

## Section: Annunziata Branch – Registers

The Registers of the Guadagni Administration of the Annunziata Branch were reorganized by Francesco Casini, during his work on the patrimonial papers of the family, entrusted to him by Niccolo' Guadagni (1730-1805), son of Ottavio, and finished with the compilation of the Inventory in 1769. Unfortunately we have not found the list of these registers, which Casini must have surely compiled, and which would have explained the shelf mark he allocated them; an alphanumeric shelf mark completing the one assigned to the strings of the loose papers and envelopes containing the administration books of the farms. Letter "B" was allocated to the family members, starting from the children of Simone Guadagni (1411-1480), son of Vieri and Ginevra Castellani, including the ones who will start the "Dell'Opera" Branch, whose founder was Filippo Guadagni (1504-1556), son of Jacopo.



Guadagni dell'Opera Palace with Family Crest: now Region of Tuscany Palace

The numeration of the “B” letter registers starts from # 35, because the preceding numbers had been utilised for some farms, and ends with # 133, with the books of Tommaso (1582-1652), son of Francesco. The “C” letter instead has been used for the books of Tommaso’s wife, Maria Acciaioli, daughter of Donato, for her sons Francesco, Pierantonio and Vieri, for her grandsons, Enea Silvio, Ottavio and Ascanio, sons of Pierantonio, and only for her great-grandson Pierantonio, son of Ottavio. The books of the other great-grandson Niccolò have a simple numeration on printed cards, like those of his mother, Cammilla del Ruota, daughter of Niccolò’.

As we have already explained in the general introduction, after a first attempt to reconstruct the arrangement conferred to the documents by Casini, during the reorganization of the Archives (2007) it was decided to organize the registers by “person”, then by typological series (newspapers, earnings and expenses, debtors and creditors and other), finally in chronological order. This because the numeration was not given to all the books kept in the Archives, sometimes because the cards had been lost, and the order given to them, except for a few cases, did not correspond to the single individuals or to a strict chronology, as we had supposed in the beginning.

## **Series: Feudal Payments and tithes of the goods [336-340]**

**1760 – ¾ of the**

**18<sup>th</sup> Century** 409

5 registers.

The books of the Feudal Payments or tithes received by the two branches of the Guadagni Family, the one of the Annunziata and the one of Santo Spirito, were filled out in three volumes in 1760 and contain the copy of the incomes from the books of the tithes and the feudal payments since the year 1534, when Ulivieri Guadagni (1452-1541) son of Simone son of Vieri, lived in Florence, in via dei Servi.



Via Dei Servi goes from the Basilica of Santissima Annunziata, where the Guadagni Chapel is, and close to which the “Nunziata” Guadagni Palace is located, to the Cathedral of Florence (aka the “Duomo”). In Piazza Duomo is located the grandiose Guadagni dell’Opera Palace, now Region of Tuscany Palace.

In the third volume we find a file with the contract concerning the obligation to give vision and copy of the information on the “Feudal Payments” (usually 10% or tithes of their harvest that the peasants had to give to their “feudal lords”) to the “other” Guadagni Family, signed by Pietro Pannilini, administrator of Neri Guadagni (1790-1862), son of Tommaso. In 1826 Neri had received the volumes of documents from Donato Guadagni (1794-1879), our great-great-grandfather, son of Luigi and father of Emma, Aurora, Isabella, Guadagno and Giulia, of the cadet line of the Guadagni of Santo Spirito, so that he could keep them with the other documents in the Santo Spirito Guadagni Palace. The “tithing” of the Guadagni dell’Opera Branch was completed in 1775, in only one volume, with the copy of the delivery of the “feudal payments” by the peasants since the year 1427.

**336** [421]

**1760**

410

### *First tithing*

Leather bound register with metal studs (15x11x3 inches) of 500 pages, numeration by pages (1-500). With index of the municipalities where the Guadagni estates were located.

It contains copies from the books of tithes and feudal payments starting from the year 1534, with Indian ink watercolor drawings of the family crests and genealogical trees of the branches of Nunziata and Santo Spirito (San Giovanni neighborhood – gonfalone Chiave (“Key Banner”). What does “Key Banner” mean?

The City of Florence is divided in four historical districts, which face each other in the yearly Historical Florentine Soccer. Each district has its own color and is named after a historical church present in its territory.



Map of the four historical district of Florence, contained in the old city walls, until 1865. The blue line is the River Arno. The walls North of the Arno were destroyed in 1865 to give the possibility to Florence, newly chosen as capital of the unified Kingdom of Italy, to enlarge itself.



Old walls of Florence on the left still stand around the Santo Spirito and the Santa Croce neighborhoods, South of the Arno River. Only the old walls around Florence on the North side of the Arno were destroyed in 1865 to “enlarge” Florence capital of Italy.





Church of San Giuseppe (St. Joseph) in Florence. The Symbols of the four historical “quartieri” (neighborhoods) of Florence are sculpted above the main door of the church:  
From the left:

- **Santa Croce (“Holy Cross”)**, in the South East (lower right) part of the city. Its color is blue and its name comes from the Basilica of Santa Croce. It is the only district situated on both sides of the Arno River, including the area where the Basilica is located, in the little blue bordered triangle in between Santa Maria Novella, San Giovanni and the Arno River. The Cross is its symbol.



The **Basilica of Santa Croce** (Basilica of the Holy Cross) is the largest Franciscan church in the world. It is situated in Piazza Santa Croce, about 2,4000 feet South-East of the Duomo. It is the burial place of some of the most illustrious Italians, such as Michelangelo, Galileo, Machiavelli, Foscolo, Gentile and Rossini, thus it is known also as the **Temple of the Italian Glories**.

Its most notable features are its sixteen chapels, many of them decorated with frescoes by Giotto and its pupils, and its tombs and cenotaphs. Legend says that Santa Croce was founded by St Francis himself. The construction of the church was begun on May 12, 1294, possibly by Arnolfo di Cambio and paid for by some of the city's wealthiest families. It was consecrated in 1442 by Pope Eugene IV.

The building's design reflects the austere approach of the Franciscans. The floorplan is an Egyptian or Tau cross (a symbol of St Francis). The main cloister houses the Cappella dei Pazzi (Pazzi Family Chapel), our neighbors near Masseto. A Jewish architect Niccolo Matas, designed the church's 19th century neo-Gothic white marble facade, working a prominent blue "Star of David" in the triangular top of the facade.

