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ANDREA DE LEONE, A MASTER OF THE BUCOLIC SCENE

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ITALY gave birth to the bucolic shepherd theme in literature and painting. Tasso's shepherd novel *Aminta* is of 1573. Of even greater influence was G. B. Guarini's *Pastor Fido* (1585). In 1590 Philip Sidney's English shepherd novel *Arcadia* was published. Edmund Spenser, British master of the theme, died in 1599, and in 1607 in Paris Honoré d'Urfé began to publish his five volume *Astrée*. The Marquise de Rambouillet opened her salon, a center of bucolic poetry, in 1618. In 1645 the first shepherd's opera came to France from Italy.

Among the early masters of the bucolic theme in painting were Giorgione and Titian, then Campidoglio and the Bassanos, all in or near Venice. Hence it spread to Flanders with Paolo Fiammingo and Paul Brill; to Spain with Pedro Orrente; to France with Lorrain, Poussin and Bourdon. In Genoa the leader was Giovanni Benedetto Castiglione and in Naples Andrea de Leone.

Andrea was born at Naples September 18, 1610, and died there in 1685.¹ According to De Dominici's² usually untrustworthy report, Andrea studied first under the Greek-born Venetian trained Mannerist Belisario Corenzio, whose successor as painter to the Viceroy of Naples he later became.³ He could not have entered Corenzio's studio much before 1625. Under Corenzio's guidance young Leone painted large Battle frescoes in the Viceroy's palace. Leone was principally a pupil of his relative Aniello Falcone, whose style he continued. Blunt places Leone's activity in the studio of Falcone between 1630 and 1635.⁴ Salvator Rosa may have been a co-student there at this time. Rosa was born in 1615 and became the brother-in-law of Francesco Fracanzano in 1632. He left Naples for Rome in the late fall of 1638.⁵ Leone was strongly influenced by Falcone⁶ and both were involved in the Masaniello revolt of 1647. Leone was in Naples during this event since his signed *Portrait of Masaniello*⁷ in the Nicolo Castellino Collection at Rome is dated in 1647. Andrea's brother Onofrio (1608-1656) married Falcone's sister Candida in 1651.⁸ Sometime after 1660 Leone is thought to have shared with his friend Andrea di Vaccaro (1604-1670) the fresco decoration in S. Paolo Maggiore at Naples.⁹

The date of Leone's death is usually reported as "after 1677". He signed and

dated in that year a series of six scenes of Saint Athanasius, still in the Cathedral of Naples.¹⁰ A statement on the back of a drawing in the Morgan Library in New York, representing Masaniello, indicates that Leone was alive in 1683 when he sold this drawing as part of a sketch book to a buyer who composed the note.¹¹ Leone died at Naples on February 12, 1685, at the age of seventy-five.

I shall present three signed paintings by Leone and shall attribute to him for the first time four unsigned ones, hitherto believed to be by Castiglione. Leone's known *œuvre* contains mostly bucolic landscapes with trees, rocks and herds, as setting for Old Testament scenes, such as the signed *Landscape* in the Museum at Brunswick. Another signed work of this type is the *Landscape with Jacob Wrestling with the Angel* (Gen. XXXII: 24) in the Prado Museum (no. 239; Fig. 1).¹² In the middleground Jacob's wives, women servants and some of his eleven sons are leading cattle, horses and camels down to the brook which they are to pass. This picture illustrates Leone's greater interest in movement into depth, as compared to Falcone. It is unusually sketchy and loose in drawing for Leone, not to speak of Falcone, and apparently quite late in date. I failed to make a note of the signature when studying this picture, but the facsimile reproduced in the Prado catalogue¹³ might be read as "Andrea de Leone f. 70 (or 76?)", thus 1670 or 1676. Noticeable in this picture are typical features of Leone's art: the relationship of the figures to those by Poussin, the lightness and feathery nature of the slender trees, the checkered tree trunks covered with foliage, the tiny gesticulating figures in the deep middleground at left, and the fairly heroic, yet romantic flavor of the landscape.

