

Alfred Baber Fonds

Correspondence

Rubens 1992

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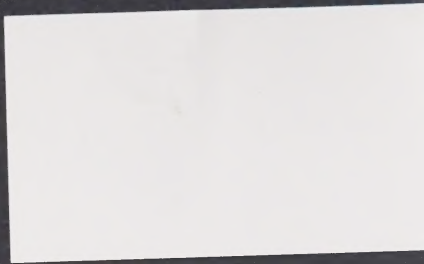
RUBENS

William E O'Reilly

Salander-O'Reilly Galleries, Inc.

20 East 79 Street New York, NY 10021

Tel (212) 879-6606





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 20, 1992

Salander-O'Reilly Galleries, Inc.
20 East 79th Street
New York, New York 10021

Gentlemen:

Thank you so much for showing me that very impressive painting by Rubens.

I have thought about it very carefully and have had to come to the conclusion that I do not want this for my own collection, nor could I sell it profitably.

I return color transparency.

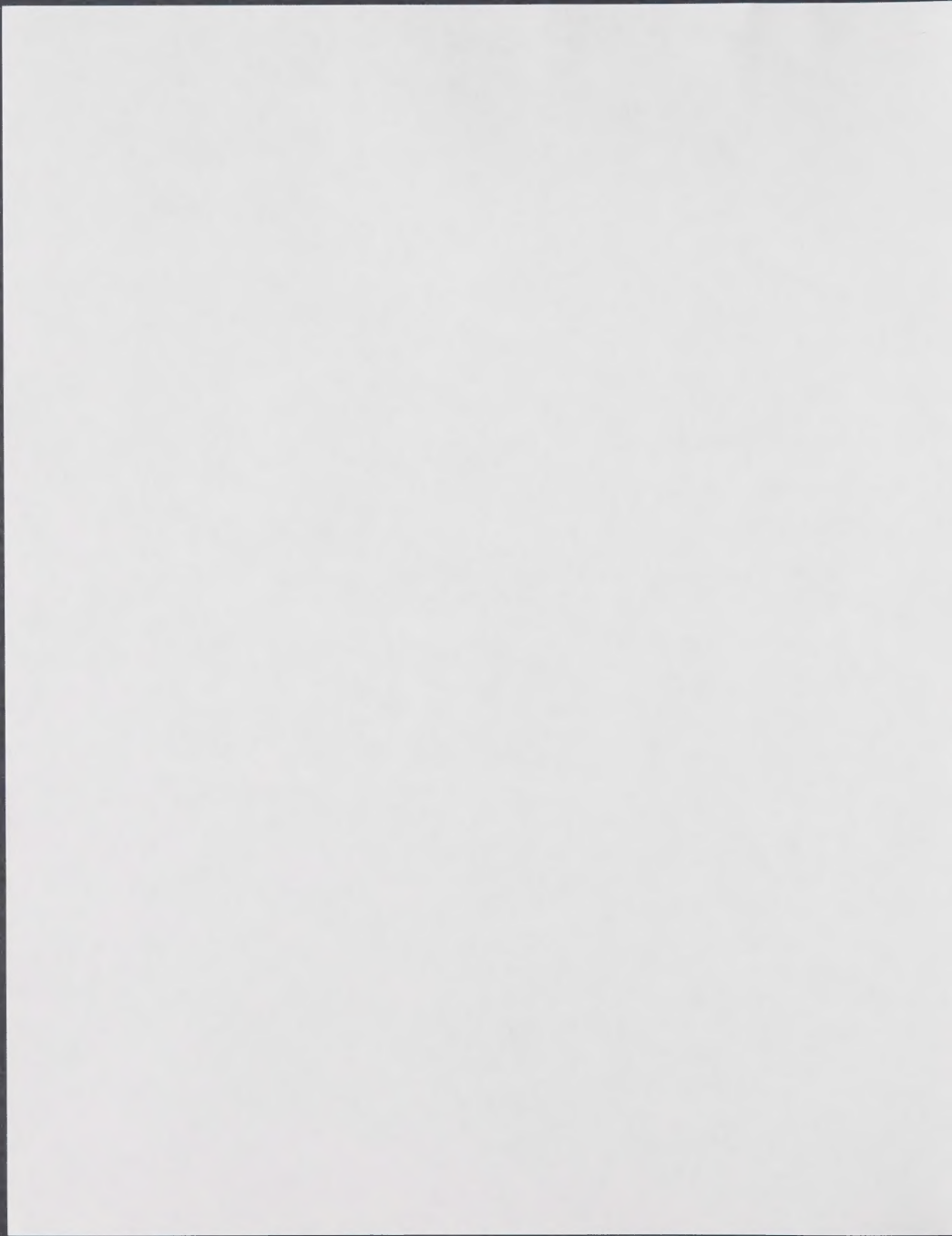
Thank you for your help.

Sincerely,

Enclosure

c: Mr. Joseph M. B. Guttman

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
Tel 414 277-0730 FAX 414 277-0709



Salander-O'Reilly Galleries, Inc.

20 East 79 Street New York, NY 10021 Tel (212) 879-6606

SIR PETER PAUL RUBENS (Westphalia 1577 - 1640 Antwerp)

David Slaying the Bear

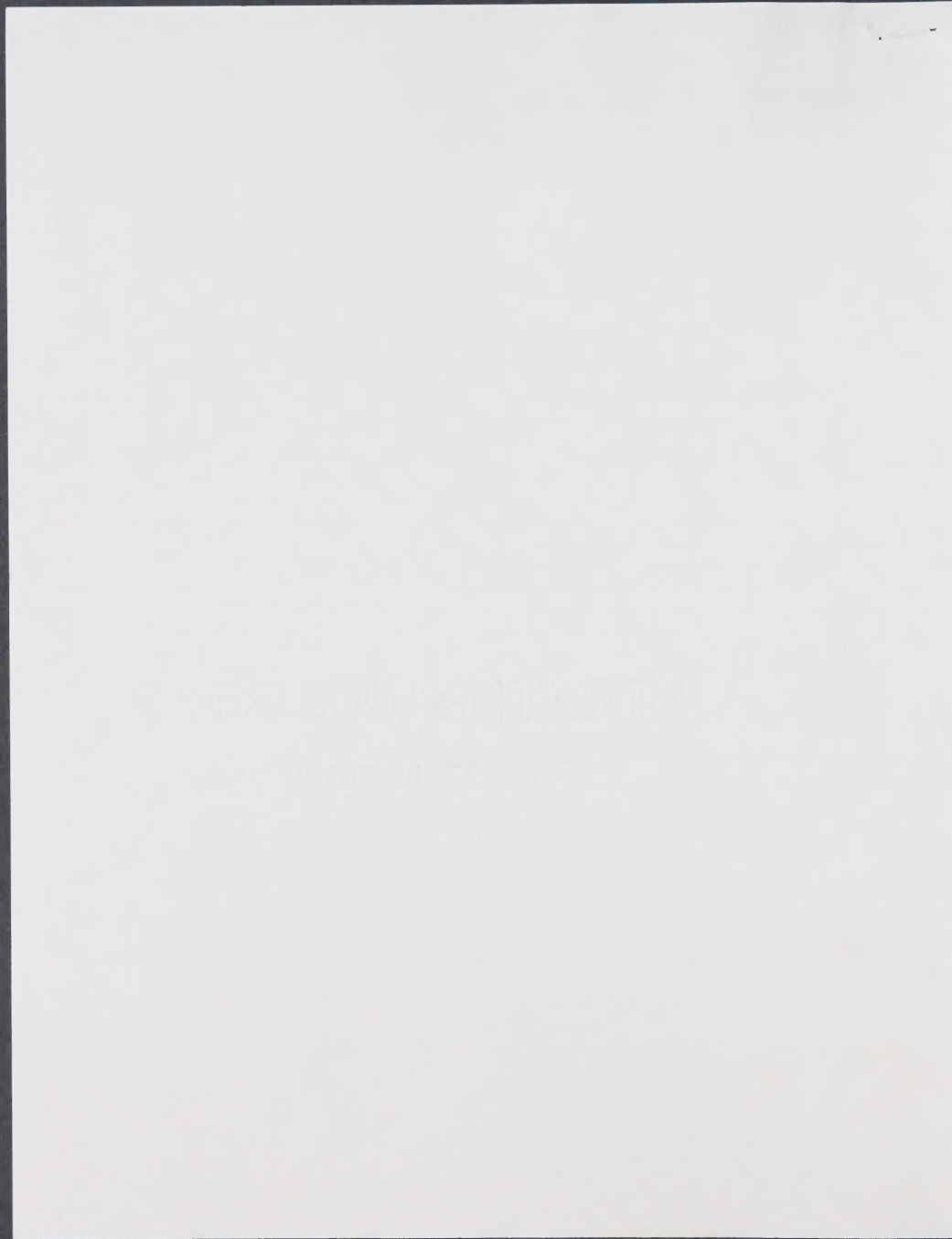
Oil on canvas
45 1/4 x 59 inches (115 x 150 cm.)

Provenance:

Prince Reuss, Trebschen, Austria
Grunpeter Sale, Berlin, March 18, 1929 no. 36
Wennergren Collection, Sweden
Private Collection, Switzerland (Wennergren Heirs)

Literature:

- Tilmann Buddensieg, Festschrift fur Otto von Simpson,
Berlin, 1977, p. 344, no. 17, pl. 10
- Rudolf Oldenbourg, Peter Paul Rubens,
Munich, 1922, p. 41, pl. 20 (Paneels engraving)
- Max Rooses, L'Oeuvre de P. P. Rubens,
Antwerp, 1886, pp. 145-46.
- R. A. d'Hulst & M. Vandenven, Corpus Rubenianum Ludwig
Burchard, Part III: The Old Testament, London, 1989,
pp. 119 - 121, cat. no. 34, fig. 79.



Salander-O'Reilly Galleries, Inc.

20 East 79 Street New York, NY 10021 Tel (212) 879-6606

Written Expert Opinions:

Dr. Julius Held (January 1987):

Dr. Held is a Professor Emeritus of Columbia University and Bennington College. During his long and distinguished career, Dr. Held's contribution to the study of Rubens' art has been of singular importance. His numerous writings include Rubens, Selected Drawings (1959), Seventeenth and Eighteenth Century Art: Baroque and Drawings (1972) and The Oil Sketches of Peter Paul Rubens (1981).

Prof. John Rupert Martin (April 1987):

Prof. Martin is a professor in the Department of Art and Archaeology at Princeton University.

Prof. Ludwig Burchard (1928):

Prof. Burchard was the most illustrious Rubens expert of his generation, and his work remains fundamental to the study of Rubens' art. The Corpus Rubenianum is dedicated to him and based on his life-long studies of Rubens.

Dr. Wilhelm von Bode (1928):

Dr. von Bode was the Director of the Kaiser Wilhelm Museum, Berlin.

Dr. Gustav Gluck (1933):

Dr. Gluck was the Director of the Kunsthistorisches Museum, Vienna. He wrote extensively on both Rubens and Van Dyck.

Verbal Expert Opinions:

Dr. Matia Diaz Padron (June 1988):

Dr. Diaz Padron is the Chief Curator of Dutch and Flemish Paintings at the Prado Museum, Madrid. He is an expert on Rubens and has written several books and articles on Rubens paintings and drawings, including his dissertation.

Prof. Egbert Haverkamp-Begemann (October 1987):

Prof. Haverkamp-Begemann is the Loeb Professor of Art History at the Institute of Fine Arts, New York University and is a foremost authority on Dutch and Flemish Art.

Dr. Arthur Wheelock (April 1987):

Dr. Wheelock is Curator of Northern Baroque Paintings at the National Gallery of Art in Washington.

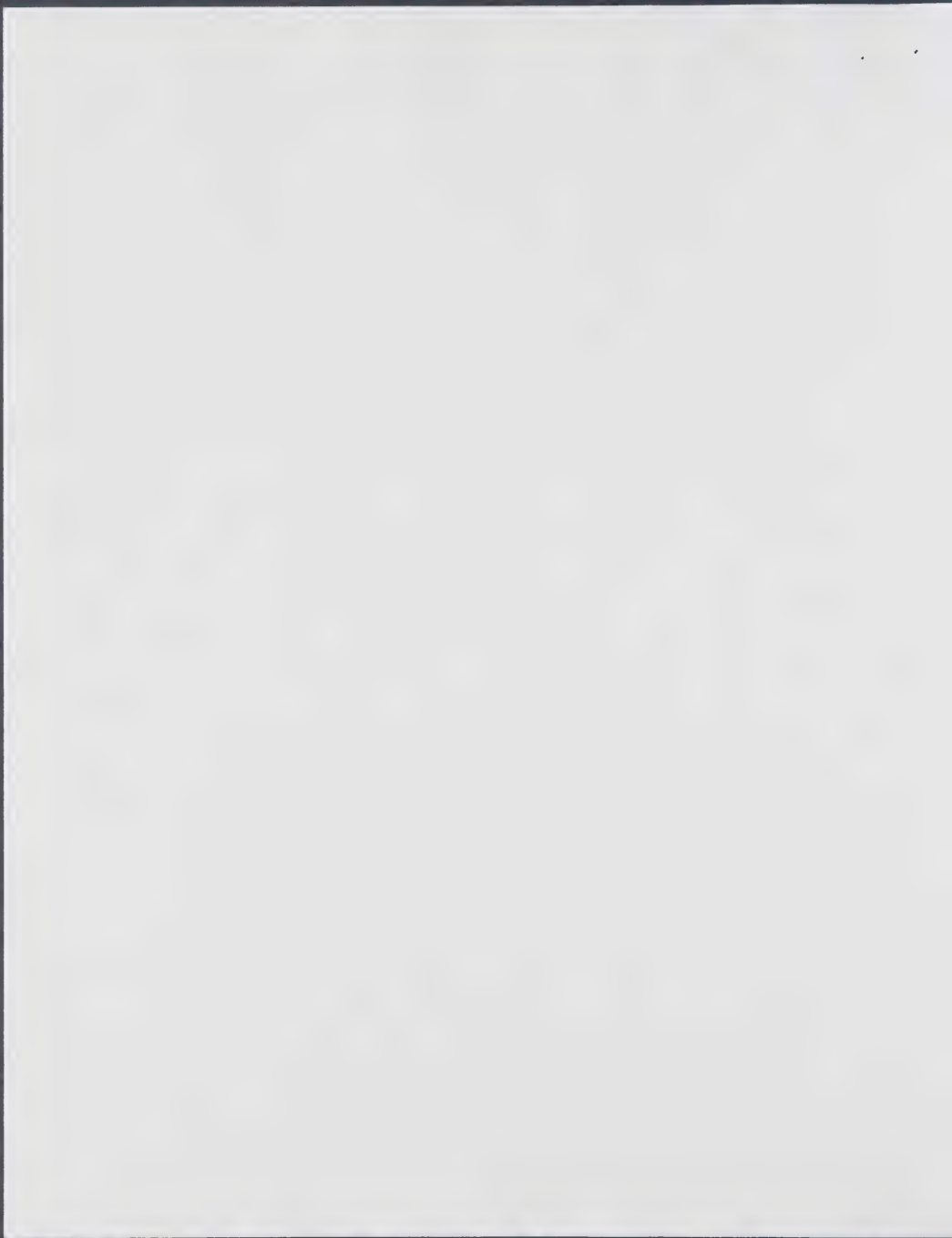


RÉSUMÉ

The painting David Slaying the Bear, by Peter Paul Rubens, has been known to scholars since the nineteenth century through an engraving of the subject by Willem Paneels, a student of Rubens (the engraving was first reproduced by Rudolf Oldenberg in Peter Paul Rubens, 1922). However, the location of the painting was unknown until illustrated in the London Times of December 12, 1928.

The article accompanying the illustration described the painting as having "been missing for more than a hundred years" and announced that it would be sold at the auction house of Leo Grunpeter in Berlin, March 18, 1929. The painting, according to a note of Prof. Ludwig Burchard's, had been in the collection of Prince Reuss in his castle at Trebschen, Austria. After 1929, it entered the collection of the late Axel Wennergren, the Swedish industrialist, reputed at one time to be the wealthiest man in the world. It remained in the collection of his heirs until recently.

After the painting resurfaced in 1928, it was authenticated by the foremost Rubens experts of their time: Prof. Ludwig Burchard, whose writings on Rubens form the basis of the

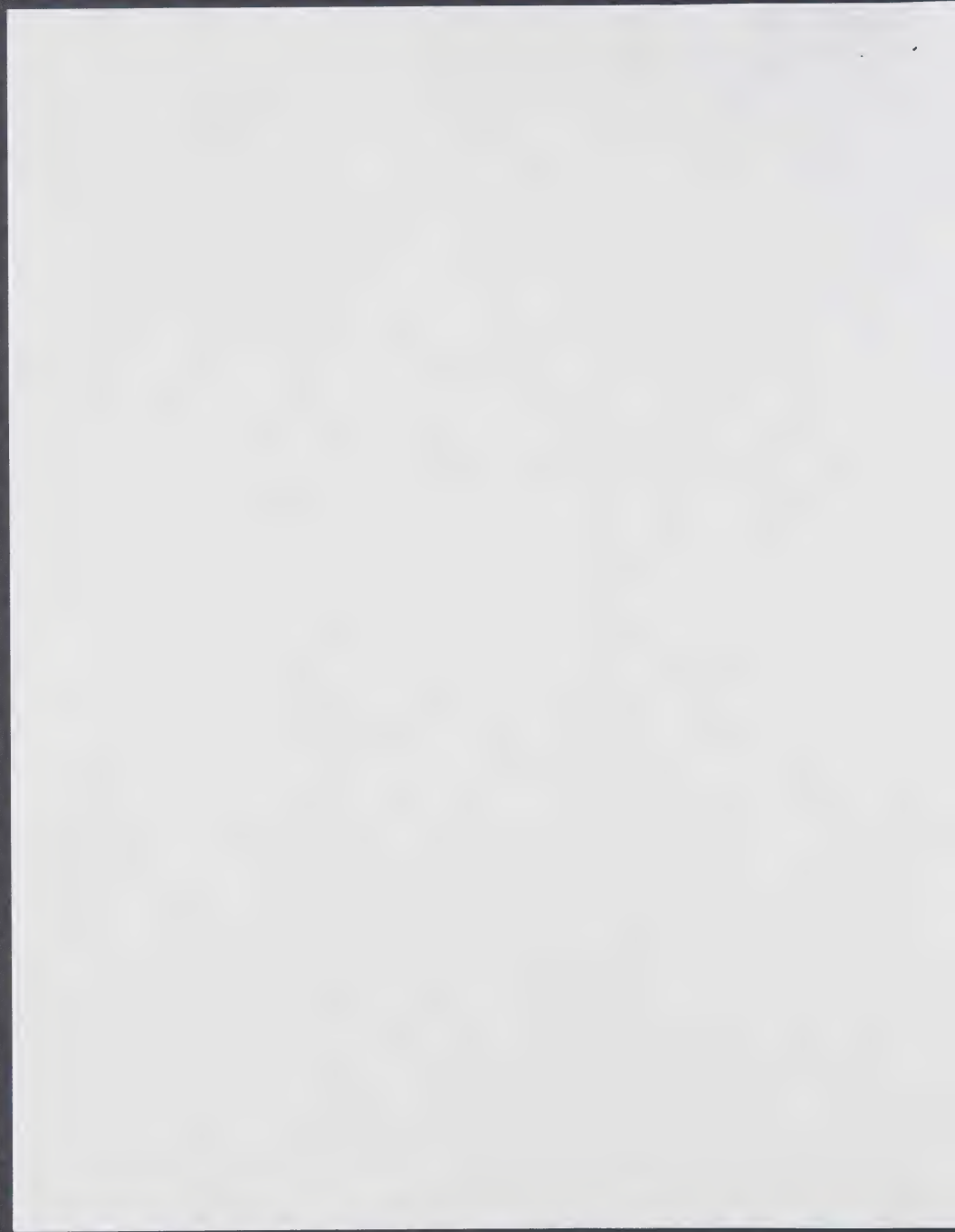


Corpus Rubenianum; Dr. Wilhelm von Bode, the Director of the Kaiser Wilhelm Museum, Berlin; and Dr. Gustav Gluck, the Director of the Kunsthistorisches Museum, Vienna.

More recently, experts who have seen the painting are: Dr. Julius Held, the foremost authority on Rubens in the United States (1987); Prof. Roger d'Hulst, General Editor of the Corpus Rubenianum (1987); Dr. Arthur Wheelock, Curator of Northern Baroque Paintings at the National Gallery in Washington, D.C. (1987); and Prof. Egbert Haverkamp-Begemann of the Institute of Fine Arts, New York University (1987).

