

from
Catalogue of
Paintings in
the
Wellington
Museum,
Apsley
House, by C.
M.
Kauffmann,
rev. by S.
Jenkins
(English
Heritage,
2009)

Rubens



of taking on various shapes. Hercules mastered him when he was in the form of a bull and broke off one of his horns. This is presumably the picture's subject, but it could almost equally well illustrate the *Capture of the Cretan Bull*, which is the seventh labour.

As opposed to the composition of the companion piece, *Hercules and the Nemean Lion*, of which there are numerous drawings, versions and copies, this theme is extremely rare in extant Rubensian works. Apart from WM 1597, there are only two drawings to denote the existence of the original composition by Rubens: (1) A slight preparatory drawing by Rubens in the corner of a sheet of studies for the *Lapiths and Centaurs* (formerly W. Burchard collection, Farnham; Alpers 1977, p. 278, fig. 137) which differs in showing Hercules in profile; (2) a more finished drawing in the Courtauld Gallery (inv. D.1978.PG.326), formerly catalogued as by Rubens (A. Seilern, *Flemish Paintings and Drawings at 56 Princes Gate*, V, *Addenda*, London, 1969, p. 62, no. 326, pl. 41) but now considered a work by his school (Alpers 1977, p. 278, fig. 200).

The Courtauld drawing has a companion, *Hercules killing the Hydra*, which reinforces the view that these compositions derived from a fuller Hercules cycle by Rubens, though not that this was necessarily connected with the Torre de la Parada (see previous entry).

CONDITION. Poor. Cleaned, 1951; cleaned and conserved, 2008. There is a large loss at upper right, a hole in the sky to the right of Hercules's head and vertical and diagonal folds or creases to the canvas support.

PROV. See previous entry.



Jacob van RUISDAEL (1628/29–82)

Dutch School

Born in Haarlem, he was the son of a frame-maker and dealer who was also a painter, and may have studied under his uncle, Salomon van Ruysdael; he was also influenced by Cornelis Vroom (c. 1590/91–1661). A member of the Haarlem guild in 1648, he had settled in Amsterdam by 1657. He later became a doctor of medicine in 1676, at Caen. Hobbema was among his pupils.

LIT. J. Rosenberg, *Jacob van Ruisdael*, Berlin, 1928; S. Slive, *Jacob van Ruisdael: A Complete Catalogue of his Paintings, Drawings and Etchings*, London and New Haven, 2001

Follower of RUISDAEL

159 *Landscape with Bleaching Grounds*

Indistinctly signed lower left: (?) Gi. . . or Ri. . .; inscribed lower right with inventory no.: 147

Canvas, 54 × 65 cm

WM 1594–1948