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THE SOBIESKIS

Memories, Prints, Paintings, and Letters in the Collections
of the *Sovrintendenza Capitolina di Roma*,
in the Roman Chronicles and in Rome:
A Historical Commentary

Abstract

This article presents two marble epigraphs preserved in the Musei Capitolini, one that mentions King Jan III Sobieski, and the other dedicated to his wife, Maria Casimira, along with other iconographic and documentary material related to the Sobieskis in Rome in the Museo di Roma and the archival heritage of the Sovrintendenza Capitolina.

Keywords: Sobieski, Rome, Sovrintendenza Capitolina, Archive

The *Sovrintendenza Capitolina ai Beni Culturali* of Rome preserves in Capitoline's collections, in the *Museo di Roma*, and in the Capitoline Historical Archives an important documentation concerning the main members of the Sobieski family: Jan III and Maria Casimira, their son Alexander, and the granddaughter Maria Clementina (Ceci 2000a; 2000b). This material gives a good account of Papal Rome's social and political climate in the aftermath of the Battle of Vienna at the Kahlenberg Hill (12 September 1683), when Jan III led the European coalition promoted by Innocent XI to victory, defeating the Ottoman army of Kara Mustafà Pasha. Jan III Sobieski was universally acclaimed for his resounding success and celebrated as the savior of Christian Europe (Cardini 2011).

Some years after the death of Jan III, which occurred in Warsaw 17 June 1696, on 2 October 1698 part of the royal family moved to Rome for reasons of political opportunity following the widowed queen Maria Casimira,¹ who arrived in the city with her court on 23 March 1699, having visited the main Italian cities where she was welcomed with all honours by the most prominent representatives of the local nobility (Bassani 1700).

Officially, the queen's travel was dictated by her desire to be in Rome for the Jubilee of 1700, called by Innocent XII and closed by Clement XI.

After about 15 years spent in Rome, on 16 June 1714 the Queen left the city to move to the castle of Blois in France where she died on 30 January 1716.

Nevertheless, the presence of the Sobieski family in Rome continued, and the memories of them have been preserved until today, in museums and churches (Angelini 1883; *Polonia* 1975: 179–215; Biliński 1986: 131–166; *Sobieski a Roma* 2018). The main sites are: the funeral monument of Prince Alexander in the church of the Capuchins Santa Maria Immacolata in via Veneto; Cardinal Marquis Henry de La Grange d'Arquien's, father of Maria Casimira, funeral monument in San Luigi dei Francesi church; the ones made for Maria Clementina in the church of Santi Apostoli, where her heart is kept, and in St. Peter's Basilica where her sarcophag is placed along the spiral staircase, as well as the elegant funeral monument. An epigraph in Santa Cecilia in Trastevere monastery recalls the place of prayer of Maria Clementina; finally, her plaster-cast bust flanked by a commemorative inscription has been preserved in the current Ursuline convent on the Via Nomentana.

On the side of Palazzetto Zuccari at the crossroads of via Gregoriana and via Sistina, the Roman residence of the widowed queen Maria Casimira, there is a semicircular portico with the coat of arms of Sobieski-de La Grange d'Arquien. In Santa Maria degli Angeli e dei Martiri basilica, along the pavement of the "*Meridiana* (Sundial) *Clementina*", Maria Casimira obtained the placing of two engraved bronze plaques in memory of the Battle of Vienna affixed nineteen years after the battle in 1702. In the Gallery of Palazzo Barberini four medallions *en grisaille* have been identified with the corresponding medallions depicted in print relating to the catafalque set up at San Stanislao church after Jan III's death, *absente corpore*.

1 Nevers June 1641 – Blois, 30 January 1716. In some biographies of the Queen there are discrepancies especially in the date of birth, the age at death, and the number of children. Biography in: Kersten 1974; Skrzypietz 2020. See also Crescimbeni 1721 (1–9).

Linked to Vienna victory is the edification of the church dedicated to the Holy Name of Mary (*Sacro Nome di Maria*), a feast promoted by Innocent XI who extended the celebration to the entire Catholic Church to commemorate the mass celebrated in Vienna on Sunday, 12 September 1683, before the battle, by Frà Marco d'Aviano. The church preserves important original accounts of the victory that arrived in Rome in large numbers directly from the battlefield (Rola-Bruni 2018).

In the buildings attached to the church of San Stanislao dei Polacchi there are two valuable oil paintings of Jan III and Maria Casimira. Finally, the Sobieski Room in the Vatican Museums houses a large painting by Jan Matejko (1838–1893) dedicated to the Battle of Vienna, offered to Pope Leo XIII on the occasion of the second centenary of the victory.