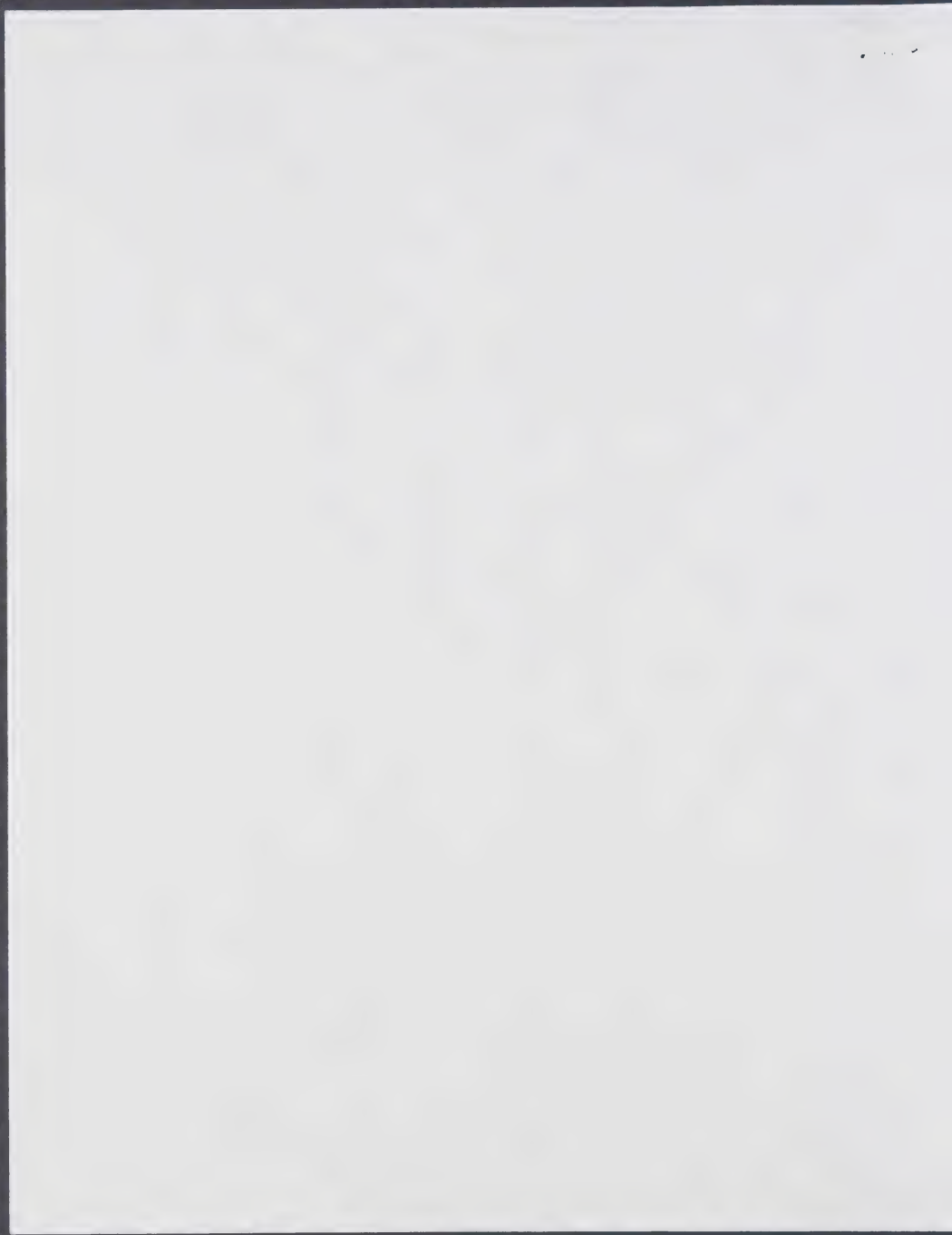
We have received affirmative verbal opinions, based on the viewing of photographs and transparencies, from Dr. Matias Diaz Padron, Chief Curator of Flemish Paintings at the Prado Museum, Madrid (1988), and Prof. John Rupert Martin of Princeton University (written, 1987).

We also have the written opinions of Prof. Gustav Gluck and Prof. Julius Held. Prof. Roger d'Hulst examined the painting, and has published it in the Corpus Rubenianum, The Old Testament, New York, 1989, no. 34, fig. 79; Prof. Tilmann Buddensieg, Director of the Art History Department, University of Bonn, has discussed and illustrated the picture in his Festschrift fur Otto von Simpson. The opinion of Profs. Burchard and Bode were published in the London Times in 1928.



In 1827, another version of the painting, larger and probably later in date, was sold in London. The present whereabouts of this picture are not known, and some subsequent literature confuses the provenance of our painting and the one sold in London in 1827.

According to Rooses, the seventeenth century painter and historian, Pacheco wrote that a painting of this subject by Rubens was one of eight paintings brought by Rubens to Madrid in 1628 for the collection of Philippe IV. He also notes that it must have left the King's collection at an early date.



1 SAMUEL 17: 34-37

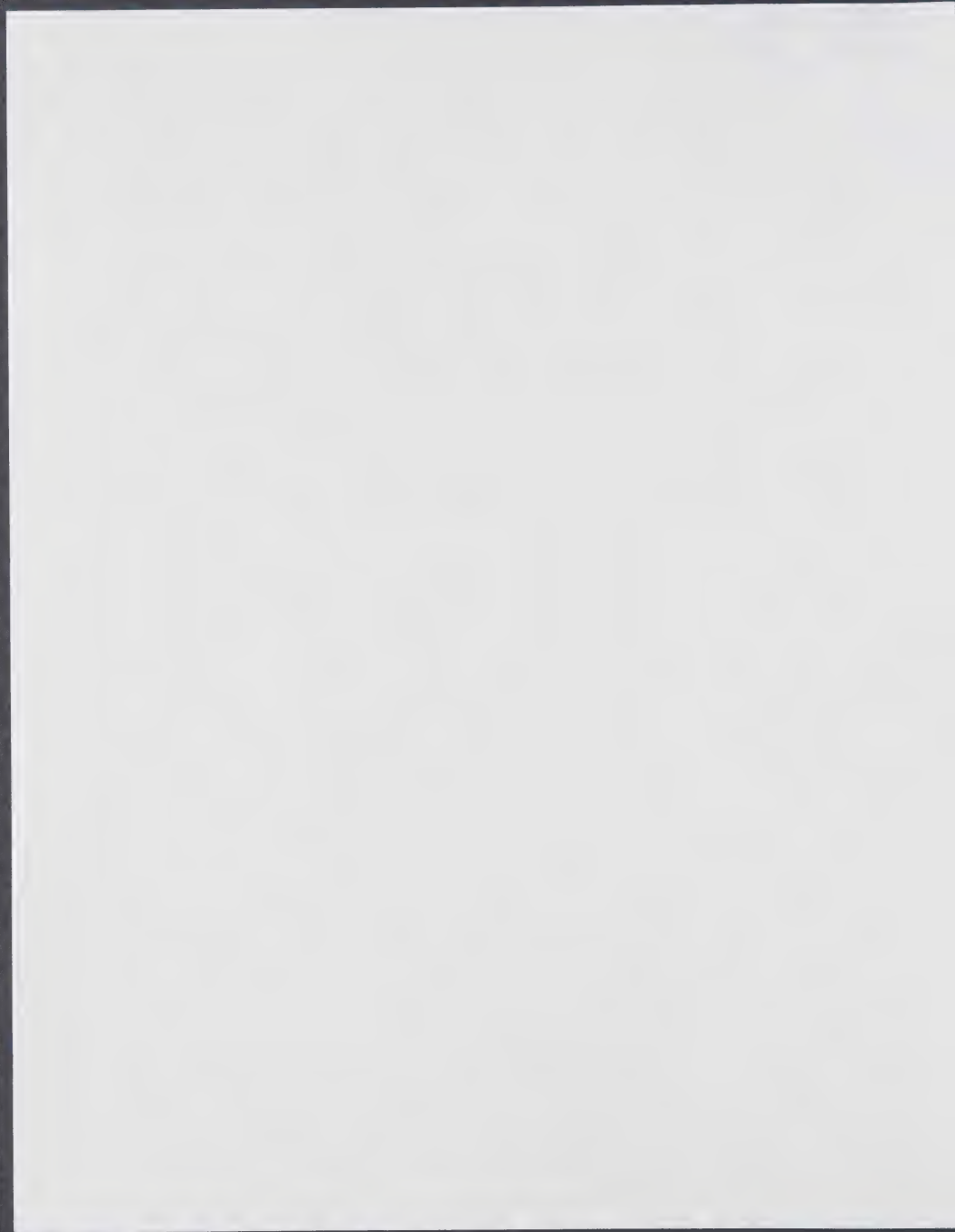
And David said unto Saul, Thy servant kept his father's sheep, and there came a lion, and a bear, and took a lamb out of the flock:

And I went out after him, and smote him, and delivered it out of his mouth: and when he arose against me, I caught him by his beard, and smote him and slew him.

Thy servant slew both the lion and the bear: and this uncircumcised Philistine shall be as one of them, seeing he hath defied the armies of the living God.

And David said moreover, The Lord that delivered me out of the paw of the lion, and out of the paw of the bear, he will deliver me out of the hand of this Philistine. And Saul said unto David, Go, and the Lord be with thee.

King James Version



JULIUS S. HELD
81 Monument Avenue - Old Bennington, VI. 05201
(802) 442-3164

Feb. 10, 1987

Mrs. Margrit Bernard
Harscampstr. 56
Bad Aachen, Germany

Dear Mrs. Bernard:

I am glad to confirm that the painting of David Strangling a Bear (after having killed a lion) which I have seen in Zurich on January 20, 1987 is an original painting by Peter Paul Rubens (canvas, 115x150 cm). It was painted most likely in the years after his return from Italy, but not later than c. 1615.

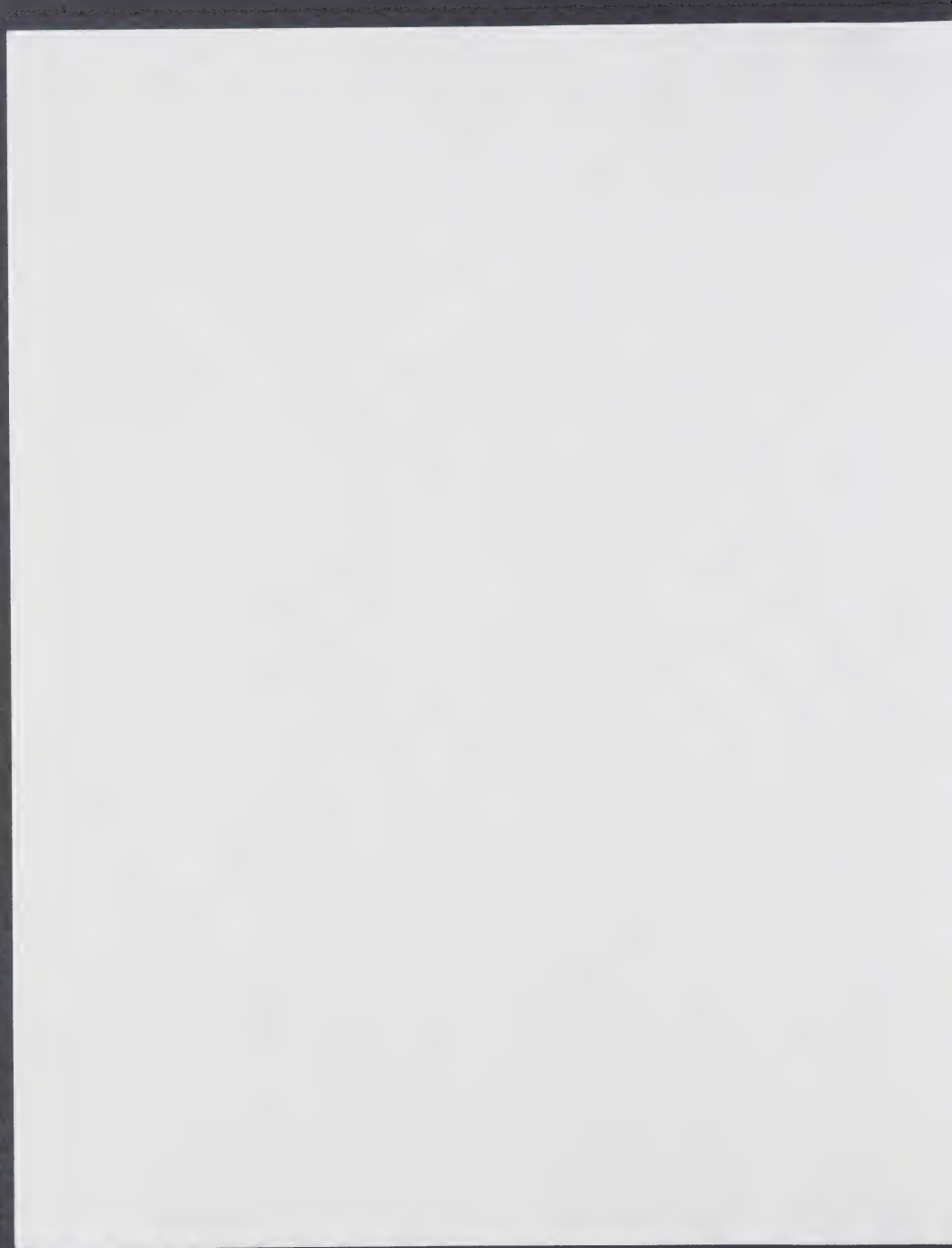
The painting has two inventory numbers, "19" in the lower left, "162" in the lower right, but without further research I can not state which collections it belonged to, when these numbers were inscribed on it.

A monogram "LV", similar to the signature of Lucas Vorsterman, which can be seen on the lyre between David's legs seems to be a later addition. The composition was etched, with minor changes, by W. Panneels, one of Rubens's pupils.

I take it from an article by Tilmann Buddensieg (Festschrift für Otto von Simson, Berlin, 1977, p. 344, note 17) that the painting was sold on March 10, 1929 at Leo Grunpeter, Berlin (no. 56). Whether or not it was also in the collection of the Swedish collector Wenner-Gren, who is said to have owned a picture of this subject, I have not yet been able to verify.

Sincerely,

Julius S. Held.



Princeton University

Department of Art and Archaeology
McCormick Hall, Princeton, New Jersey 08544
(609) 452-3781

April 2, 1987

Mr. Spencer A. Samuels
Spencer A. Samuels Gallery
39 East 72nd Street
New York, NY 10021

Dear Mr. Samuels,

Thank you for sending me the packet of photographs and xeroxes relating to the Rubens painting of David Slaying the Bear. I am delighted to learn that you have acquired this splendid painting and am also very pleased to have copies of the documentation.

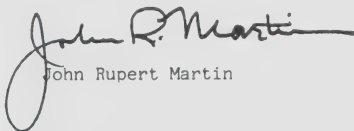
I would suggest that you write to a friend of mine at the Rubenianum in Antwerp to learn who might be working on subjects of this kind:

Dr. Carl Van de Velde
National Centrum voor de Plastische
Kunsten van de 16de en de 17de Eeuw
Kolveniersstraat 20
B2000 Antwerp
Belgium

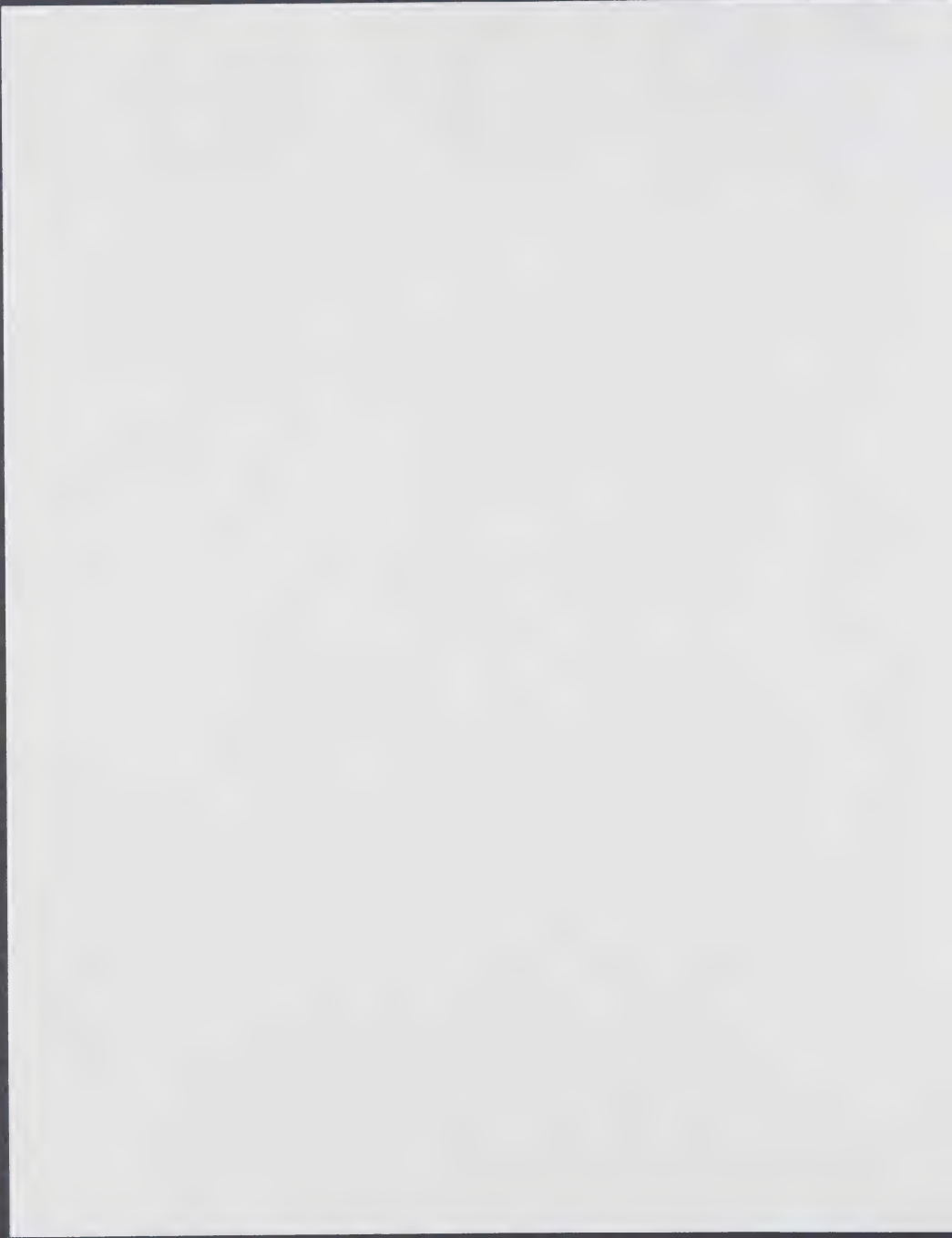
He might also be able to provide information about the Galerie Chartres, which is totally unknown to me.

With many thanks and kindest regards,

Yours sincerely,


John Rupert Martin

JRM/pj



5A.C

Abschrift

Das mir vorgelegte Gemälde auf Leinwand (115 x 150 cm), darstellend den jugendlichen David, wie er den Bären würgt (I. Buch Samuels, cap. 17, vers 34 - 37), halte ich für ein Werk von Peter Paul Rubens aus der Zeit um 1610 bis 1612.