Andrea de Leone's masterpiece is surely the *Departure of Jacob*, signed A/DL (on a jar carried by the horse in the center) in the Kunsthistorisches Museum at Vienna (Fig. 2).¹⁴ The painting narrates Genesis XXXI:17-18. Local colors such as orange-brown, burnt sienna, pale green, lemon, vermilion and a spot of deep blue do not mask the hot quality of the red underpainting. Leone's athletic, turbaned and sandaled types derived from Falcone are unmistakable. Though also based on Poussin and Castiglione, the figures appear almost lost, strewn about in a wild, broken-up and yet soothingly dreamlike landscape. In a composition divided into several zones, the eye is directed back and forth over the plane of the canvas by gestures, by slanting reptile-like tree trunks, by spotty lights and darks, and the assembly of many details. Textures are carefully modeled throughout, using the cross-hatching typical of Leone, for instance in the herring-bone pattern of the leashed dog at the extreme right. Most revealing of Leone, however, are the delicate quality of the foliage, the



Fig. 1. ANDREA DE LEONE, *Landscape with Jacob Wrestling with the Angel*
Madrid, Prado



Fig. 2. ANDREA DE LEONE, *The Departure of Jacob*
Vienna, Kunsthistorisches Museum



Fig. 3. HERE ATTRIBUTED TO ANDREA DE LEONE, *The Journey of Jacob*
Madrid, Prado



Fig. 4. GIOVANNI BENEDETTO CASTIGLIONE, *Diogenes*
Madrid, Prado

peculiar outline of the mountains and the frozen, vital fluidity of his lava rocks.¹⁵

On the basis of the signed paintings presented (Figs. 1 and 2), one should assign to Leone the *Journey of Jacob* in the Prado (no. 86; Fig. 3). This picture may be the one called *Division of Rachel's and Leah's Flocks* which hung in the lower room of the Royal Alcazar in Madrid at the time Philip IV died, and was recorded by Mazo in the inventory of 1666.¹⁶ At the right, Laban seems to accuse Jacob, who rides at the extreme left next to Rachel nursing Joseph (Gen. XXXI:26). In view of the predominantly religious nature of Leone's paintings, it is unlikely that a profane subject is represented as the Prado catalogue believes.

At Madrid the painting apparently has always been attributed to Castiglione. Sánchez Cantón¹⁷ noted that it is related to Castiglione's engravings,¹⁸ yet its style cannot be linked to the Genoese at any point of the latter's career.¹⁹ A typical, signed painting by Castiglione is the *Diogenes* in the Prado Museum (no. 88; Fig. 4).²⁰ Of the six or seven paintings attributed to him in the Prado catalogue, this is the only one by Castiglione.²¹ The mythological, not religious, subject is characteristic of the Genoese artist, who treated it in brush drawings and an etching.²² In the Madrid picture, Diogenes looks with a lantern for a man but finds only animals, a skull, a satyr, the flayed Marsyas, and a drunk or despondent man pointing to a ram. Such references to man's lower nature manifest a pessimistic side in Castiglione's art which is quite unlike the mood of Leone.²³ The *Diogenes* may be dated about 1645. Painted in a smooth style influenced by Venetian painting, the gracefully decorative picture flows in the grand manner, with little concern for space, solids or separation of sculptural units. In this it corresponds to Castiglione and not to Leone. The objects are so arranged as to achieve a continuous circular movement. The impact is philosophical and pagan. One misses the warmth produced by the reddish Neapolitan underpainting of Falcone's and Leone's pictures.

Obviously, the *Journey of Jacob* (Fig. 3)²⁴ was painted by a hand different from that of Castiglione (Fig. 4). Composition, coloring, types, and even details of brushwork conform to the signed canvas by Leone at Vienna (Fig. 2). The local colors—green, orange-yellow with Venetian-red shadows, vermilion, light blue, red-ochre and pink—correspond to those often used by Leone. Though derived from the tradition of Castiglione and Poussin, the poses are common to both Falcone and Leone. The treatment of the distances and of the feathery, airy and detailed trees agrees with Leone's art. Further-

more, a signed painting by Andrea de Leone of *Shepherds and their Flocks*,²⁵ in the National Museum of Naples, shares essential motives and style with the picture at Madrid (Fig. 3). Both paintings show two horses in profile to the right, the one farther away being lighter in color, and the nearer one having a light tail, a young man standing between both horses. The center horse has the same good natured, almost smiling expression, and the sheep at the right are similar too.

