

IN HONOUR OF THE POLISH PRINCE
THE FESTIVITIES OF THE DUKE OF ALBA IN NAPLES AND
LADISLAS SIGISMUND'S STAY AT THE MEDICI COURT (1625)

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ABSTRACT

Through an in-depth analysis of known sources and newly discovered documents, this article reconstructs the Polish Prince Ladislas Sigismund's visit to Naples at the beginning of 1625, before his arrival at the Medici court in Florence. This article presents detailed descriptions of the events and equestrian spectacles given in honour of Ladislas by the Duke of Alba in Naples. A series of letters and two reports, redacted for the ducal secretaries of the Medici court, informed Archduchess Maria Magdalena about the quality and costs of the festive events prepared in Naples. The documents demonstrate the importance of the Tuscan agent Vincenzo Vettori to ensure the success of the Medici court festivals. Once Ladislas left Naples, he moved to Florence, where the famous spectacles given in his honour did indeed surpass the magnificence of the Neapolitan celebrations.

KEYWORDS

Ladislas Vasa; Maria Magdalena of Austria; Don Antonio Álvarez de Toledo, Duke of Alba; Jan Hagenaw; Stefan Pac; Albrycht Stanisław Radziwiłł; Vincenzo Vettori; Dimurgo Lambardi; Naples; Florence; tournaments; court festivals; court studies; diplomacy; incognito travel

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The stay in Florence of Prince Ladislas Sigismund Vasa, from 26 January to 14 February 1625 (1624 according to the Florentine calendar) has been much explored in studies dedicated to the Medici theatre of the early Seicento and its diffusion in Europe,¹ owing chiefly to the staging of the most important spectacle offered in the crown prince's honour, *La Liberazione di Ruggiero dall'isola d'Alcina*,² a production that has been investigated extensively in the critical literature.³ Less known is Ladislas's visit to Naples, which preceded his arrival in the Medicean city. From 8 to 13 January 1625, the Polish prince was the guest of the Spanish Viceroy Don Antonio Álvarez of Toledo, 5th Duke of Alba, who commissioned a series of events designed to entertain and win the goodwill of the young Vasa. Scipione Guerra's *Diurnali*—a chronicle-history of the main events taking place in the city of Naples between 1574 and 1627—has until now been the only source cited in the literature on Ladislas's Neapolitan stay.⁴

Contrary to his stay in Naples, the days spent by the prince in Florence are documented in fine detail in the famous diary of Cesare Tinghi,⁵ personal assistant to the Medici Grand

¹ See, for instance, Federico Ghisi, "Cronistoria delle visite a Firenze nel 1624 e 1634 dei principi di Polonia Ladislas Sigismondo e Alessandro," *Quadrivium* 11 (1970): 191–97 and Silvia Carandini, *Teatro e spettacolo nel Seicento* (Rome: Laterza, 1990), 38–39, 87. On the importance of Ladislas's Florentine sojourn for the evolution of the Polish *melodramma*, see Alina Żórawska-Witkowska, "Dramma per musica at the Court of Ladislaus IV Vasa (1627–1648)," in *Italian Opera in Central Europe*, ed. Melania Bucciarelli, Norbert Dubowy, and Reinhard Strohm (Berlin: Berliner Wissenschafts, 2006), 21–50; Jūratė Trilupaitienė, "Il viaggio nella patria dell'Opera," in *Opera: lietušos Didžiųjų Kunigaikščių Rūmuose*, ed. Jūratė Trilupaitienė et al. (Vilnius: Nacionalinis muziejus Lietušos Didžiosios Kunigaikštystės valdovų rūmai, 2010), 67–74; Daniel Martín Sáez, "Ópera y diplomacia entre Italia y Polonia: del paso de Vladislao Vasa por Florencia hasta la inauguración del teatro de Varsovia," in *Diplomacy and the Aristocracy as Patrons of Music and Theatre in the Europe of the Ancien Régime*, ed. Iskrena Yordanova and Francesco Coticelli (Vienna: Hollitzer Wissenschaftsverlag, 2019), 37–62.

² Ferdinando Saracinelli, *La liberazione di Ruggiero dall'isola d'Alcina balletto rapp.to in musica al ser.mo Ladislao Sigismondo principe di Polonia e di Svezia . . .* (Florence: Pietro Cecconcelli alle Stelle Medicee, 1625).

³ On the music by Francesca Caccini that accompanies the libretto of Ferdinando Saracinelli, see Kelley Ann Harness, *Echoes of Women's Voices: Music, Art, and Female Patronage in Early Modern Florence* (Chicago: University of Chicago Press, 2006), 152–63; Suzanne G. Cusick, *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (Chicago: University of Chicago Press, 2009), 191–246. On the scenography of Giulio Parigi, see Arthur R. Blumenthal, *Giulio Parigi's Stage Designs: Florence and the Early Baroque Spectacle* (New York: Garland, 1986), 201–11; Anna Maria Testaverde, "Reminiscenze estensi nel 'giardino di delizie' del Poggio Imperiale: 'La liberazione di Ruggiero dall'isola di Alcina' (1625)," in *La festa delle arti*, ed. Vincenzo Cazzato, Sebastiano Roberto, and Mario Bevilacqua (Rome: Gangemi, 2014), 2:980–83; Laura Donati, "Francesca Caccini e i Parigi: le scenografie di Giulio e le incisioni di Alfonso," in *Con dolce forza: donne nell'universo musicale del Cinque e Seicento*, ed. Laura Donati (Florence: Edizioni Polistampa, 2018), 75–88, with earlier bibliography.

⁴ Scipione Guerra, *Diurnali*, ed. Giuseppe De Montemayor (Naples: Tipografia Francesco Giannini & Figli, 1891), 163–65. The *Diurnali* are contained in two manuscripts conserved in the Biblioteca Nazionale Centrale di Napoli: the first (X. B. 11) covers the years 1574–1616, while the second (X. A. 31) covers the period 1620–1627. For his edition, De Montemayor uses a more legible copy of the second volume, kept in the same library (X. B. 66). The *Diurnali* were compiled in 1643, many years after the events narrated; for this reason they are not always considered reliable. Cf. Dario Busolini, "Guerra, Scipione," in *Dizionario Biografico degli Italiani* (Rome: Istituto della Enciclopedia Italiana, 2003), [https://www.treccani.it/enciclopedia/scipione-guerra_\(Dizionario-Biografico\)/](https://www.treccani.it/enciclopedia/scipione-guerra_(Dizionario-Biografico)/) (last accessed: 15 May 2021). For Ladislas in Naples, see Carlo De Frede, "Un Granduca di Moscovia a Napoli nel 1625 e le sue relazioni con Galileo," *Archivio Storico per le Province Napoletane* 3 (1964): 180–85.

⁵ Tinghi's diary has three volumes, two of which are preserved in the Biblioteca Nazionale Centrale di Firenze (ms. Capponi XXVI, *Diario di Ferdinando I e Cosimo II gran Duca di Toscana scritto da Cesare Tinghi, suo aiutante di*

Duke.⁶ Guerra's diary is less detailed, providing rather succinct descriptions of the celebrations at the court of Naples. This is also the case of the most recently discovered source about Ladislás's Neapolitan sojourn, the *Libro donde se trata de los virreyes lugartenientes del reino de Naples y de las cosas tocantes a su grandeza, compilado por José Raneo ano MDCXXXIV* by Jusepe Renao, official of the Viceroy Palace, which gives general information on Ladislás's stay.⁷ However, the daily accounts written by the secretary Stefan Pac, Count Albrycht Stanisław Radziwiłł, and Jan Hagenaw,⁸ personages from the Vasa court who accompanied Ladislás on his long European Grand Tour (17 May 1624–22 May 1625), provide much additional information and original points of view regarding the events. Taken together, these accounts provide important testimonies on the preparation, reception, and dissemination of the performative events celebrating the Polish prince, as well as contributing to knowledge of the customs and traditional festivals in the most important centres of artistic production in the 1620s.