THE SOBIESKIS IN THE CAPITOLINE MUSEUMS

In the aftermath of the Battle of Vienna, the victory's resonance in Rome was certainly accompanied by a sigh of relief. Innocent XI, along with the civic and religious authorities, started a series of celebrations and the name of Sobieski had an enormous resonance (Osiecka-Samsonowicz 2014: 57–76; Boiteux 2018: 30–56).

In the Musei Capitolini (Palazzo Nuovo and Palazzo dei Conservatori) there are two epigraphs: one mentions Jan III and the other is dedicated to Maria Casimira, with her portrait.

1. The Senate of Rome dedicated a marble epigraph to Innocent XI to commemorate the battle of Vienna and named, together with the Pope, the rulers who were the architects of the victory: Jan III, Leopold I the Emperor of the Holy Roman Empire, and Charles V of Lorraine. The epigraph was originally placed on the first level of the staircase leading to the Galleria di Palazzo Nuovo² (Inv. EM 147, 90x144 cm; Rossini 1693: 5; Nemeitz 1726: 201–202); in 1750, it had already been moved to the first niche after the staircase along the Gallery, where it still stands (Museo Capitolino 1750: 20; Guasco 1775: X, iscr. VI; Forcella 1869:

2 Gaddi (1736: 151–152) wrote: *“Sappiasi che fu fatta questa iscrizione dal Senato Romano, e collocata ad eterna memoria nel Campidoglio invece del meritato onore della statua, che l’umilissimo Santo Pontefice costantemente ricusò”*.

67, n. 180, with the date “2° trimestre 1684”; Tofanelli 1819: 32, n. 10) (Fig. 1). *Mercurio Errante* (1741) confirms that the plaque was made to replace the statue the Senate wanted to erect and the Pope rejected (Rossini 1741: 15–16).

Latin text:

INNOCENTIO VNDECIMO PONTIFICI OPTIMO MAXIMO / QVOD IN
VIENNA ROMANI IMPERII PRINCIPE VRBE / IRREQUIETA VIGILANTIA
PRVDENTI CONSILIO INGENTI AVRO / PRECIBVS LACRYMISQVE DEI
IMPORATO AVXILIO / ANNO REPARATAE SALVTIS CIOIOCLXXXIII /
AB IMMANISSIMA TVRCARVM OBSIDIONE VINDICATA / LABORAN-
TI CATHOLICAE RELIGIONIS SECVRITATI PROVIDERIT / FOELICITER
REGNANTE / LEOPOLDO PRIMO CAESARE AVGVSTO / CHRISTIANAS
ACIES DVCENTE / IOANNE TERTIO POLONIAE REGE SEMPER INVICTO
/ FORTITERQVE PVGNANTE / CAROLO QVINTO DVCE LOTHAE-
RIN- GO / S.P.Q.R. AETERNVM MEMOR P / COMEND CAROLVS ANTONIVS
A PVTEO CÔS: MARCVS ANTONIVS DE GRASSIS CÔS / LAELIVS FAL-
CONERIVS CONS: ISIDORVS CARDVCCIVS C R PRI

(The senate and people of Rome erected this monument to Innocent XI, the greatest and best of Popes, who, by indefatigable vigilance, prudence, advices, large supplies, and fervent prayers for the divine assistance delivered Vienna the capital of the empire, vigorously besieged by the infidels in the year 1683; and thus saved the Catholic religion from imminent danger in the reign of Leopold I, the Christian army being commanded by the invincible Jan III, king of Poland and the valiantly fighting Charles V, duke of Loraine). The four family emblems of the magistrates appear low on the sides: dal Pozzo and Falconieri are on the left, Grassi and Carducci on the right (Forcella 1869: 553–552; De Dominicis 2009), which took office on 1 April 1684.³

2. The epigraph and portrait of Maria Casimira in the Palazzo dei Conservatori

Welcomed in Rome by Innocent XII, Maria Casimira was always treated by the Pope and his successor Clement XI with great respect, benevolence, and paternal affection (Scano 1964: 451–455; Platania 1995: 11–48; Boccolini 2018: 90–100). In Rome, she was the object of every honour, both public and private, as the widow of the Defender of Christianity, Jan III; her actions, as well as those of her family, were carefully recorded and commented on by the chroniclers, among them Francesco Valesio, who in his *Diario di Rome* noted and reported the events relating to the Sobieskis (Valesio 1977–1979).

3 Archivio Storico Capitolino, *Camera Capitolina*, cred. I, t. 35c, 125 v.

On 2 December 1700, Maria Casimira officially visited the Capitolium, the seat of the city's magistrates; the Pope and the Senate wanted to immortalize this visit with an epigraph, as it had been done a little less than fifty years earlier on the occasion of the visit of the former Queen Christina of Sweden, who became Catholic and moved to Rome. The epigraphs for the two queens were originally placed in the most important and splendid hall of the Palazzo dei Conservatori, the "Sala degli Orazi e Curiazi" (Keyßlers 1751: 242–243). Around the second half of the nineteenth century, they had been removed from the hall and after a series of transfers, were repositioned around 1939 in "Castellani" or "dei Magistrati" Room (Re 1926–1927: 160–167; Serafini 2020).

