Domenico Fetti’s *David with the Head of Goliath*  

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**Fig. 1** Domenico Fetti (1588/89–1623), *David with the Head of Goliath*, c. 1617/20. Oil on canvas, 161 x 99.5 cm. Purchase: The Wiros Fund. Nationalmuseum, NM 7280.
The Nationalmuseum’s recent purchase of David with the Head of Goliath (Fig. 1) by Domenico Fetti (1588/89–1623) represents a major addition to the collections of European Baroque art. The artistic personality of Fetti, educated in Rome, later active at Mantua and Venice, and patronised by Duke Ferdinando II Gonzaga (1587–1626), the celebrated Mantuan art collector, naturally awakened our interest. The David is a work of major importance not least for the insights it offers into the artistic development of this eclectic painter, perhaps best known for his enchanting series of diminutive renderings of New Testament parables for the Grotta of Isabella d’Este in the Palazzo Ducale, Mantua. The present picture is one of exceptional quality, datable to the artist’s Mantuan sojourn, and fits in admirably with the increasingly important group of Caravaggisti owned by the Museum. It qualified as a particularly opportune acquisition for a major museum collection.

Domenico Fetti has emerged as one of the more original and interesting artists of the Italian Baroque. In the eyes of his contemporaries, he was considered one of the most influential modern artists of 17th-century Venice, where his peers drew inspiration from his loose, liquid brushwork, rich chromatism and shimmering light effects. He was among those rare painters who introduced aspects of the naturalism of Michelangelo Merisi da Caravaggio (1571–1610) and Peter Paul Rubens (1577–1640) to the Serenissima. The passage of time has, however, been unkind to the artist, whose memory is preserved in archival documents and the brief notices of contemporary biographers. The few known facts about his life are easily summarised. Raised in Rome, and almost certainly from there, Fetti probably received his initial artistic training in the workshop of his father Pietro, a little-known painter, perhaps from Ferrara. He is said to have been a pupil of Ludovico Cardi, Il Cigoli (1559–1613), whose shop he could have entered as early as 1604, when the Florentine painter settled in Rome. Prior to this, he may have studied with Cigoli’s associate Andrea Cominodi (1560–1638). From 1614 until 1622 he resided in Mantua, at the court of the Gonzaga, and not until 1622 do we find him settled permanently in Venice, having precipitously left the Lombard city following a quarrel at a ball game. His first documented trip to Venice, to purchase pictures for Duke Ferdinando, was in 1621, but he may have gone there earlier. He is reported to have visited博洛纳 in 1618–19 and Verona in 1622. Although an initial breach with the duke was resolved, Fetti seems to have been reluctant to return to Mantua. He had cultivated a lucrative clientele among the Venetian patriciate and had secured a commission to paint a large canvas for the Palazzo Ducale (never completed). Fetti’s death in Venice on 16 April 1623, at the age of just 34, cut short this promising new stage in his career.

Fetti’s earliest known works, from c. 1610–14, show his awareness of contemporary developments in Rome, particularly the work of Rubens and other Northern painters. During this initial period, led by his teacher Cigoli and by the example of Rubens and Annibale Carracci (1560–1609), Fetti developed an abiding interest in 16th-century Venetian painting. He was certainly also influenced by the forceful naturalism of Caravaggio who, apart from the Carracci, was the leading artistic personality in Rome during the years of his training. Fetti soon found his bearings in Roman artistic life and succeeded in gaining entrance to important official milieus. In 1610 we find him working for the Oratorians of S. Filippo Neri at the Chiesa Nuova, home to major altarpieces by Federico Barocci (c. 1535–1612), Caravaggio and Rubens. Fetti allied himself with northern European painters influenced by Caravaggio, and frequented the circle of the art-loving Cardinal Alessandro Peretti di Montalto (1571–1623) and the Colonna family, patrons of the Lombard master. In 1611 he signed an altarpiece for the church of the Capuchins at Taggia, and around 1613–14 he painted one for the Roman church of S. Lorenzo in Damaso. By 1611 he had also established a close relationship with his most important patron, Cardinal Ferdinando Gonzaga.

