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# Castiglione

## Lost Genius

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Royal Collection Trust



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FIG. 13  
Titian, *Sacred and Profane Love*.  
Oil on canvas. Villa Borghese,  
Rome



CAT. 10  
*Sacred and Profane Love* (after  
Titian), mid-1630s. Coloured  
oils, 216 × 295 mm. RL 3899,  
Blunt 104





CAT. 67  
*St Francis in prayer*, mid 1650s.  
Dark brown, red-brown and  
white oils, 352 × 237 mm. RL  
4007, Blunt 197



CAT. 68  
*Two Franciscan saints in  
devotion*, mid 1650s. Dark brown,  
red-brown, grey and white oils,  
404 × 280 mm. RL 3961, Blunt  
204





## LAST YEARS

### Mainly Genoa and Mantua, 1659–64

CAT. 90 [DETAIL]

WHILE THE MID-1650S was a period of relative stability and artistic achievement for Castiglione—despite the distractions of his legal affairs<sup>1</sup>—the last years of his life were increasingly peripatetic. Of course he had moved from city to city throughout his career: from Genoa to Rome to Naples and back to Genoa during the 1630s, and repeatedly between Rome and Genoa in the later 1640s and early 1650s. According to Pio, Castiglione had first made contact with the Gonzaga court at Mantua during his Roman years around 1650;<sup>2</sup> although our first archival document confirming Castiglione's links with the Mantuan court dates from 18 April 1659, paintings such as *An Allegory in Honour of the Duchess of Mantua* (fig. 23) demonstrate a developing association during the 1650s.

From 1659 until the end of Castiglione's life we know his whereabouts in detail from the voluminous correspondence that he and his brother kept with members of the Gonzaga court. Though there are some gaps in the record, these letters place him in Mantua during the first part of 1659; in Genoa from April to June 1659; in Venice from March to June 1660; in Mantua during the spring of 1661 (perhaps avoiding the plague that ravaged Genoa that year); in Genoa from May through to December 1661, and again during the first part of 1663; and then in Mantua from the spring of 1663 until his death on 5 May 1664.<sup>3</sup> It seems that he also had some dealing with the Farnese court in Parma, since his last-known signed and dated painting of 1663, the *Annunciation to the Shepherds*, now in Naples (fig. 29), has a Farnese provenance.

Given the many political, financial and artistic contacts that the Republic of Genoa and the Duchy of Mantua sustained throughout the first half of the seventeenth century, Castiglione's association with the Gonzaga court is not surprising—indeed his compatriot Domenico Fiasella preceded him by executing works for Duke Carlo I in 1635–6. But the exact nature of Castiglione's (and Salvatore's) relationships to the Mantuan court is unclear.



CAT. 86  
*A family with animals in a landscape,*  
around 1660. Red-brown and blue-grey  
oils, 293 × 398 mm. RL 3857, Blunt 212



CAT. 87  
*The raising of Lazarus,* around 1660.  
Red-brown and white oils, 295 ×  
404 mm. RL 3834, Blunt 209