Presented here in conjunction with these extremely valuable, if already much explored sources, is a series of unpublished letters and reports from the State Archives in Florence (hereafter ASF) in the archival deposit Mediceo del Principato (hereafter MdP).⁹ These findings provide access to the logistical organization of Ladislás's stay at the courts of both Naples and Florence and throw into relief the role played by the Medici's agents, revealing the mechanism that permitted the Dukes of Tuscany to retain pre-eminence in the staging of spectacular events. The Grand Duchy of Tuscany's international prestige, supported by diplomacy and by the magnificence of its celebrations in honour of foreign guests, required constant defence to stave off competition from its rivals, in this instance the Duke of Alba. It was therefore imperative to gain information about the quality and quantity of the events other courts were planning while hosting Ladislás.

Camera, vols. 1 and 2) and the third in the Archivio di Stato di Firenze, ASF, Miscellanea Medicea no. 11, *Diario di Ferdinando I e Cosimo II gran Duca di Toscana scritto da Cesare Tinghi, suo aiutante di Camera*, vol. 3. It was in great part transcribed and published by Angelo Solerti, *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637: notizie tratte da un diario con appendice di testi inediti e rari* (Florence: R. Bemporad, 1905).

⁶ See Tim Carter's article in this volume, which reports in detail the information provided by Tinghi using a transcription from the original manuscript.

⁷ The *Libro donde* relates the Viceroy court ceremonial of Naples, from 1605 to 1637. The original manuscript has been recently transcribed and translated into Italian. See Attilio Antonelli, ed., *Cerimoniale del vicereame spagnolo di Napoli 1535–1637* (Naples: Arte'm, 2019), 101–535, in particular 227–28, 481. On the court ceremonial in Naples, see also the *Cerimoniale* by Miguel Díez de Aux, *Libro en que se trata de todas la çeremonias acostumbradas hazerse en el palatio real del reyno de Nápoles. . . . El año 1622*, transcribed and published by Antonelli in *Cerimoniale del vicereame spagnolo di Napoli, 1503–1622* (Naples: Arte'm, 2015), 110–432.

⁸ Published in Polish in 1977 by Adam Przyboś; here, the German edition will be used: *Die Reise des Kronprinzen Wladyslaw Wasa in die Länder Westeuropas in den Jahren 1624–1625*, trans. Bolko Schweinitz (Leipzig: G. Kiepenheuer, 1988). The manuscript of Hagenaw's diary, written in Latin and transcribed by Przyboś is one of many copies of the *Diarium Peregrinationis Serenissimi Wladislaw Sigismundi Poloniae et Sveciae Principis, inchoatae Anno Domini 1624 Et Anno 1625 Finitae* that report the chronicle-history of Ladislás's Grand Tour. The original copy was individuated by Jacek Żukowski in the Swedish Riksarkivet (Extranea IX, Polen, MS 126); see the catalogue entry by Zbigniew Hundert, in *Świat polskich Wazów: przestrzeń–ludzie–sztuka*, ed. Jacek Żukowski (Warsaw: Zamek Królewski w Warszawie–Muzeum, 2019), cat. no. VIII.15. I thank Jacek Żukowski for informing me of the manuscript and its bibliography.

⁹ See the Appendix below.

During this period, the Archduchess Maria Magdalena of Austria, regent of her son Ferdinando de' Medici—then fifteen years of age—was zealously managing the relations between the Grand Duchy and European powers. In pursuit of the court's interests, the archduchess was determined to arrange the marriage of her nephew Ladislas, the likely future sovereign of Poland to her daughter Margherita de' Medici, born from her union with Grand Duke Cosimo II de' Medici.

Key to preparations for the Polish prince's arrival in Florence in January 1625 was the mediation and espionage work of Vincenzo Vettori, agent in Naples of the Grand Duke of Tuscany from 1620 to 1626.¹⁰ Communication with the Archduchess took place through correspondence with the Medici secretary Dimurgo Lambardi, who had himself been sent to Naples in 1616 on a mission to investigate the attempted poisoning of Cosimo II. This correspondence enables us to get to the heart of diplomatic activity aimed at the success of Ladislas's stay.

On 16 December 1624, Lambardi informs Vettori that the archduchess had learned of preparations for "a few delightful parties" to be held after the arrival in Naples of the prince of Poland. He orders the agent to compile a detailed report minutely recording the events planned for the celebrations.¹¹ Maria Magdalena wished to know not only if there were equestrian ballets or carrousels but also if the use of thoroughbreds (*cavalli di pezza*) was envisaged and if the equestrian games would be performed galloping, trotting, or in a different manner. She also wanted to be informed about the number of horses and riders who would take part in the events, obliging Lambardi to add an additional note at the bottom of the letter to reiterate her requests with even greater emphasis.

The insistence with which information was sought testifies to the desire to surpass the Neapolitan spectacles and events. The archduchess enquires about specific techniques, demonstrating her detailed knowledge of equestrian games. It was in Florence that equestrian ballets had become true spectacles, starting with the *Ballo e giostra de' venti* (1608), which had been part of the celebrations for the marriage of Maria Magdalena herself to Cosimo II.¹²

¹⁰ Information on Vincenzo Vettori is scarce; he has been always mentioned by scholars only for his activity as an agent of the Medici court. In Naples he was also in contact with local artists, such as the sculptor Giulio de Grazia, engaged in the execution of a *Judgment of Paris* in wax for Grand Duke Cosimo II. See Gabriele Finaldi, "A Documentary Look at the Life and Work of Jusepe de Ribera," in *Jusepe de Ribera 1591–1652*, ed. Alfonso E. Pérez Sánchez and Nicola Spinosa (New York: Abrams in Komm, 1992), 5, 7. Considering Pompeo Litta's work on the Florentine family trees, Vincenzo could be identified with the son of Francesco (born in 1552, commissioner in Montepulciano) and Margherita of Silvestro Cambi. In this case, he is referred as a Knight of the military Order of Santiago, but no other documentary evidence proves that this person is the same Medici agent we are interested in. At the same time, in the Vettori family tree there is also another Vincenzo, the son of Francesco and Maria Lorenzo Borghini, who was born approximately in the same period. See Pompeo Litta, *Famiglie celebri d'Italia. Vettori di Firenze* (Milan: Giulio Ferrario, 1836), Plates II and III.

¹¹ Appendix, doc. no. 1.

¹² Gino Tani, "Balletto a cavallo," in *Enciclopedia dello spettacolo* (Rome: Le Maschere, 1954), s.v. For the Ferrarese origins of the Florentine equestrian spectacles, see Anna Maria Testaverde, "Trattino i cavalier d'arme e d'amori: epica spettacolare ed etica dinastica alla corte medicea nel secolo XVII," in *L'arme e gli amori: Ariosto, Tasso e Guarini in Late Renaissance Florence*, ed. Massimiliano Rossi and Fiorella Gioffredi Superbi (Florence: Leo S. Olschki, 2004), 2:231–53.