A related, though more dramatic painting, is the *Landscape with a Rider* (Fig. 6), in the Los Angeles County Museum.²⁶ Particularly stimulating are the growing, fantastic quality of the foreground vegetation and of the rock in the center background. Hermann Voss, believing the painting to be by Castiglione, spoke of its "warm evening mood, staffed in his [Castiglione's] known arcadian manner by herds of cattle and shepherds in timeless costume." I believe that a biblical subject is shown and that the mood is closer to Leone than to the Genoese master.²⁷ The brushwork is certainly in the manner of Leone: one may observe the hatching in the sheep, the horse and the other animals, as well as in the arm and leg of the rider. The picture as a whole agrees with the *Shepherds and their Flocks* in the Naples Museum, signed by Leone. The horse reappears in Figs. 2 and 3. The hands of the rider may be compared to those of a seated man in a drawing by Leone in the Naples Museum.²⁸ The dog at the extreme left recurs in the same pose in at least three other works of Leone.²⁹

A biblical subject at the Prado (no. 2314: Fig. 5), hitherto given to Castiglione, is the *Sacrifice of Noah*,³⁰ which I believe was painted by Leone. The scene shown is Genesis VIII: 20-22 and IX: 1-17. Noah's three sons, Shem, Ham and Japeth, are seen in the foreground and at the left, while the ark at the upper right rests on mountains conforming to Leone's style. Nearby, along the ridges, one sees drowned men and animals. As in Leone's other paintings, the solids are sharply separated and the folds are drawn in a linear style avoided by Castiglione. The colors too conform to Leone, from the hot reddish glow produced by the underpainting to the local hues of sienna with green, pink and sienna, blue-green, vermilion, pale red with orange, and red-ochre. The three sons of Noah, especially the standing figure at the extreme left, are closely linked to Falcone from whom they derive. Having seen this picture and numbers 86 and 239 (Figs. 1 and 3) side by side in the Prado, one feels certain that all three were painted by Andrea de Leone.

Essential sources of Leone's art are compositions by Poussin and Castiglione.³¹

Analyzing the *Sacrifice of Noah*, Blunt concluded that it was not by Poussin nor by Castiglione, "though closely connected with his style and based on drawings by him." In 1948, studying paintings by Falcone and Leone at Madrid and in the Naples Museum, I realized that the pictures in the Prado (Figs. 4 and 5) were by a Neapolitan follower of Falcone, probably by Leone. This impression was confirmed when seeing the Vienna Leone (Fig. 2) in Washington in 1949. The foregoing study of Leone's paintings was drafted in that year, before reading Anthony Blunt's excellent article, largely dedicated to a discussion of Leone's art. Blunt came to his study of Leone from his preoccupation with the *œuvre* of Castiglione and Poussin. His attribution to Leone proceeded from a literary reference, buttressed by sound stylistic analysis. My own studies led to Leone from the art of his teacher Falcone, and were based on reasons of style and subject matter. Our results are complementary: the three paintings and two drawings published by Blunt as by Leone make even more certain that artist's authorship for the pictures claimed for him in the present article.³³

The signed *Equestrian Battle of Hebrews and Amalekites* (Fig. 8),³⁴ in the Naples Museum differs from the style of Falcone in the more sketchy execution. Leone was less concerned with formal balance. He endeavored to increase movement from foreground to background, that is, perpendicular to the picture plane. His faces are less carefully and less solidly drawn than those of Falcone. Instead of the latter's usually blended brushstrokes, Leone prefers a characteristic cross-hatching. Other Old Testament battles or battle-like scenes by Leone are the *Battle of Joshua* (Ruffo Collection, Messina, 1675), the *Priests with the Ark of the Covenant Passing the Jordan* (Joshua III:15), exhibited at Naples in 1877, and one in 1923 in the hands of a dealer at Dresden.³⁵

I should like to conclude this study by attributing to Leone the *Elephants in a Roman Circus* in the Prado (Fig. 7; no. 91).³⁶ This picture is one of the most Falconesque of all paintings here given to Leone. It is so clearly inspired by Roman painting that it may have been done at Rome. This supports Blunt's thesis³⁷ that Leone was temporarily active in that city. Borrowings from Roman paintings are seen in the Poussinesque types of the figures and in the general composition which seems inspired by a frontal view of elephants in Giulio Romano's *Battle of Scipio and Hannibal*, better known as the *Battle of Zama*, 202 B.C.³⁸