**San Giovanni ("St John")** in the North-Eastern and oldest part of the city, is characterized by the green color and is named after the Battistero of San Giovanni (St John Baptistry), one of the most ancient and important churches of Florence. The Baptistry itself is its symbol.



Battistero di San Giovanni

The left angel on the sculptures above the right door was made by Niccolo' Guadagni's friend, sculptor Innocenzo Spinazzi. The Duomo and the Guadagni dell'Opera Palace are in the same square.

**-The Fleurdelys of Florence**, symbol and flag of the city is the middle sculpture. It is red on white.





Florentine Red on white “Fleurdelys” flag is carried by Renaissance costumed Florentines during the yearly Calcio in Costume “Renaissance costume soccer” in Florence.

- **Santa Maria Novella district** is located in the North-Western part of the city; it is characterized by the red color and is named after the Basilica of Santa Maria Novella (New Saint Mary). The sun is its symbol.



**Basilica of Santa Maria Novella.** Chronologically it is the first basilica of Florence and the main Dominican church of the City. Chapels of our direct ancestors Strozzi and Tornabuoni are in it.

- **Santo Spirito (“Holy Ghost or Holy Spirit”)** is in the South-West part of Florence, characterized by the color white and named after the Santo Spirito Basilica. Its symbol is the “Holy Ghost or Holy Spirit”.





Basilica of Santo Spirito, in Piazza Santo Spirito. Begun in 1428, after design of architect Brunelleschi, author of the Duomo Coupole, is a typical example of Florentine Renaissance.



Basilica of Santo Spirito seen from the upper loggia of the Santo Spirito Guadagni palace in Florence, located in Piazza Santo Spirito, a few yards from the Basilica.

By the way the Guadagni have the largest and most beautiful palace both in Santo Spirito Square and in Duomo Square, where the Baptistry is. In Santa Maria Novella Basilica, our ancestors have two of the most beautiful and famous chapels.



Each historical district or “quartiere” is divided in four areas, each with its “Gonfalone” or “flag with a symbol in it”



The ones of Santo Spirito are: “nicchio” (“shell?”), ladder, whip, dragon.

The ones of San Giovanni are: keys, “vaio” (Siberian squirrel fur?”), green dragon, golden lion.

The “Key banner” is the symbol of the corresponding area in the San Giovanni District where the Guadagni had properties. The “Nunziata” Guadagni Palace is in the San Giovanni District, as the Guadagni Chapel in the Santissima Annunziata Basilica as the Guadagni dell’Opera Palace in Piazza del Duomo and the Guadagni house in via de’ Servi.

You can see better in detail the ones of Santa Maria Novella and Santa Croce below.



The ones of Santa Maria Novella are “White Lion”, “Viper”, “Red Lion”, and “Unicorn” (you can see them in different order, the 4 on the right, in the smaller illustration above.



The ones of Santa Croce are “Black Lion”, “Wheels”, “Bull” and “Chariot”.



Florentines in Renaissance costumes carry the banners in “Piazza della Signoria” in the yearly “Calcio in Costume” Procession (Soccer in Renaissance Costumes Procession) before the game with Renaissance rules.

The game is between the 4 quartieri of central historic Florence: the Reds of Santa Maria Novella, the Whites of Santo Spirito, the “Greens” of San Giovanni and the “Blues” of Santa Croce. In 2013, the Reds fought against the Whites on June 15, the Greens against

the Blues on June 16, 2013. The two winners fought against each other on June 30, because June 24, Feast of Saint John, patron of Florence, was bad weather. Usually the game takes place in the Piazza della Signoria or Piazza Santa Croce.



Meeting before the game.

The pavement or stones of the square are covered with a thick layer of dirt and sand. Before the Renaissance Soccer game the procession parades through the old Florentine center, towards the square. Everybody is dressed in Renaissance costumes. First are the banners and the drummers. Then four or five “real Florentine nobles” mounted on Renaissance draped horses (the speaker introduces them by their title and name “Count so and so...”, “Marchese so and so...”, etc., then the players, etc.







Mounted Florentine nobles in the parade.

The prize of the championship is a white Chianina race heifer.

The games were started anew in 1930 in 16<sup>th</sup> century costumes, in remembrance of an important moment in the history of Florence. On February 17, 1530, after several months of being besieged by the troops of Holy Roman Emperor Charles V, who wanted to put the exiled Medici back in power, starved, wounded, exhausted, the Florentines

defied the Emperor. They played a game of soccer in Piazza Santa Croce, to show the Emperor that they could not care less about the several month long siege of his troops.

Both Ulivieri (1452-1541) and Jacopo Guadagni (1497-1569), together with artist Michelangelo (1475-1564) were in Florence during the siege, fighting for its liberty and independence from the Medici. They surely watched the soccer game, maybe they rode in the parade as Florentine nobles and/or played in the game.



Portrait of Michelangelo by Daniele da Volterra



Florentine Soldiers marching in the parade.





The parade marches in the narrow streets of Florence.



Parade before the game in Piazza Santa Croce.