As the second son of Duke Vincenzo I Gonzaga (1562–1612), Ferdinando was early destined for the church. He studied law, philosophy and theology at the University of Pisa, but he was also creatively gifted, dedicated from an early age to writing poetry as well as musical compositions. Ferdinando’s passion for the visual arts proved a lifelong avocation. He was the last Gonzaga to add extensively to the great ducal collection at Mantua before its sale to King Charles I of England in 1627. On 7 December 1607 Ferdinando was elevated to the cardinalate by Pope Paul V, an event commemorated by an engraving showing the young prince in cardinal’s attire (Fig. 2). With an entourage of prelates and cavalieri, the new cardinal made his grand entry into Rome in February of 1610 and took up residence at the Colon- na palace opposite SS. Apostoli. By October of the following year he had moved into the nearby Palazzo de Muti.

In Rome, Ferdinando began his independent patronage of the pictorial arts. Relations were established with painters on whose services he was later to call as Duke of Mantua, among others Paul Bril (1554–1626), Giovanni Baglione (1566–1643), Antiveduto Grammatica (1571–1626) and Carlo Saraceni (1579–1620). To some extent, the young prince-cardinal seems to have followed the precedent of his father in purchasing pictures by Northerners, including landscapes by Bril. His account book for the years 1610–13 records payments to established painters such as Grammatica and Baglione, as well as to a young Fetti for as yet unidentified paintings. These choices indicate a taste responsive to innovations in a Caravaggesque style. Playing an important role in launching the young Ferdinand’s patronage of the arts was Cardinal Montalto, a political ally and personal friend of the Gonzaga and the Medici, who had been closely connected since the
Upon the sudden death of his elder brother Francesco (b. 1586) in December 1612, Ferdinando left Rome for Mantua, where he was declared 6th Duke of Mantua and Montferrat in February 1613. Having renounced the cardinalate in 1615, Ferdinando then married his cousin Caterina de’Medici (1593–1629) in February 1617. As head of state he was now solely responsible for the public image of the House of Gonzaga, and much of his energy went into formulating plans for large-scale decorative programmes reflecting his dynastic aims and ideals, for the Palazzo Ducale and for the Villa Favorita, his newly built country retreat. The new duke lost no time in re-establishing connections with artists he had known in Rome. Thus, at the age of only about 25, Fetti was appointed court painter and keeper of the ducal art gallery, one of the most magnificent in Europe. Accompanied by his family, he travelled to Mantua, probably in early 1614. One of his immediate predecessors was Rubens, who had acted as court painter to Duke Vincenzo until 1608 and who, in 1607,
had been instrumental in purchasing for the Mantuan court Caravaggio’s *Death of the Virgin.* The Gonzaga had spared no effort in acquiring works of art, antiquities and collections of *naturalia,* or in attracting distinguished artists to their court. In their extensive collections, Fetti continued his study of the moderns, Caravaggio, Rubens and Reni, and was increasingly influenced by the great Venetians of the previous century, Titian and Tintoretto. He received numerous commissions from both the court and local religious establishments, and soon also from Venice, from private collectors, Venetian and foreign. Fetti’s renown grew steadily and he came to be so highly prized throughout Europe that, around 1617–18, he had to increase the number of assistants in his workshop to meet the growing demand and provide copies of existing original works.

The theme of David and Goliath preoccupied Fetti throughout his career, from the early Roman years to his maturity. At least five autograph pictures have been preserved: two half-length representations in Nuremberg and Moscow (Fig. 3); the full-length version that is the subject of the present article, identifiable as the *editio princeps* of the better-known picture in Dresden (Fig. 4); and another full-length rendering in Venice that bears witness to the artist’s late Venetian manner. The Stockholm *David* is distinguishable from the closely related variant in Dresden by its noticeably more fluid and supple painterly execution (Figs. 5 A–B, 6 A–B), by differences in the facial type of David, the larger size of the feather in his cap, and the reversed position of Goliath’s decapitated body in the background (Figs. 7 A–B). Both pictures, greatly admired and widely reproduced by the artist’s workshop and later followers, are today universally accepted as fully autograph. A rather carefully executed chalk drawing by the artist corresponding to the Dresden picture has been preserved (Fig. 8), probably *a ricordo* intended for use in the workshop rather than a preparatory design. More than fifteen variants of the
In his Stockholm–Dresden composition he similarly chose to eliminate all physical action and concentrate instead on the principal figure, whereby the evocation of triumph is based entirely on the attitude of the hero and his attributes. Here, at the conclusion of the drama, David holds the massive severed head of Goliath, grasping his hair with one hand and the oversized sword in the other. In the background, the headless corpse of the slain enemy lies on the battlefield as the Philistines are routed by the Israelites.