Vettori's response, sent to Lambardi, did not disappoint expectations. The Medici agent had prepared a careful report, redacted by a professional calligrapher, which he attached to the letter he sent from Naples on 31 December 1624.¹³ In the incipit he specifies that he has gathered not only all the details required but also the expected cost of the participants' apparel so that the total might be exceeded by the Medici court. The tone of Vettori's letter is colourful: the agent reassures Lambardi that the quality of the festivities being prepared in Naples is insignificant compared to that of the Florentine spectacles. As a prime and unparalleled example, he cites the wedding celebrations of 1608.¹⁴ Having had the opportunity to personally attend the rehearsals of the equestrian shows being prepared at the Duke of Alba's court, Vettori judges the riders whom he had seen as laughable, due to their youth and inexperience. Even though Vettori's opinion about the young knights sounds partial—as a reassuring comment of a courtier to his archduchess—we have to take into consideration that in Naples prevailed a more traditional form of tournament, preferred by the Spaniards. In the Medici court the tournament as such transformed into a more distinctly theatrical form of allegorical drama, with the accompaniment of music and the declamation of verses.¹⁵ Vettori was accustomed to this form of representation and his opinion was influenced also by his experience of Medicean festivities.

In the unsigned report attached to the letter, we read that the prince did not desire to be officially welcomed, nor to stop at the palace, but wished to remain incognito and spend his Neapolitan days in a house with a view of the sea.¹⁶ It is announced that three types of events are being prepared: a party, tournaments, and carrousels accompanied by drums, trumpets, and flutes. Numerous princes and nobles would be taking part with their horses: all the pairs and quadrilles are listed at the bottom of the document.¹⁷

The party (or ball) would take place in the Viceroy's Palace: it would not be masked, but there would be a large number of richly attired ladies. For the occasion, they would wear the gowns created the previous year for the celebrations planned for Queen Elisabeth of Bourbon's

¹³ Appendix, doc. no. 2.

¹⁴ On the celebrations for the wedding, see Giovanna Gaeta Bertelà and Annamaria Petrioli Tofani, eds., *Feste e apparati medicei da Cosimo I a Cosimo II* (Florence: Olschki, 1969), 102–27, 214–17; Mario Fabbri, Elvira Garbero Zorzi, and Anna Maria Petrioli Tofani, eds., *Il luogo teatrale a Firenze: Brunelleschi, Vasari, Buontalenti, Parigi* (Milan: Electa, 1975), 118–21; Arthur R. Blumenthal, *Theater Art of the Medici* (Hanover: University Press of New England, 1980), 30–86 and his *Giulio Parigi's Stage Designs*, 124–66; Maria Adelaide Bartoli Bacherini, "Per un regale evento". *Spettacoli nuziali e opera in musica alla corte dei Medici* (Florence: Centro Di, 2000), 114–15n59; Sara Mamone, *Dèi, semidei, uomini. Lo spettacolo a Firenze tra neoplatonismo e realtà borghese (XV–XVII secolo)* (Rome: Bulzoni, 2003), 127–47.

¹⁵ Gabriel Guarino, *Representing the King's Splendour: Communication and Reception of Symbolic Forms of Power in Viceregal Naples* (Manchester: Manchester University Press, 2010), 85–90.

¹⁶ Appendix, doc. no. 3.

¹⁷ The identification of the personages listed requires more investigation, since the document reports only the noble titles omitting their names. In the *Cerimoniale* (1622), Miguel Díez de Aux includes a list of the noble titles of the Kingdom of Naples, with the names of the families they belonged to, that could be useful to identify the figures listed in the ASF document. See Antonelli, *Cerimoniale del vicereame spagnolo di Napoli, 1503–1622*, 128–31, 243–49. On the viceregal nobility, cf. Giovanni Muto, "'I segni d'honore'. Rappresentazioni delle dinamiche nobiliari a Napoli in età moderna," in *Signori, patrizi, cavalieri*, ed. Maria Antonietta Visceglia (Rome: Laterza, 1992), 171–92.

childbirth, a celebration that had not taken place due to the death of the Infanta Margarita María Catalina the day after her birth. Therefore, no new expenses are reported for the planned party. Instead, the estimated tournament costs are enumerated: 2,000 ducats maximum, to which 700 ducats are added for each pair that would form the carrousel, for a total expenditure not exceeding 25,000 ducats. It is also reported here that the knights' costumes would be created from inexpensive fabrics that would be coloured, gilded, or painted to imitate silver, as necessary.

While this is of interest for studies on economic history, it also spurs a reflection on what Count Radziwiłł recorded in his diary on 2 January 1625, the day of his departure from Rome to Naples. After a brief account of the Neapolitan sojourn, he affirms that the total cost for the celebrations in honour of the Polish prince was 100,000 ducats.¹⁸ The report prepared for the archduchess cited a much lower figure: Radziwiłł was probably echoing a rumour circulating at the court of the Duke of Alba, intended to impress the guests.¹⁹ Behind all these details lies the subtle war between the courts, played out through competition in theatrical performances and festive events. The greater the display of the court's pomp and magnificence, the greater the chances of impressing the powerful European monarchies.

The prince of Poland arrived in Naples on 8 January 1625; the news is reported by Guerra and Hagenaw.²⁰ Refusing any official entry into the city, Ladislas was escorted by Giovanni Diodati, Knight of the Order of San Giovanni from Lucca, sent out by the Duke of Alba. An anonymous report, preserved among the letters of Vincenzo Vettori at the ASF in the MdP collection, compiled by the same hand as the one previously discussed here, also contains a description of Ladislas's stay in Naples.²¹ In this case as well, though not attached to any of the letters that are part of the file, the document must have been drawn up at the request of the archduchess. The anonymous author informs his reader that the prince was staying in a palace that the Duke of Alba had ordered to be prepared and decorated for him. In his *Diurnali*,²² Guerra also mentions this, while Radziwiłł describes the gold-thread tapestries covering the rooms in the palace. In Ladislas's room, Radziwiłł makes special note of a set of tapestries with scenes of the military feats of the Duke of Alba's grandfather, governor of the Netherlands.²³ The set is most likely identifiable with one preserved today in the Museo di Capodimonte in Naples: the tapestries of the Battle of Pavia, fought in 1525 between the armies of Francis I of Valois and Charles V Habsburg for dominion over Italy.²⁴ Fernando Álvarez de Toledo, the third Duke of Alba and viceroy of Naples, had taken part in the battle, and is also represented on one of the tapestries that Radziwiłł mentions.

¹⁸ Przyboś, *Die Reise*, 179–81.

¹⁹ Radziwiłł also states that the stay in Naples lasted fourteen days, but it was only six.

²⁰ Guerra, *Diurnali*, 163; Przyboś, *Die Reise*, 182.

²¹ Appendix, doc. no. 4.

²² Guerra, *Diurnali*, 163.

²³ Przyboś, *Die Reise*, 180.

²⁴ On the tapestries, see Iain Buchanan, "The 'Battle of Pavia' and the Tapestry Collection of Don Carlos: New Documentation," *The Burlington Magazine* 144 (2002): 345–51; Cecilia Paredes, "The Confusion of the Battlefield: A New Perspective on the Tapestries of the Battle of Pavia (c. 1525–1531)," *RiHA Journal* (2014), <https://journals.uni-heidelberg.de/index.php/rihajournal/article/view/70208> (last accessed: 20 April 2021).