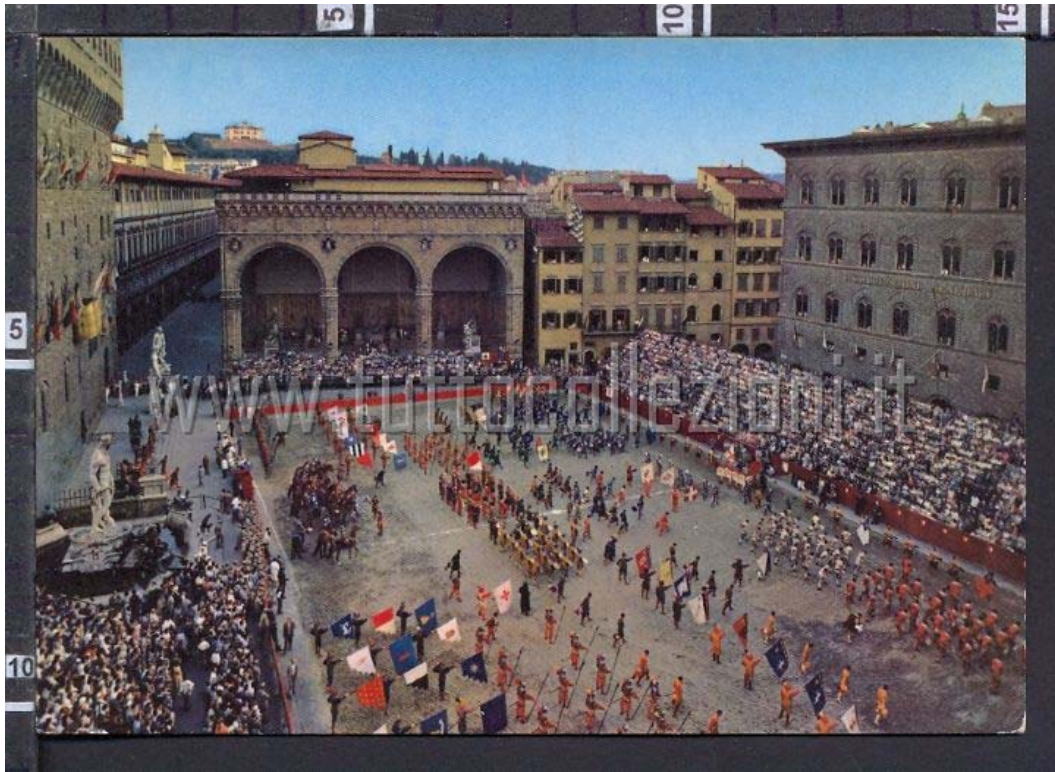




Drummers.







The members of the parade salute the authorities and the public in Piazza della Signoria before the beginning of the game.







Green players of Quartiere San Giovanni stretch before the game and guards hold 16<sup>th</sup> Century rifles.

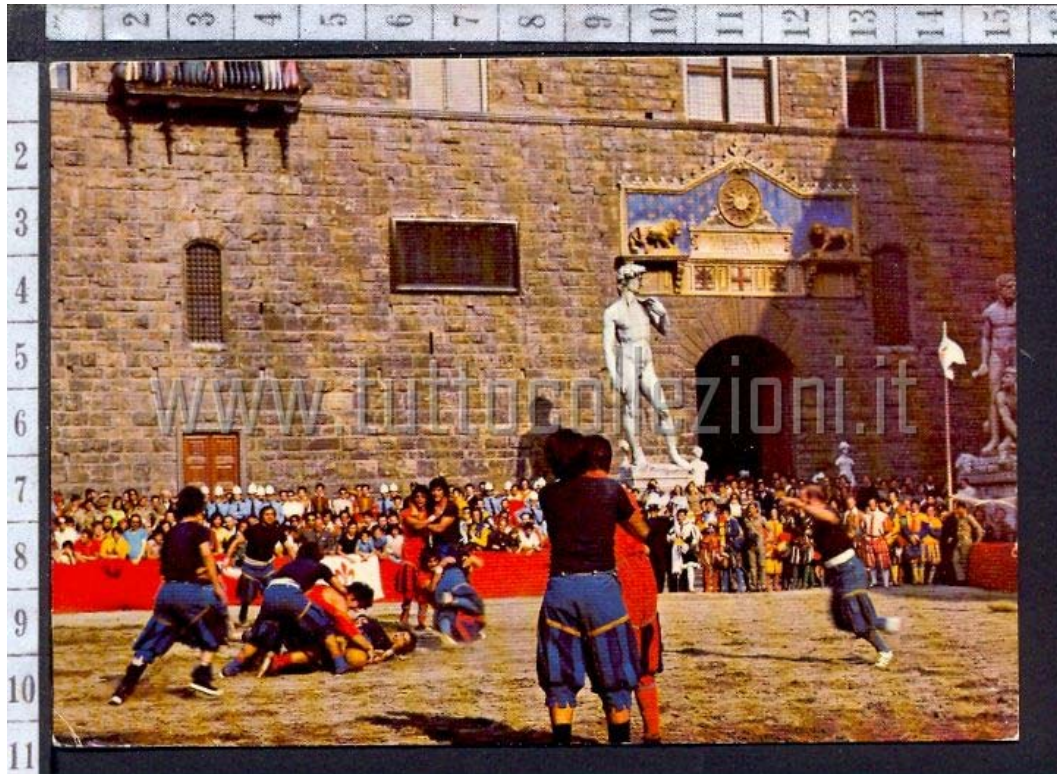






The Renaissance Soccer Game is on....!



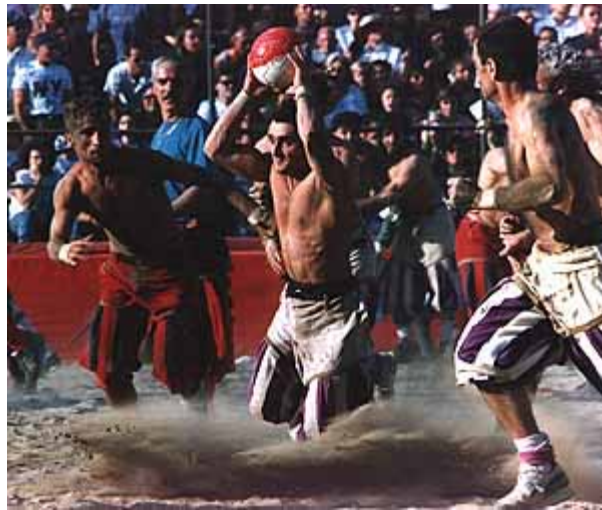


Michelangelo's copy of the David, Bandinelli's Hercules and Palazzo Vecchio look indifferent at what is going on a few yards from them.









“Goal!”



The game is over. The players return home to a nice hot plate of spaghetti with Parmesan cheese prepared by their wives.



Fireworks in Florence (over the Arno River and Ponte Vecchio) after the final game on June 24.



As you can see, during the Renaissance, soccer had no rules except carrying or kicking the ball in the “goal” of the opposite team. That is how they play it today in Florence every year in June.

**337** [422]

**1760**

411

### *Second tithing*

Leather bound register with metal studs (16x11x5 inches) of 502 pages, numeration by pages (501-1002).

Copy of the properties owned by representatives of the family in miniature writing:  
“I-M-I- San Giovanni District Key Banner. In the year 1534 it appears on c.473 that Olivieri Guadagni (1452-1541), son of Simone, son of Vieri, lives in via de’ Servi. Properties and goods owned by him.” Via de’ Servi is in the “Key Banner” of the San Giovanni District.



Via de’ Servi goes from Piazza Santissima Annunziata, above (Guadagni chapel in the church and “Nunziata” Guadagni palace next to it) to Piazza Duomo, below (Guadagni dell’Opera Palace on the left of the Duomo). So, via de’ Servi goes approximately from one large Guadagni Palace( Jacopo Guadagni’s branch) to the other (his brother Filippo Guadagni’s branch. A third brother, Tommaso, started the French Guadagni branch. Their palaces are in Lyon and Avignon, France).