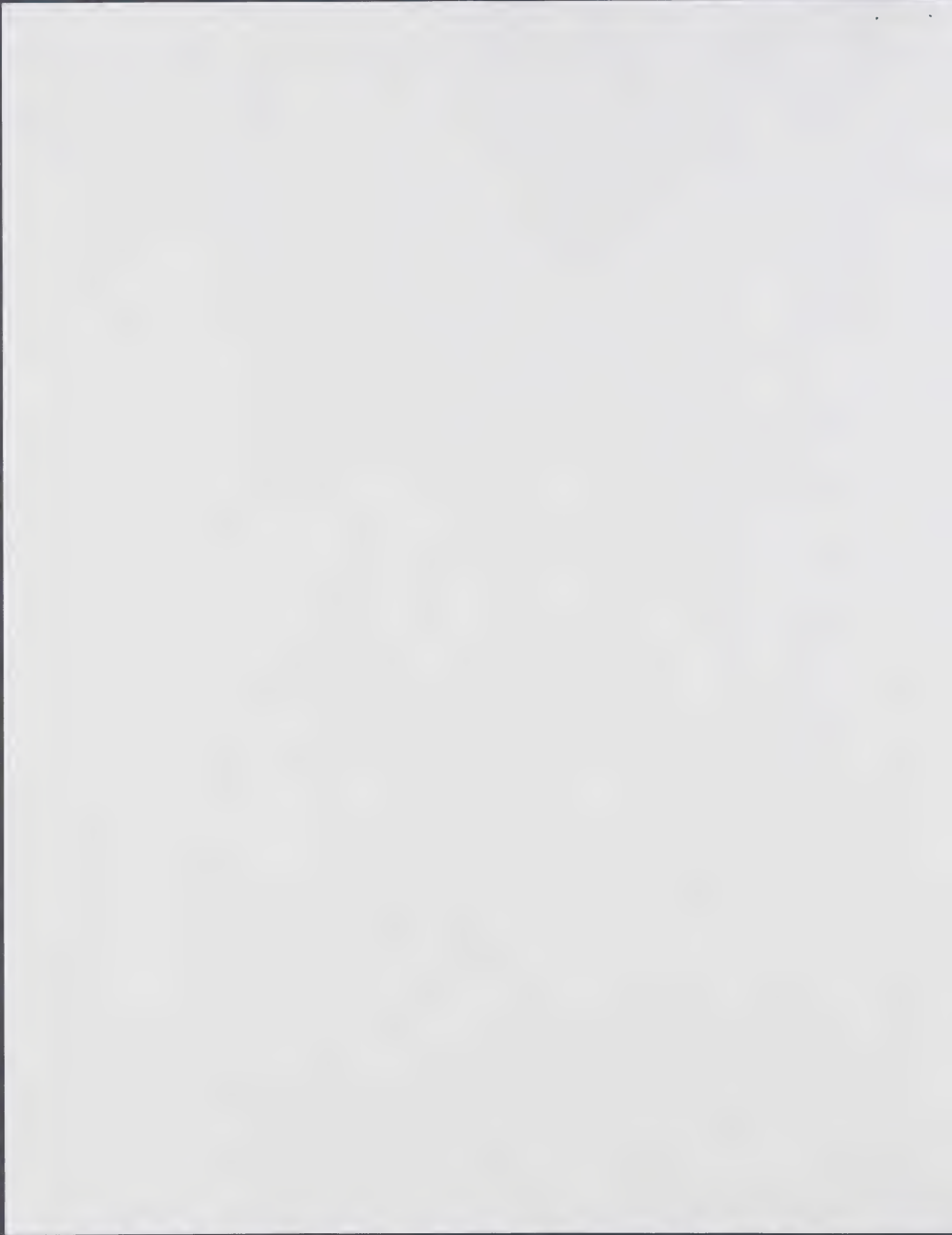
Seine Entstehung denke ich mir folgendermassen: Rubens hat eine Skizze dieser Komposition (31 x 43 cm) - sie ist uns durch eine Radierung von Guill. Pannseels bekannt - gemalt in der Absicht, das entgeltliche grosse Bild in Zusammenarbeit mit einem Tiermaler auszuführen. Diese grosse Ausführung erblicke ich in der vorliegenden Leinwand, bei der meines Erachtens die Figur Davids durch Rubens, die Tiere durch Frans Snyders ausgeführt sind.

Das Bild galt bisher als verchollen. Als solches ist es in dem Hauptwerk über Rubens, von Max Rooses, unter no 118 beschrieben und von Rudolf Oldenburg in der Sammlung seiner Aufsätze über Rubens (1922, Seite 41) besprochen und auch (Abb. 20, nach dem Stich von Pannseels) reproduziert.

Ludwig Burchard

Dem vorstehenden Gutachten schliesse ich mich vollinhaltlich an.

W. Bode 6/X 28



David Slaying the Bear

Oil on Canvas

H 115 x 150 cm

(Samuels I; 17: 34-37 for biblical reference)

L. BURCHARD:

It attributes it to Rubens

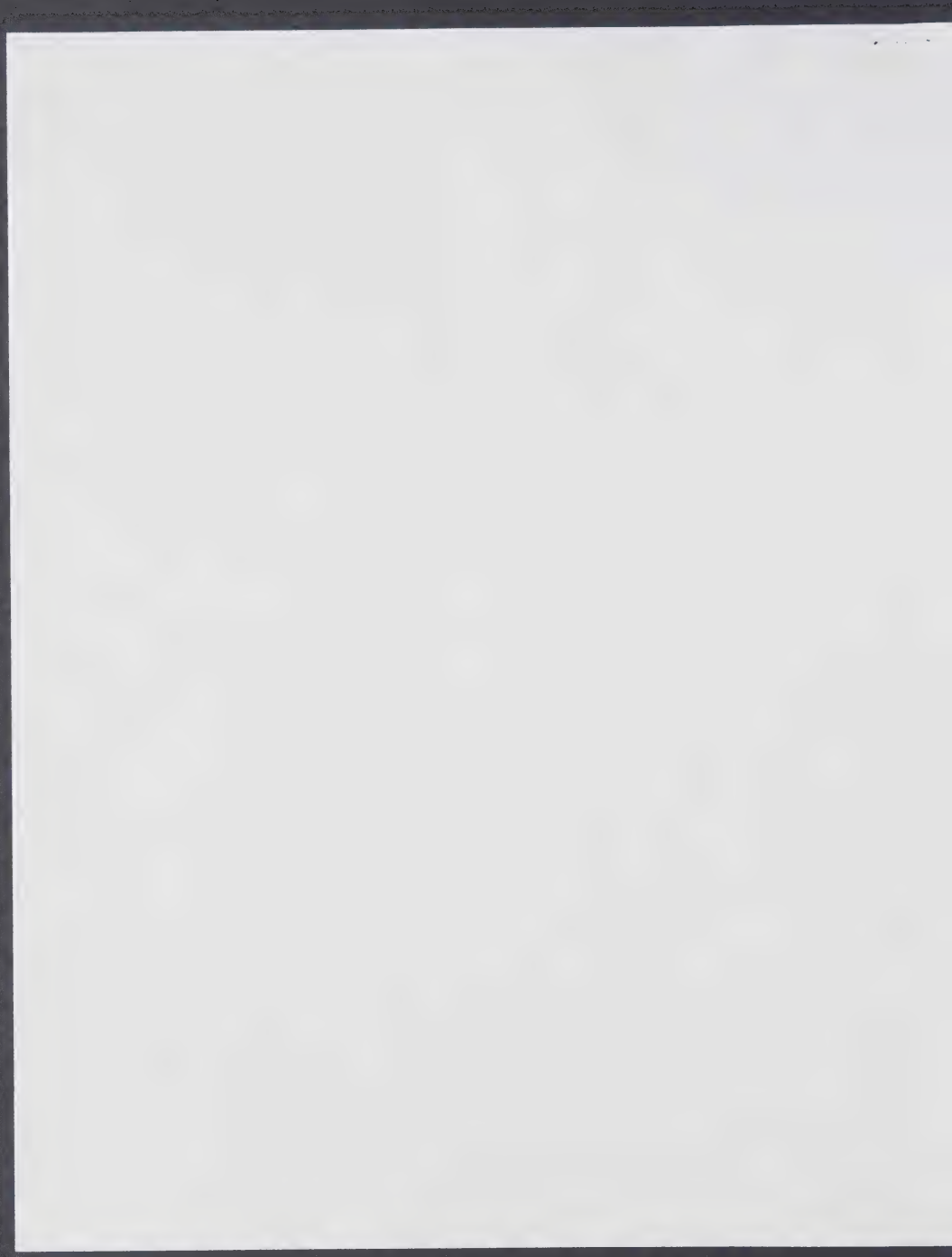
He dates it 1610-1612

Rubens made a sketch (31 x 43 cm)

known through an engraving by Guill. Pannuel
with the intention of collaborating
with an animal painter for its
execution.In the above painting, I believe that
Rubens painted David and that
Gerrit Snyders painted the animals.

This picture had been lost,
as such it is an ~~important~~
work. It is mentioned in the very
important monograph on Rubens
by Max Rooses under no. 118, and
by Rudolf Oldenbourg's ~~essay~~ collection
of essays on Rubens (1922, p. 41, fig.
2) ^{reproduced} after the engraving by Pannuel
L. Burchard

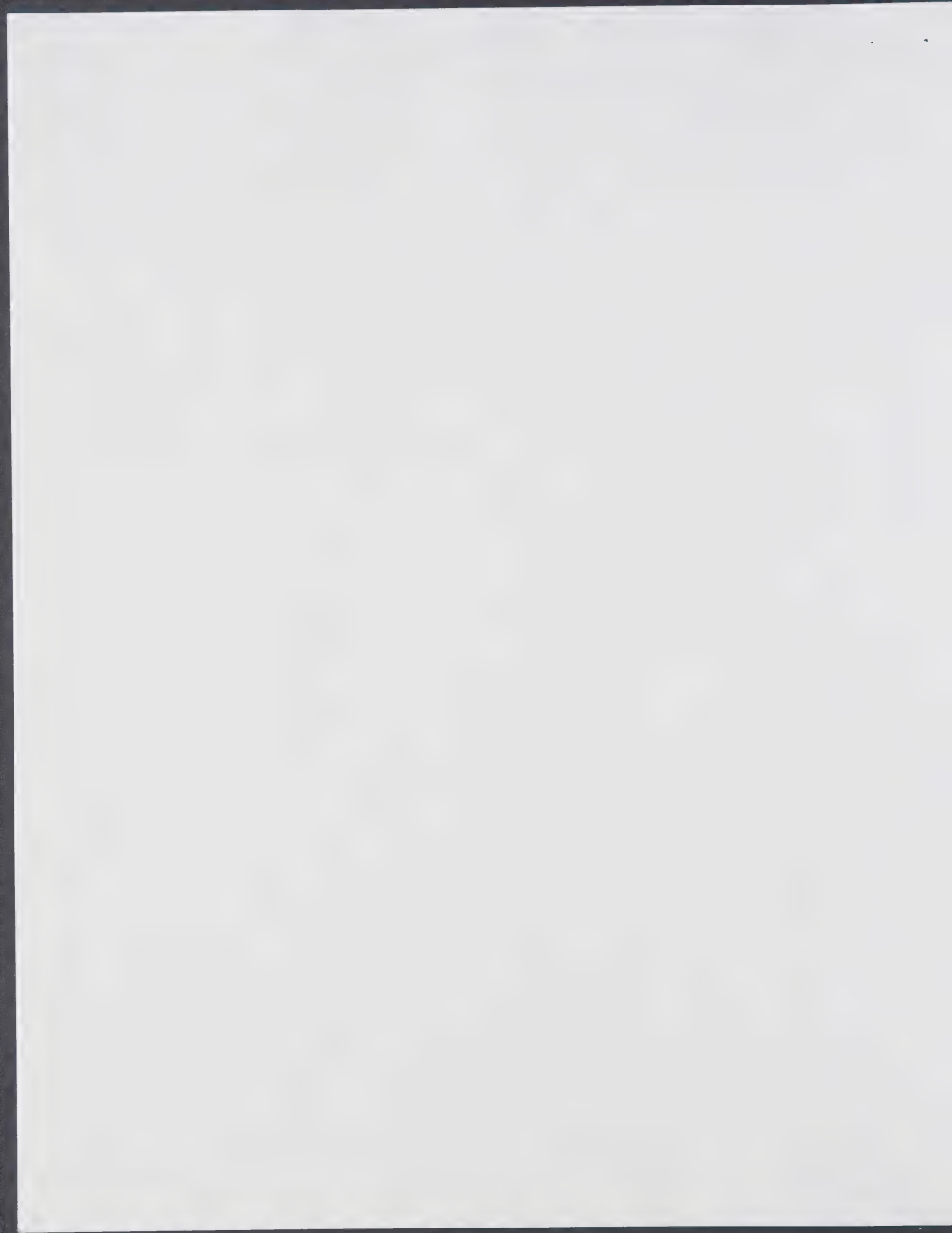
I agree fully with the above opinion
W. Bode 6/1 x 128



GEMÄLDE ALTER MEISTER

DEUTSCHER FÜRSTENBESITZ
BARON v. SCH. u. a. B.

Gruppeter Sale, Berlin, March 18



36 PETER PAUL RUBENS

geb. 1577 in Siegen, gest. 1640 in Antwerpen.

David, wie er den Bären würgt.

In der Mitte des Bildes die Gestalt des jugendlichen David, die Arme um den Hals des Bären geschlungen. Höchste Krallanspannung zeigt das Spiel der Muskeln. Im Vordergrund rechts der bereits tote Löwe, links die verängstigte Schafherde. Ein von den Raubtieren gelütes Schaf im Vordergrund.

Öl auf Leinwand, ca. 115 : 150 cm.

1612 von Rubens an den spanischen Königshof gebracht.

1827 Auktion Allimera, Madrid.

Schriftliches Gutachten von Exzellenz Bode und Dr. Ludwig Burchard.

Abbildung Tafel 1.

37 DERSELBE MEISTER.

Römischer Imperator.

Brustbild des Kaisers Nero. Ein rotes, fallenreiches Gewand läßt einen Teil des Oberkörpers frei. Links der Durchblick zu einer Landschaft.

Öl auf Holz, ca. 74 : 55 cm.

Schriftliches Gutachten von Dr. Binder.

Abbildung Tafel 10.

38 DERSELBE MEISTER.

Kreuztragung.

Christus im Mittelpunkt des Bildes. Durch den Kreuzstamm wird nach links die Verbindung zu der Gruppe der Frauen mit Maria, nach rechts zu einem Kriegsknecht und einem Trompetenbläser hergestellt. Ganz rechts der Zug der Schächer. Kriegsvolk auf der Höhe von Golgatha. Hinter dem kreuztragenden Christus zwei Reiter. (Sehr charakteristisch für den frühen Rubens, siehe Reiterbildnis des Herzogs von Lerma, 1603.)

Früher Palazzo Pari in Venedig.

Öl auf Leinwand, ca. 26 : 51 cm.

Schriftliche Gutachten von Exzellenz Bode, Dr. Ludwig Burchard und Prof. Biermann.

Abbildung Tafel 2.

39. DERSELBE MEISTER.

Gefangennahme Christi.

(Gegenstück zu vorigem.)

Die Gesamtkomposition steht unter der nächtlichen Stimmung. In der Mitte des Bildes Christus, der den Judaskuß erhält. Daneben Petrus, mit dem Schwert auf einen Kriegsknecht eindringend. Links öffnet sich der Blick in eine Landschaft.

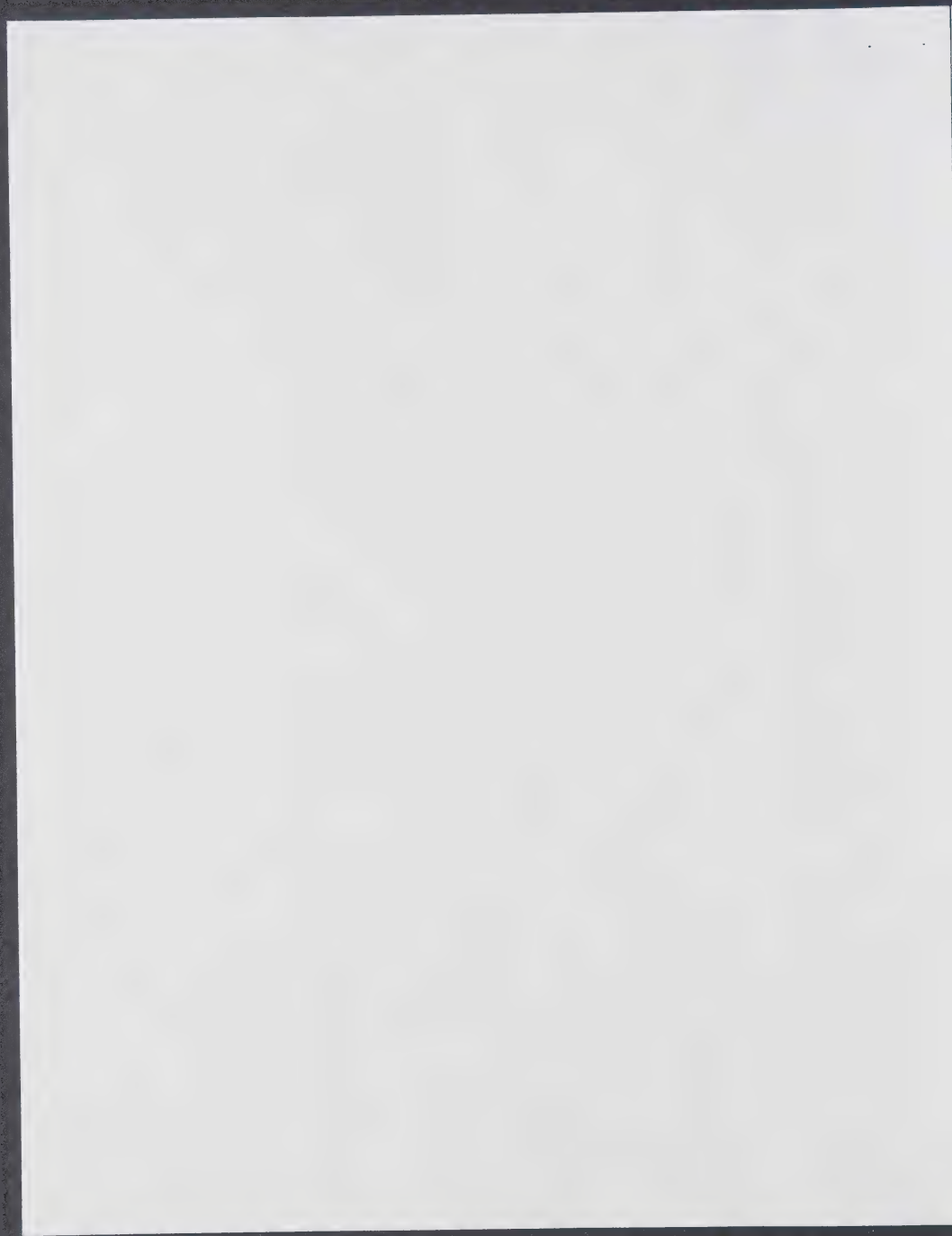
Vgl. die enge Beziehung zu der ähnlichen bekannten Darstellung in der Sammlung Tamm, Stockholm.

Früher Palazzo Pari in Venedig.

Öl auf Leinwand, ca. 26 : 51 cm.

Schriftliche Gutachten von Exzellenz Bode, Dr. Ludwig Burchard und Prof. Biermann.

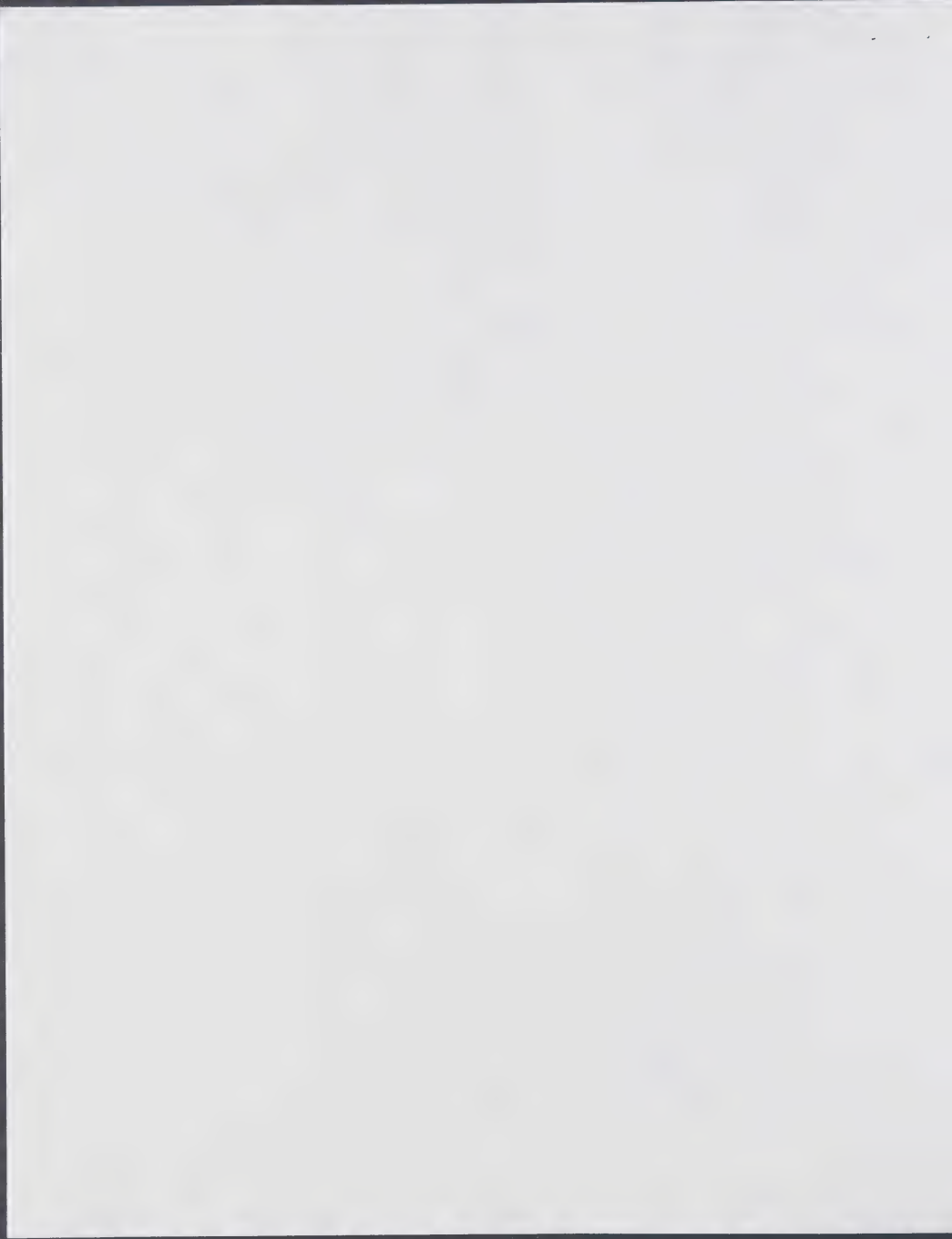
Abbildung Tafel 2.