Surmounted by a tondo with the bust of Maria Casimira, the large inscription with golden letters was engraved on an antique black slab surrounded by a pavonazzetto moulded frame⁴ (Figs. 2a–b).

Latin text:

MARIAE CASIMIRAE / POLONIARVM REGINAE MAGNAE DVCISSAE
LITHVANIAE &C. / QVA EXCITANTE REGIVS CONIVX / IOANNES III /
VIENNA OBSIDIONE SOLVTA SACRO FOEDERE ICTO / REM CHRISTI-
ANAM RESTITVIT / QVOD VRBEM PIETATE DVCE / AD SAECVLARÈ
IVBILAEI ANNVM VENERIT / AC TRIV(M)PHALÈ CAPITOLIVM SVA
PRAESENTIA ILLVSTRAVERIT / COSS EXCIPIENTIBVS / QVOS CAPITE
COOPERTO / CHRISTINAM SVECORVM REGINAM AEMVLATA / PA-
RIBVS HONORIBVS DECORAVERIT / MONVMENTVM HOC PRO TRIVM-
PHO / CLEMENTE XI P O M / ANNVENTE / S P Q R / GRATAE VOLVNTATIS
OBSEQVIVM EXHIBVIT / FERDINANDO MARCHIONE BONIOVANNE /
LVDOVICO MARCHIONE MONTORII / HIERONYMO MARCHIONE TE-
ODOLO CONSERVATORIBVS / PHILIPPO BARONE DE SCARLATTIS EQ
S IACOBI CR PRIORE / IV NON DECEMBRIS MDCC / AB VRBE CONDITA /
CXO CXO CCCCL

(To Maria Casimira, Queen of Poland and Grand Duchess of Lithuania etc., according to her exhortation, her royal spouse John III freed Vienna from the siege, concluded the Holy Alliance, raised Christianity, since guided by devotion she came to the city in the secular year of the Jubilee and gave prestige with its triumphal presence at the Capitol, welcoming her the Conservatori with their heads

4 Invv. EM 00331 and SCU 02593; h. 3,80 m, w. 1,58 m. Forcella 1869: 72, n. 200. The names of the magistrates appear in the Acts of the Capitoline Chamber for the year 1700 (Cred. I, to. 35, c. 197v).

covered, as in the case of Queen Christina of the Swedes, paid homage with equal honors. This monument to the triumph, with Clement XI Pontifex Optimus Maximus's consent, the Senate and the People of Rome offered, as a sign of gratitude, when Marquises Ferdinando Bongiovanni, Ludovico Montori, Gerolamo Teodoli, Baron Filippo Scarlatti, knight of San Giacomo and Caporioni Prior were the Conservatori, on the fourth day of nonae of December (December 2) 1700, year 2450 since Rome's foundation).

The text celebrates the merits of Maria Casimira, praising her influence on the husband for having induced him to intervene in the battle of Vienna, thus also contributing to the victory of Christianity over the Ottoman threat; it follows by praising her decision to come to Rome driven by the religious *pietas* to celebrate the Jubilee of 1700, opened by Innocent XII and closed by Clement XI. Both these actions, considered as worthy of a triumph, recur also in the panegyric composed in her honour by the arcade Count Orazio D'Elci, who, referring to her influence on the king, writes: "*pur sapesti con artificio degno della tua Pietà trarlo à i confini, poi spingerlo al soccorso, e Liberazione di Vienna, e conseguentemente di tutto il Cristianesimo*"⁵ (D'Elci 1699: 6).

It is also pointed out that the ceremony performed for the former Polish queen followed the one previously used for the former Swedish queen, which provided for the Roman Magistracy of Conservatori, according to their privilege, to receive their royal guest with headgear on their heads.⁶

At the time Maria Casimira, famous all over Europe for her beauty, was about 59 years old, but her beauty had not faded with age, as can be seen in the beautiful portrait bust by the sculptor Lorenzo Ottoni. The author has been identified by Jennifer Montagu (Montagu 2018: 312–326) who found the documents relating to the work in the Capitoline Historical Archive. A recent cleaning (2018) of the portrait and new close-up photographs allow us to notice the original graphite colouring of the pupil, now almost missing, which must have given the face a vitality that is not perceptible today⁷ (Fig. 3).