**338** [423]

**1760**

412

*Third tithing*

Leather bound register with metal studs (16x11x5 inches) of 218 pages, numeration by pages (1003-1220).

It follows the second volume.

It also contains the file concerning “The obligation to show and give copy of the information on the Tithing to the other branch of the Guadagni Family” with authenticated copy of the contract of September 20, 1826, signed by Pietro Pannilini, curator of Neri Guadagni, who had received the four volumes of Donato Guadagni’s tithing to keep them in the Santo Spirito palace together with the other documents.

**339** [424]

**1775**

413

*Tithing [of the Guadagni dell’Opera Branch]*

Leather bound register with metal studs (15x11x4 inches) of 265 papers.  
With list of the “administrative areas” and parishes where the goods were located.

Amount of goods and properties owned from 1427 to 1775.

**340** [425]

**Second half of the 18<sup>th</sup> century**

414

*Amounts for the Tithes of the Guadagni Family to Her Imperial Majesty*

Leather bound register with metal studs (15x11x3 inches) of 255 papers.  
With list of names.

“These are the amounts which are kept in the cadastres of the Imperial Majesty’s Chamber, existing in the Grand-ducal Tithes Office” from Alessandro Guadagni son of Vieri to Tommaso Guadagni son of Ulivieri.

## **Series: Tommaso and Francesco Guadagni sons of Simone**

415

Tommaso (1454-1533) was a rich banker in Lyon. He married Peronette de Buatier (+1521) from Lyon. He was consul of the Florentines in 1505 and counselor of the King of France Francois I in 1521; he died in Avignon, where he had moved after his wife’s death.

Francesco Guadagni (1464-after 1498), was born in Florence and was employed by his father in the Capponi Bank in Lyon. Back in Florence in 1494, he was ambassador of the Florentines at the Court of King Charles VIII of France, in 1495 and 1496.



Charles VIII of France

**Sub-Series: Debtors and creditors [341]**      **1481 - 1512**      416  
1 register

**341** [830, 35]      **Aug. 7, 1481 – 1512**      417  
*“B.35” Debtors and creditors and remembrances [of Tommaso and  
Francesco sons of Simone Guadagni]*  
Parchment bound register (12x8x2 inches) of 177 papers.  
With alphabetical section (inserted in opening).

**Series: Ulivieri and Tommaso Guadagni sons of Simone**      418



Ulivieri Guadagni (1452-1541) was born in Lyon. He returned to Florence with his parents in 1463; in 1488 he married Oretta, daughter of Tommaso Giovanni (+ 1510); after her death, he married Caterina, daughter of Francesco Minerbetti. In Florence he purchased the Luna properties (San Domenico in Fiesole) in 1535.



Part of a view of Florence, from Villa Guadagni, near San Domenico, Fiesole by Joseph Turner (1775-1851) from Rome and Florence Sketchbook, 1819, Graphite on paper, 5x8 inches

## Sub-Series: Debtors and creditors [342-343]

1514 -

**1542**

419

2 registers.

**342** [579, 36]

**1514 – 1532**

420

*“B.36” Debtors and creditors and remembrances of Ulivieri and Tommaso Guadagni*

Parchment bound register with leather supports (12x9x3 inches) of 286 papers.

**343** [672, 36/bis]

**1536 – 1542**

421

*“B.36 1/2” Debtors and creditors and remembrances of Ulivieri and Tommaso Guadagni*

Parchment bound register with leather supports (12x9x2 inches) of 246 papers.

With alphabetical section (inserted in opening).

Difficult to read.

## Series: Jacopo, Filippo and Paolantonio Guadagni sons of Olivieri

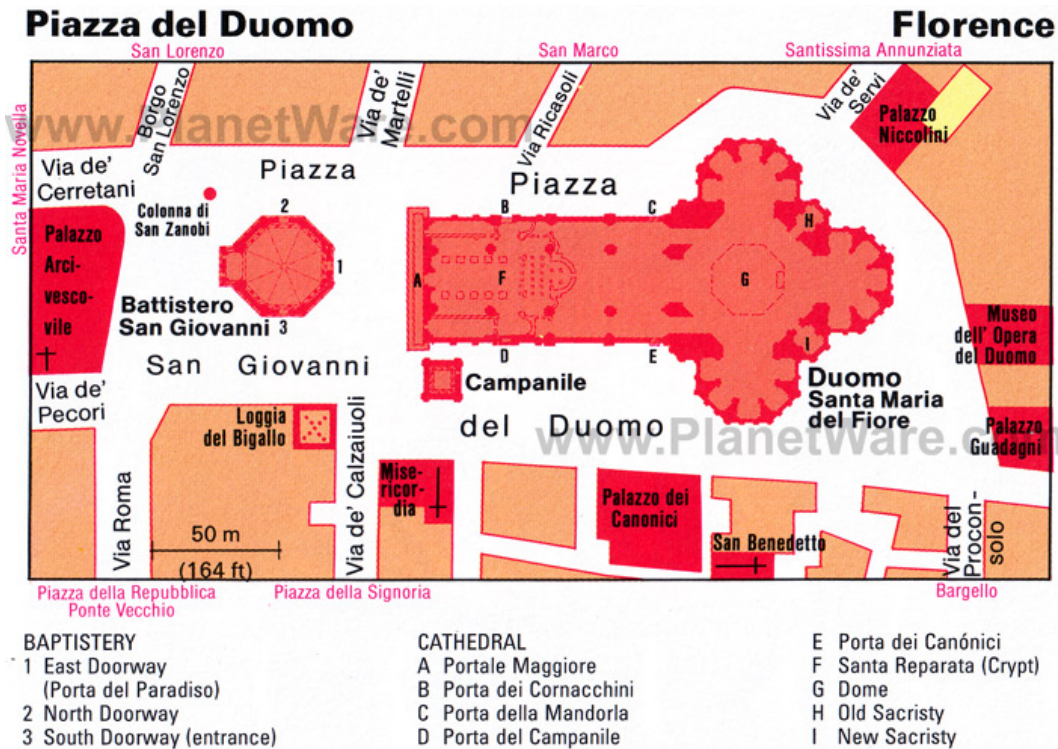
422

Filippo Guadagni (1504-1556) married Maddalena Bandini and was the forefather of the Guadagni dell'Opera Branch who later adopted the Torrigiani surname.