Nr. 36

TAFEL I



TRANSLATIONS, GRUNPETER SALE

Page 16, No. 36;

PETER PAUL RUBENS

born 1577 in Siegen, died 1640 in Antwerpen

David, as He Strangles the Bear

In the middle of the painting, the figure of the juvenile David, his arms twisted around the neck of the bear. The action of the muscles shows the utmost use of his strength. In the foreground on the right hand side, the (already) dead lion, on the left hand side the intimidated flock of sheep. A sheep, killed by the wild animals, in the foreground.

Oil on canvas, ca. 115 x 150 cm.

In 1612, brought by Rubens to the Spanish Royal Palace

In 1827 auction, Altimera, Madrid*

Written expertise by Excellence Bode and Dr. Ludwig Burchard.

Picture plate 1.

*The sale was in London

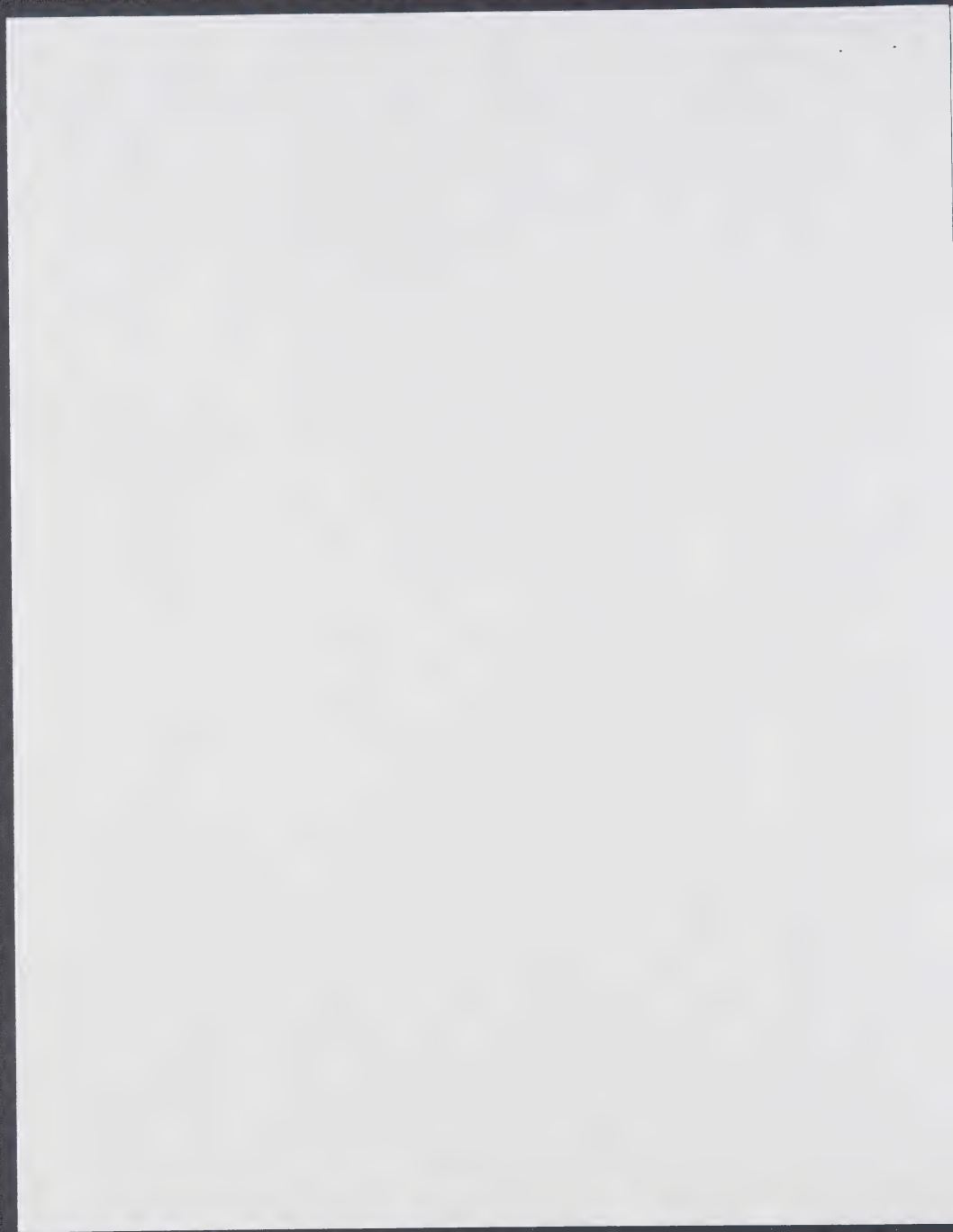
RUBENS
THE OLD TESTAMENT

BY R.-A. D'HULST
AND M. VANDENVEN

TRANSLATED FROM THE DUTCH
BY P. S. FALLA



HARVEY MILLER PUBLISHERS



34. David Strangling a Bear (Fig.79)

first half of 1609, while he dates the Chicago and Lugano sketches c.1609-1610. In his opinion these two sketches relate to the same project, although no painting based on them is known to exist.

At first sight there is something to be said for both these views. However, considering the shortness of the period, 1609 to 1610, in which the large painting, the three oil sketches and the drawing were executed, a chronological arrangement on grounds of style, as proposed by Held, does not seem very convincing. On the other hand it is a fact that the London painting presents a different phase of the story than do the Chicago and Lugano sketches; and it is not quite impossible that the latter should have been made in preparation for another painting which was never executed or has since been lost. In support of this last supposition Held gives the two sketches the same title, *Samson Taken by the Philistines*, although it is clear that the subject of the Lugano sketch is a different one, *The Blinding of Samson*—and Held himself previously gave it this title.² In fact the Chicago and Lugano sketches should each have been the basis of a different painting, but there is no evidence that such paintings ever existed. In these circumstances, Kahr's theory cannot be rejected out of hand.

Oil on canvas; 100 × 150 cm. Inventory numbers in white paint: below left, 19; below right, 162 and 81 (or 87).
New York, Spencer A. Samuels Gallery.

PROVENANCE: Family estate of the Princes of Reuss, Trebchen Castle, sale, Berlin (Leo Grünpeter), 23-24 April 1928, lot 143 (as *Rubens-workshop*), not sold; sale, Berlin (Leo Grünpeter), 18 March 1929, lot 36; Dr Axel L. Wenner-Gren, Häringe Castle, Sweden, sale, Zürich (Peter Ineichen), 20 March 1981, lot 831, repr. in colour (as *Rubens and Snijders*).

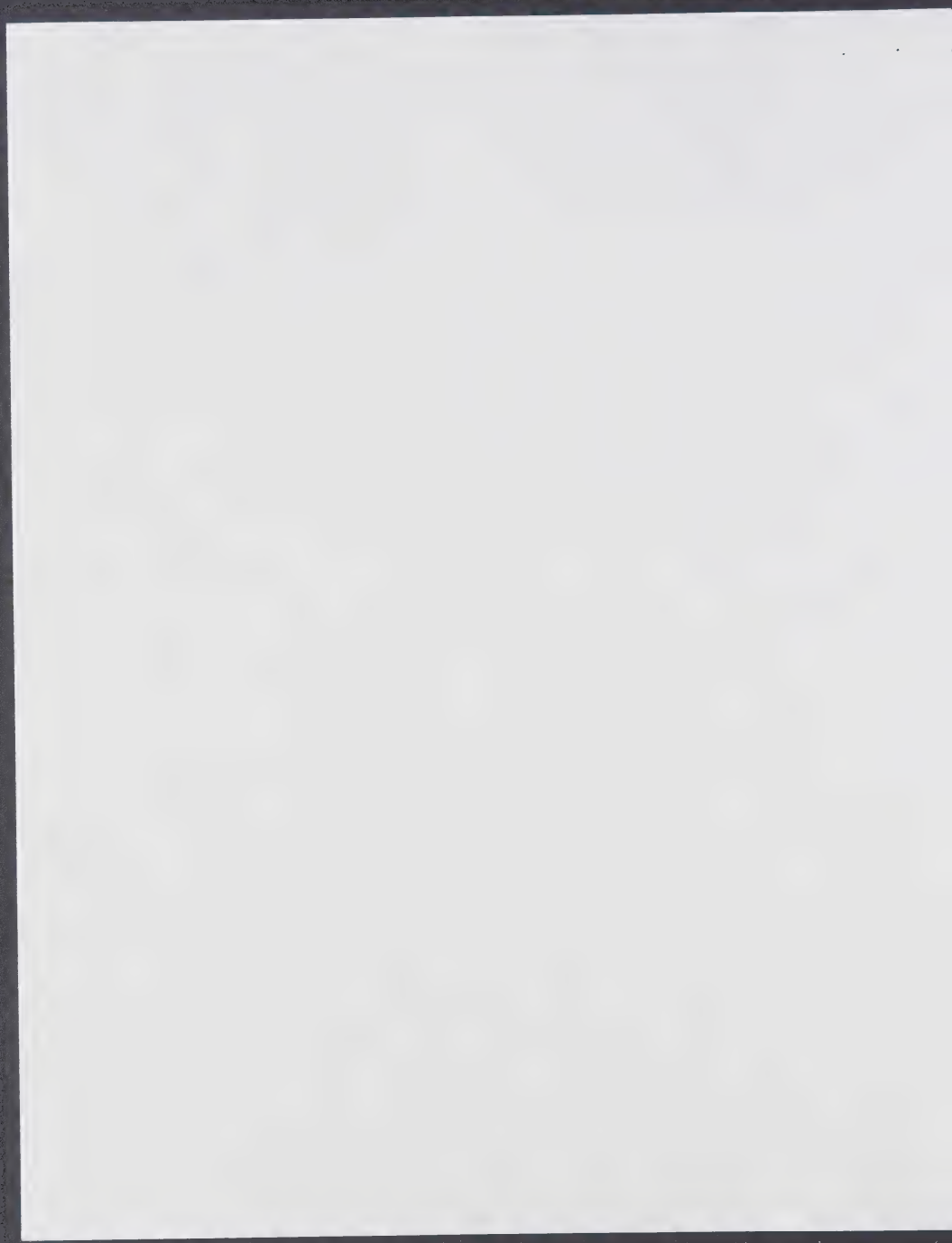
COPIES: (1) Anonymous painting, whereabouts unknown; canvas, 106 × 156 cm. PROV. Count H. de Meeüs d'Argenteuil, Brussels, sale, Antwerp (Leys), 7-8 May 1979; (2) Anonymous painting, Mrs Y. Dufrasne, Ghent (1979); canvas, 71 × 102 cm.; (3) Anonymous painting, H. Leonard, Jupille, Belgium (1979); canvas (cut off on the left and at the top), 107 × 132 cm.; (4) Anonymous drawing (David), probably after a preparatory drawing by Rubens, Printroom of the Statens Museum for Kunst, Copenhagen, 'Rubens Cantoor', No.V.40; black chalk, heightened with white chalk, 465-471 × 261-264 mm.; inscribed with the pen: *De houte grooter ende het schouwerblat al meer wtspaert ende meer grandes van ontreck gelyckt het cleyn dat ick geteekent hebbe naer rubbens* (Fig.81); (5) Anonymous drawing (Head and forepaws of a lion), Printroom of the Statens Museum for Kunst, Copenhagen, 'Rubens Cantoor', No.VI.90; black and red chalk, 180-183 × 280 mm. (Fig.82); (6) Engraving, in reverse, by Willem Panneels (Fig.80); below in the centre, *P.P. Rubens invent; below on the right, G. Panneels fecit*. LIT. V.S., p.6, No.45; *Rooses*, I, p.146, under No.118; *Rooses*, *Life*, II,

1. Evers, *Neue Forschungen*, p.163, fig.52. Evers also pointed out (p.151) that Rubens was inspired by the same figure by Perino del Vaga for the Jupiter in his *Jupiter and Callisto* of 1613 at Kassel (K.d.K., p.62).

2. J.S.Held (Held, *Oil Sketches*, pp.434-435, No.314) now entitles this composition *Samson Taken by the Philistines*, but in 1947 (*Goris-Held*, p.31, under No.38) he saw it as *The Blinding of Samson*.

3. Op. cit., pp.292-296.

4. Held, *Oil Sketches*, p.432, under No.312.



p.455; Oldenbourg, *Rubens*, p.41, fig.20; J.Müller Hofstede, 'Beiträge zum zeichnerischen Werk von Rubens', *Wallraf-Richartz-Jahrbuch*, XXVII, 1965, p.353 n.212.

LITERATURE: Rooses, I, pp.145-146, No. 118; G.Glück, in *Thieme-Becker*, XXIX, p.141 (as *Rubens*); J.Müller Hofstede, op. cit., p.353 n.212 (as *a replica*); T.Buddensieg, 'Simson und Dalila von Peter Paul Rubens', *Festschrift für Otto von Simson*, Berlin, 1977, pp.336, 344 n.17, fig.10 (as *Rubens*).

David described this heroic deed to King Saul, who treated him as a child when he offered to fight the Philistine giant Goliath: 'Thy servant kept his father's sheep, and there came a lion, and a bear, and took a lamb out of the flock. And I went out after him, and smote him, and delivered it out of his mouth; and when he arose against me I caught him by his beard, and smote him, and slew him' (I Samuel 17: 34-35).

David's fight with the lion and the bear was interpreted by the Church fathers as a symbol of Christ rejecting the temptations of the devil, or of his descent into the nether regions in order to rescue the just from the clutches of Satan.¹ Rubens's Catholic contemporaries were certainly familiar with this symbolism, though no doubt they saw a scene of this kind primarily as an example of courage and virtue.

Rubens depicts the athletic youth with only a cloth about his loins; he is grasping a bear round the neck with both his arms and doing his best to strangle it. Beside him is a bloodstained sheep that he has rescued from the wild animal. The flock is seen on the left, and on the right is a lion already killed by David. We may

suppose that Rubens had in mind the *David Strangling a Bear* painted in 1533-1534 by Luca da Faenza after a sketch by Giulio Romano in a lunette of the Loggia in the Palazzo del Te in Mantua.² As in the Mantua painting, the composition is pyramidal. However, the poses of David and the bear are closer, in reverse, to those of the two figures in *David and the Lion*, a scene depicted in another lunette of the Loggia and also painted by Luca da Faenza after a sketch by Giulio Romano.³

In 1928 Burchard⁴ believed that he recognized the hand of Rubens in the figure of David in the present painting, and that of Snyders in the animals. He then dated the work c.1610-1612. As his notes show, he later changed his mind and regarded it as only a copy of a lost painting. This does not seem tenable, however: the figure of David bears all the marks of Rubens's own hand, though it is clear from the flock of sheep alone that the studio had some part in the work, painted very soon after Rubens's return from Italy.⁵

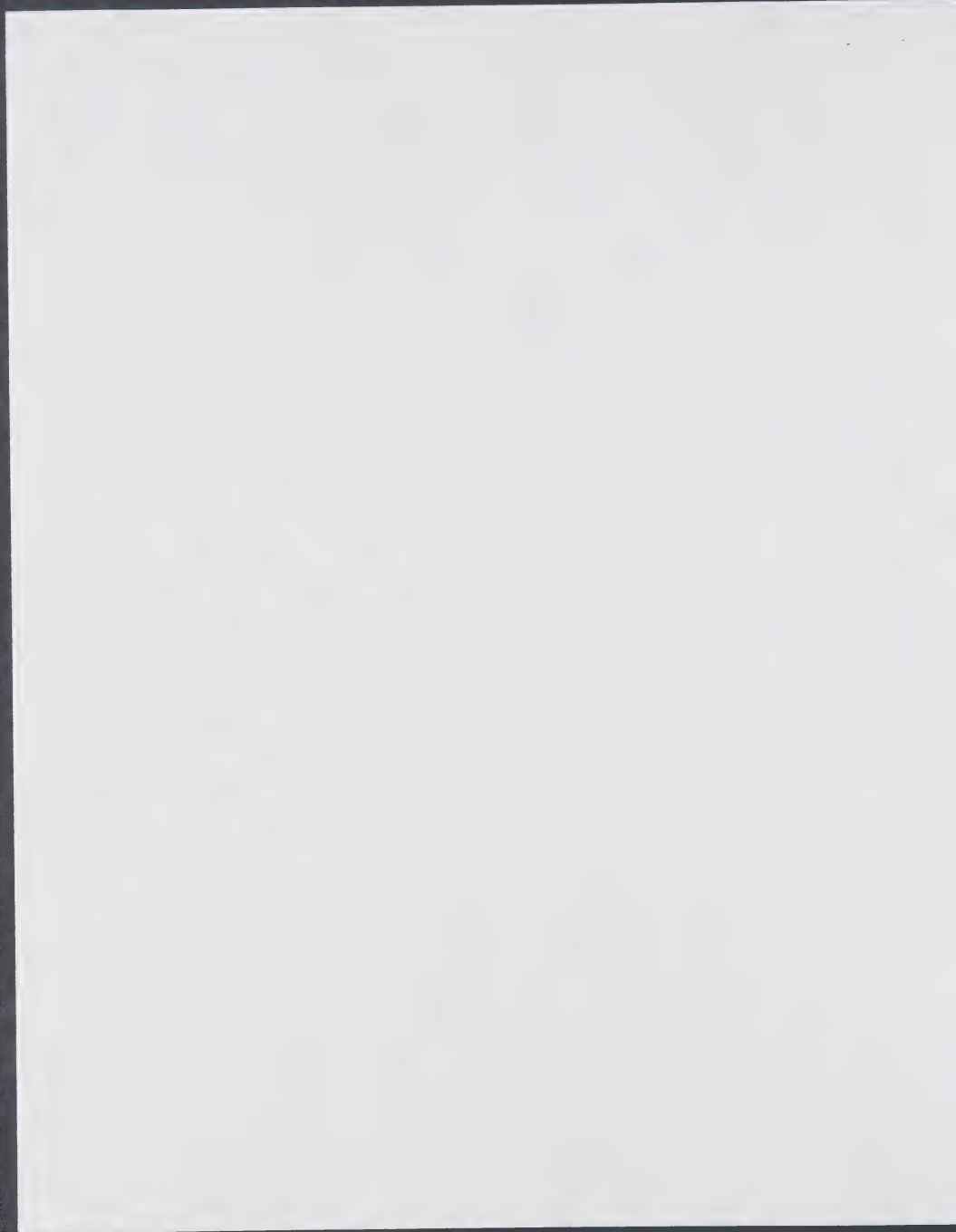
The engraving by W.Panneels (Fig.80) differs in several respects from the painting. David is shown as younger, his head is represented more frontally and he looks towards the spectator, which is not the case in the painting; the draping of his loincloth is slightly different, and the dead sheep lies between his feet instead of beside him. It is also noticeable that the engraving is incomplete: it shows only David and the animals, not the landscape. Possibly it was not made after the painting itself but after a preparatory drawing or oil sketch, now lost.

See also No.35.

1. Réau, *Iconographie*, II, 1, pp.258-259.

2. F.Hartt, *Giulio Romano*, New Haven, 1958, p.150 n.55, fig.330.

3. *Id.*, p.150 n.55, fig.331.