The seldom shown subject matter of the painting is especially interesting. Eight richly caparisoned elephants appear in a Roman triumph, each ridden

by a turbaned mahout, four of whom hold branches. The elephants are preceded by dancing, music-making men slaves, wearing wreaths on their heads as was customary for the participants in a Roman triumph. These slaves are sounding tambourines and cymbals. At the extreme left a sacrificial fire is burning in a tripod next to an obelisk of which there were several set up in each arena. The fire is explained by the religious origin of the Roman triumph. The excited, gesticulating spectators, all male, stand on the steps of the Circus, at the upper right. While I cannot shed as much light as desirable on the meaning of the scene, one should recall that Dionysus, the wine god, was considered the inventor of the Roman triumphs and that he was connected with triumphs at least since the famous pageant staged by Ptolemy II in Alexandria in the third century B.C.³⁹ Alexander the Great participated in a triumph, appearing as the Bacchic god and preceded by elephants brought back from his Indian campaigns.

Roman sacrophagi frequently show Dionysus riding on elephants and they reproduce the Indian triumph of the wine god with elephants. This may explain the Bacchic behavior of the men in the foreground. It is recorded that on occasion the elephants themselves, properly trained, danced in the circus, one of them even beating the cymbals.⁴⁰ Pliny states that Rome saw its first elephant triumph after the victory over Pyrrhus at Benevento in 275 B.C.⁴¹ Many years later appearances of elephants at Roman triumphs⁴² are recorded by Pliny with amusing details, including the dancing performance of these animals at the Games given by Germanicus Caesar in 10 A.D. which the Prado catalogue of 1910 suggested as the subject of the picture by Leone. The triumph customarily ended in the Circus, usually the Circus Maximus.⁴³

In the picture here attributed to Leone, the elephants are painted so realistically that one surmises the artist knew the animal *de visu* and not merely through classical and Renaissance works of art. From 1260 to 1655 only three elephants⁴⁴ are ascertained to have been brought to Italy: in 1520, in 1630 and in 1655. It is the last date which is the most likely for the picture in the Prado. Its attribution to Leone is made certain by the reappearance of the second elephant from the right with his raised trunk in the right background of Leone's signed *Equestrian Battle of Hebrews and Amalekites* (Fig. 8).⁴⁵

In the University Art Gallery of the University of Notre Dame is an unknown work by Leone representing an unidentified saint garbed in white and following the Benedictine Rule. He admonishes a kneeling knight, apparently an erstwhile enemy, I hope to publish this later more fully.⁴⁶



Fig. 5. HERE ATTRIBUTED TO ANDREA DE LEONE, *Sacrifice of Noah*
Madrid, Prado



Fig. 6. HERE ATTRIBUTED TO ANDREA DE LEONE, *Landscape with a Rider*
Los Angeles County Museum

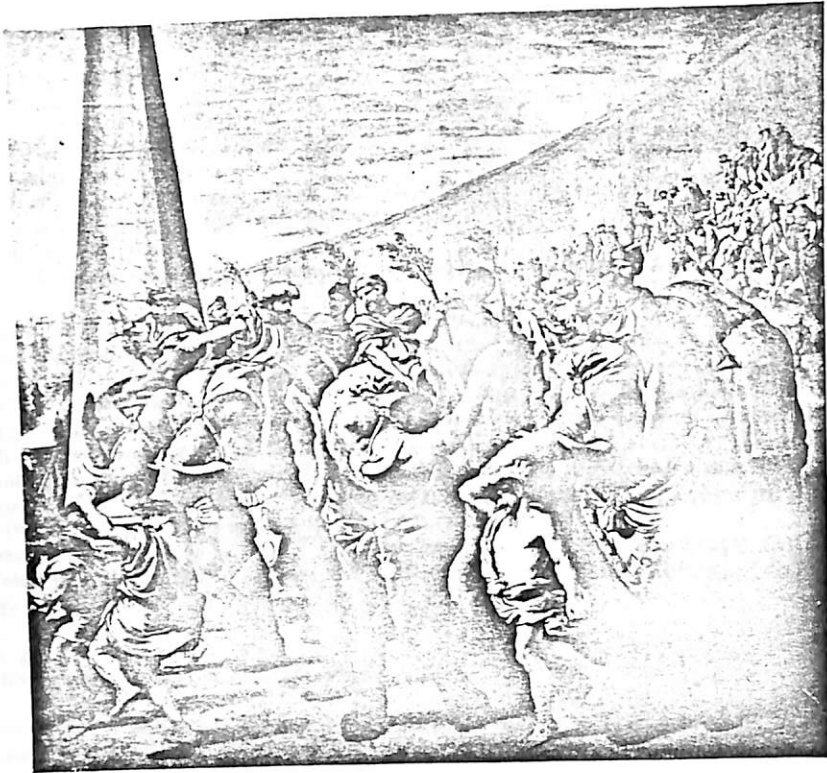


Fig. 7. HERE ATTRIBUTED TO ANDREA DE LEONE, *Elephants in a Roman Circus*
Madrid, Prado