In reporting the arrival of Ladislas in Naples, Guerra describes his attire and appearance, giving us a singular portrait of a young foreign crown prince who was travelling in disguise.²⁵ From what the *Diurnali* tell us, Ladislas was of medium height, with blond hair and beard, fair skin, and a full face. He did not dress in the style of the princes of the East, but instead wore a dark costume *alla francese*, with a long *ropilla*, short boots with gold spurs and a hat with a red band, which the chronicler refers to his wish to be taken for an Austrian.²⁶ During his travels, the prince chose to be unrecognizable, letting himself be introduced as Zygmunt Snopkowski: the style of dress he had chosen was part of a disguise that gave him anonymity, as did his excellent knowledge of Italian, which his father also spoke fluently.²⁷

In discoursing on the prince's desire to travel incognito, Guerra amusedly repeats an anecdote that must have then circulated rapidly among the courts in Italy. Aiming to avoid the recognition that would have been inevitable had he accepted to be the centre of triumphal entrances and the kind of pomp associated with the hospitality provided for crown princes in the palaces of the Italian rulers, Ladislas habitually declined the invitations of numerous courts. Thus, when passing through Mantua before heading south for Naples, Guerra continues, the prince refused the welcome of the Gonzaga duke. Notwithstanding, the duke managed to do the honours by transforming some of his palaces into ersatz inns and, himself in disguise, offering Ladislas abundant food and a place to spend the night.²⁸

For the date 20 November 1624, Stefan Pac records that once he had left Milan, Ladislas received the envoys of the Grand Duke of Tuscany, the Duke of Parma, Cardinal Farnese, and even of the Duke of Modena.²⁹ Each offered him every type of service, protection, and lodging, but the prince refused all, preferring to travel anonymously and to stay in whatever inn or tavern he encountered along the way.

There is therefore a basis of truth to Guerra's account, although the tone is that of gossip induced by the reserved manner of the prince. The anonymous author of the report found among the correspondence of Vettori refers to conversations between the Polish prince and the Duke of Alba, revealing the formality and detachment that characterized Ladislas's stay in Naples. According to this document, the prince asked the viceroy for several "grazie," or favours, regarding the resolution of some legal issues, but the duke was not inclined to accept his requests, replying that "it was not opportune for him to speak out regarding ordinary things."³⁰

In Naples, Ladislas was esteemed for his victory against the Turks in the Battle of Khotyn (1621). But the sources here cited agree that once he had arrived in the city, the prince's behaviour was judged as bizarre and haughty, since he was unavailable for conversation, and

²⁵ Guerra, *Diurnali*, 163.

²⁶ See De Frede, "Un Granduca," 183.

²⁷ Juliusz A. Chrościcki, "Diplomazia e credito bancario: Rubens, Bruegel dei Velluti e i re di Polonia," in *Rubens dall'Italia all'Europa*, ed. Caterina Limentani Viridis and Francesca Bottacin (Vicenza: Neri Pozza, 1992), 95–96.

²⁸ Guerra, *Diurnali*, 164.

²⁹ Przyboś, *Die Reise*, 149.

³⁰ Appendix, doc. no. 4.

moreover, dared to use the informal form “voi” (you) to the Duke of Alba. In truth, as Guerra explains, as established by etiquette, a crown prince would use “Highness” or “Majesty” only in speaking to other sovereigns, free princes, or kings’ brothers or sons. According to Guerra, given that the Neapolitan viceroy was a subject of the king of Spain, the Polish prince could use the “voi” form to address him without infringing on any norms.³¹ Instead, Renao in the *Libro* lets us know that the Duke of Alba used “Highness” to refer to the Polish prince and Ladislás called him “Excellency,” specifying that they followed the instructions given to the prince.³²

During his stay in Naples, Ladislás’s excursions were mostly of a devotional nature, with the exception of a visit to the ruins of Pozzuoli on 10 January, reported by Hagenaw.³³ The previous day, the prince had visited the church of San Gregorio Armeno in the hopes of witnessing the liquefaction of the blood of St. John the Baptist, kept by the nuns. On the same day, at the cathedral of Santa Maria Assunta, in the chapel of San Gennaro, Ladislás witnessed the coagulated blood of the saint liquify before his own eyes.³⁴ The planned spectacles instead occupied the two days of January, 11 Saturday and 12 Sunday, and took place at the Royal Palace, residence of the Duke of Alba.³⁵

On the first day, carousels were offered in honour of the prince. From a window in the front wing of the building, Ladislás was able to watch the events without coming into direct contact with the public, having an ample view of the square below used for the equestrian games and tournaments.³⁶ The sound of drums, flutes, and trumpets accompanied the circling of the horses and riders, as is attentively described by Hagenaw.³⁷ It was then the turn of the knights, who separated into two groups and then using lances, jostled with each other several times, followed by a duel.

The author of the anonymous report tells us that the Polish prince wished to dine before the ball that was being prepared, so a banquet was immediately set up in the palace.³⁸ The dancing, which lasted all evening, is described in detail by Pac. The secretary remarks in amazement at the custom of having one couple dance at a time, following the instructions of the master of ceremonies, who selected the ladies and gentlemen from among the participants.³⁹ The anonymous report recounts that the prince greatly appreciated the parties held in his honour, with the exception of the ball that had seemed to him dull since the ladies were not free to get up, but had to await the directives of the dance master.⁴⁰

³¹ Guerra, *Diurnali*, 164.

³² Antonelli, *Cerimoniale del vicereame spagnolo di Napoli 1535–1637*, 277, 481.

³³ Przyboś, *Die Reise*, 179, 182–83.

³⁴ *Ibid.*, 181; Guerra, *Diurnali*, 164.

³⁵ Przyboś, *Die Reise*, 184–86.

³⁶ On the equestrian spectacles of the court of Naples in the seventeenth century, see Bernardo José García García, “Diversiones de la fiesta,” in *Teatro y fiesta del Siglo de Oro en tierras europeas de los Austrias*, ed. José María Díez Borque (Madrid: SEACEX, 2003), 178–89; Gabriel Guarino, “Spanish Celebrations in Seventeenth-Century Naples,” *The Sixteenth Century Journal* 37 (2006): 25–41.

³⁷ Przyboś, *Die Reise*, 184–86.

³⁸ Appendix, doc. no. 4.

³⁹ Przyboś, *Die Reise*, 184.

⁴⁰ Appendix, doc. no. 4.