David is shown seated and viewed slightly from below da sotto in sù. Occu-
The plebeian characteristics of the Old Testament hero in renderings by the Caravaggisti have given way to the figure of a rather elegant young man with a slightly an-

boldly unyielding stance remains unshak
en, powerfully embodying his newfound
identity. The strong frontal lighting is con
centrated in the foreground on David’s
highly individualised, intensely alive face,
on the swelling muscles of his left arm hold
Goliath’s mutilated head, on the deco
rated hilt of the sword in his right hand,
and on the billowing folds of his white tu
nic. David’s face appears spiritualised, as if
moved by a sense of pity and remorse, thus
demonstrating Fetti’s gift for putting na-
turalism at the service of a more credible,
affecting rendering of the inner purpose
of men and their actions. The emotionally
charged mood is heightened by the warm
colour scheme, the keynote provided by
the deep red of the feathered cap set off
against the coolest accents in the picture,
the blue-grey skies.

The plebeian characteristics of the Old
Testament hero in renderings by the Caravaggisti have given way to the figure of a
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Fig. 6 A Domenico Fetti (1588/89–1623), David with the Head of Goliath. Nationalmuseum, NM 7280 (detail).

Fig. 6 B Domenico Fetti (1588/89–1623), David with the Head of Goliath. Gemäldegalerie Alte Meister, Dresden (detail).
ACQUISITIONS/DAVID WITH THE HEAD OF GOLIATH

drogynous air and to a more theatrical interpretation of the theme. Especially striking is the way Fetti accentuates the details of David’s fanciful, vaguely all'antica costume and accessories in the heraldic colours of the Gonzaga:21 the extravagant black-feathered red cap, the red ribbons and tassels holding together the yellowish animal-pelt garment, the footgear adorned with ermine – symbol of royalty – and the sumptuously decorated, gilded sword-hilt. The texture of the white linen shirt is rendered with ostentatious virtuosity and emphasises the admirable naturalism of the muscular body underneath. The use of these decorative details – essential to a mise-en-scène in which David calls to mind the figures of the hero evoke the art of Reni. The Bolognese master had dressed his David as a picaresque youth in the manner of Caravaggio, giving him a red beret festooned with an enormous plume, and associated him with Christ by draping him in a fur pelt and giving him an elegant pose taken from a famous classical sculpture. Fetti’s Stockholm–Dresden composition stands at the beginning of his own search for a new elegance, a “Caravaggism of seduction”,22 illustrated above all by the Accademia David, painted for one of the artist’s Venetian patrons.23

While the use of Caravaggesque chiaroscuro serves to underscore the theatrical effect of the scene, this is as much the result of the juxtaposition of the faces of the protagonists, that of the living hero who meets our gaze and that of the vanquished giant with empty eyes staring into space. Goliath’s monstrous head in the foreground, his face ashen and shadowed, is depicted with meticulous care. The wound on the forehead speaks of violence. The unseeing eyes and the mouth hanging open towards the viewer are also disturbing. The contrast with David’s brightly lit, radiant face brings out the deepest meaning of the biblical story: the paradox of this victory of the weakest over the strongest, of humility over pride. According to the traditional Christological interpretation, the shepherd boy David was seen as the prefiguration of Christ, as the embodiment of Good and Virtue that has triumphed over absolute Evil in the figure of Goliath. Reni’s David thus stares at Goliath with disdain for his brutishness, confident in the victory of his own youth and beauty. By contrast, in shifting his focus from the depiction of a great feat to that of a Christian soul engaged in inner meditation, Fetti was primarily interested in broadening the Christological dimension of his subject. Following the lead of Caravaggio, he takes the proud Old Testament David and recreates him as a Christian hero, full of caritas and compassion for the sinner. In the face of this pensive youth, with its oval shape, bulging almond-shaped eyes, sensual mouth, and narrow, cleft chin, we seem to recognise the features of the young Cardinal Ferdinando (Figs. 9 A–B), the same face that can also be observed in the half-length David in Moscow (Fig. 3).24 If this identification proves correct, these images would have proclaimed, in the person of Ferdinando, the heroic power and triumph of Gonzaga rule, firmly rooted in Christian virtue.