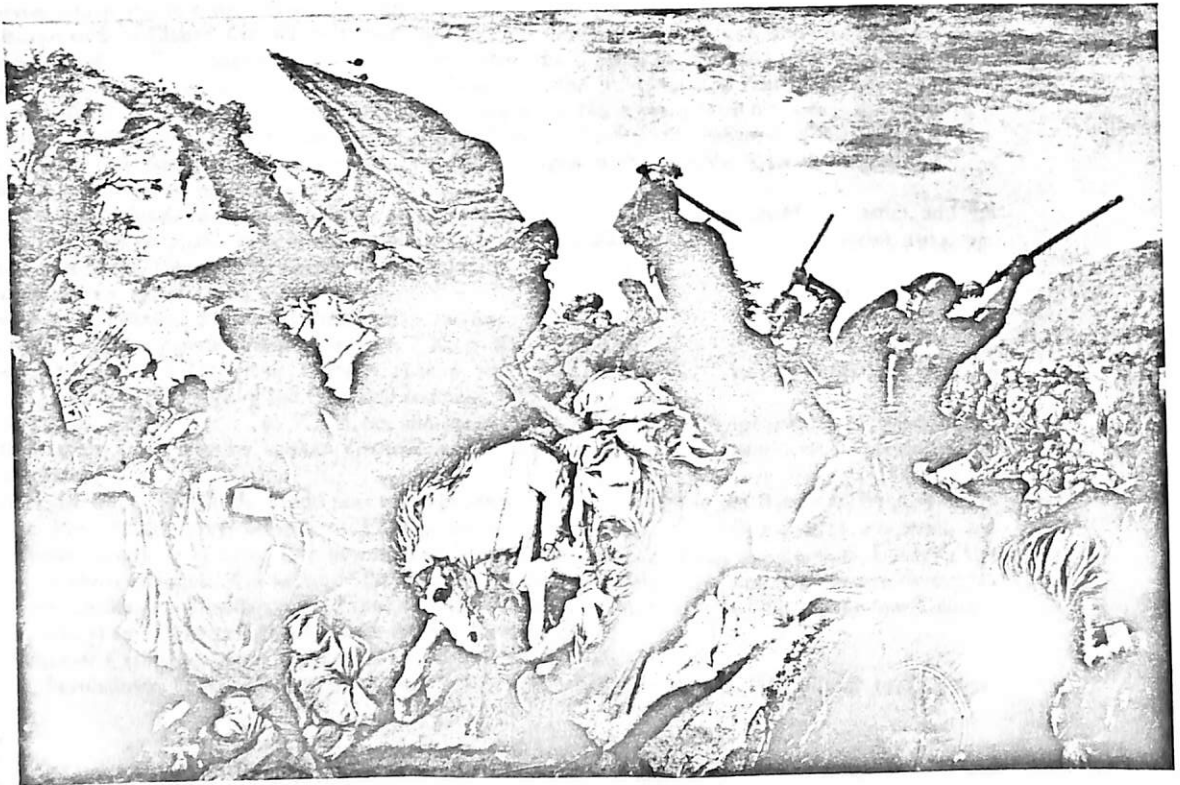


Fig. 8. ANDREA DE LEONE, *Equestrian Battle of Hebrews and Amalekites*
Naples, Museo di Capodimonte

¹ U. Prota-Giurleo, *Pittori Napolitani del Seicento*, Naples, 1953, pp. 63-66, gives the birth, marriage and death documents of Leone, also his will.

² *Vite dei pittori Scultori ed Architetti Napolitani*, III, ed. 1844, 108, 235-237, 335; see also O. Giannone, *Giunte sulle vite de' pittori napolitani*, Naples, ed. 1941, pp. 98, 112.