5 In Arcadia, the Queen was given the name of Amirisca Telea.

6 Christina's epigraph on her visit to the Capitol in 1656 recalls that the Capitoline magistrates received her *tecto capite*, by virtue of an ancient privilege that allowed them to receive monarchs with their hats on and seated: the Queen of Sweden objected, in vain, to this custom, which she considered belittling of her person, and the negotiations to resolve it lasted six months: Pietrangeli 1960: 200; Borsellino 2000: 203, note 5.

7 Restorations of several Bernini sculptures have also revealed graphite highlights in the pupils: Coliva 2002: 126.

MUSEO DI ROMA – PALAZZO BRASCHI

The Museo di Roma possesses a series of prints, very widespread at the time and well known today, and a painting referring to Maria Clementina Sobieska-Stuart.

3. *Solemn entry into Rome of the Polish Ambassador in 1680* (Fig. 4). The colour etching by Bartolomeo Pinelli, made in 1835, is entitled *Urbe ingreditur anno 1680 die 4 Augusti Dux Radziwil legatus Joannis III. Sobieski Poloniae Regis ad Innocentium XI*; below: *Stendardus fig. Viviani Arch. pinx/Pinelli sculpsit* (Museo di Roma, inv. GS 137). The print is a copy of the painting by Pieter van Bloemen, called *Stendardus*,⁸ and Niccolò Viviani Codazzi kept in the Museum of the Royal Palace of Wilanow in Warsaw (Inv. Wil. 1041. Osiecka-Samsonowicz: 2014).

Upon the election of the Pope, every Catholic sovereign had to make an “Act of Obedience”, going personally – or sending a representative – to Rome. Jan III fulfilled this customary obligation towards Innocent XI, who rose to the papal throne on 21 September 1676, only in 1680, as pressing needs of the Polish kingdom forced him to delay the homage. The mission was entrusted to Prince Michał Kazimierz Radziwiłł, the king’s brother-in-law, who travelled also to Vienna and Venice to plead for the formation of an anti-Turkish league. The assignment proved a failure due to the poor diplomatic qualities of the envoy, who squandered his fortune in Rome and died in Bologna on 14 November 1680, on the way back to Poland. The Polish parade was a success, however, making a great impression on the Roman people because of its magnificence (Platania 1998; Platania 2016; Osiecka-Samsonowicz 2014: 48–56). The original painting in Wilanow Palace, from which the print is derived, had been probably commissioned by Radziwiłł’s sons, Jerzy Józef and Karol Stanisław in 1687 (Osiecka-Samsonowicz 2014: 53). Radziwiłł’s meeting with Innocent XI is depicted in one of the four large ovals (335x265 cm) made for the funerary apparatus dedicated to Jan III and set up by Cardinal Carlo Barberini in the church of San Stanislao dei Polacchi in Rome, now preserved in the storerooms of the Gallery of Palazzo Barberini in Rome (Galleria Nazionale d’Arte Antica di Palazzo Barberini, inv. 4681) (Fig. 5).

8 Van Bloemen resided in Rome in 1686–1687 and was a member of the Schildersbent Circle, composed mainly of Dutch and Flemish painters, with the nickname *Stendardo*, probably because of the banners he painted in battle scenes.

4. *Apotheosis of Jan III Sobieski, king of Poland, winner of the Turks* (1684). The copper engraving print by Agostino Scilla and Jacques Blondeau is the title page of the *Thesis* written by Taddeo and Urbano Barberini, presented at the *Collegio di Propaganda Fide* in October 1684, on the anniversary of the liberation of Vienna, and dedicated to the Polish king (Archivio Museo di Roma, invv. MR 40504, 40507, 40508) (Fig. 6). The authors were the nephews of Cardinal Carlo Barberini, Protector of the Kingdom of Poland. The *Thesis* was born in the context of the Third Holy League against the Ottoman Empire promoted by Innocent XI on 5 March 1684, formed between the King of Poland, Leopold I of Habsburg, and the Republic of Venice.⁹ In the cartouche captions, framing the central scene, Jan Sobieski is compared to the Emperor Constantinus the Great and the merits of the two glorious leaders are listed¹⁰ (Biliński 1984: 47–69, in part. 58).

The engraving reproduces the oil painting *en grisaille* made in 1684 by Ciro Ferri (this work has also been attributed to Agostino Scilla) preserved in the Royal Palace of Wilanow,¹¹ with the king on horseback, flanked by his young son Jakub who followed him into battle. Above, the personification of the Catholic Church holds a banner with the representation of Constantinus, below are the Goddess Rome and the Capitoline she-wolf with Romulus and Remus.

5. *Ephemeral apparatus for the death of Jan III Sobieski in San Stanislao dei Polacchi in Rome*. The print reproduces the funeral arrangement designed by architect Sebastiano Cipriani and then engraved by brothers Pietro and Francesco Sante Bartoli (Fig. 7).