Planet Ware/ Florence Attractions – Piazza del Duomo writes: “The Piazza del Duomo, the square around the cathedral, is one of the most important sites in European art, with the cathedral, Giotto’s Campanile and the Baptistry. The cathedral square, adjoined on the west by the Piazza San Giovanni with the Archbishop’s Palace, is overlooked by several imposing buildings, including the Loggia del Bigallo, the Palazzo della Misericordia, the Palazzo dei Canonici, *the Palazzo Guadagni*, the Museo dell’Opera del Duomo and the Palazzo Niccolini”

So, the Guadagni (dell’Opera) Palace is “***part of one of the most important sites of European art***”.



We can see Palazzo Guadagni as the “second red square” on the right of the piazza, a few yards from the Duomo itself.

The Guadagni Palace is located where the Bischeri Family properties used to be. At the end of the 15<sup>th</sup> century part of these properties were sold to the Buondelmonti Family. The Buondelmonti sold it to the Arrigucci, who sold it to Alessandro (1545-1625) and Vincenzo Guadagni, sons of Filippo. The two Guadagni brothers started great works of enlargement and remaking, which continued for a good part of the 17<sup>th</sup> century and ended up in the actual palace.

For over two centuries the building was owned by the Guadagni Family and so the building was called Guadagni dell’Opera palace, also to underline its proximity to the houses owned by l’Opera del Duomo, as you can see in the above map. Historian Leonardo Ginori Lisci published documents which allow us to go back to 1604 for the project of the facade of the building on Piazza del Duomo with seven longitudinal axis and 3 floors. The facade on Via Buia (“Dark Street”), now called via dell’Oriuolo, was instead accomplished after some existing houses of the Arriguci were bought and demolished, and it followed the same design as the facade on Piazza del Duomo.





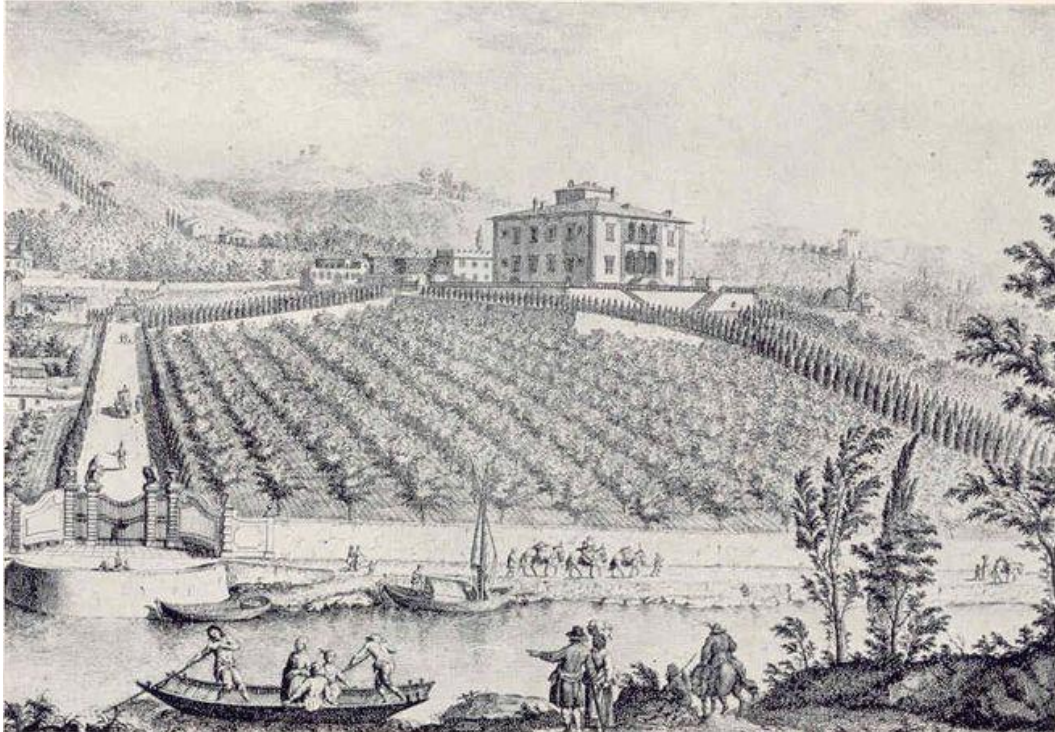
On the right of the lower small coupole of the Duomo you can see the upper corner of the Guadagni dell'Opera Palace. Next to it is a “very dark narrow street “ going from the Piazza del Duomo in the fore front to a few trees peaking their tops among the red tiled roofs of the heart of old Florence in the back: it is via dell'Oriuolo. It was originally called “via Buia” (“Dark street”) because the light of the sun can very seldom get into it due to its narrowness. There are however beautiful Renaissance houses and palaces into it. The side facade of the Guadagni Palace faces it. You can see its red tiled roof extending over it in perspective.

On the basis of Filippo Baldinucci's witness the drawing of the crest with the “golden spiked cross on red background” of the Guadagnis which you find above the main central window of the front facade of the Guadagni palace, facing the Cathedral, was composed by Gherardo Silvani (see below); because of it, many people sustain that

Architect and sculptor Silvani is the author of the whole palace. Gherardo Silvani was one of the most important and active artists in the 17<sup>th</sup> century in Florence. Among many famous Florentine palaces he was the architect of “Nunziata” Guadagni Palace and of the Guadagni dell’Opera villa delle Falle (see reproduction below).

However, Walther Limburger noted that some details do not appear to be Silvani’s style but rather Bernardo Buontalenti’s. Recently the names of architects Giovanni Antonio Dosio and Giovanni Battista Caccini have been mentioned, without arriving to any clarifying documentation.

The palace was owned by the Guadagni for a long time and was embellished, mostly in its interior in the mid-18<sup>th</sup> century. On the occasion of the marriage of his son Giovanbattista with Teresa Torrigiani (1757) Senator Filippo Maria Guadagni fostered the realization of the “three flights of stairs staircase” and the “stucco” decoration of the main dancing hall of the palace.



Villa delle Falle of the Guadagni dell'Opera by Gherardo Silvani

Between the end of the 18<sup>th</sup> century and the beginning of the 19<sup>th</sup> several painting interventions in the inside of the palace were made: "The sleep of Endymion" by Antonio



Domenico Giarre', works of Niccolo' Contestabili (1812), "Story of Phaedra and Hyppolitus, 1812" by Gasparo Martellini, "Icaro's fall", "Perseus and Andromeda", "Hercules' Myth", 1815, by Luigi Catani.