³ Benézit, *Dictionnaire*, 1952, V, 519.

⁴ A. Blunt, "A Poussin-Castiglione Problem," *Journal of the Warburg and Courtauld Institutes*, III (1939-40), 142-147.

⁵ Prota-Giurleo, *La famiglia e la giovinezza di Salvator Rosa*, Naples, 1929, pp. 9, 13, 15.

⁶ See M. Soria, "Some Paintings by Aniello Falcone," *The Art Quarterly*, XVII (1954), 2-15. The birth date of Falcone was established by Prota-Giurleo, *Napoli Revista Municipale*, 1952, as November 15, 1607. On May 17, 1639, he married Orsola Vitale, step-sister of Francesco Paccoco di Rosa and step-sister-in-law of Giovanni Do (1604-56). In 1956 I found a *Roman Triumph* (93 x 115 cm.) as Italian school, sixteenth century, in the Málaga Museum. It had come from the Prado. I am grateful to my friend Sr. Juan Temboury for a photograph which I shall publish in the *Archivo español de arte*, attributing the picture to Aniello Falcone. According to Dr. Raffaello Causa, writing in *Paragone*, no. 15, March 1951, p. 32, the still-life in the upper left corner of Falcone's *Concert* (Prado, no. 87; Fig. 9) is by Paolo Porpora (1617-ca. 1680).

⁷ *La Mostra della Pittura Napolitana*, 1938, p. 321; S. Ortolani, *Emporium*, LXXXVII (April 1938), 186; Saxl, "The Battle Scene without a Hero. Aniello Falcone and his Patrons," *Journal of the Warburg and Courtauld Institutes*, vol. III 1939-40, pl. 15c.

⁸ Saxl, p. 77, note 1.

⁹ Dominici, III, 335, 454.

¹⁰ Thieme-Becker, *Künstlerlexikon*, 1929, XXIII, 261-262.

¹¹ Saxl, p. 83 and pl. 15a.

¹² 99 x 125 cm. Saved from the burning of the old Royal Alcazar in Madrid in 1734, it hung in the ante-chamber of the Infante Gabriel, son of Charles III, in the new Royal Palace at Madrid in 1772.

¹³ Pedro de Madrazo, *Catálogo de los cuadros del Museo del Prado*, 10th ed., Madrid, 1910, p. 44.

¹⁴ 113 x 145 cm. Presented to the Vienna Museum in 1931 as by G. B. Castiglione and so catalogued, see E. H. Buschbeck, *Kunsthistorisches Museum in Wien, Führer durch die Gemäldegalerie*, 1931, p. 153, illustrated. Calling it a *Bacchic Procession*, the picture was described in these glowing terms: "In his beautiful *Bacchic Procession* the realistic art of characterization of his animal representations and his still-life painting of plant and water which vies in tonal refinement with the greatest of his netherlandish contemporaries, is joined to a landscape such as Claude Lorrain first immersed in light thus transfigured; and between the burlesque-naturalistic and boldly grouped figures of the procession, there rides, in blue and clear yellow, a figure seemingly proceeding out of the ideal Arcadia of Poussin." After he discovered Andrea de Leone's initials A/DL, Dr. Buschbeck recatalogued the painting correctly as the *Departure of Jacob* by Leone, and included it as no. 49 in his selection of 131 master paintings from Vienna which were exhibited at Washington, New York, Chicago and San Francisco in 1949-50. I am much obliged to Dr. Buschbeck for the excellent photograph and permission to reproduce it.

¹⁵ For the background, compare Poussin's *Passage through the Red Sea* (formerly Longford Castle), and the *Golden Calf* (National Gallery, London) about 1635. See W. Friedländer, *Nicolas Poussin*, Berlin, 1914, pp. 201-202, and Blunt, *Poussin: The Golden Calf*, London, n.d. (about 1944).

¹⁶ P. de Madrazo, *op. cit.*, 1910, p. 20.

¹⁷ *Catálogo de los cuadros*, Museo del Prado, 1933, no. 86.

¹⁸ Bartsch, *Le peintre graveur*, Vienna, 1803-21, XXI, 7, ff., nos. 29 and 30.

¹⁹ See G. Delogu, G. B. Castiglione, Bologna, 1928, p. 50, pl. XIV, and Blunt, "The Drawings of G. B. Castiglione," *Journal of the Warburg and Courtauld Institutes*, VIII (1945), 161-174.