Jan III Sobieski, born in Olesko on 17 August 1629, died on 17 June 1696 in Warsaw in the Wilanow Palace; the news reached Rome about a month later and the solemn funeral was held in the “Cappella Paolina” in the Quirinal Pal-

9 A medal was issued to mark the occasion, designed by J.I. Bendl (https://www.icollector.com/Lega-Santa-contro-i-turchi-Medaglia-1684_i8694013) who had already produced a medal commemorating the Vienna victory: (<https://www.metmuseum.org/art/collection/search/187250>).

10 The juxtaposition of Emperor Constantinus I and Jan III through the motto *In hoc signo vinces* also recurs in Bassani's book 1700: 18.

11 C. Ferri or also A. Scilla, *Apoteoza Jana III, olil en grisaille* (97x73 cm; https://www.wilanow-palac.pl/sobiesciana/apoteoza_jana_iii_sobiesciana.html). Pietrangeli 1975: 181–182. For the painting at the National Museum in Warsaw: http://cyfrowe.mnw.art.pl/dmuseion/docmetadata?id=4273&show_nav=true.

ace on 5 December 1696, celebrated by the Cardinal Protector of Poland Carlo Barberini (Osiecka-Samsonowicz 2014: 93–98). Five days later, the Cardinal held another ceremony in the Church of St. Stanislaus of the Poles, described in the three printed notices. In the church, six large medallions in tempera *en grisaille* (about 330 x 262 cm) portraying significant moments from the life of the king were hung on top, accompanied by descriptive cartouches in Latin depicting the following: the wedding with Maria Casimira officiated in Warsaw by the Apostolic Nuncio in Poland Antonio Pignatelli, with Pope Innocent XII at the time on the papal throne; Chocim's victory and that at Vienna; the declaration of obedience to the Pope made by Radziwiłł; the institution in Poland of the Order of Capuchins and Sacramentine Sisters. There was another oval with the portrait of the king, which was not depicted in print.

While the portrait of the king and the wedding scene perished, the other four were identified by Italo Faldi in the collections of the National Gallery of Ancient Art in Palazzo Barberini; it is believed that the medallions passed into the collections of Cardinal Barberini once the funerary apparatus was dismantled (Faldi 1975. Fidanza 2018). They are currently in the Gallery's storerooms, awaiting a necessary and desired restoration. The works have been definitively attributed, on the basis of the payment orders kept in the Barberini archives, to the Austrian painter Giacomo Wernele (italianisation of Philipp Jakob Wörnle), whose work was supervised by Carlo Maratta (Platania 2016: 85; Fidanza 2018: 330, with the original letter).

6. Palazzetto Zuccari. The collection of the Museo di Roma keeps a watercolour on cardboard signed by an unspecified painter *Costantini* (Roma: Museo di Roma, Gabinetto delle Stampe, MR 6182) representing the portico of Palazzetto Zuccari in Trinità dei Monti and the same appears in a nineteenth-century photo by James Anderson¹² (Figs. 8–9). Maria Casimira and her court stayed in Palazzetto Zuccari, located between via Sistina and via Gregoriana, in piazza Trinità dei Monti. The building, with other surrounding areas, was rented by the Queen from Easter 1700, when she was still living in Palazzo Odescalchi in piazza Santi Apostoli (Re 1927: 160–167; Curti 2009–10: 345; Migasiewicz 2016: 221–235; Kieven 2018: 176–199). She resided there from 1702 to 1714, also

¹² The image is by the English photographer J. Anderson (1813–1877) who worked in Rome from 1838: Archivio Fotografico Museo di Roma, inv. AF 25984 (se also another photo: AF 6798). Kieven 2018: 198.

setting up a small theatre and a convent. Today, there are traces of the latter in a room on the ground floor of the small palace, in a fresco on the ceiling with figures of the Queen and the dove of the Holy Spirit in the light (Fig. 10).

In 1711, around the entrance of the palace in Piazza Trinità dei Monti, the Queen wanted to create a semicircular portico with four columns and two pilasters surmounted by a terrace with a balustrade, now closed by stained-glass windows, attributed among others to her architect and court set designer Filippo Juvarra. Above the portico door there is the Sobieski-de la Grange d'Arquien coat of arms in a shield within a drape surmounted by the royal crown (De Soultrait 1847: 117, pl. XIV; Re 1927: 165).

7. *Alessandro Sobieski's solemn funeral in Santa Maria della Concezione* (Fig. 11). The print, signed by Francesco Faraone Aquila (engraver) and Alessandro Specchi (architect), shows the layout created in the church of the Capuchins – located today in via Veneto – for the funeral of Alessandro Sobieski (Gdańsk, 6 September 1677 and Rome, 19 November 1714) which was celebrated on 22 November 1714 (Archivio Museo di Roma, GS 195). The son of Jan III and Maria Casimira died a few months after his mother's departure from Rome, comforted by the Capuchin Friars to whom he had become spiritually close. At the will and expense of Clement XI, the Prince received a sumptuous funeral, described in the Printed Account (*Resoconto*) of the Prince's death (*Relazione...* 1714; Ceci 2019: 209–215). The text also mentions “*Mr. Alessandro Specchi, a famous Professor of Architecture, who is forming the Drawing, in order to be printed as soon as possible*” (*Relazione...* 1714: 13), a drawing which had been disseminated through the work of the engraver Aquila.