The Riccardi Strozzi Family bought it from the Guadagni dell'Opera at the beginning of the 19<sup>th</sup> century. Part of the Palace was cut off on the side of via dell'Oriuolo because they were enlarging and rectifying the street (1860-1861). Architect Felice Francolini redesigned that facade, always on the base of the Piazza del Duomo facade, and brought the windows from five to seven, on three floors, moving the main door and putting the crest above it, as we can still see. A ceiling was frescoed by artist Annibale Gatti representing the meeting of Francesco I de' Medici with Bianca Capello (1864).



Artist Annibale Gatti: Francesco I de' Medici and Bianca Capello (1864)

In 1871, Marchese Massimiliano Strozzi di Mantova inherited the palace. He continued to take great care of the palace and the artwork contained in it. In that period, Felice Francolini created the staircase with independent entrance from via dell'Oriuolo. In 1915, Guendalina Stuart, widow of Marchese Massimiliano, inherited it and she added the neorococo' alcove, probably on a project by famous artist Cecil Pinsent.

The palace was then donated to marchese Uberto Strozzi Sacrati who lived in it until his death in 1982. In 1988 the Region of Tuscany bought it from Uberto's heirs and it became the seat of the President of the Regional Council. The Tuscan Region itself started important works of restoration by Architect Giuseppe Cruciani Fabozzi. All his

endeavors are listed in his book, printed in 2009. Part of the Palace will become a museum. The whole palace is listed as a Monument considered National Italian Artistic Patrimony.

### **Sub-Series: Accounting Books [344-346] 1534 - 1563**

423

3 registers.

Earnings and cash outflows; Journal and recollections; Debtors and creditors.

**344** [799, 38]

**Feb, 17, 1535 - 1552**

424

*"B.38" Journal and remembrances of Jacopo, Filippo and Paolantonio Guadagni A*

Parchment bound register with leather supports (12x9x1 inches) of 49 written papers.

**345** [580, 38/bis]

**1536 – 1542**

425

*"B.38 1/2" Earnings and cash outflow of Jacopo, Filippo and Paolantonio Guadagni A*

Parchment bound register (12x9x2 inches) of 151 written papers.

Difficult to read.

**346** [539]

**1534 – 1563**

426

*"B.#" Debtors and Creditors [of Jacopo, Filippo and Paolantonio Guadagni sons of Ulivieri] A*

Leather bound register (14x10x2 inches) of 124 written papers.

With alphabetical section (inserted in opening).

*This book is of Jacopo, Filippo and Paolantonio sons of Ulivieri Guadagni and is called Big book of debtors and creditors.*

### **Series: Paolantonio Guadagni son of Ulivieri**

427

Paolantonio Guadagni (1509-1566) lived in Avignon and in his villa in Villeneuve; in Florence he lived in Calderai Street.





Villeneuve



Guadagni Palace, Avignon, France



Avignon, Castle of the Popes. Avignon and the surrounding region used to belong to the Popes until the French Revolution (1789)

**Sub-Series: Debtors and creditors [347-348] 1539 - 1566** 428



2 registers.

The debtors and creditors registers and recollections have been compiled during Paolantonio's residence in Avignon.

**347** [585, 43] **June 10, 1539 – June 15, 1565** 429  
*"B.43" Debtors and creditors and recollections of Paolo Antonio Guadagni son of Ulivieri B*

Parchment bound register with leather supports (12x10x2 inches) of 191 papers.

With alphabetical section (inserted in opening).

...*Presently living in Avignon.*

From chapters 153 to 172 recollections (1539-1560), debtors and creditors since the year 1549.

**348** [575, 44] **June 12, 1563 – 1566** 430  
*"B.44" Debtors and creditors and recollections [of Paolantonio Guadagni son of Ulivieri] G*

Parchment bound register with leather supports (13x10x3 inches) of 59 written papers.

With alphabetical section (inserted in opening).

...*written by me Pagolo Antonio son of Ulivieri Guadagni Florentine living in Avignon.*

**Series: Jacopo Guadagni son of Ulivieri** 431

Jacopo Guadagni (1497-1569), our direct ancestor, married Lucrezia Capponi (+ 1537), daughter of Gino, in 1527 and lived in the house in Via de Servi, Florence. He had assignments for the government of Grand-Duke Cosimo I de' Medici and in 1561 he was appointed senator.

**Sub-Series: Journals [394-350] 1531 - 1568** 432  
2 registers.

Earnings and cash outflow and register copybook; Journal and recollections.

**349** [673, 37/bis] **April 8, 1531 – 1549** 433  
*"B.37 1/2" Earnings and cash outflow and register of the funds [of Jacopo son of Ulivieri] B*

Parchment bound register with leather supports (13x9x3 inches) of 340 papers.

With alphabetical section (inserted in opening).

**350** [577, 40] **1549 – 1568** 434  
*"B.40" Journal and Recollections [of Jacopo son of Ulivieri] A*

Parchment bound register with leather supports (10x7x2 inches) of 248 papers.

**Sub-Series: Debtors and creditors [351-352] 1530 – 1568** 435  
2 registers

**351** [581, 37] **1530 – 1569** 436  
**“B.37”Debtors and creditors [of Jacopo son of Ulivieri] A**  
 Parchment bound register with leather supports (14x10x2 inches) of about 180 papers.  
 With alphabetical section (inserted in opening).  
*Of Jacopo son of Ulivieri Guadagni it is called great book of debtors and creditors marked “A” [...] I remember how Jacopo Guadagni passed away on this day August 6, 1569, at hour x [...] we will continue this book for ourselves, his sons Francesco and Gino Guadagni.*

**352** [514, 41] **1549 – 1568** 437  
**“B.41”Debtors and creditors [of Jacopo son of Ulivieri] A2nd**  
 Parchment bound register with leather supports (14x10x4 inches) of 361 papers.  
 With alphabetical section (inserted in opening).

**Series: Francesco and Gino Guadagni sons of Jacopo**  
 438

**Sub-Series: Accounting books [353-354] 1569 - 1578** 439  
 2 registers.

**Debtors and creditors and recollections; Memorial.**

**353** [572, 51] **Sept. 24, 1569 – 1578** 440  
 1569-1593  
**“B.51”Debtors and creditors and recollections [of Francesco and Gino sons of Jacopo] A**  
 Parchment bound register (14x10x3 inches) of 262 papers.  
 With alphabetical section (inserted in opening).

**354** [828, 52] **Nov. 5, 1569 – 1575** 441  
**“B.52”Memorial [of Francesco and Gino sons of Jacopo] A**  
 Parchment bound register (10x8x1 inches) of 43 written papers.