Hagenaw's diary tells us that on the following day, Ladislas was once again welcomed into the Viceroy's Palace to attend a performance by Adriana Basile, known as "La Bella Adriana," accompanied by her sons.⁴¹ The famous Neapolitan singer and musician was beloved by all the Italian courts of the time, especially those of Milan, Florence, and Mantua, where she resided for a long period.⁴² The performance of "La sirena di Posillipo" was followed by a foot tournament, also described by Hagenaw. The combatants wore magnificent armour and were arranged in pairs in a long line as they marched to the rhythm of drums and wind instruments. They greeted the viceroy with raised lances and, after drawing lots, the two groups of infantry began one-on-one combat. The spectacle ended with the winner being awarded a ring bestowed by one of the ladies seated in the audience; Prince Ladislas much enjoyed the tournament. The carrousel and the foot tournament given for the Polish prince were less sumptuous than the ones in honour of Vincenzo Gonzaga in 1603,⁴³ nor did they match the spectacular foot tournament for the engagement of Louis XIII to the Spanish Infanta, Anne of Austria, and of his sister Elisabeth to the future Philip IV of Spain (1612).⁴⁴

However, the anonymous account in the ASF reports that Ladislas admired in particular the horses he saw on parade during the equestrian games: for this reason he accepted the gift of ten exemplars from the viceroy and several from the Neapolitan nobles.⁴⁵ Among the latter, the document lists the Duke of Nocera, the Prince of Sant'Agata, Ottavio di Gostanzo, and the councillor Corcione; Vincenzo Vettori presented Ladislas with a colt of the "di Gravina" (Murgese) breed. The author writes that the prince went to Vettori's residence to see the horse, and it is thus certain that the Medici agent had direct contact with Ladislas. Indeed, Vettori must have found particular favour with the prince, since he granted him a title of count he had received from the king of Spain. The news was communicated by Vettori to the future Grand Duke of Tuscany, Ferdinando II, in a letter he wrote on 14 January, a day after the prince left for Florence.⁴⁶

⁴¹ Przyboś, *Die Reise*, 185–86; Domenico Antonio D'Alessandro, "Una Musa in famiglia: Adriana Basile Barone," in *Giambattista Basile*, ed. Michele Prisco (Naples: Elio De Rosa, 1995), 52–58. On the music patronage of the 5th Duke of Alba, cf. D'Alessandro, "Mecenati e mecenatismo nella vita musicale napoletana del Seicento e condizione sociale del musicista. I casi di Giovanni Maria Trabaci e Francesco Provenzale," in *Storia della musica dello spettacolo a Napoli. Il Seicento*, ed. Francesco Cotticelli and Paologiovanni Maione (Naples: Turchini Edizioni, 2019), 1:335–36.

⁴² Francesco Nocerino, "Il canzoniere di Adriana Basile: nuove considerazioni su un inedito napoletano," *Quaderni del Conservatorio Umberto Giordano di Foggia* 2 (2014): 119–29; Kathryn Bosi, "Recruiting a Virtuoso Singer in Early Seventeenth Century Italy: Adriana Basile, 'La Sirena di Posillipo,'" *ActaLauris* 4 (2018): 78–103. Between April and July 1625 Ladislas had invited Basile to his court in Warsaw but due to the plague he changed his mind. See Alessandro Ademollo, *La bell'Adriana ed altre virtuose del suo tempo alla corte di Mantova: contributo di documenti per la storia della musica in Italia nel primo quarto del seicento* (Castello: Lapi, 1888), 299–300.

⁴³ Giuseppina Pontari and Giovanna Aita, "Vincenzo Gonzaga e il viaggio a Napoli del 1603," in *Gonzaga. La Celeste Galeria: l'esercizio del collezionismo*, ed. Raffaella Morselli (Geneva: Skira, 2002), 1:363–70.

⁴⁴ Maria Ines Aliverti, "Celebrations in Naples and other Italian Cities," in *Dynastic Marriages 1612/1615: A Celebration of the Habsburg and Bourbon Unions*, ed. Margaret M. McGowan (Farnham: Ashgate, 2013), 73–77; Greer Garden, "The *suntuoso torneo* Held in Naples in May 1612 and its Musico-Dramatic Inventions," *Journal de la Renaissance* 4 (2006): 111–32.

⁴⁵ Appendix, doc. no. 4.

⁴⁶ Appendix, doc. no. 5.

The Medici secretary Curzio Picchena continued to update Vettori on the preparations and progress of the prince's stay at the Medici court. In one missive, dated 21 January,⁴⁷ he informs the Medici agent of the death of Charles of Austria, brother of Maria Magdalena, who had stayed in Florence just a few months earlier, in October 1624.⁴⁸ Picchena reports that, due to the relative period of mourning, most of the celebrations then being organized for the Polish prince would have to be cancelled. What these celebrations were to be, we will never know. Picchena announces, however, that the comedy that had been performed for Charles, that is, *La regina Sant'Orsola*,⁴⁹ would be repeated, since the story of the saint's martyrdom was a spiritual subject appropriate to the situation. From Tinghi we learn that rehearsals were already underway on 7 January and that other spectacles as well continued to be rehearsed regularly, independent of the archduchess's mourning.⁵⁰ Maria Magdalena did not relinquish her oversight of the preparations for *La Liberazione di Ruggiero*, travelling between Florence and the Villa del Poggio Imperiale on an almost daily basis. Similarly, in Tinghi's diary we read that her son Ferdinando held daily rehearsals in the stables for the barrier and the equestrian ballet, with the riders who would take part in the representation of *La precedenza delle Dame*.⁵¹ Both of these spectacles would be presented in honour of Ladislas during his Florentine sojourn.

On 4 February Picchena again wrote to Vettori to inform him that the prince of Poland was still in Florence.⁵² He recounts that the previous day, at the villa of Baroncelli [Poggio Imperiale], a beautiful "comedia cantata," *La Liberazione di Ruggiero*, was performed with four scene changes. At the end of the show the guests gathered on the lawn in front of the villa to watch an equestrian ballet with twenty-four richly dressed knights, which turned out to be "eccellentissimo." As reported by Picchena, the prince observed it from the gallery above the entrance door of the villa, which had recently been renovated by Giulio Parigi, the scenographer of all the spectacles offered in Ladislas's honour.⁵³

⁴⁷ Appendix, doc. no. 6.

⁴⁸ Tinghi reports the arrival of the news in Florence on 15 January 1625. Tinghi, *Diario*, fol. 101r.

⁴⁹ Andrea Salvadori, *La regina Sant'Orsola d'Andrea Salvadori, recitata in musica nel teatro del serenissimo Gran Duca di Toscana dedicata al serenissimo principe Ladislao Sigismondo principe di Polonia, e di Svezia* (Florence: Pietro Cecconcelli, 1625). The spectacle, accompanied by the music of Francesca Caccini with the libretto of Andrea Salvadori, was staged by Giulio Parigi in the Stanza delle Comedie at the Uffizi, on 28 January 1625. See Daniela Sarà, "Andrea Salvadori alla corte medicea: osservazioni sul mecenatismo spettacolare di Cristina di Lorena e Maria Maddalena d'Austria," *Medioevo e Rinascimento* 16 (2002): 287–91; Harness, *Echoes of Women's Voices*, 79–99; Assunta Petrosillo, *Maria Maddalena d'Austria: una figlia dell'Impero nella Firenze medicea* (Naples: Guida Editori, 2018), 106–7.

⁵⁰ Tinghi, *Diario*, fols. 100r–102r.

⁵¹ Andrea Salvadori, *La precedenza delle dame: barriera nell'arena di Sparta, fatta dal Principe Gian Carlo di Toscana, e da altri Cavalieri giovanetti, rappresentanti spartani, e spartane. Nella venuta à Firenze del Serenissimo Ladislao Sigismondo, Principe di Polonia, e di Svezia. Invenzione del Signor Andrea Salvadori* (Florence: Pietro Cecconcelli, 1625). *La Precedenza delle Dame* was staged in the Casino di San Marco by Cardinal Carlo de' Medici on 10 February 1625; see the study by Tim Carter in this volume.

⁵² Appendix, doc. no. 7.

