646 - Oil on canvas
München, Alte Pinakothek

4.8

Gaspar de CRAYER

The Ascension of St Catherine of Alexandria

1645-1650 - Oil on canvas
Edinburgh, National Galleries of Scotland. Gifted by Alexander Wood Inglis

St Martin sharing his coat with a beggar

Around 1620? - Drawing in pen and grey ink, paintbrush and reddish-brown ink
Ghent, Museum voor Schone Kunsten

The Assumption in the presence of the Crossbow Guild of Brussels

Late 1620s - Pen and brown ink, brown wash, pierre noire, squared in graphite
Paris, Fondation Custodia, Frits Lugt Collection

The Virgin surrounded by saints

Drawing in pen, brown ink, watercolour, gouache and pastel
Ghent, Museum voor Schone Kunsten

The Martyrdom of St Dorothy

Around 1640? - Drawing in pen on paper with bistre wash
Ghent, Museum voor Schone Kunsten

The Miraculous Draught of Fishes

Around 1643 - Pen, brown ink, wash and highlights in white
Paris, Fondation Custodia, Frits Lugt Collection

The Virgin and Child adored by saints

Late 1640s? - Paintbrush and reddish-brown ink
Ghent, Museum voor Schone Kunsten

The Virgin and Child adored by saints

Around 1645-1650 - Pen drawing
Ghent, Museum voor Schone Kunsten

The Virgin and Child adored by saints

Late 1640s - Paintbrush and reddish-brown ink
Ghent, Museum voor Schone Kunsten

The Adoration of the Shepherds

Pen drawing in brown ink and brown ink wash
Ghent, Museum voor Schone Kunsten

After **Titian** (around 1488 – 1576)

Pesaro Madonna

Pen and paintbrush with red ink
Ghent, Museum voor Schone Kunsten

Armida and Rinaldo

Around 1650-1660 - Drawing in pen, brown ink, brown ink wash

Ghent, Museum voor Schone Kunsten

Tancred baptising Clorinda

Drawing in pen, brown ink, brown ink wash and pierre noire
Ghent, Museum voor Schone Kunsten

5. Serving the Counter-Reformation

During his own lifetime, Gaspar de Crayer was recognized as one of the most important Flemish masters specializing in religious painting. He carried out many commissions for members of the clergy based in the main Flemish cities, as well as more remote areas.

The appeal of his work to contemporaries can be explained by the religious and political climate. Following the mass destruction of churches during Protestant insurrections, Archdukes Albert and Isabella

became veritable champions of Catholicism.

De Crayer's production can therefore be situated within the Counter-Reformation movement which aimed to win back the faithful. Monasteries and churches were renovated in a Baroque style conducive to exalting the Faith. Artists favoured large-scale altarpieces which lent themselves to impressive and theatrical compositions. Art was placed in the service of the Catholic Church to reaffirm certain fundamental principles such as the Eucharist, the pre-eminence of the Virgin Mary and the worship of saints.

Gaspar de Crayer undoubtedly owes his success to his judicious use of Catholic precepts, which he interpreted with considerable dexterity, whether in vast paintings or private devotional works.

5.1

Gaspar de CRAYER

Christ on the cross with the priest Joannes Mijtens and patrons of the Brussels Beguinage

1630-1640 ? - Oil on wood

Brussels, Musée du Centre Public d'Action Sociale

Within the 17th century climate of militant Catholicism, collective portraits of members of religious congregations were very popular. Gaspar de Crayer was undoubtedly commissioned to paint this work by the Brussels Beguinage. The community's lay administrators are grouped around Christ on the Cross and appear to be watching the crucifixion. The figure of a priest, in a white surplice, stands out from the group, he is thought to be Joannes Mijtens.

5.2

Gaspar de CRAYER

The Education of the Virgin

Around 1645 - Oil on canvas

Nantes, Musée d'Art

5.3

Gaspar de CRAYER

Joachim and Anne with the adolescent Virgin

1644

Oil on canvas - Signed and dated lower left.

Recklinghausen, Kunsthalle

Against the classical architecture of a palace, this richly detailed painting shows Mary's mother Anne, and her husband Joachim dedicating their adolescent daughter to God. Boasting an exceptional talent for decorative elements, De Crayer excels here in the depiction of flowers, carpets and metalwork. The influence of Rubens is particularly present in the composition of the scene with intersecting diagonals and vertical lines created by the principal figures.