MARIA CLEMENTINA SOBIESKA, THE PRINTS AND THE PAINTING

Maria Clementina Sobieska (Oława, 17 July 1701 – Rome, 18 January 1735)¹³, daughter of Jakub Ludwik Sobieski and Hedwig Elizabeth Palatine of Neuburg, granddaughter of Jan III and Maria Casimira, had been baptized by proxy by

13 In scientific literature the birthplace of the princess is sometimes given as Macerata and others Oława. In the *Polish Biographical Dictionary*, it is stated that she was born in Macerata on 17 July 1701: Grzybowski 1975: 4–5, and so in many studies, particularly musico-

Clement XI. On 1 September 1719, she married in Montefiascone the exiled king James III Stuart, the Jacobite pretender to the kingdom of England, and lived a good part of her life in Rome under the benevolent protection of Clement XI and his successors (Platania 1993; Bodart 2004: 301–314; Markuszewska 2017: 163–177). The marriage, from which two children were born (“Bonnie” Prince Charlie and Bishop Henry), was not happy, and the Queen ended her life in sickness, having dedicated herself to works of charity, for which she also was the subject of an unsuccessful canonisation process (Jujeczka 2018: 390–400; Quesada 2018: 378–388; Breccola, Ceci 2020). Having died at the age of 33 years and six months, she received a solemn funeral at the behest of Clement XII. On 23 January 1735 the body was first exhibited in Santi Apostoli Church, with a display by the architect Ferdinando Fuga; in 1738, a marble monument was erected in the church with its *precordium*, Filippo della Valle’s work (Simonato 2016: 111–117). The funeral continued in the Vatican Basilica and the body was laid in the Vatican Grottoes; for the occasion a *Requiem* was composed by Giuseppe Pitoni. In 1745, it was moved into a sarcophagus along the spiral staircase, and a sumptuous cenothaph, designed by Filippo Barigioni and sculpted by Pietro Bracci as early as 1742, was also built in the Basilica (Montagu 2018: 322–325).

8. *Church of the Santi Apostoli decorated for the funeral of the Queen of Great Britain Maria Clementina Sobieski*, Ferdinando Fuga (architect), Giovanni Paolo Pannini (designer), Baldassar Gabbugiani (engraver)¹⁴ (Fig. 12). The funeral took place in this church, sumptuously arranged by Fuga (*Parentalia* 1736: 16; *Diario ordinario* 1735).

9. *Funeral of Maria Clementina Sobieska Stuart in the church of the Santi Apostoli*, by Giuseppe and Domenico Valeriani, oil on canvas (Museo di Roma, inv. MR 39358 [135.5x98 cm without frame]; Platania 1993: 41, note 186) (Fig. 13). The painting was attributed to the brothers Valeriani, artists specialized in scenography and *quadraturismo*, who are believed to have been executed between 1735 and 1739.¹⁵

logical ones. Prof. Aleksandra Skrzypietz, however, confirms the records (also from Rome and Minsk) that mention her birth in Oława on 17 July 1701: Skrzypietz 2020: 19.

14 Museo di Roma, inv. GS 265. See also: Widacka 2011a.

15 Museo di Roma, inv. MR 39358. Busiri Vici 1968: 7–18. Spilia 2014: 29–52: here Maria Clementina is referred to as the daughter of King John Sobieski of Poland, while she was his granddaughter.

10. Etching with the *Funeral procession of Maria Clementina Sobieski from the Church of the Santi Apostoli to St. Peter's Basilica*, 1735, by Giovanni Paolo Pannini and Rocco Pozzi (Museo di Roma, inv. GS 266. Widacka 2011b) (Fig. 14). The perspective view depicts the transport of Maria Clementina's body from the Basilica of the Holy Apostles (bottom right) to St. Peter's (top left); on the right stands Castel Sant'Angelo. The procession unfolds in the form of seven rows of participants, with the body lying on a high catafalque. At the top is the inscription and the coat of arms with Stuart and Sobieski elements on a scroll held by angels: *Funeris pompa X Kal. Februarij anni CIOIO CCXXXV a B.B. duodecim Apostolorum ad BB Petri, et Pauli Basilicam in qua Maria Clementina Magn. Britan. regina fuit sepulta*; below is the legend with the places, the various congregations and groups of participants in the procession, indicated by numbers from 1 to 50; on the sides, the names of the two authors.