Standing at the crossroads of diverse influences – Caravaggesque, Flemish and Venetian – the Stockholm David reveals itself as basic to our understanding of Fetti’s artistic development. One recognises in this work all the characteristics of the artist’s mature style: the swift and self-assured brushwork, the fluid and nervous touch,
the fine undulating lines, subtle flecks of light and painterly thick impasto. Starting with a densely woven twill canvas primed with a thin red-brown layer, Fetti typically applied his paint alla prima over a cursory brush-applied sketch in dark brown (Figs. 10 A–B), using short, rapid brushstrokes heavy with paint to create an effect of vibrating light, and build up a vivid contrast between light and shadow.25 Through its freedom and breadth, his painterly craftsmanship acquires, very strikingly, a life and value of its own (Fig. 5 A). In achieving this pictorial style, Fetti was indebted to Rubens, whose transparent red and blue flesh tones he adopted, as well as to Titian and Tintoretto, whose rich colours and painterly brushwork greatly influenced the work of his maturity. The spontaneity of invention, evident in the rapidly blocked-in forms and bravura handling, is underscored by the presence of pentimenti – in the form of frequent contour adjustments as well as in the enlargement of the feather in David’s cap – suggesting that the Stockholm picture, is indeed, the prime version of this composition.26 The freedom of touch, at once supple and firm, the fluidity of the paint, and the colouristic refinement allow us to situate this work towards the end of the artist’s Mantuan sojourn,27 close in date to the Mystic Marriage of St Catherine of 1617/21,28 the Melancholia29 of c. 1618, or the Tintorettesque Multiplication of Loaves and Fishes painted in c. 1618/19 for the convent of S. Orsola.30 The theatrical quality of Fetti’s work, the new decorative richness and the use of scintillating colours easily seduced 17th-century Venice, shaped as it was by the glory of its great masters of the Cinquecento.

So far as can be judged, the Stockholm David was painted while the artist was resident in Mantua. However, no specific mention of it is made in the archival sources, and neither date nor history or provenance are known. Nevertheless, this is an ambitious work, doubtless of major significance for both artist and patron. Besides founding a great kingdom, David

Fig. 8 Domenico Fetti (1588/89–1623), David with the Head of Goliath, c. 1620. Red, black, and white chalk, 289 x 202 mm. The J. Paul Getty Museum, Malibu, CA.
was a musician and a poet, something that would undoubtedly have appealed to the music-loving Duke of Mantua. We know that Ferdinando engaged Fetti in extensive decorative schemes for the Palazzo Ducale. Around 1620 he painted, among other works, a series of 23 half-length, over-life-size imaginary portraits of Ferdinando’s ancestors for the grand Galleria della Mostra completed in 1611. The 1627 inventory of the Gonzaga collection contains descriptions of two pictures of David, neither attributed to a particular artist, one of which was located in the Galleria Piccola immediately adjoining the Galleria della Mostra. In the late 1610s, Ferdinando also seems to have entertained the idea of commissioning a series of paintings by Baglione for the Villa Favorita, celebrating the life of Samson, another Old Testament hero of formidable strength. The project was apparently abandoned in favour of a Hercules series completed by Reni between 1617 and 1621. Allegorical personification, mythology and biblical narrative thus conjoined in the pictorial decorations of the Palazzo Ducale and the Favorita to glorify the sovereign political power and spiritual conduct of Gonzaga rule. Ferdinando died in 1626 and shortly thereafter, in 1630, Mantua was stormed and plundered by the Imperial troops during the War of the Mantuan Succession (1628–31). Fetti’s works and the other art treasures housed there were scattered to the four winds and in due course most were lost.
Notes:
The author would like to thank Paintings Conservator Britta Nilsson for her assistance with the interpretation of the technical documentation.

1. Oil on canvas, 161 x 99.5 cm, Nationalmuseum NM 7280. The painting’s original support, a twill-weave medium-weight fabric, has been lined and trimmed along the left and right edges. When shown in the exhibition Konstens Venedig at the Nationalmuseum in 1962/63, the canvas measured 161 x 115 cm, corresponding to the measurements given in the catalogue of the 1921 Kolisch sale. Provenance: Robert Kolisch (1867–1920), Vienna; (sale, Vienna, Glückselig & Wärndorfer, 7–10 November 1921, lot 32, as Fetti); priv. coll., Vienna; (sale, Vienna, Dorotheum, 14 March 1935, lot 65, as Fetti); (sale, Vienna, Dorotheum, 26 November 1936, lot 35, as Fetti); (Stockholm, H. Bukowskis Konsthandel AB); purchased 1944 by Consul General Karl Bergsten (1869–1953), Villa Dagmar, Stockholm; by descent to his heirs; (sale, New York, Christie’s, 4 June 2014, lot 21, as Fetti). Exhibited: Konstens Venedig, Stockholm, Nationalmuseum, 1962/63, no. 125 (as Fetti). Bibliography: Otto Benesch, “Seicentostudien”, in Jahrbuch der Kunsthistorischen Sammlungen in Wien, N.F. 1 (1926), p. 259, n. 12 (as autograph replica by Fetti after his Dresden David); Jürgen M. Lehmann, Domenico Fetti: Leben und Werk des römischen Malers, PhD diss., Univ. Frankfurt a.M., 1976, no. 126 (as later copy after Fetti’s Dresden David); and Eduard A. Safarik, Fetti, Milan, 1990, no. 7b, ill. (as workshop copy of Fetti’s Dresden David).