4. In a certificate addressed to Leo Grünpeter and dated 4 October 1928 Burchard wrote: 'Das mir vorgelegte Gemälde auf Leinwand (115 x 150 cm.), darstellend den jugendlichen David, wie er den Bären würgt (I. Buch Samuels, cap. 17, vers. 34-37), halte ich für ein Werk von Peter Paul Rubens aus der Zeit um 1610 bis 1612. Seine Entstehung denke ich mich folgendermassen: Rubens hat eine Skizze dieser Komposition (31 x 43 cm.) - sie ist uns durch eine Radierung von Guill. Panneele bekannt - gemalt in der Absicht, das endgültige grosse Bild in Zusammenarbeit mit einem Tiermaler auszuführen. Diese grosse Ausführung erblicke ich in der vorliegenden Leinwand, bei der meines Erachtens die Figur Davids durch Rubens, die Tiere durch Frans Snyders ausgeführt sind. Das Bild galt bisher als verschollen. Als solches ist es in dem Hauptwerk über Rubens, von Max Rooses, unter n° 118 beschrieben und von Rudolf Oldenbourg in der Sammlung seiner Aufsätze über Rubens (1922, Seite 41) besprochen und auch (Abb. 20, nach dem Stich von Panneele) reproduziert.' (The painting on canvas shown to me (115 x 150 cm.), representing the young David strangling a bear (I Samuel 17: 34-37) is in my opinion a work by Peter Paul Rubens from the period 1610-1612. I imagine its origin as follows: Rubens painted a sketch of this composition (31 x 43 cm.; known to us from an etching by Guill. Panneele), intending to execute the final large picture with the assistance of an animal painter. I believe that that picture is in fact the present canvas, in which Rubens painted the figure of David and Frans Snyders the animals. The picture was previously thought to be lost. It is described accordingly in the standard work on Rubens by Max Rooses (as no. 118) and by Oldenbourg in the collection of his essays on Rubens (1922, p. 41), where it is also reproduced as Ill. 20, after Panneele's engraving).
5. Certificates for the painting were also written by Glück (16 February 1933), who thought it to be a work by Rubens's own hand, of 1609-1610, and by Müller Hofstede (10 May 1986), who called it 'a composition by Rubens, very probably of 1626-1627'. In a letter of 18 February 1987 to Mrs Margrit Bernard, Bad Aachen, Germany, T. Feld wrote: 'I am glad to confirm that the painting of David Strangling a Bear which I have seen in Zurich on 20 January 1987, is an original painting by Peter Paul Rubens (canvas, 115 x 150 cm.). It was painted most likely in the years after his return from Italy, but not later than c. 1615.'

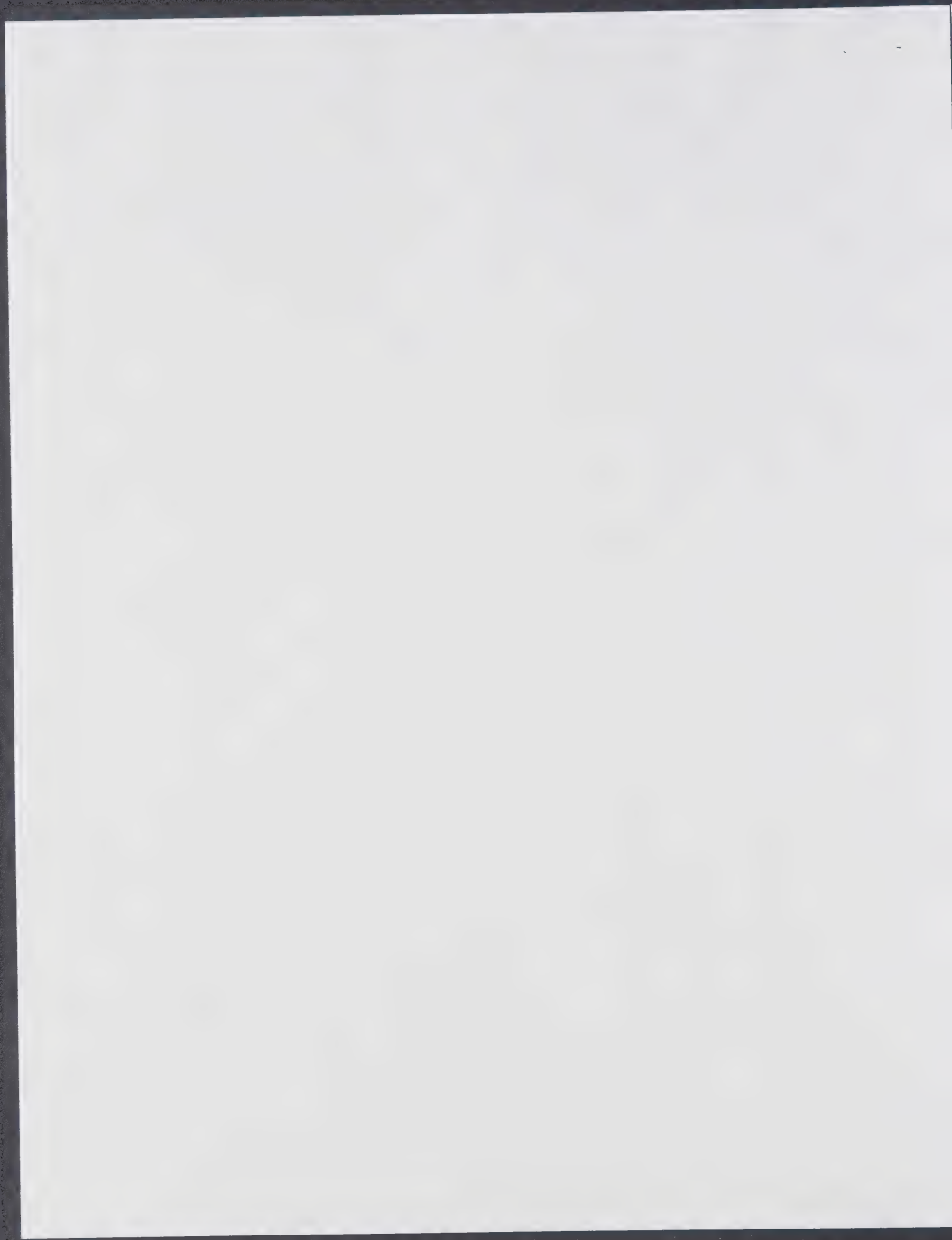
35. David Strangling a Bear

Oil on canvas; 223.5 x 264 cm.
Whereabouts unknown; presumably lost.

PROVENANCE: Royal Palace, *salón nuevo* (later called 'de los espejos'), Madrid; Marqués of Leganés (Madrid, c.1584-1655); Count Altamira, Madrid, sale, London (Stanley), 1 June 1827, sold for 170 gns.

LITERATURE: F. Pacheco, *Arte de la Pintura*, ed. F. J. Sanchez Cantón, Madrid, 1956, I, p. 153 (as 'Rubens'); Smith, *Catalogue Raisonné*, II, p. 266, No. 900 (as Rubens, the landscape by Wildens, the animals by Snyders); Van Hasselt, Rubens, p. 228, No. 20 (as Rubens); Cruzada Villamil, pp. 306, 380; Rooses, I, pp. 145-146, No. 118; Rooses, *Life*, II, pp. 454-455 (as Rubens); Oldenbourg, Rubens, p. 41 (as 'in die Mantuaner Zeit'); J. Müller Hofstede, 'Beiträge zum zeichnerischen Werk von Rubens', *Wallraf-Richartz-Jahrbuch*, XXVII, 1965, p. 353 n. 212 (as Rubens); E. Harris, 'Cassiano dal Pozzo on Diego Velásquez', *Burlington Magazine*, CXII, 1970, p. 372 nn. 36, 37; S. N. Orso, *In the Presence of the "Planet King"*. Studies in Art and Decoration at the Court of Philip IV of Spain, (Diss. Ph.D.), Princeton, 1978, pp. 57, 62, 127, 260; M. Crawford Volk, 'Rubens in Madrid and the Decoration of the Salón Nuevo in the Palace', *Burlington Magazine*, CXXII, 1980, p. 176.

This painting, an illustration of I Samuel 17: 34-35 (see No. 34), was ordered, together with seven others, by Philip IV of Spain, through his aunt the Archduchess Isabella, to decorate the royal palace in Madrid. Rubens took the eight pictures with him, or forwarded them separately, when he visited Spain in 1628. They were hung in the *Salón Nuevo* of the palace, with *David Strangling a Bear* as a pendant to *Samson Breaking the Jaws of a Lion* (No. 26; fig. 60). Later these two works were owned by the Marqués of Leganés,

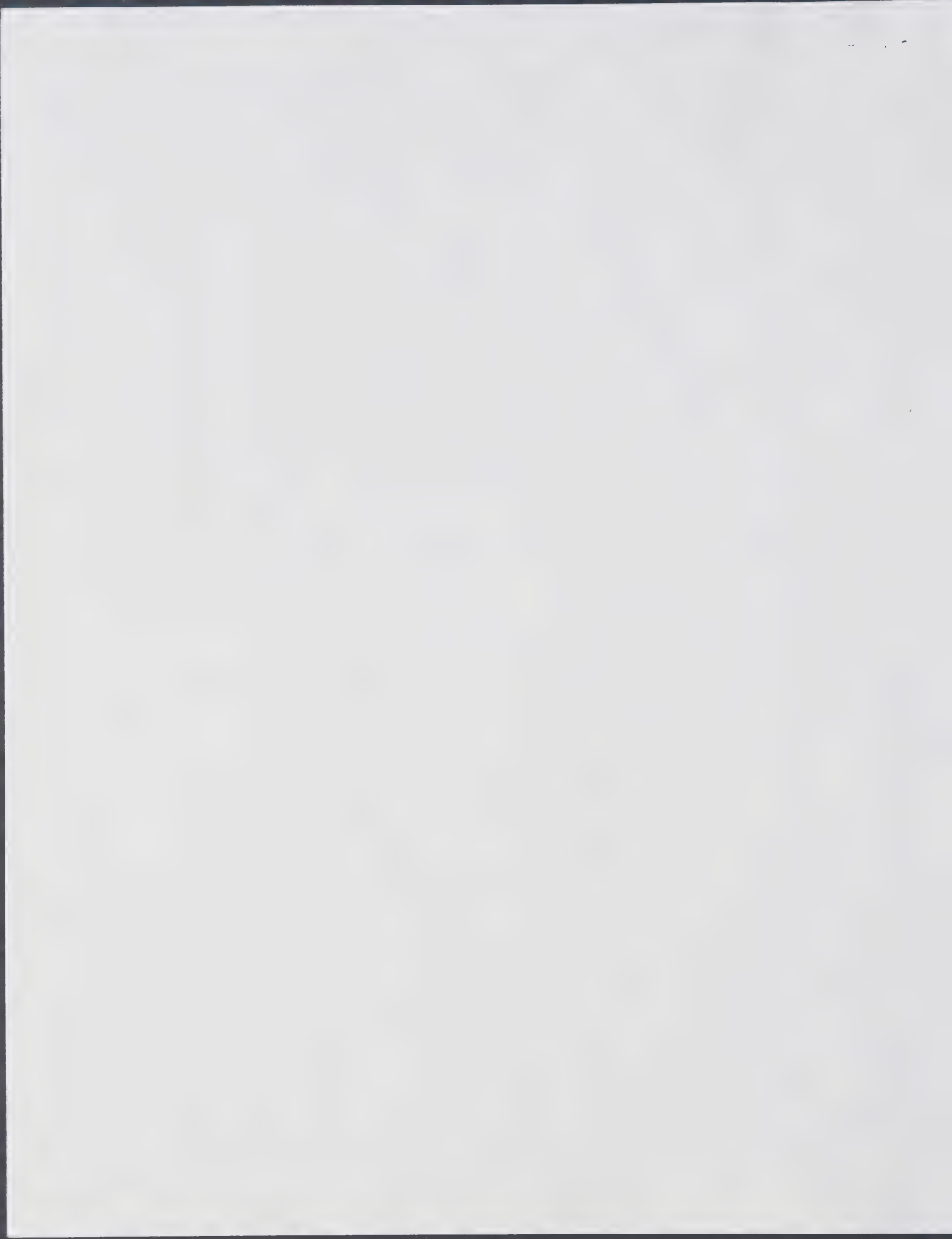




79. Rubens, *David Strangling a Bear* (No. 14).
New York, Spencer A. Samuels Gallery



80. Willem Pannuel, *David Strangling a Bear*, engraving





ATTRIBUTED TO RUBENS.—The painting "David Fighting the Bears," attributed to Rubens, which has reappeared in Berlin after having been missing for more than 100 years. Both Dr. von Bode and Dr. Ludwig Burchard, an authority on the painter, are agreed in considering it the work of Rubens. It is to be sold by auction by the Berlin firm of Grümpeter.

THE LOST RUBENS.

GERMAN EXPERTS' BELIEF IN ITS AUTHENTICITY.

(FROM OUR BERLIN CORRESPONDENT.)

The painting "David Fighting the Bears," alleged to be the work of Rubens and recently discovered in Berlin, as reported in *The Times* of December 14, is to be sold by auction in February by the Berlin firm of Leo Grümpeter. After its sale at the Altimora auction in 1827 all trace was lost of the picture, which is described as one of those taken by Rubens on his visit to the Spanish Court in 1614. It has not been disclosed how it came into Herr Grümpeter's possession,* but it is hinted that it came from the collection of a princely house.

The painting has been examined by Dr. Wilhelm von Bode, the former General Director of the Royal Museums, who remained in charge after they had become the Prussian State Museums until 1920, when he retired from all except the curatorship of the Kaiser Friedrich Museum, and by Dr. Ludwig Burchard, a well-known authority on Rubens. They agree in attributing it to Rubens without regard, apparently, to its history for the last 101 years. They have expressed their opinion in the following signed statement:—

The painting on canvas (115 by 160 cm.) shown to me, depicting the youthful David strangling the bears (II Samuel, Ch. 17, v. 31-37) I consider to be a work of Peter Paul Rubens executed about 1619-1612.

I imagine its origin to have been as follows:—Rubens painted a sketch (31 by 43 cm.) of this composition—it is known to us through an etching by Goull. Panneels—with the intention of completing the eventual large picture in collaboration with an animal painter. I see this large picture in the canvas now under consideration, on which, in my opinion, the figure of David was painted by Rubens and the animals by Franz Snyder.

The picture had hitherto been regarded as vanished, and it is described as such in the leading work on Rubens by Max Rooses (No. 118), and is mentioned as such by Rudolf Dillenbourg in the collection of his essays on Rubens (1922, p. 41), and also reproduced (Plate 29, after the etching of Panneels).

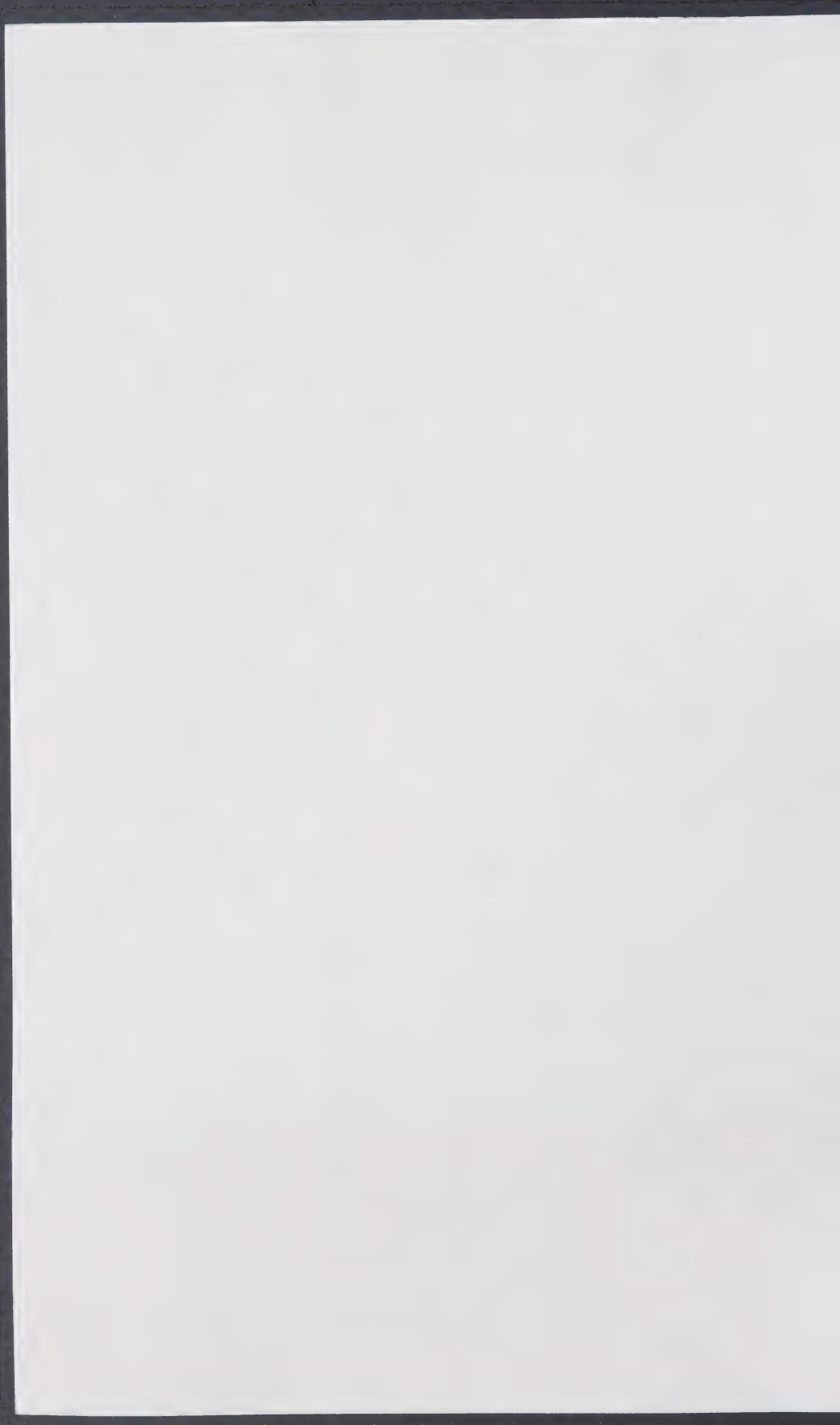
LUDWIG BURCHARD.

I fully endorse the foregoing pronouncement.

W. BODE.

6.10.28.