11. *Frontispiece with portrait of Maria Clementina Sobieski*, putti and royal symbols, Giovanni Paolo Pannini (designer) and Giovanni Girolamo Frezza (engraver), 1736 (Museo di Roma, inv. 12475) (Fig. 15). This print is the title page of the small volume *Parentalia Mariae Clementinae Magn. Britan. Franco. et Hibern. Regin. Jussu Clementis XII Pont. Max.*, inside which appear also the other two already described prints. It presents – in Latin and Italian – Maria Clementina's eulogy, life, illness, death, and funeral (*Parentalia* 1736).

THE SOBIESKI LETTERS IN THE CAPITOLINE HISTORICAL ARCHIVES

In the Capitoline Historical Archive there are several correspondence fonds of Roman families who had relations with the Sobieskis during the reign of Jan III, which continued when his widow Maria Casimira lived in Rome (1699–1714) and in Blois, until her death on 30 January 1716. The letters are in French, Latin, and Italian, and still require thorough study. There is an interesting letter sent by Maria Casimira from her French residence in Blois, where the Queen continued to maintain relations with Rome regarding what she still needed to do, as can be found in the letter sent to the elderly Marquis Silvio Alli Macarani, her *maggiordomo* (Fig. 16).

12. *Letter to Silvio Alli Maccarani*, from Blois, dated 26 May 1715, was in an envelope with a red wax seal.¹⁶ The letter, written in Italian about eight months before the death of the Queen, mentions pledge registers, the possible sale of possessions in Poland, and the casket deposited at the Banco di Santo Spirito with the Queen's jewellery, the key to which she keeps in Blois.

The signature is the usual *Maria Casimira Regina* written in her own handwriting, while the text, in fine calligraphy, is certainly written by another person.

It is worth mentioning the issue of the Queen's knowledge of Italian, an interesting subject but one that is somewhat neglected by historiography: the analysis of some autograph writings preserved in the Jagellonian Library in Krakow (Manuscript 2284) confirms her fairly advanced mastery over the written, read, and spoken Italian language (Sosnowski 2019: 172–176; Boni, Śnieżyńska-Stolot 2021).

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List of illustrations

- Fig. 1. Marble epigraph for Innocenzo XI (©Sovrintendenza Capitolina BBCC. Archivio Fotografico).
- Fig. 2. Epigraph and marble portrait of Maria Casimira Sobieska (©Roma, Sovrintendenza Capitolina BBCC. Archivio Fotografico).
- Fig. 3. The portrait of Maria Casimira Sobieska (drawing Giuseppe Carzedda).
- Fig. 4. B. Pinelli. *Solenne ingresso a Roma dell'ambasciatore di Polonia nel 1680*, etching, 1835 (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Museo di Roma, Archivio Iconografico).
- Fig. 5. P.J. Wörndle. *L'obbedienza manifestata da Jan III Sobieski al Papa Innocenzo XI tramite il suo ambasciatore Michał Radziwiłł*, tempera/grisaille on canvas tela (Gallerie Nazionali di Arte Antica (MIBACT) – Foto ©Zeno Colantoni).
- Fig. 6. A. Scilla, J. Blondeau. *Apoteosi di Giovanni III Sobieski re di Polonia: il trionfo del Sovrano, vincitore dei Turchi*, etching, 1684 (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Museo di Roma, Archivio Iconografico).
- Fig. 7. S. Cipriani, P. and F. Sante Bartoli. *Apparato effimero, catafalco per Giovanni III Sobieski nella chiesa di San Stanislao dei Polacchi*, etching, 1697 (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Museo di Roma, Archivio Iconografico).
- Fig. 8. Costantini. *Palazzo Zuccari at Trinità dei Monti*, watercolour on cardboard, early 20th century (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Museo di Roma, Archivio Iconografico).
- Fig. 9. J. Anderson. *Palazzo Zuccari tra via Sistina e via Gregoriana*, silver gelatine, second half of the 19th century, (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Museo di Roma, Archivio Iconografico).
- Fig. 10. Palazzetto Zuccari. Fresco with the Holy Spirit in the former chapel of Maria Casimira Sobieska (©F. Ceci).