4. For Fetti’s early Roman career, see Ciliento and Giffi Ponzi 1992 and Milanoni 2015.


6. Anonymous, Portrait of Cardinal Ferdinando Gonzaga, 1607, engraving, inscribed: “Cr. A Paulo 5” (top right); “Ferdinandus Gonzaga S. Card. Mantuanus/10 Decembr. 1607” (bottom left); “Card. Mantuanus” (bottom right); see Askew 1978, p. 274; and Safarik et al. 1996, no. 82.
The engraving is based on a portrait formerly attributed to Pompeo Leoni, but more recently to Frans Pourbus the Younger (Bologna, Pinacoteca Nazionale); see Blaise Duros, Frans Pourbus le jeune (1564–1622): Le portrait d’apparait à l’aube du Grand Siècle entre Habsbourg, Médicis et Bourbons, Dijon, 2011, no. P.A. 39, ill.

7. Ferdinando’s account book (Mantua, Archivio di Stato, D.V.3.327) for these years records two payments to Fetti: one for 80 scudi in 1611, another for 100 scudi in 1613, as cited in Askev 1978, p. 275.


10. Among Fetti’s collaborators were his father Pietro and his sister Lucrina, a painter and an Ursuline nun. The workshop production of copies after existing original works by Fetti, a common practice at the time in the studio of any successful artist, has not as yet been sufficiently studied; see E.A. Safarik, “Sogni e visioni: dal modello alla copia”, pp. 191–207, and Raffaella Morselli, “La famiglia e gli allievi”, pp. 267–273, in Safarik et al. 1996.

11. Nuremberg, Akademie der Bildenden Künste, inv. no. G.V. 249; see Safarik 1990, no. 5, ill.

12. Moscow, Pushkin Museum of Fine Arts, inv. no. 2676; see Safarik 1990, no. 6, ill.

13. Oil on canvas, 160 x 120 cm, Dresden, Gemäldegalerie Alte Meister, inv. no. 415; see Safarik 1990, no. 7, ill.

14. Venice, Gallerie dell’Accademia, inv. no. 669; see Safarik 1990, no. 9, ill.

15. On the assumption that Fetti never personally repeated himself, the Dresden David was earlier judged by Safarik (see notes 1 and 17) to be the prime version, all others being ascribed to the workshop or followers, including the picture in the British Royal Collection (see note 32). The Stockholm David was singled out as a variant of the Dresden picture, executed in the artist’s workshop and under his guidance. However, in a written communication with Christie’s dated 22 April 2014, having had the opportunity to examine the painting in person, Safarik now considers the Stockholm David to be a fully autograph work by Fetti.


17. In his 1990 catalogue raisonné of Fetti’s works, Safarik recorded fifteen versions of the Stockholm-Dresden composition, and still others have since come to light; see Safarik 1990, pp. 40–50. A slightly reduced copy (149 x 104 cm) of the Stockholm David was formerly with the Durlacher Brothers, New York; see Italian Baroque Painting, 17th and 18th Centuries, (exh. cat.), San Francisco, California Palace of the Legion of Honor, 1991, no. 37, ill.; and Safarik 1990, no. 7 l. Another copy, now in a private collection in the United States, surfaced in 2012 (unpublished).


21. The tinctures of the House of Gonzaga were or, gules and sable.


23. Donated to the Gallerie dell’Accademia in 1838 by Alvise II Contarini, a descendant of Giorgio Contarini dagli Scrigni, Fetti’s Venetian patron; see Safarik 1990, under no. 9.

24. That the same model was used for the two Davids, now in Moscow and Stockholm, was first recognised by Benesch; see Benesch 1926, p. 259, n. 12. The former had earlier been identified by Endres-Soltmann as a self-portrait of the artist; see Mary Endres-Soltmann, Domenico Fetti, PhD diss., Univ. Munich, 1914. According to the well-informed Pierre-Jean Mariette (Recueil d’Estampes, vol. 2, Paris, 1742), the Moscow David came into the possession of the French financier and art collector Pierre Crozat (1665–1740) from the collection of King Charles I at Hampton Court, having been sold by rebels to L’Abbé Alphonse Le Moyne in 1641; see further Safarik 1990, under no. 6.