**Sub-Series: Possession copybooks [355-356] 1560 - 1575** 442  
 2 registers.

**355** [582, 41/bis] **1560 – 1569** 443  
**“B.41 1/2”Possession Copybook and other [of Francesco son of Jacopo] C**  
 Parchment bound register (10x7x2 inches) of 192 papers.  
*...on which I will keep track of my business related to my Possessions.*

**356** [571, 53]

**Sept. 24,**

**1569 – 1575** <sup>444</sup>

*“B.53” Possession Copybook and other [of Francesco and Gino sons of Jacopo] A*

Parchment bound register (14x10x2 inches) of 148 written papers.  
*...and it is called Entry of Possession Journal.*

**Series: Francesco Guadagni (1534 – 1611) son of Jacopo** <sup>445</sup>

Francesco (1534-1611), married Camilla Giraldi, daughter of Giovanni in 1561. However Camilla died a month after her wedding in 1561. In 1569, Francesco married Laura Bandini, daughter of Pierantonio Bandini and sister of Cardinal Ottavio Bandini. Francesco and Laura had 10 children, one of whom, Ortensia, became the first Marchese of San Leolino.



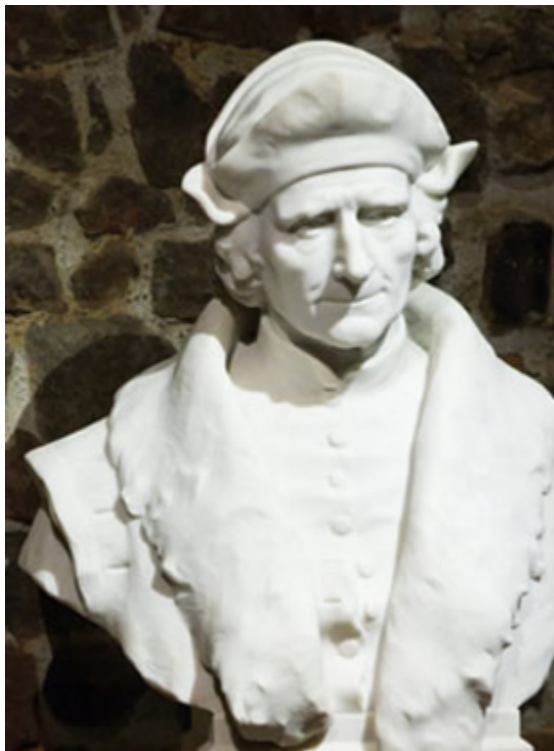
Pierantonio Bandini





Tomb of Francesco's brother-in-law, Cardinal Ottavio Bandini in the Church of San Silvestro al Quirinale in Rome.

In 1573, Francesco purchased the property of La Luna, near San Domenico, Fiesole, from his cousins Guillaume (+1594) and Thomas Guadagni, who had moved to France.



Thomas de Gadagne

## Sub-Series: Debtors and Creditors [357-359]

**1565 – 1655**

446

3 register.

From 1612, when Francesco Guadagni died, the invoices and commercial documents writing were continued by his sons. Register “B.48” also contains inventories of the household furnishings of the properties of La Fonte (1592), of the house of Via dei Servi (1593), of the farm della Luna (c 1596).

**357** [574, 54]

**1565 – 1589**

447

*“B.54” Memorial [of Francesco Guadagni, son of Iacopo] A*

Parchment bound register with leather supports (12x9x2 inches) of 192 papers.

*...on which daily expenses will be added.*

Recollections from c.177 (1575- 1584).

**358** [573, 48]

**Oct. 14, 1568 – 1655**

448

*“B.48” Debtors and creditors and recollections [of Francesco Guadagni, son of Iacopo] A*

Leather bound register (14x10x4 inches).

With alphabetical listing (inserted in opening)

*...on which are listed accounts of debtors and creditors and recollections which will happen daily.*

From 1612, when Francesco, died the invoices and commercial documents writing were continued by his sons. Register “B.48” also contains inventories of the household furnishings of the properties of La Fonte (1592), of the house of Via dei Servi (1593), of the farm la Luna (c 1596).

**359** [568, 42]

**1569 – 1576**

449

*“B.42” Debtors and creditors [of Francesco Guadagni, son of Iacopo] B*

Parchment bound register with leather supports (14x10x3 inches) of 190 written papers.

*I remember how Jacopo Guadagni passed away on August 6, 1569 at hour x.*

## Sub-Series: Possession Copybooks [360-361] 1575 – 1607

450

2 registers.

**360** [578, 49]

**Jan. 26, 1575 – 1592**

451

*“B.49” Possession Copybook [of Francesco Guadagni, son of Iacopo] A*

Parchment bound register with leather support (14x10x2 inches) of 240 papers.

With alphabetical listing (inserted in opening)

*...on which I will keep track of my business regarding my Possessions.*

**361** [570, 50]

**April 1, 1593 – 1607**

452

*“B.50” Possession Copybook [of Francesco Guadagni, son of Iacopo] B*

Parchment bound register with leather support (14x10x4 inches) of 335 papers.

With alphabetical listing (inserted in opening)

*...on which I will keep track of my business regarding my possessions and other.*

## Series: Gino son of Jacopo

453

Gino (1536-1593), bought Villa delle Fonti (Pontassieve) from his cousins Guillaume and Thomas de Gadagne, who had emigrated to France. The building of the villa was terminated by his brother Francesco. He had trade relations with the markets of Avignon and Lyon.



Avignon in the 17<sup>th</sup> century.

## Sub-Series: Debtors and Creditors [362-364]1566 – 1593

454

3 registers.

**362** [569, 45]

**June 10, 1566 – 1579**

455

*“B.45” Debtors and Creditors of Jacopo Guadagni [son of Gino son of Jacopo] A*

Parchment bound register (14x10x1 inches) of 88 written papers.

*...written by me Gino, son of Jacopo Guadagni on which I will keep my expenses and earnings first of all to inform about it the heirs of the Blessed Memory of Sir Paol’Antonio Guadagni of everything I will have to do in Avignon as well as Lyon.*



**363** [515, 46]

**July 26, 1575 – 1589** 456

**“B.46”***Debtors and creditors and recollections [of Gino son of Jacopo] A*

Parchment bound register with leather supports (14x10x2 inches) of 223 papers.

With alphabetical listing (inserted in opening)

**364** [516, 47]

**April 5, 1589 – 1593** 457

**“B.47”***Debtors and creditors and recollections [of Gino son of Jacopo] A2*

Parchment bound register with leather supports (14x10x3 inches) of 85 written papers.