WIT
BRARY

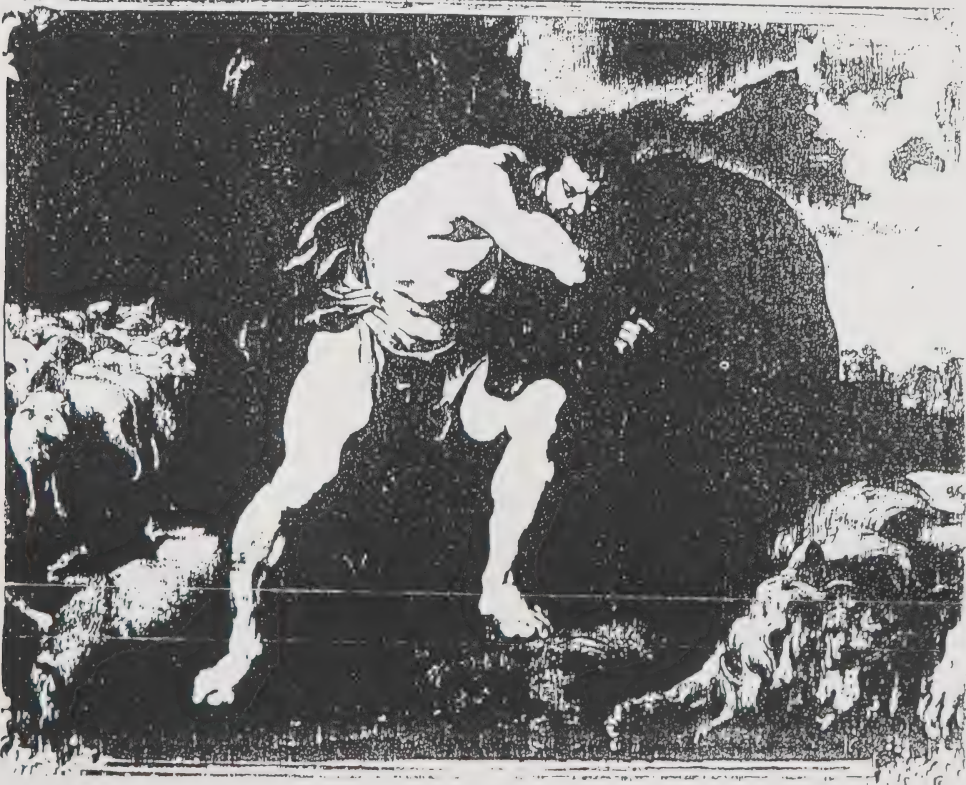


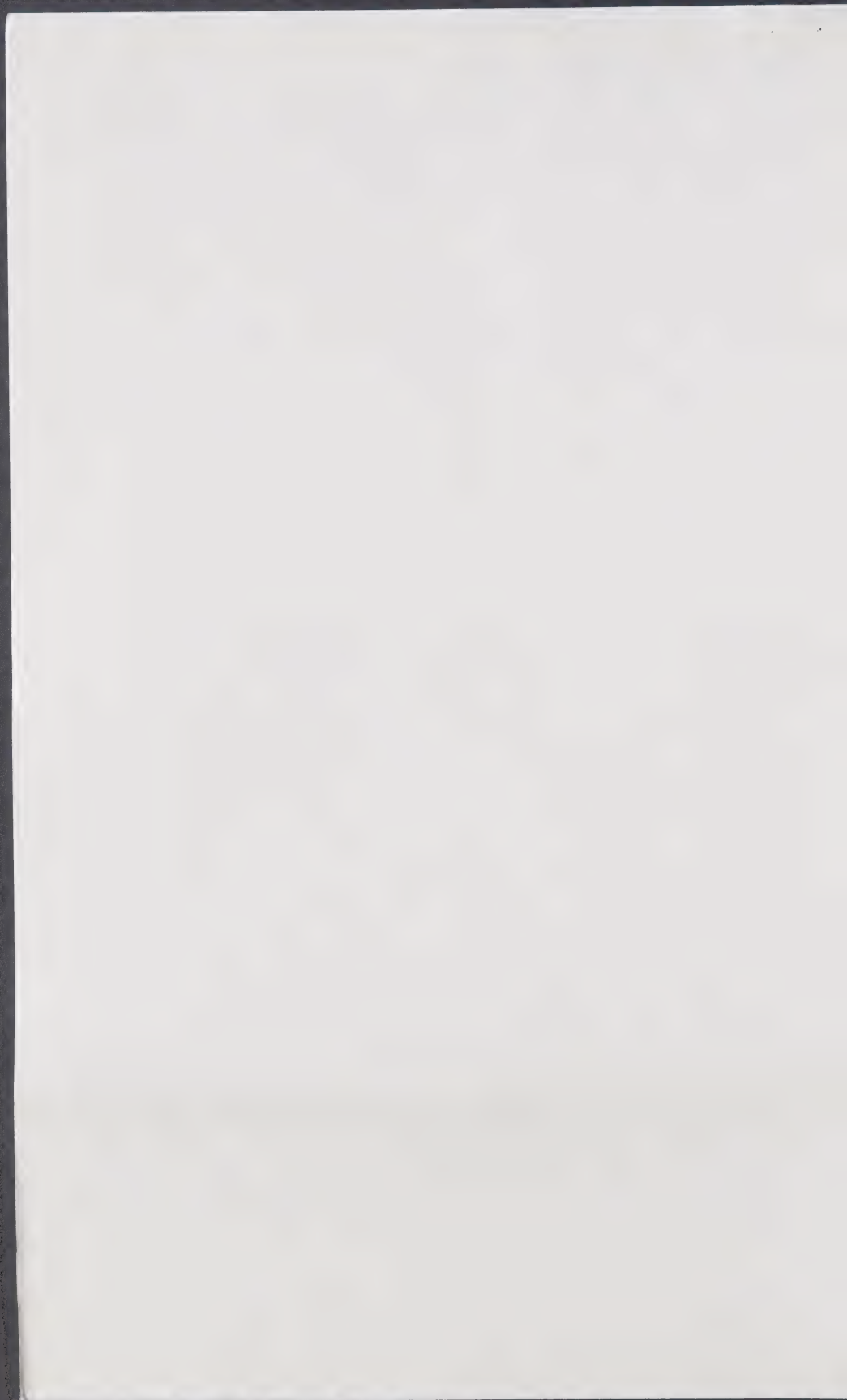
Wien, am 16. Februar 1911

Das untenstehend abgebildete, nach der eigenen Beschreibung bekannte Original
auf Leinwand, 115 cm Höhe, 119,4 cm Breite, darstellend Davids Kampf
mit dem Bären, habe ich für eine sehr bedeutende, durch Temperament und
Erfahrung mit grosser Sicherheit ausgeführte Arbeit des Peter Paul Rubens
aus der Zeit von 1604-1610. Ein bedeutend grosses Exemplar (ausgestellt mit
Landschaft im Waldes und Fabeln von Dugues) brach von dieser Komposition in Paris
auf Allimera. Derselben Gegenstand behandelte auch eines von den acht Bildern, die
Rubens 1628 an den Hof Philipps IV von Spanien brachte. Diese Karte ist nicht mehr die
Mausole von Komit mit einem von den bei den Kompositionen, aber auch mit dem vortugend
identische sein. Die Komposition ist mit einigen Veränderungen (die Komposition wird
den für den Fabeln, sondern links, rechts) von dem Schüler Rubens' Willem Pannels geteilt

W. Pannels

KALLGRENS ATELJE
BIRGER JARFEGATAN 1
TEL. Galen. 877





TRANSLATION

Canvas 115 x 149 cm

Vieract, 16 February, 19

I have personally seen the painting of David Strangling the Beasts, H. 115 x 149 cm, on canvas. I consider it to be a very important work by Peter Paul Rubens from c. 1609/10 with a great deal of character and verve.

A considerably larger version (apparently with a landscape by Wilden and fruits* by Snyder) of the same composition was in the possession of Count Althema in 1827.

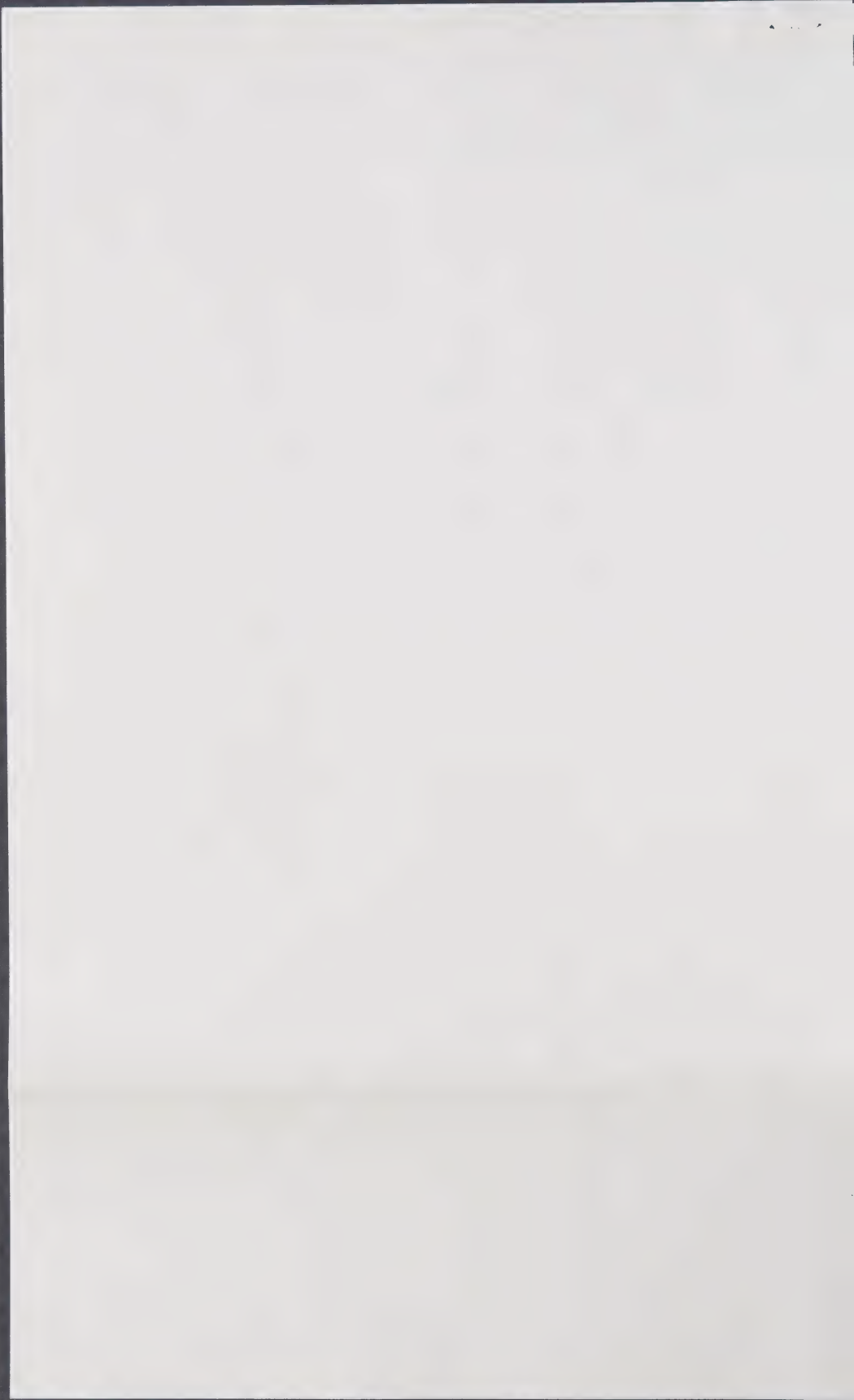
This same subject figures in one of the eight pictures which Rubens brought to the court of Philip IV in 1628. This painting is no longer in Madrid but it could be identical with one of the two works mentioned above.

The composition, with some alterations (the lamb does not lie under the feet of David, but to the left, and so on ...) has been engraved by Rubens' pupil, Willem Pannecol.

Gustav Gluck

KALLGRENS ATELJE
Birger Jarls gatan 14

*Prof. Gluck must have meant
"animals" rather than
"fruits".



L'ŒUVRE

DE

P. P. RUBENS

HISTOIRE ET DESCRIPTION

DE SES

TABLEAUX ET DESSINS

PAR

MAX ROOSES

CONSERVATEUR DU MUSÉE PLANTIN-MORETUS A ANVERS

PHOTOTYPES PAR JOS. MAES

PREMIER VOLUME



ANVERS

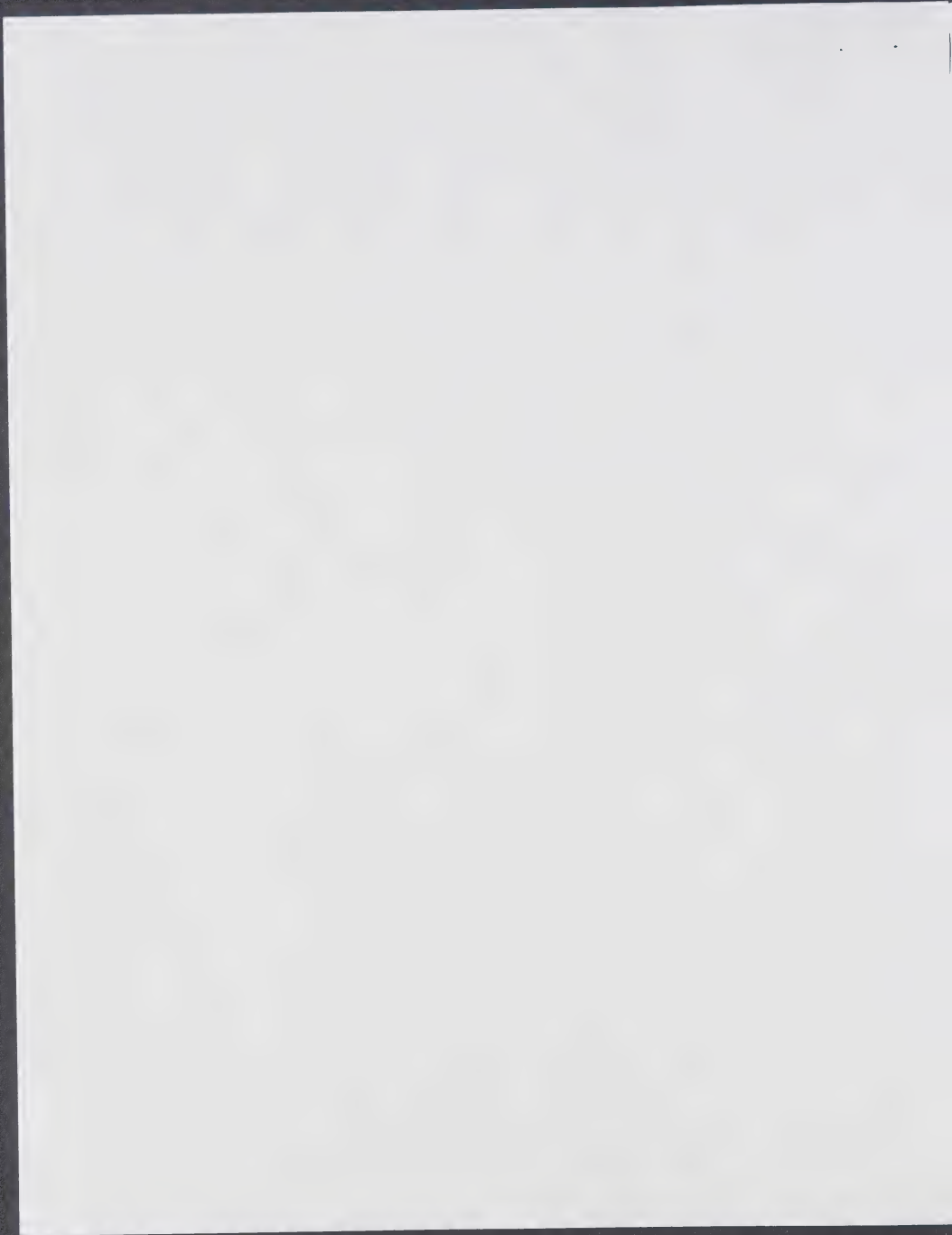
JOS. MAES, ÉDITEUR

10, Rue Granaye

1886

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protected by copyright
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attants, la séduisante figure de Dalila, tout est traité avec soin et amour. La couleur est brillante, la composition heureuse; on n'aurait à reprocher à ce chef-d'œuvre, si on voulait le juger avec sévérité, que le manque d'unité dans les lumières. En effet, Dalila est éclairée par la blanche clarté du jour, le reste par les feux des torches. Mais on devrait adoucir aussitôt cette critique, par la remarque que la lumière naturelle et la lumière artificielle se fondent avec un rare bonheur.

Somme toute, le tableau est un vrai joyau, parfaitement conservé, entièrement de la main de Rubens et datant de 1612 à 1615.

Gravures : V. S. 42, V. Green ; 43, Neagle. Non décrit : C. Hess ; Piloty, lithographique.

Photographie : von Hanfstaengl.


Dans la liste des tableaux apportés, en 1628, en Espagne par Rubens, telle que la donne Pacheco, figure *Samson et les Philistins*.

Voir planche 33.


117. TRIOMPHE DE SAÛL.

Collection de M. Chauncey Hare Townshend.

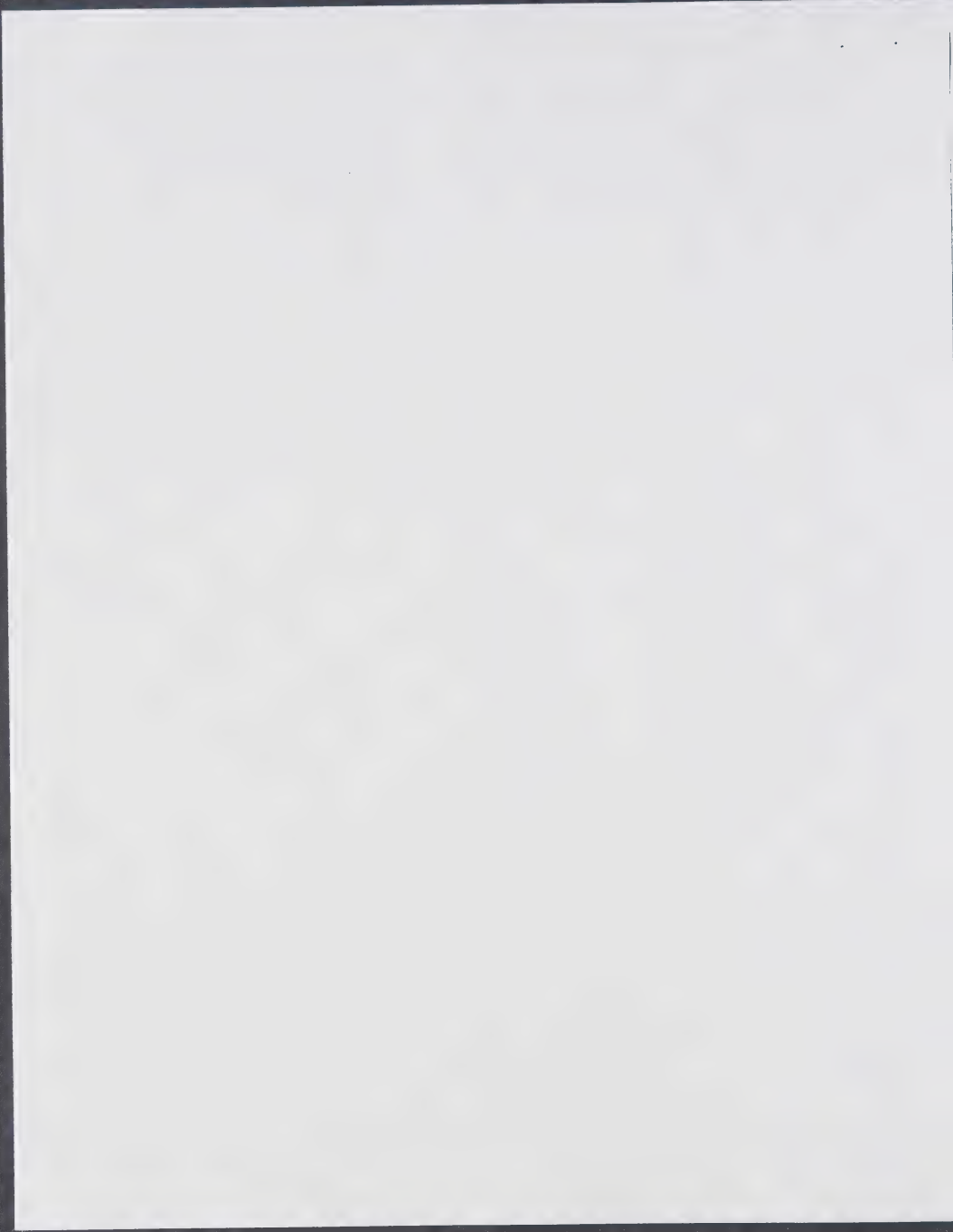
Esquisse. Pannieu. H. 70, L. 90, environ.

 milieu de la composition, on voit le roi assis sur un char; plus en avant marche David, portant la tête de Goliath; dans le fond se trouvent des trophées d'armes, du temps du peintre, et des vierges louant le jeune vainqueur. A droite, au premier plan, se tient une femme avec un enfant, exactement dans la même pose que le groupe analogue dans l'Élévation de la Croix, de la cathédrale d'Anvers. A en juger par le style de la composition et par le caractère des chevaux fougueux, Waagen était tenté de placer ce tableau à l'époque du *Combat des Amazones*, de Munich (1).

* 118. DAVID ÉTOUFFE UN OURS.

 AVID est un homme de structure athlétique, sans autre vêtement qu'une draperie qui lui passe des épaules sur les reins. Il a saisi entre ses deux bras le cou de l'ours, qui est debout et lui mord le haut de

(1) WAAGEN : *Treasures*. IV, 180.



la jambe. Aux pieds de David est couché un agneau égorgé. A droite, son troupeau; à gauche, un lion mort.

D'après Smith, une composition identique avec de légères variantes fut vendue dans la collection Altimera, en 1827, au prix de 170 guinées. Le tableau était peint sur toile et mesurait 224 c. en hauteur et 264 en largeur. « La composition et le dessin, dit cet auteur, sont pleins d'énergie et de caractère, le coloris est frais et brillant. Il est probable que l'artiste a emprunté le sujet à une pierre antique. Le paysage est de Wildens, les animaux sont de Snyders. » (1)

Rubens a, en réalité, emprunté presque entièrement cette composition à la peinture murale de Jules Romain, dans le palais del Te, à Mantoue, où, dans la salle de David, le même sujet est traité de la même manière.

Gravure: V. S. 45, Guill. Panneels.

La *Lutte de David contre l'ours* formait le sujet d'un des huit tableaux que, selon Pacheco, Rubens apporta en Espagne, en 1628. Il doit avoir disparu de bonne heure, car il n'est signalé dans aucun des inventaires royaux. (Voir notre n° 108).

David coupant la tête de Goliath.

Sujet d'un des plafonds de l'église des Jésuites, à Anvers (Voir n° 5).