25. On Fetti’s painting technique, see Paola Camioli, “Considerazioni sulla tecnica pittorica di Domenico Fetti”, in Arte documente 7, 1993, pp. 41–47.

26. Examination of the painting by means of X-ray fluorescence (XRF) and infrared reflectography (IRR) was carried out by CATSSMK in December 2014. XRF analysis has determined that the red-brown priming layer contains mainly iron oxide, together with lead and calcium compounds. The computerised IRR assembly revealed traces of what appears to be a loosely executed sketch, applied by brush in a paint containing black pigments. Also visible were numerous marks left by a curved priming knife. In 1998 the painting was subjected to conventional X-radiography (partial) by Dr Nicholas Eastaugh, who made the following observations: “The support can be seen as a twill-weave medium weight fabric with numerous faults and inconsistencies in it. Little direct evidence of the ground structure applied is forthcoming from the radiograph, though we might infer that it is either very thin or composed of a material relatively non-dense to X-rays since the subsequent paint of the figure stands out strongly. No major alterations to the pictorial composition were evident in any of the three plates taken [the face, the two hands with lower arms]. However, there appear to be a number of minor modifications to outlines such as around the face and along the arms, this would not be untypical of a composition sketched out in situ on the canvas and then slightly modified in the final stages of painting. Further, while areas were probably ‘reserved’ to some extent for the elements of the composition which occupy them, a limited degree of overlap occurs, such as with the edge of the sword and the sky” (from the report dated 4 December 1998).

27. Given the brevity of Fetti’s career and the paucity of securely datable works, it is perhaps wise to refrain from trying, even tentatively, to present his pictures in strict chronological order. The Davids have all been connected in the literature with the artist’s Mantuan sojourn (1614–22), with the exception of the Nuremberg picture, which has been associated with his Roman period and dated to c. 1613. Safarik dated the Dresden David to c. 1614/15; see Safarik 1990, no. 7.

28. Oil on canvas, 229 x 140.5 cm, Vienna, Kunsthistorisches Museum, inv. no. 167; see Safarik 1990, no. 87, ill.

29. Oil on canvas, 173 x 140 cm, Venice, Gallerie dell’Accademia, inv. no. 671; see Safarik 1990, no. 123, ill.

30. Mantua, Palazzo Ducale, inv. no. 6842; see Safarik 1990, no. 32, ill.

31. See Luzio 1913, p. 108, no. 266; L. Ozzola, “Domenico Fetti nella Galleria di Mantova”, in
Emporium, 108, 1948, pp. 137–142; Safarik 1990, under nos. 129 and 130; R. Morselli, "Decorazioni", pp. 259–265, in Safarik et al. 1996; and Morselli 1998. Among the few preserved works by Fetti undoubtedly executed for the Palazzo Ducale is a picture titled Domitian, with variants in Paris and Pommersfelden, which seems to be the imperial "portrait" commissioned from Fetti to supplement Titian’s famous (lost) series of Roman emperors. Two pictures of Classical Poets from c. 1620, one of which is today in the Nationalmuseum, Stockholm, have also been associated with the palace; see Pontus Grate, "A new acquisition: Fetti’s Classical Poet", in Nationalmuseum Bulletin, 5, 1981, pp. 46–50.

32. One picture, valued at 24 lire, was in the long corridor between S. Barbara and the Castello, the other, valued at 90 lire, was in the Galleria Piccola; see Luzio 1913, p. 94, no. 64, p. 109, no. 270. The latter has been identified, possibly erroneously, with the picture in the British Royal Collection that was almost certainly among the purchases made by Charles I in the Gonzaga sale in 1627, but also with the David now in Moscow (cf. note 24); see Michael Levey, The Later Italian Pictures in the Collection of Her Majesty the Queen, Cambridge, 1991, no. 469 (as Fetti); and The Art of Italy in the Royal Collection: Renaissance and Baroque, (exh. cat.), 2007, no. 100.

33. The four paintings by Reni depicting the Story of Hercules are in Paris, Musée du Louvre, inv. nos. 535–538; see Askew 1978, at pp. 284, 287, figs. 5–8; and D. S. Pepper and R. Morselli, "Guido Reni’s Hercules Series: New Considerations and Conclusions", in Studi di Storia dell’Arte, 4, 1993, pp. 129–147.