²⁰ 97 x 145 cm. Delogu, *op. cit.*, pl. XXIII. See also the excellent article by W. Weisbach, "Et in Arcadia Ego, Ein Beitrag zur Interpretation antiker Vorstellungen in der Kunst des 17. Jahrhunderts," *Die Antike*, VI (1930), 127-145.

²¹ Delogu, *op. cit.*, p. 54: "In the Prado nine canvases are attributed to Castiglione. One [was] by A. Venturi [*Studi dal Vero*, Milan, 1927] taken from Castiglione and given to Strozzi, while no. 2314 was attributed by Professor Longhi to Poussin. Five others must be excluded categorically in my opinion; I publish the [only] two which I retain for Castiglione." Of these two, V. Lasareff, "Über einige neue Bilder von Benedetto Castiglione. Studien zur Geschichte des Pastorale," *Städel-Jahrbuch*, VI (1930), 100, note 1, gave one (Delogu, pl. XIV; Fig. 3) to S. Bourdon, while I believe Leone was its author.

²² Cf. Windsor Castle, no. 4030; Bartsch, no. 21. See Blunt, *Journal*, VIII, 167.

²³ See R. Bernheimer, "Some Drawings by Benedetto Castiglione," *Art Bulletin*, XX (March 1951), 47-51.

- ²⁴ At Dresden, no. 742, is a variant of the Prado painting, catalogued since 1749 as by Castiglione when acquired in Venice. Delogu rightly omits it from his list of Castiglione's works. I have not seen the picture, which may well be by Leone (see reproduction in 1929 catalogue, p. 322).
- ²⁵ 72 x 99 cm. Illustrated by Blunt, *Journal*, vol. III, pl. 29b.
- ²⁶ Formerly as by Castiglione in the collection of Dr. Fritz Haussmann at Berlin, and so published by H. Voss, *Zeitschrift für bildende Kunst*, LXV (1931-32), 166; and W. R. Valentiner, *Bulletin, Art Division, Los Angeles County Museum*, I, no. 1 (Spring 1947), 8-9. Exhibited at the Schaeffer Galleries, New York, *Gems of Baroque Painting*, February 1942, no. 5, illustrated. The picture measures 83 x 108 cm.
- ²⁷ Delogu, *Emporium*, LXXXII (December 1955), 331-332, described the picture as a "Pastoral Scene in castiglionesque taste, with the motif of a drinking flock and of the shepherd on a white horse . . . as was the fashion after the example of Castiglione among the followers and, better than all the others, by Andrea de Leone." The composition resembles Castiglione's print *Jacob* (see Delogu, *Castiglione*, pl. XXVIIIb), and recalls the item listed in Bartsch, XXI, 7 ff., no. 28, as "A young shepherd on horseback guides his flock of sheep toward a river."
- ²⁸ Blunt, *Journal*, vol. III, pl. 29c.
- ²⁹ *Ibid.*, pl. 28a, 28b, and my figure 3 in reverse.
- ³⁰ 100 x 127 cm. Attributed in the Madrid inventories until 1933, as well as by R. Longhi, to Poussin, but in 1746, 1829 and from 1933 onward listed as by Castiglione. Another version, perhaps by a different hand, in Dresden, no. 728 (reproduced in the 1929 catalogue, p. 323) as "Genoese School, 17th century," formerly as "School of N. Poussin."
- ³¹ W. Friedländer, *The Drawings of Nicolas Poussin*, London, 1939, I, 3; Blunt, *Journal*, III, 143, note 3; Bartsch, XXI, 7 ff., nos. 1 and 2.
- ³² See note 4 above.
- ³³ Comparing the *Sacrifice of Noah* (Fig. 5) and the *Tobit Burying the Dead* at the Czernin Gallery at Vienna, one observes resemblances in general composition, types, poses, modeling and brushwork. Blunt (*Journal*, vol. III, pl. 28a, b) felt that the *Sacrifice* and the Czernin picture "present similar problems." He discovered (III, 144) that, in contrast to Castiglione who never used this technique, Leone employed a red chalk foundation in his drawings. This parallels the red priming we observed in his oils. In his analysis of stylistic differences between Leone and Castiglione, Blunt concluded that the Neapolitan is more meticulous and hesitant, lacking Castiglione's rapidity and flourish. "No works of Castiglione's are known in which he shows such marked tendencies toward classicism," as are evident in Leone. "Nowhere does Castiglione's training in Flemish and Venetian models disappear to the extent seen in Leone . . . The atmosphere in Leone's paintings is nearer to the mild romanticism of Poussin's *Theseus*, at the Condé Museum in Chantilly, than to the more rugged and picturesque effects of Castiglione . . . The figures recall the modeling of Poussin," and sometimes are based directly on Poussin's work (see Weisbach, *Die Antike*, VI [1930], 143). All these characterizations apply to the paintings claimed here for Leone.
- ³⁴ No. 247-84442, 79 x 123 cm. See A. de Rinaldis, *Die süditalienische Malerei des siebzehnten Jahrhunderts*, Florence, 1929, pl. 69. The landscape (pl. 68 in de Rinaldis) is a signed work by Domenico Gargiulo. Prota-Giurleo (see note 1 above) believes, erroneously in my opinion, that the *Battle* is by Castiglione and that the signature by Leone is false. Except for the spelling *Lione* instead of *Leone* this signature largely agrees with that on the Prado painting (see note 13 above).
- ³⁵ Thieme-Becker, *Künstlerlexikon*, 1929, XXIII, 261-262.
- ³⁶ 229 x 231 cm. In 1701 in the Retiro Palace, Madrid, as by Pietro Testa (1617-1650), whose paintings "paralleled those of Castiglione in being influenced by Poussin at Rome" (Blunt, *Journal*, VIII (1945), 167); and since 1910 as by Castiglione.
- ³⁷ Blunt (*Journal*, III, 147) suggested that Leone painted the Czernin picture (my note 33) "almost certainly at Rome," and "as a member of Castiglione's studio, or he could not have had such full access to its productions. If the picture was executed during the visit which we know Castiglione paid to Naples [in 1635], it is hard to see how the painter could have been in a position to be influenced as he clearly has been by classicism of the Poussin type. These two features indicate Rome as the place of origin for the painting. The Czernin painting shows the influence of Poussin's works of about 1637-1639. It may have been done in 1648 when Leone according to de Dominici left Naples [temporarily] on account of the Masaniello revolt of 1647."
- ³⁸ For Cort's engraving of this painting see B. de Haan, *Cornelis Cort*, The Hague, 1948, no. 196, illustrated.
- ³⁹ Pauly-Wissowa, *Realencyclopädie*, s.v. "triumphus," col. 493; W. S. Heckscher, "Bernini's Elephant and Obelisk," *Art Bulletin*, XXIX (Sept. 1947), 159, especially note 24.
- ⁴⁰ L. Friedländer, *Darstellungen aus der Sittengeschichte Roms*, 9th and 10th ed., Leipzig, 1923, II, 87.
- ⁴¹ Pliny, *Naturalis Historia*, VIII, 6; Pauly-Wissowa, *op. cit.*, s.v. "elefant," V, col. 2254-55.