5.4

Gaspar de CRAYER

Adolescent Virgin decorated by Angels in the presence of Joachim and St Anne

Oil on canvas

Brussels, Royal Museums of Fine Arts of Belgium

This canvas was painted for the Augustinian convent church in Brussels. Placed in the centre of the scene, the adolescent Mary is being decorated with flowers by angels. Her mother Anne and father Joachim are gazing up to the sky as though in acceptance of their daughter's divine mission. This composition is also found in a

more monumental work which is held in the Church of St Stephen in Ghent.



Gaspar de Crayer, Joachim and Anne with the Adolescent Virgin in the presence of several saints, around 1644, O/C, Ghent, Church of St Stephen / © KIK-IRPA, Brussels

5.5

Gaspar de CRAYER

Ecce Homo

Between the late 1640s and 1656 - Oil on canvas
Vienna, Kunsthistorisches Museum

Crowned with thorns, Christ is seated, holding the cane with which he has been beaten. This is the start of the Passion of Christ, as told in the New Testament. After scourging and judging Christ, Pontius Pilate shows off his state of physical suffering to the crowd, using the Latin expression *Ecce Homo* which means “Behold the man”. Two cherubs are preparing to wrap Christ in a cloth, as if to ease his pain.

5.6

Gaspar de CRAYER

The Holy Family with the Infant St John the Baptist (modello)

Around 1653 - Oil on wood
Antwerp, Fondation Phoebus

5.7

Gaspar de CRAYER

The Holy Family with the Infant St John the Baptist

Probably painted in 1653 - Oil on canvas
Firenze, Gallerie degli Uffizi

Like *Ecce Homo*, this painting was part of a collection owned by Leopold Wilhelm of Austria. This depiction of the Holy Family hung in the private chapel of the Archduke’s palace in Brussels. Unusually for De Crayer’s work, the engraving of this Holy Family was based on the modello displayed here rather than the painting itself.

5.8

Gaspar de CRAYER

St Mary Magdalene renouncing the vanities of the world

Oil on canvas
Valenciennes, Musée des Beaux-Arts

This painting stands out thanks to the original portrayal of Mary Magdalene, who is preparing to cut off her hair. Through this highly symbolic gesture, the former sinner is leaving behind her life of debauchery – represented by the rich fabrics and jewellery – to devote herself to God. The skull in the foreground cannot fail to remind us of the temporary nature of our existence.

5.9

Gaspar de CRAYER

St Mary Magdalene renouncing the vanities of the world

Oil on canvas
Antwerp, Fondation Phoebus

5.10

Gaspar de CRAYER

St John the Evangelist on Patmos

Around 1649 -1669
Oil on canvas

Ghent, Museum voor Schone Kunsten

For this depiction of St John on the Island of Patmos, Gaspar de Crayer has framed the figure more closely. In this half-length image, the saint is leaning his back against a rock and gazing up into the sky. The influence of Rubens is present in the figure of John, who bears the same traits as in the “Michielsen” triptych, painted in around 1617 for the Cathedral of Antwerp.

🌀 5.11 🌀

Gaspar de CRAYER

St John the Evangelist on Patmos

Oil on canvas - Louvain, M-Museum

Here, St John the Evangelist is depicted as the author of the Apocalypse, the last book of the New Testament, written on the Island of Patmos. He is accompanied by one of his attributes, the eagle. Holding a quill in one hand and a book in the other, he is experiencing a vision of the figure of a woman against a crescent moon. Seeming to reign over the skies, the portrayal of this unknown female figure calls to mind the Virgin Mary.

🌀 5.12 🌀

Gaspar de CRAYER

The Resurrection of Christ

Around 1666-1669 - Oil on canvas - Ghent, Museum voor Schone Kunsten

This monochrome study was carried out in preparation for The Resurrection of Christ, a painting which originally hung above De Crayer's tomb in one of the chapels in the Dominican Church in Ghent, which was destroyed in 1862. Might Gaspar de Crayer have hoped that this image of Christ victorious would secure his own salvation in death?

🌀 5.13 🌀

Angelus DE BAETS (Evergem, 1793 – Ghent, 1855)

Interior view of Dominican Church

1833-1845 - Oil on wood - Private collection

Gaspar de Crayer was laid to rest on 27 January 1669. In this 19th century view inside the Dominican Church, the Ghent-based painter Angelus de Baets positions De Crayer's tombstone at the centre of the Nave. However, this is factually incorrect. Archive documents show that, although he was indeed buried in this church, his tomb lay in a chapel devoted to St Rose.

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