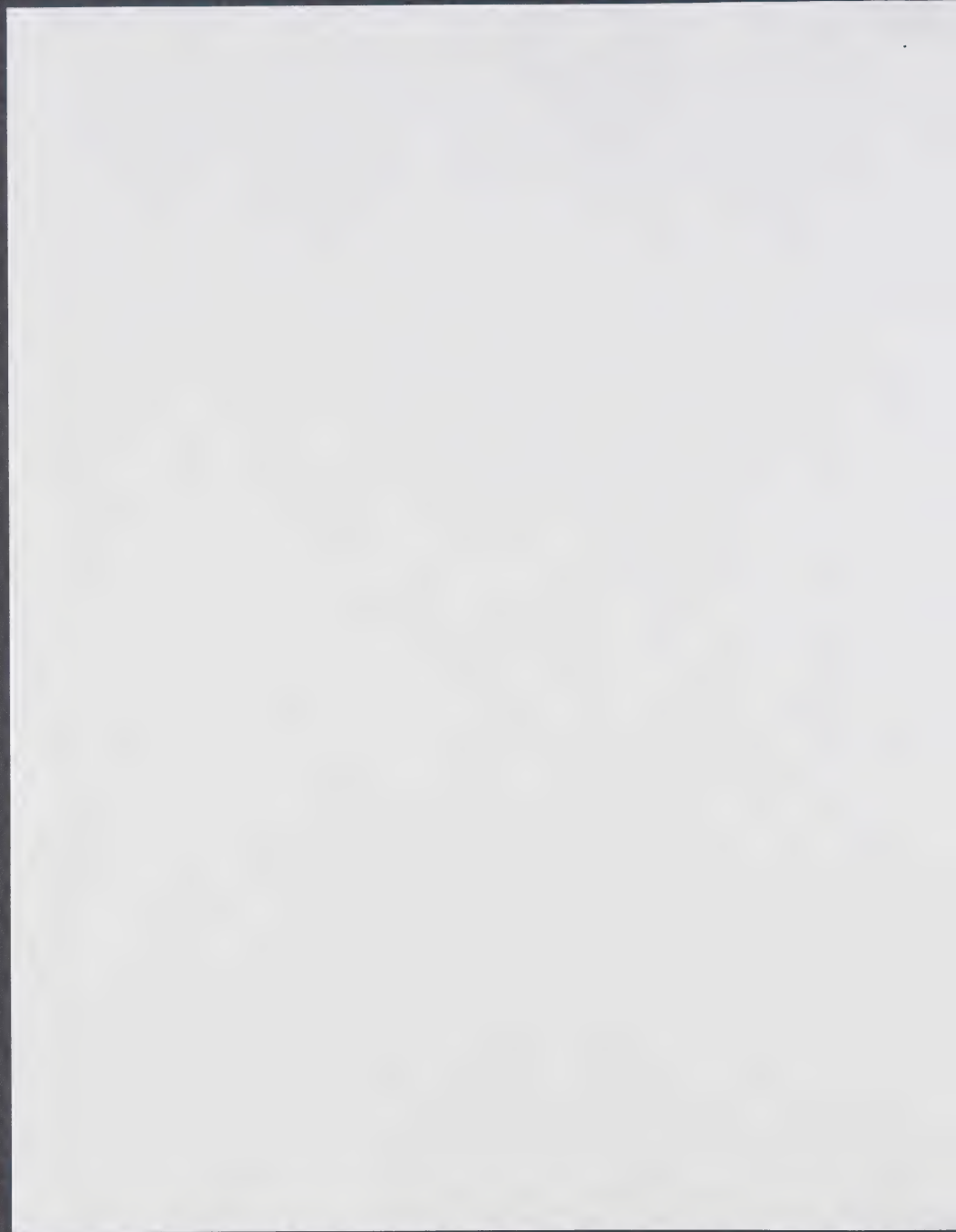
Le même sujet a été gravé par N. Muxel pour la galerie de Leuchtenberg (V. S. 47). Suivant le catalogue de cette galerie (Munich 1830 et 1841), le tableau, peint sur toile, mesurait 3 pieds 9 pouces en hauteur et 3 pieds en largeur.

L'Oncion de David.

Le catalogue de Voorhelm Schneevogt cite, sous le n° 50, une estampe de Car. Baroni à Mantua, datée de 1765. Cet auteur lui donne le titre de *L'Oncion de David ou de Saul*; le graveur en attribua la composition à Rubens. En réalité, il s'agit du tableau de Corneille de Vos, *L'Oncion de Salomon*, que possède le musée impérial de Vienne, n° 1369. Le vrai titre de cette composition, qui naguère était mentionnée sous le nom de *Baptême de Clovis*, nous est fourni par Corneille de Vos (2). Celui-ci fit présent à son beau-frère

(1) SMITH: *Catalogue*. II, 900.

(2) F. J. VAN DEN BRANDEN: *Op cit.* 642, 679.



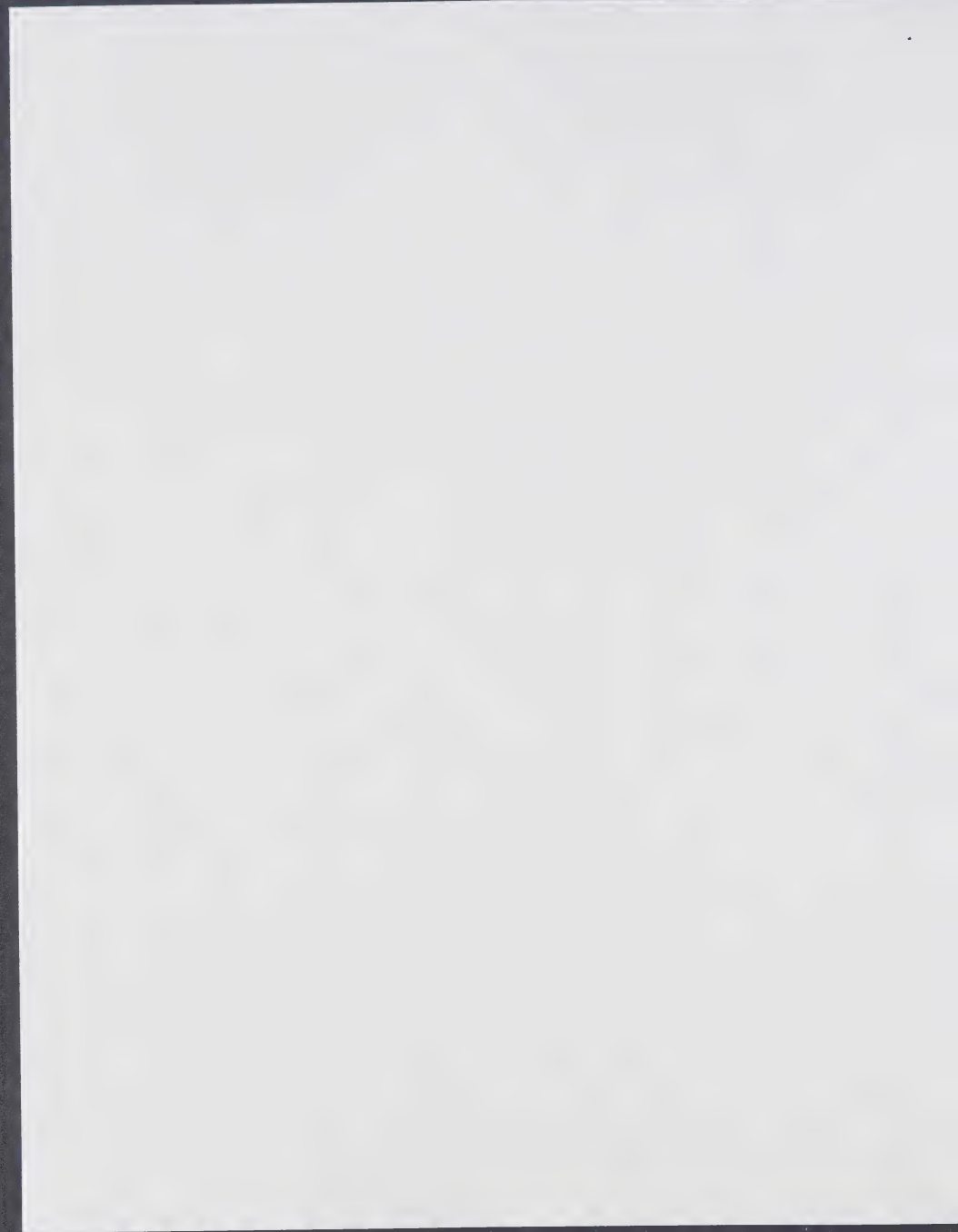
TRANSLATION, ROOSES

118. DAVID STRANGLES A BEAR

David is a man of athletic build, unclothed save for a drapery which hangs from his shoulder to his loins. He has grasped the neck of the bear between his arms. The bear is upright and is biting David's thigh. At David's feet lies a slaughtered lamb. To the right, his flock; to the left, a dead lion.

According to Smith, an identical composition with slight differences was sold from the Altimera collection in 1827 for 170 guineas. The picture was painted on canvas and measured 224 cm. high and 264 cm. wide. "The composition and the design," says this author, "are full of energy and character; the color is fresh and brilliant. It is probable that the artist based the subject on an antique relief. The landscape is by Wildens, the animals by Snyder". (1)

Rubens, in fact, has taken the composition, almost entirely, from the decoration of Giulio Romano in the Palazzo del Te

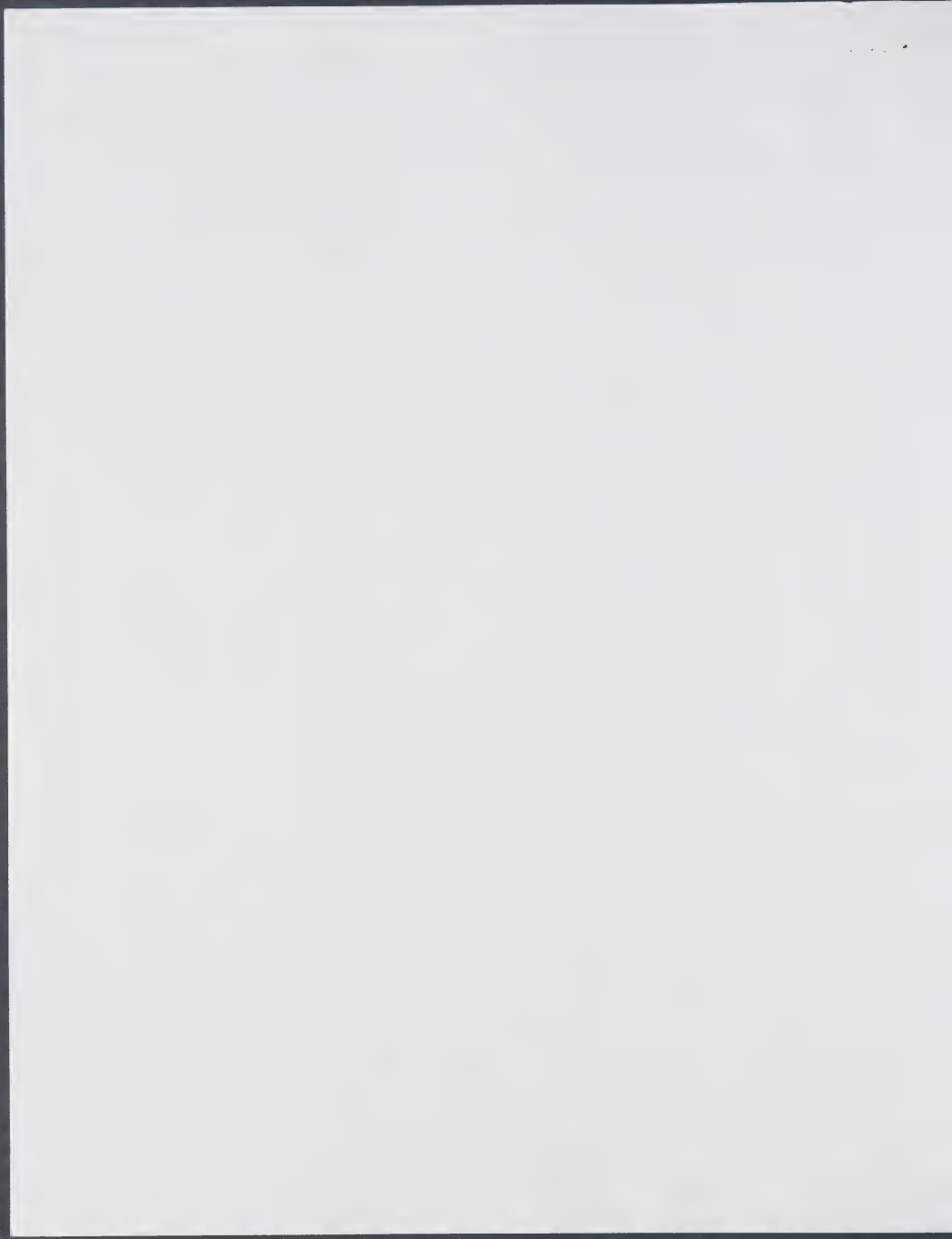


Mantua, where, in the Room of David, the same subject is treated in the same way.

Engraving: V. S. 45, Guill. Panneels.

The Struggle of David against the Bear was the subject of one of eight paintings which, according to Pacheco, Rubens took to Spain, in 1628. It must have disappeared early, for it is not described in any of the royal inventories.

(1) Smith: Catalogue II, 900



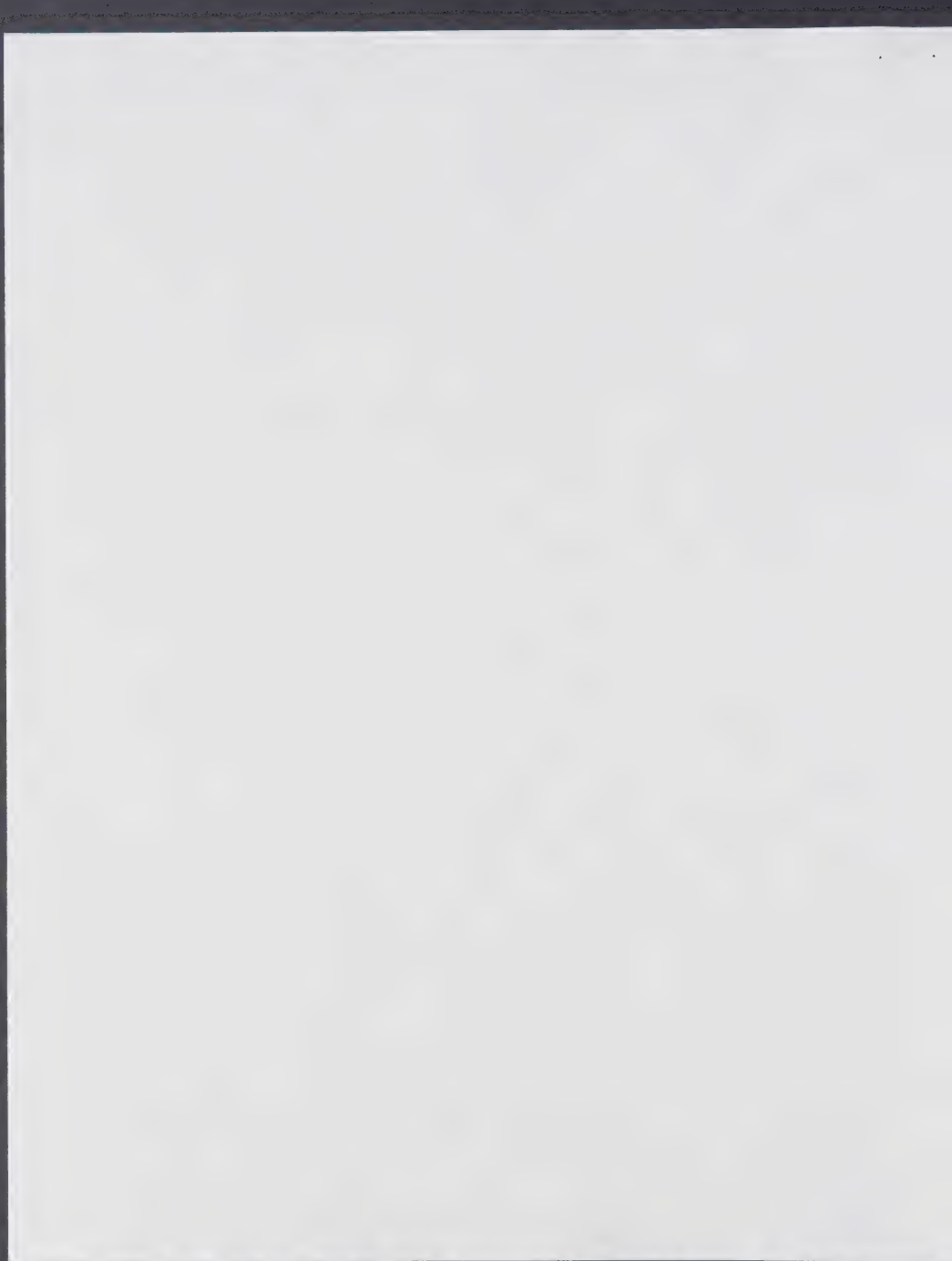
④ 70.c

FESTSCHRIFT
FÜR OTTO VON SIMSON
ZUM 65. GEBURTSTAG

Herausgegeben von
Lucius Grisebach und Konrad Renger

PROPYLÄEN VERLAG

[1977]



bunden hat⁴. Die Buckelungen des Schulterblattes, die rechte Rückenseite, die Lagerung der Wirbelsäule und des Brustkorbes sind in der Zeichnung gegenüber der Groninger Skizze neu studiert.

Julius Held hat aus diesen Zusammenhängen, zu denen Simson hinzuzufügen ist, schon den bemerkenswerten Umstand erschlossen, daß in der Geschichte eines solchen Figurenmotivs die Statue am Modell nicht etwa am Anfang des Schaffensprozesses steht, nicht einmal bei der ersten Formulierung einer Bildkomposition gebraucht wird — das Akmodell wird erst vor der Ausfertigung des Bildes zur Überprüfung des längst festgelegten Figurentyps herbeigezogen.

Man könnte nun einwenden, daß auch dem Groninger Lastträger, am Anfang unserer Reihe, eine Akstatue vorausgegangen sei, daß in jedem Falle die Herkunft dieses vom Tier als festgelegt bezeichneten Figurentyps aufzuklären bliebe.

Im Schloß Sanssouci in Potsdam befindet sich ein Bild mit Herkules, der den nemaischen Löwen erwürgt. Oldenbourg darunter das Gemälde noch in die italienische Zeit von Rubens, um 1605, und er soll in dem Potsdamer Werk eine kurz nach der Rückkehr aus Italien hergestellte Werkstattkopie. Inzwischen ist eine eingehendere Version des Bildes in Brüsseler Privatbesitz (Abb. 9) aufgetaucht, und auch der nach veränderte Harenkampf Davids (Abb. 10), den Oldenbourg nur nach dem Stich von Paroels kannte, wurde 1929 in Berlin veröffentlicht.⁵ In der Gestalt des Herkules ist ohne weiteres der Lastträger und auch Simson



9 Rubens, Herkules erwürgt den nemaischen Löwen, Brüsseler Privatbesitz

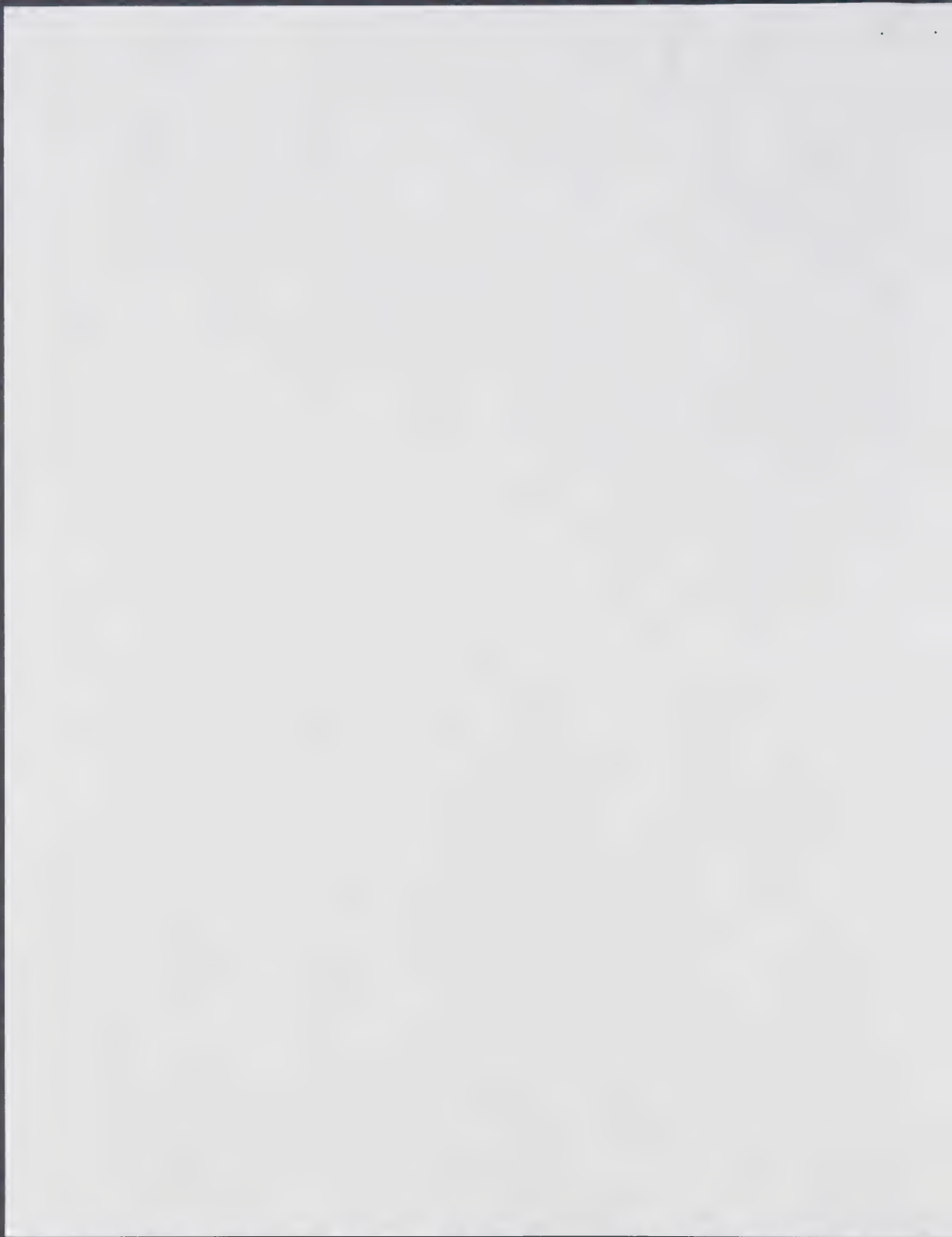
wiederzuerkennen, eher die Groninger und Hanburger Formulierung der Gestalt, als die am Modell neu studierte in Madrid. Mit dem Potsdamer Herkules haben wir aber nicht nur eine weitere, sondern, wenn Oldenbourgs Darstellung zutrifft, die älteste Variante der hier verfolgten Ahtleiersgestalt gefunden, darüber hinaus aber auch, wie wir glauben, den Schlüssel für die Herkunft des Figurentyps: Rubens hat in diesem Bilde eine in der Antike verheiratete, durch Giulio Romano in Mantua wiederentdeckte Herkulesstatue aufgenommen⁶. Die Bewunderung, die Rubens für Giulio Romanos, seinen Vorgänger als Hofmaler in Mantua hegte, ist mehrfach bezeugt⁷.