⁴² L. Friedländer, *op. cit.*, IV, 268-269; Pliny, VIII, 2, 6, 7.

⁴³ Pauly-Wissowa, *op. cit.*, s.v. "triumphus," col. 500.

⁴⁴ Heckscher, *Art Bulletin*, XXIX, 168, note 54.

⁴⁵ Of three red pencil drawings attributed to Andrea de Leone in the Biblioteca Nacional (A. M. de Barcia, *Catálogo de dibujos*, Madrid, 1906, p. 594) at Madrid, only one, no. 7950, seems by him. The no. 7949 is a portrait of "Father N. Gelormino made by Onofrio di Leone," and so inscribed. No. 7951 is marked below "D. Honofrio di Leone" and shows the bust portrait of an elderly gentleman in fur jacket and plaited ruff collar (*golilla*), done not long after 1650 to judge by the costume. Don Onofrio, who in 1650 was forty-two years old, would have been the artist rather than the sitter. Less gifted than his brother Andrea, Onofrio was likewise a pupil of Belisario Corenzio and of his own brother-in-law Falcone, according to Dominici, III, 107-8.

⁴⁶ 166 x 124 cm., no. 139. Formerly attributed to the Spanish school and later tentatively to Paolo Finoglio. I am obliged to Mr. James Key Reeve, Curator of the University Art Gallery, for a photograph and for aid in attempting to identify the subject.