⁵³ Tinghi, *Diario*, fol. 106r. On the villa of Poggio Imperiale, see Ilaria Hoppe, "Uno spazio di potere femminile. Villa del Poggio imperiale, residenza di Maria Maddalena d'Austria," in *Le donne Medici nel sistema europeo delle corti XV–XVIII*, ed. Giulia Calvi and Riccardo Spinelli (Florence: Polistampa, 2005), 2:681–89; Petrosillo, *Maria Maddalena*, 119–28;

Picchena alerted Vettori to the presence in Florence of the third son of the Duke of Modena, who had not arrived in time for *Sant'Orsola*, but who did attend the festivities at the Poggio Imperiale. He, too, travelled incognito in order to move about freely in the city, and spent the evening with the prince of Poland, participating in private parties in gentlemen's homes. Ladislas must have been particularly fond of this kind of entertainment typical of the Carnival period, since, as Picchena reports, he participated publicly, dancing as did all the other guests.⁵⁴ In fact, Tinghi relates that on 30 January the prince, dressed as the *commedia dell'arte* character Zanni, together with Count Radziwiłł, the Marquis Salviati, and many servants dressed as Coviello went on horseback around the city to throw eggs and sugared almonds ("confetti"). On 5 February, masked and in a fur coat, the prince attended a banquet at the Giraldi residence. Among the Florentine Carnival entertainments there was also an evening football match (*calcio fiorentino*) attended by Ladislas on 6 February in the Piazza Santa Croce;⁵⁵ the match was repeated on 11 February, at which he was again present.⁵⁶

Ladislas departed from Florence on 14 February, when Lent put an end to the Carnival celebrations. He was anxious to get to Venice, the next stop on his Grand Tour.⁵⁷ His Florentine stay would have an important influence on the development of musical theatre in Poland, which would flourish under Ladislas once he became the sovereign.

A comparison between Ladislas's Florentine and Neapolitan stays offers insight into the way alliances and political dynamics acted on a visiting foreign prince's experiences of a city and the riches it could offer. Indubitably, the stay in Florence had a different character from the Neapolitan one, the latter marked by a more rigorous etiquette. Since Ladislas was connected by family ties to the Medici court—Maria Magdalena was the sister of his mother Anna—he enjoyed greater freedom of action at the Medici court. But the archduchess's interest in him was above all of a political nature and reflected the pro-papal position of the Medici. Both the pope and the two regents of Grand Duke Ferdinando II—Maria Magdalena and Christina of Lorraine—were bent on obtaining the territories and wealth of the Duchy of Urbino after the death of Duke Francesco Maria II della Rovere, who had no heirs.⁵⁸ An alliance against the Turks had brought Ladislas closer to the papal court of Urban VIII, who had conferred on him the title of canon during his stay as the Barberini's guest in Rome.

The web of family, diplomacy, and alliances explains Ladislas's freedom in the city of Florence and the magnificence of the Florentine spectacles, but also allows us to understand

⁵⁴ Also see the memoirs of Francesco Settimanni, *Memorie fiorentine regnante Ferdinando secondo de' Medici Granduca di Toscana 5° e Serenissime Suoi tutrici Granduchesse di Toscana, 1620*, vol. 8, part I, 1620–1625, ASF, *Manoscritti*, vol. 133, fol. 105r, reported by Petrosillo, *Maria Maddalena*, 106.

⁵⁵ Tinghi, *Diario*, fol. 106v. Juliusz A. Chrościcki, "Królewicz Władysław Zygmunt Waza na meczach piłki (*calcio fiorentino*) w lutym 1625," *Barok. Historia–Literatura–Sztuka* 20.1 (39) (2013): 87–98.

⁵⁶ Tinghi, *Diario*, fol. 107r. On the equestrian ballet, see the bibliography cited above in note 1 and also, Kelley Ann Harness, "Habsburgs, Heretics, and Horses: Equestrian Ballets and Other Staged Battles in Florence during the First Decade of the Thirty Years War," in Rossi and Superbi, *L'arme e gli amori*, 2:264–80.

⁵⁷ Appendix, doc. no. 8.

⁵⁸ Sarà, "Andrea Salvadori," 285–86; Petrosillo, *Maria Maddalena*, 105–6. On Ladislas's stay in Rome, see Hanna Osiecka-Samsonowicz, *Polskie uroczystości w barokowym Rzymie 1587–1696* (Warsaw: Instytut Sztuki Polskiej Akademii Nauk, 2012), 224–37.

the more austere attitude he demonstrated during his stay in Naples, a visit that until now has been somewhat neglected in the literature on the Grand Tour of the Polish prince in Italy.

APPENDIX⁵⁹

No. 1. Dimurgo Lambardi to Vincenzo Vettori

ASF, Archivio Mediceo del Principato 4158, fols. not numbered.

Molto Illustre Signore mio osservantissimo

Havendo inteso la Serenissima Arciduchessa nostra Signora, che cotesti Signori Cavalieri Napoletani vadino preparando alcune belle feste fatte per la venuta del Serenissimo Principe di Pollonia, mi ha comandato di scriver a Vostra Signoria, ch'ella procuri d'intender minutamente con la solita sua diligenza, che cosa sieno, cioè Balletti di Cavalli, o Caroselli, o altro et che ne mandi quanto prima una puntuale relazione. Et io doppo haver eseguito il comandamento dell'Altezza Serenissima, ricordo a Vostra Signoria la mia vera osservanza, et servitù, et le bacio con tutto l'animo le mani, annunziandole, et pregandole le prossime sante Feste piene d'ogni più desiderata felicità.

Di Fiorenza li 16 di Dicembre 1624.

Di Vostra Signoria Molto Illustre

La quale avviserà anche, se la suddetta festa si faccia con cavalli di pezza, se sieno Corsieri, o Saltatori, se il Balletto sia galoppando, o trottando, o in altra maniera, et insomma vorrebbe sua Altezza essere avvisata di ogni minuzia, et puntualità, et del numero anche de' Cavalieri et d'ogni altra cosa, et mi ha comandato di nuovo in questo punto di soggiugnere il presente capitolo et perciò obedisco, et di nuovo anch'io vi ricordo a Vostra Signoria il medesimo suo vero

Devosissimo et obligatissimo Servitore

Dimurgo Lambardi

⁵⁹ In transcribing these documents, I have expanded the abbreviations but I have retained the original punctuation. An asterisk (*) indicates the presence of a large spot of ink on the paper that covers the word.

No. 2. Vincenzo Vettori to Dimurgo Lambardi

ASF, Archivio Mediceo del Principato 1449, fols. not numbered.

Molto Illustre e Molto Reverendo Signore

Alligata viene la relatione delle feste che qua si preparano al Principe di Pollonia, con discorso sopr'a tutte quelle particolarità che Vostra Signoria richieda et con aggiunta anco della spesa delli habiti et quel più che io ho giudicato poter giovare il saperli per trapassarlo.

Una cosa le aggiungo fra lei, et me in confidenza che ancor che costà facesser male, dove che faran benissimo ben lo so io che altre volte mi vi son trovato a massime nelle feste delle nozze dell'Arciduchessa Nostra Signora: non farebber tanto male che qua non sia per farsi peggio in quanto all'opera, perché non solamente nel provarsi han fatto cose da ridere ma, quel che è più, entron nella festa forse la terza parte di cavalieri tanto giovani, et inesperti che vedo bisogna che s'imbrogolino, che più? Ce ne son molti che da che si pubblicò il doversi far feste, da quella hora et non prima si son messi a cavallo et vergognandosi tra di loro si fidono più tosto di un forestiero, et vengon mattina e sera in un mio cortile grande et serrato ad imparare.

Che riuscita possin fare questi tali in pubblico lo lascio considerare a Vostra Signoria et in summa il numero et la mostra saran le più riguardevoli cose.