⁴ Vgl. Buddensieg, *op. cit.*, S. 17. Rubens

⁵ Vgl. Buddensieg, *op. cit.*, S. 17. Rubens

⁶ Vgl. Buddensieg, *op. cit.*, S. 17. Rubens

⁷ Vgl. Buddensieg, *op. cit.*, S. 17. Rubens



seinem Simson einen Herkules zugrunde legte. Ohne die hier angedeuteten Zusammenhänge zu verfolgen, hat Martin Warnke auf eine Äußerung des gelehrten Bruders von Rubens, Philipp, hingewiesen. Darin vergleicht er das Schicksal Simsons mit dem des Herkules: »Simson, der das menschliche Geschlecht durch seine Kraft überragte, wurde dennoch von den Anhängen einer Frau besiegt. So fand auch die Kraft des Herkules an Fraueunkunst und -list ihre Grenze.« In einem Briefe des Louvre hat Rubens Herkules als klüglichen Helden gemalt, der dem Gespiß der Omphale ausgeliefert ist. Die auf alte Tradition zurückgehende Parallelisierung von Simson und Herkules stellt Rubens auf seine Weise vor Augen: Simson ist zugleich auch Herkules.

Auch die Herkules-Simson-Gestalt im Bilde des Lastträgers in der Madriider Anbetung, könnte für Rubens ihre Begründung darin gefunden haben, daß vor der Epiphanie Christi auch herkulische Riesen neben den Königen der Welt in die Knie gezwungen werden.

Diese zentrale Tatsache Rubensscher Gestalten, für durchweg erkennbarer Bezug auf eine schon vorliegende künstlerische Erfindung zwischen Antike und Barock, ihre inhaltliche Variabilität innerhalb ihrer Bedeutungsgrößen, die je nach formale Umhüllung mit einer thematischen Neuausstattung begründet, endlich die Funktion der Aktezeichnung als Kontrolle solcher Neuausstattungen von Rubens' schon vorgelagerten Figurenerfindungen — diese Verfahrungsweise von Rubens' orientiert an eine Äußerung von Bernini zum Herrn von Chantelour: »Als ich noch



Rubens, David erwirgt den Stein, ehem. Berlin, Kunsthändel



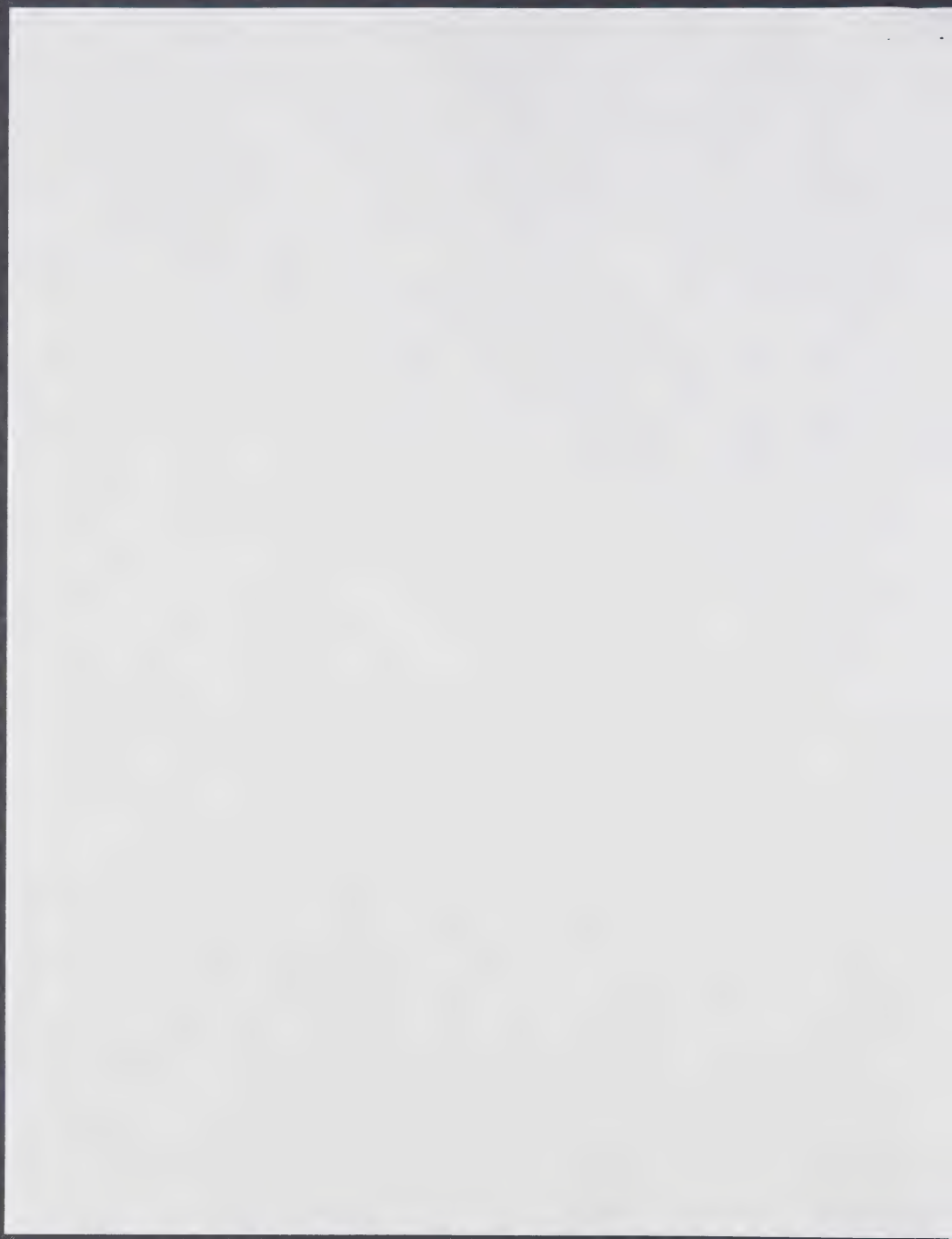
SIMSON UND DALLA

11 Rubens, Peter Fischzug, Kolor. Walter-Kühler-Museum

jung war, viel mit Annahale Carracci, mindestens zwei Jahre lang nach dem jüngsten Gerichte von Michelangelo zu zeichnen, um Anatomie zu lernen. Später zeichnete ich dann auf der Akademie nach Michel, und Servio gab mir Korrektur, Spitzhobel, feder er mich eines Tages an: Zeichne doch, was du siehst! Das hier ist ja Michelangelo! (Sei un furbo; no fai quel che vuoi, questo è di Michel Angelo).«

Unsere Lastträger-Simson-Herkules-Figur findet sich in einer geistvollen Variante wiederverwendet in einem der nackten Fischer im Abszang Petri, frühere in der Sammlung Casighone, Wien? (Abb. 11). Mühselos vermag Rubens die Last der Sammlung der verlangten Aufgabe anzupassen, ohne auf die reichen Voraussetzungen der Szene der Anbetung der Könige, Herkules und Simson verzichten zu müssen. Daß dieses Bild zeitlich unmittelbar in die Werkgruppe der Anbetung in Madrid, das Simson und der Kreuzaufrichtung in Anwerpen gehört, beweist die Gestalt des Fischers im Vordergrund, der der Dalia in der Obkürze bei v. Hirsch in Basel (Abb. 6) und, schenverkehrt, dem vordersten Schützen der Kreuzaufrichtung in Anwerpen entspricht.

Wir kommen wieder auf den Harburger Simson zurück. Der gefratte Überblick, den wir von der nur ein Jahrfrüht umhüllten Geschichte dieser Gestalt im Werk des Rubens zu geben versuchen, die Beobachtungen schließlich zu dem Figurentypus der Basler Dalia, dürfen zeigen, wieviel noch zum Verständnis des



zum Boyrnans Rotterdam, 1951, Nr. 6, Basel; Sammlung Robert von Hirsch, L. Burhard, *Catalogue of the Rubens Exhibition at Wilton*, 1951, S. 13, E. Theie-Corral, *The Burlington Magazine*, 61, 1961, S. 246, Kühr, 1972, S. 292 ff., Abb. 15, 16 (mit Hinweis auf Laoköon als Vorbild für den Baiser Simonius). Für die Variante in Chicago sah Held auf die David-Zeichnung in Mungellier hingewiesen und auf den Torso Beger als Vorbild; Nr. 25, Abb. 27, S. 104, so auch Kühr, 1972, S. 294. Näher dürfte der Urtypus Farnese stehen, den Rubens zu Christusphoros in München benutzte (Kühr, S. 53) und vor allem der gefesselte Satyrus auf dem rechten Flügel des Kreuzaufrichtungsplans in Antwerpen (Kühr, S. 36).

21 voss, *Rubens*, S. 121 ff., Abb. 62–64, Kühr, S. 26, G. Norris, 'Rubens' Adoration of the Kings of 1699', in: *Nederlands Kunsthistorisch Jaarboek*, 14, 1965, S. 129 ff., Trautson, *Antika und Altertümer*, beschr. 1959, in: *Rubens before 1650*, ed. J. K. Martin, Princeton 1972, S. 50 f., besond. darüber die Anhebung in der ersten Skizze des Jahres 1699.

22 voss, *Rubens*, S. 110.

23 voss, *Rubens*, S. 121 ff., Abb. 62–64, Kühr, S. 26, G. Norris, 'Rubens' Adoration of the Kings of 1699', in: *Nederlands Kunsthistorisch Jaarboek*, 14, 1965, S. 129 ff., Trautson, *Antika und Altertümer*, beschr. 1959, in: *Rubens before 1650*, ed. J. K. Martin, Princeton 1972, S. 50 f., besond. darüber die Anhebung in der ersten Skizze des Jahres 1699.

24 voss, *Rubens*, S. 121 ff., Abb. 62–64, Kühr, S. 26, G. Norris, 'Rubens' Adoration of the Kings of 1699', in: *Nederlands Kunsthistorisch Jaarboek*, 14, 1965, S. 129 ff., Trautson, *Antika und Altertümer*, beschr. 1959, in: *Rubens before 1650*, ed. J. K. Martin, Princeton 1972, S. 50 f., besond. darüber die Anhebung in der ersten Skizze des Jahres 1699.

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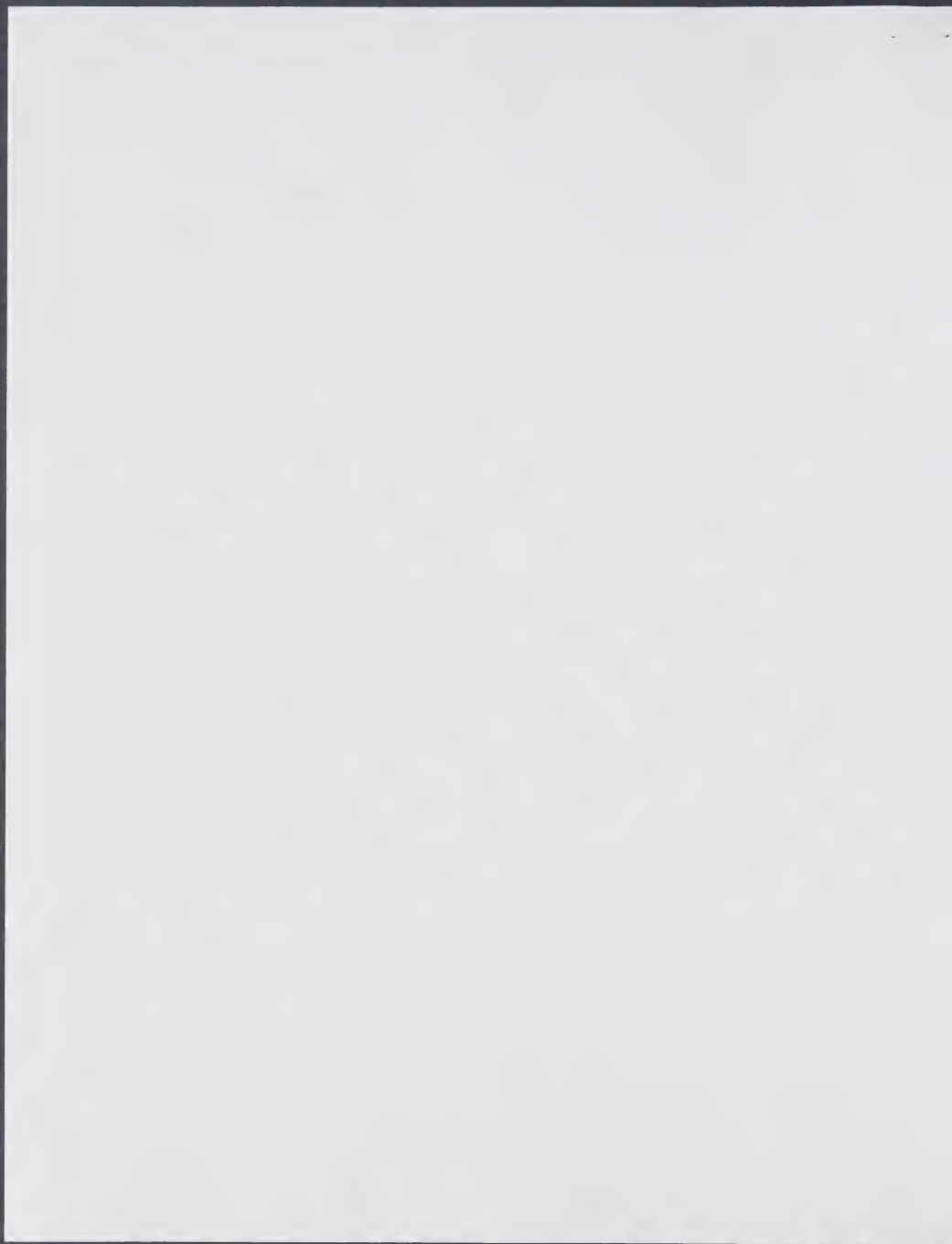
35 voss, *Rubens*, S. 121 ff., Abb. 62–64, Kühr, S. 26, G. Norris, 'Rubens' Adoration of the Kings of 1699', in: *Nederlands Kunsthistorisch Jaarboek*, 14, 1965, S. 129 ff., Trautson, *Antika und Altertümer*, beschr. 1959, in: *Rubens before 1650*, ed. J. K. Martin, Princeton 1972, S. 50 f., besond. darüber die Anhebung in der ersten Skizze des Jahres 1699.

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TRANSLATIONS from FESTSCHRIFT

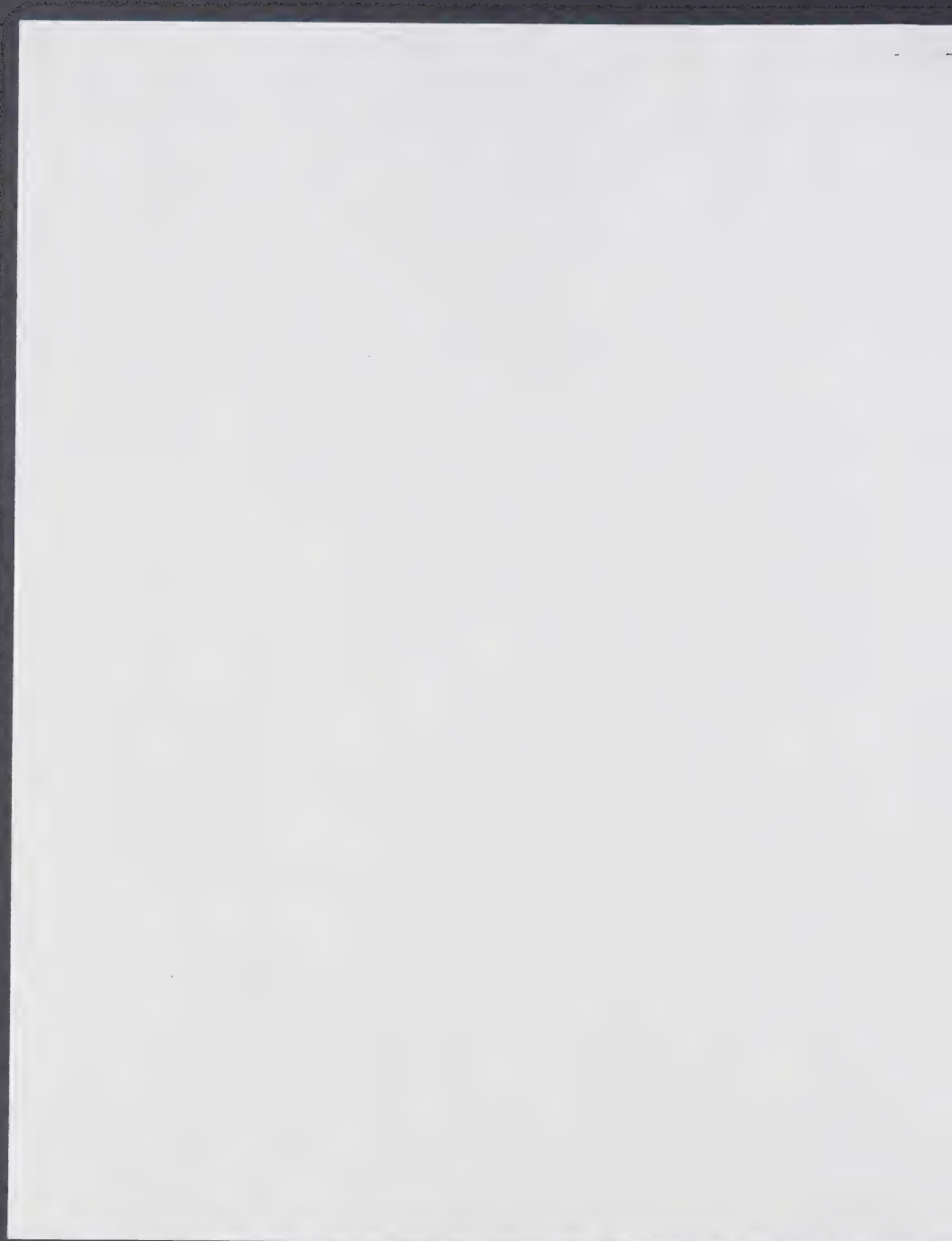
Page 336

...the closely related David Struggling with the Bear (Ill. 10), which Oldenburg only knew from the engraving by Paneels, was sold at auction in Berlin in 1929.

Page 344, note 17, underlined lines

David Struggling with the Bear was sold at auction in Berlin on March 18, 1929 by Leo Grunpeter: Gemälde Alter Meister (paintings of Old Masters) No. 36, plate 1, oil on canvas, 115 x 150 cm., 1827 auction Altimera, Madrid.* The composition may be traced back to coins by Herklera and Tarent, see A. Futwaengler: Die antiken Gremmen (the antique Gremmen), vol. 3, Leipzig-Berlin 1900, page 188, fig. 127.

*The sale was in London





36. Willem Pannels after Peter Paul Rubens, *David Killing a Bear* (London, British Museum. Reproduced by courtesy of the Trustees)