- Fig. 11. F. Faraone Aquila, A. Specchi. *Funerale solenne di Alessandro Sobieski a Santa Maria della Concezione*, etching, 1714 (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Museo di Roma, Archivio Iconografico).
- Fig. 12. F. Fuga, G.P. Pannini, B. Gabbugiani. *Chiesa dei Santi Apostoli addobbata per le esequie della Regina della Gran Bretagna Maria Clementina Sobieska*, etching, 1735 (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Museo di Roma, Archivio Iconografico).
- Fig. 13. G. and D. Valeriani. *Funerali di Maria Clementina Sobieska nella chiesa dei SS. Apostoli*, oil on canvas, 1735 approx. (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Museo di Roma, Archivio Iconografico).
- Fig. 14. G.P. Pannini, R. Pozzi. *Corteo funebre di Maria Clementina Sobieska dalla chiesa dei Santi Apostoli alla Basilica di San Pietro*, etching, 1735 (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Museo di Roma, Archivio Iconografico).
- Fig. 15. G.P. Panini, G.G. Frezza. *Frontespizio con ritratto di Maria Clementina Sobieska, putti e simboli regali*, etching, 1736 (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Museo di Roma, Archivio Iconografico).
- Fig. 16. Letter of Maria Casimira Sobieska to Marquise Maccarani, Blois, 26 May 1715 (©Roma, Sovrintendenza Capitolina ai Beni Culturali – Archivio Storico Capitolino).



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13

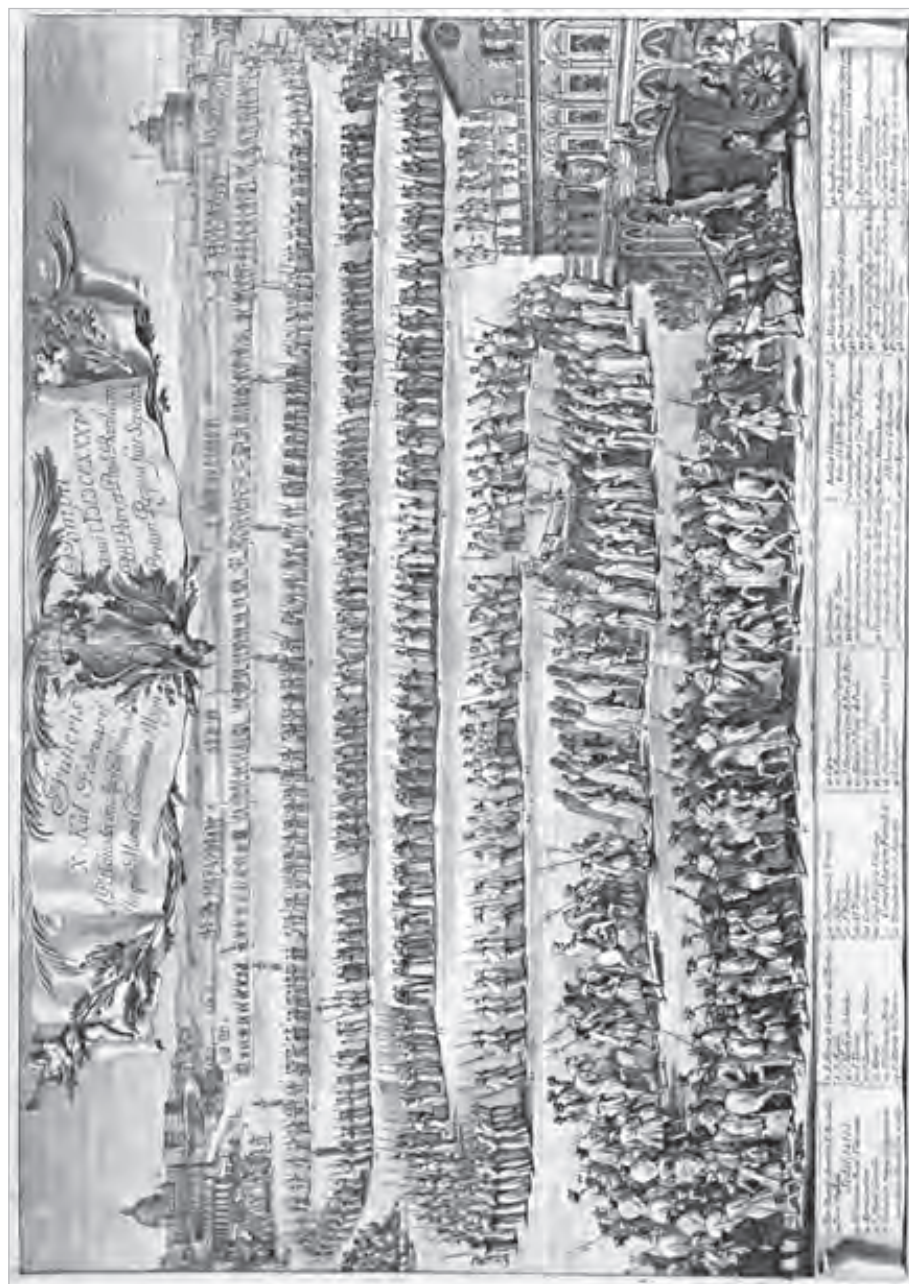


Fig. 14



Fig. 15



Fig. 16