Con altra [lettera] spero mandare il ritratto di Ferdinando intanto starò aspettando che siano arrivate a Vostra Signoria talune notizie di esso, et le faccio reverenza.

In Napoli all'ultimo del 1624.

Di Vostra Signoria Molto Illustre

Servitore Devotissimo

Vincenzo Vettori

No. 3. Anonymous report about the festive court events in honour of Ladislas Vasa in Naples, attached to letter no. 2

ASF, Archivio Mediceo del Principato 1449, fols. not numbered.

Il Principe di Pollonia s'aspetta in Napoli per il Capo d'Anno o poco doppo. Non vuole incontro né stare in Palazzo ma incognito et che se li pigli una casa bella vista della marina.

Tre sono le feste che si preparano per Sua Altezza cioè festino, tornei e caroselli.

Del festino non occorre dire altro se non che si farà nella sala del Palazzo semplicemente cioè senza maschere né altre invenzioni ma il concorso delle dame sarà grandissimo e la ricchezza delli habiti straordinaria non solo perché è molto tempo che non se ne sono fatti ma anche perché si trovorno preparati sino l'anno passato per parto della Regina e poi non servirono.

Il torneo, oltre a' nomi de torneanti et de' loro patrini che saranno notati in piede, posso dire che ciascuno capo quadriglia, oltre a suoi cavalieri vestirà quattro paggi, quattro tamburi e

quattro pifferi di colori a capriccio suo, e gl'habbiti dei cavalieri saranno di tela d'oro o d'argento ma falsa per complemento del superiore.

La spesa ordinaria sarà meno di ducati 1500, la maggior potrà arrivare intorno a duemila.

Del giuoco per esser notorio non serve discorrerne.

Come è anche quello dei caroselli, dicendo però solamente che il capo pariglia vestirà non solo il compagno ma anche dua staffieri a capriccio ma conserto con li colori agli habbiti de' padroni che similmente per prematica saranno falsi.

Questi entreranno nella Piazza con diversi cavalli da quelli che giocheranno e dopo la mostra correranno due carriere per ciascuno ma forse quatro per ogni lato di Piazza. Tutti si raguneranno in una casa particolare dove si tirerà a sorte chi habbia da uscire di mano in mano.

Et in detta casa troveranno quantità di trombette tamburi et attauli [sic] a spese comune calculandosi che tocherà almeno per ducati 600 ogni capo pariglia. Et al più ducati 100 a chi volessi mettere ricami.

Ciascuno penserà da sé a cavalli et almeno ne porteranno ognun' dua, un per la mostra et un per il giuogo.

Il giuoco sarà all'italiana, galopano una volta seguitando et un'altra volta fugendo a dua pariglie alla volta. Qualche uno ha avuto pensiero di pigliare per compagnia un cavallerizzo ma poi si è stabilito che sieno tutte persone nobbili come apresso.

Pariglie	Il Duca di Nocera Pier Giovanni Galeotti
Il Principe di Bisignano Il Duca di Cerce	Il Marchese di Cercello Gennaro Caracciolo
Il Principe di Gallicchio Vincenzo Brancaccio	Il Marchese di Lucito Girardo Gamba Corta
Il Principe di Mondorvino Giovanni Battista Caracciolo	Il Marchese di Lurino Marino Frega
Il Principe di Satriana Cesare di Gennaro	Il Marchese di Castelvetre Il Priore della Roccella
Il Principe di Sant'Agata Aniballe Braccaccio	Il Marchese di Cufano Don Francesco di Vera
Il Principe di Rocca Romana Il Marchese di Villa	Il Principe di Castel Vetri Il Priore della Roccella
Il Principe di Conca Don Bernardino di Cordua	Il Marchese di Cusano Don Francesco di Vera
Il Principe di Furito Giovanni Battista Siripanno	Il Marchese di Rena Il Marchese di Treviso
Il Principe d'Arace	Il Cavallerizzo maggiore Don Pietro Pargao
Il Principe di Cariati Il Conte di Montoro	Il Castellano Il Capitan della Guardia
Il Principe della Riccia Il Gran Conte d'Altavilla Il Duca di Rapolla	Il Corriero Maggiore Don Cesare Giesualdo
Il Duca di Telese Don Fulvio di Gostango	Don Lionardo Tocco Don Geronimo di Gostanzo
Il Duca di Bovino Don Troiano Caracciolo	Jacopo Pigniatelli Giovanni Battista Poderigi

Francesco Filomarino
Giovanni Battista Filomarino

Mantenitore di Torneo
Don Fulvio di Gostanzo

Quadriglia

Don Fulvio di Gostanzo
Piero Giovanni Galeotto
Don Leonardo Tocco
Francesco Villano

Il Principe di Bisigniano
Il Duca di Cerce
Don Troiano Caracciolo

Padrini

Il Principe di Conca
Il Principe della Riccia
Il Principe della Roccella
Cesare della Marra

Quadriglia del Principe dell'Ulivito

Il Principe dell'Ulivito
Don Diego Beltamo
Vincenzo Capece
Tomaso Felingieri

Padrini

Fra Lelio Brancaccio
Scipione Brancaccio
Don Ottavio di Gostanzo
Il Principe di Gallichio
Ducha di Rodi
Duca di Telese
Duca di Nocara
Il Marchese di Castel Vetro

Quadriglia del Principe di Satriano

Il Principe di Satriano
Cesare di Gennaro
Giovanni Battista Ravaschiero
Giovanni Miraballi

Padrini

Il Principe dell'Ulivito Padre
+ non dichiarato

Quadriglia del Principe di Mondorvino

Il Principe di Mondorvino
Il Duca di Castello
Jacopo Pigniatelli
Francesco Filomarini

Padrini

Carlo Miraballo
+ non è [dichiarato]

Quadriglia del Principe di Sant'Agata

Il Principe di Sant'Agata
Don Gasparro Toraldo
Girardo Gamba Corta
Antonio Capece

Padrini

Il Conte di Chiaromonte
+ non è [dichiarato]

Quadriglia del Duca di Bovino

Il Duca di Bovino
Il Marchese di Treviso
Il Marchese di San Lucitro
Ettore Minutolo

No. 4. Anonymous report about Ladislas's stay in Naples

ASF, Archivio Mediceo del Principato 4101, fols. not numbered.

Il Principe di Pollonia nel venire a Napoli fu riscontrato una giornata lontano da un Gentiluomo del Signor Duca d'Alva di nazione luchese di Casa Diodati Cavaliere dell'habbito di San Giovanni, perché haveva mandato a dire di non volere altri incontri. Et entrò di notte con Carrozze di Palazzo.

Smontò in una Casa che Sua Eccellenza gl'haveva fatta preparare et tappezzare superbissamente.

In capo a mezz'ora andò il signor Duca a visitarlo et Sua Altezza l'aspettò in Camera et l'ascoltò in piede ma lo trattò d'Eccellenza e fu brevissimo il colloquio.

All'uscire lo accompagnò sino fuori della seconda Camera et il signor Duca Radzvil lo seguì sino a metà la scala.

Pochissime visite ha ricevute et quelle da persone dipendenti et del Nunzio di notte.

È stato speso lautissimamente a spese del Re ma servito da' suoi stessi Polacchi.

A tavola non ci è stata distinzione di luoghi et sedevano non solo le sue Camerate, ma anco il Cavaliere Diodati che restò a trattenerlo a nome di Sua Eccellenza.

Ha passeggiato per la città in Carrozze di Palazzo et ha avuto sempre seco il medesimo Diodati.

Alla festa di Caroselli stette a un terrazzino del Palazzo con gelosie. Il Signor Duca lo ricevette in capo di scala et l'accompagnò sul terrazzino e poi scese sul palco fatto a posta per sé con balcone. Et perché doppo la festa a cavallo si preparava ballo nella sala del Palazzo Sua Altezza domandò quando si cenava et fu perciò necessario allestirgli presto presto da mangiare in Palazzo medesimo.

Quando fu a tavola Sua Eccellenza comparve, et Sua Altezza in vederlo chiese bere, et disse forte Brindisi alla salute di Vostra Eccellenza all'ora il Signor Duca si fece dare da sedere et prese dua biscottini et rese la ragione si ritirò alle sue stanze et poi al Ballo sotto al Baldachino.

Al detto ballo torneo e maschere la sera seguente Sua Altezza stette in un Palco con gelosie ma si lasciava vedere, anzi gustava di parlare con i giudici.

Ogni festa gli è piaciuta fuorché il Ballo che gli è parso maninconico perché non alzavano.

Quando Sua Eccellenza andò l'ultima sera a invitarlo al torneo Sua Altezza gli domandò non so che grazie et perché erano più d'una et qualche d'una difficile per il ché Sua Eccellenza dovette andare un poco riserbato nel rispondere dicono che li soggiugnesse che per cose ordinarie non sarebbe occorso che lui vi mettesse bocca.

Con tutto questo si sta in dubbio se Sua Eccellenza le farà tutte per esser cose toccanti alla Giustizia.

Soprattutto li sono piaciuti e' Cavalli e ha perciò accettati l'infrascritti in dono et se avesse trovati più dolcezza ne' prezzi n'havrebbe anco comprati.

Ha pigliato un Cavallerizzo chiamato Giuseppe S.to *aolina et per messo cento Zechini il mese paga veramente reale massime per la persona di costui che non è né il Primo né l'ultimo cavallerizzo di Napoli.

Partì Sua Altezza lunedì 13 Gennaro doppo esser cominciato all'alba nella Chiesa dei Gesuiti.

Dal Viceré
Un Giannetta
Un Cavallo che va in corvette
Un che va in terra
Una Giumenta

Dal Signor Duca di Nocara
Un Cavallo d'armare
e questo Signore ha anche donato un pulledro a un cammariere favorito di Sua Altezza

Dal Principe di Sant'Agata
Un cavallo d'opera in terra

Da Don Ottavio di Gostanzo
Un cavallo da corvetti

Dal Signor Consigliere Corcione suo stipendiato
Un cavallo di corvette

Dal Cavaliere Vincenzo Vettori
Un Pulledro della razza di Gravina che Sua Altezza glien'ha poco meno che chiesto poiché quanto detto Vettori gli fece riverenza l'ultima volta Sua Altezza gliene parlò spontaneamente celebrando la sua alteza straordinariamente et il suo favorito venne in casa a vederlo.

No. 5. Vincenzo Vettori to the Grand Duke of Tuscany

ASF, Archivio Mediceo del Principato 4103, fol. not numbered.

Illustrissimo mio Signore colendissimo

Poiché arriva voce di chi de miei fratelli presenterà a Vostra Signoria questa lettera ella resterà informata della grazia che mi ha fatta il Principe di Pollonia d'un titolo di Conte che teneva da Sua Maestà Cattolica. A me non resta se non da incaricarle quell'istesso che da loro sarà supplicato dell'operare nel darne conto a Principi Serenissimi, che resti quanto più possibil sia segreta questa cosa. Perché come io non ho né stato né animo da impossessarmi prontamente del titolo, così gusterei che stesse nascosto l'haverlo, che quando che fosse tra molti anni che a loro volta piacesse ch'io lo pigliassi allora poi me ne dichiarerei con gl'altri. Et

rapportandomi nel resto a quanto diranno o il Piero o l'Alessandro, bacio a Vostra Signoria humilmente le mani.

In Napoli 14 Gennaio 1625.

Di Vostra Signoria

Servitore devotissimo et obbligatissimo
Vincenzo Vettori

No. 6. Curzio Picchena to Vincenzo Vettori

ASF, Archivio Mediceo del Principato 4158a, fol. not numbered.

Molto Illustre Signore mio osservantissimo

...

L'ultime lettere di Spagna che sono state di 28 dicembre ci portarono la morte dell'Arciduca Carlo, con quel dispiacere della Serenissima Arciduchessa che Vostra Signoria si può imaginare, siché le feste che si preparavano per la venuta del Principe di Pollonia svaniranno almeno in parte perché la comedia che si fece all'Arciduca, si farà anche adesso, poiché il soggetto è spirituale, cioè la storia et il martirio di Sant'Orsola.

...

Di Fiorenza 21 Gennaio 1625.

Di Vostra Signoria Molto Illustre

Affettuosissimo servitore
Curzio Picchena

No. 7. Curzio Picchena to Vincenzo Vettori

ASF, Archivio Mediceo del Principato 4158a, fols. not numbered.

Molto Illustre Signore mio osservantissimo

...

Il Principe di Pollonia si trova ancora qui, et ci fu qualche pensiero d'andar a fare gli ultimi giorni del Carnevale in Pisa, per dargli ancora quivi qualche trattenimento, almeno col fargli vedere il Giuoco del Ponte, ma poi si pentirono, et indugeranno a fare il viaggio al principio di Quaresima. Qui intanto si fanno diversi trattenimenti, et hieri si fece alla Villa di Baroncelli [Villa di Poggio Imperiale] in quel Cortile una bellissima Commedia cantata, con essersi mutata la scena tre, o quattro volte, et alla fine un Balletto di otto Cavalieri e otto Dame. Et poi tutta la

gente uscì fuori nel Prato dove si fece il Balletto a cavallo, che furono ventiquattro Cavalieri ricchissimamente vestiti, et tutto riuscì eccellentissimo. Ci venne ancora la settimana passata il Terzogenito del Duca di Modona [Modena] sul posto, come incognito, per vedere la Commedia grande, ma non arrivò a tempo, et ci si è poi fermato per vedere queste altre feste et non ha voluto alloggiare in Corte, ma in Casa dell'Ambasciatore per stare nella sua libertà, andando anche la sera ai festini che si fanno in case di privati Gentilhuomini, si come vi va ancora il Principe di Pollonia pubblicamente, et si mette a ballare, come gli altri. Et a Vostra Signoria bacio le mani.

Di Fiorenza 4 febraio 1625.

Di Vostra Signoria Molto Illustre

Affettuosissimo servitore
Curzio Picchena

No. 8. Curzio Picchena to Vincenzo Vettori

ASF, Archivio Mediceo del Principato 4158a, fols. not numbered.

Molto Illustre Signore mio osservatissimo

Lor'Altezze partirono per Pisa il secondo giorno di quaresima, et sebbene haverono designato di fermarsi dui giorni all'Ambrogiana per trattenersi con alcune cacce il Principe di Pollonia non di meno egli faceva tanta fretta di spedirsi che non vi stettero, se non la prima sera. Andarono poi a Pisa il venerdì, et a Livorno il Sabato, et si crede che il Principe ritornerà in questa sera o domani, et che seguirà il viaggio per la via di Venezia.

...

Di Fiorenza 17 febraio 1625.

Di Vostra Signoria Molto Illustre

...

Affettuosissimo servitore
Curzio Picchena

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