With alphabetical listing (inserted in opening)

*Notice that I did not write a journal and we are following the one written in the Book numbered A  
I and it will be iied to the needed orders.*

## **Series: Jacopo, Pierantonio and Tommaso sons of Francesco**

458

With his Will of October 28, 1643, Jacopo Guadagni (1570-1643) created the “Guadagni Fidecommesso” in favor of his brother Tommaso. “Fidecommesso” means “somebody receives an amount of money, which he must keep and deliver untouched to somebody else at a certain time in the future”.

Pierantonio Guadagni (1579-1632) loved Art and Literature and started the Guadagni Art Museum and Guadagni Library of Florence.

## **Sub-Series: Patrimony Journals [365-370] 1612 – 1644** 459

6 registers.

Memorials of the farm managers: Journals and Earnings and expenses of the estates, mostly regarding the estate of Le Fonti.

**365** [800, 115]

**1612 – 1617** 460

**“B.115”***Memorial of Farm Manager A*

Parchment bound register with leather supports (13x9x2 inches) of 210 papers.

*...written by Jacopo, Pierantonio and Tommaso, sons of Francesco Guadagni on which we will keep track of their possessions and anything else we will need for the day.*

**366** [688, 117]

**1621 – 1623** 461

**“B.117”***[Farm Journal]*

Parchment bound register (13x9x2 inches) of 136 papers.

With alphabetical listing (inserted in opening)

The attribution to Jacopo, Pierantonio and Tommaso Guadagni was made on the base of the shelfmark, the dating and the handwriting. Even the name of the farm is missing.

**367** [592, 116]

**1617 – Aug. 25, 1620** 462

**“B.116”***Memorial of Farm Manager second A*

Parchment bound register with leather supports (13x9x1 inches) of 199 papers.

With alphabetical listing (inserted in opening)

*...written by Jacopo, Pierantonio and Tommaso, sons of Francesco Guadagni on which we will keep track of their possessions and anything else we will need for the day.*

**368** [562, 119]

**Feb. 4, 1625**

– **Dec. 1628** <sup>463</sup>

*“B.119” Earning and expense and cash register [of the farm manager] B 2*

Parchment bound register with leather supports (15x10x3 inches).

With alphabetical listing (inserted in opening)

...written by *Jacopo, Pierantonio and Tommaso, sons of Francesco Guadagni.*

It also contains “Various annotations on the Possession of La Fonte” (1630).

**369** [618, 125]

**1632 – 1644**

<sup>464</sup>

*“B.125” Journal on possession, farming and other works*

Parchment bound register with leather supports (15x10x3 inches) of 244 written papers.

...written by *Jacopo, and Tommaso, sons of Francesco Guadagni (Pierantonio passed away in 1632, at 53 years old, crushed under an overturned horse-drawn carriage, where he was riding with a Medici Prince.)*



Pierantonio Guadagni and his brother Tommaso are both buried in the church of the Madonna del Sasso Sanctuary, near Fiesole. Their tombs, very well kept, each with a Guadagni crest and a marble plate recoding the names of its occupants, can still be seen in the church facing one another. Uncle Vieri Guadagni took me there and I took pictures of both tombs.

Pierantonio and Tommaso’s sister, Ortensia, who was the first marchese of San Leolino. Tommaso is our direct ancestor and we all descend from him.



Madonna del Sasso Church and Sanctuary with Guadagni Crest on top of the door.

**370** [533, 124]

**Sept. 3, 1632 – Nov. 4, 1639** <sup>465</sup>

*“B.124” Earning and expense and cash register of the Possession of Source C*

Parchment bound register with leather supports (15x11x4 inches) of 430 papers.  
With alphabetical listing (inserted in opening)



...written by brothers Jacopo and Tommaso, sons of Francesco Guadagni.

## **Sub-Series: Earning and expense and cash register [371-373]**

**1624 – 1643** 466

3 registers.

**371** [532, 120] **Feb. 17, 1624 – Feb. 15, 1629** 467  
*“B.120” Earning and expense and cash register [of Jacopo, Pierantonio and Tommaso Guadagni] B*

Parchment bound register with leather supports (15x10x2 inches) of 228 papers.  
With alphabetical listing (inserted in opening)

**372** [597, 121] **Feb. 14, 1629 – Oct. 30, 1632** 468  
*“B.12[1]” Earning and expense and cash register B3*

Parchment bound register with leather supports (15x10x1 inches) of 104 papers.  
With alphabetical listing (inserted in opening)

...written by brothers Jacopo, Pierantonio and Tommaso, sons of Francesco Guadagni.

The ancient shelfmark was integrated with the last digit of the number, and might not be correct.

**373** [546, 123] **Oct. 8, 1632 – Dec. 24, 1643** 469  
*“B.123” Earning and expense and cash register for Firenze C*

Parchment bound register with leather supports (15x10x2 inches) of 140 papers.

...written by Jacopo and Tommaso, sons of Francesco Guadagni, kept under the name of Giovan Francesco Baldesi and my name Vincenzo Bruni with the pure pronoun without manipulation..



This is the crest of the Baldesi, a noble family of Tuscany

## **Sub-Series: Debtors and creditors [374-376] 1612 – 1645** 470

3 registers.

**374** [519, 118] **Oct. 18, 1612 – Aug. 20, 1620** 471  
*“B.118” Debtors and creditors of Jacopo [and Guadagni brothers] A*

Parchment bound register with leather supports (13x9x2 inches) of 230 papers.  
With alphabetical listing (inserted in opening).

...written by Jacopo, Pierantonio and Tommaso, sons and heirs of Francesco Guadagni,  
on which we will keep track of their possessions and anything else needed for the day.

**375** [531, 122] **Aug. 4, 1620 – 1632** 472

***“B. 122”Debtors and creditors of Jacopo’s Possessions [Guadagni ] B***

Parchment bound register with leather supports (15x10x3 inches) of 238 papers.  
With alphabetical listing (inserted in opening).

**376** [559, 126]

**1632 – 1645**

473

***“B. 126”[Debtors and creditors of Jacopo and Tommaso sons of  
Francesco] C***

Parchment bound register with leather supports (2x11x3 inches) of 323 papers.  
With alphabetical listing (inserted in opening).

**Sub-Series: Various Expenses [377-378] 1620 – 1643**

474

2 registers.

Payments made to the two sisters, Sister Maria Clemente in the Monastery of San Donnino di Cafaggio, and Vittoria, nun in the Monastery of San Niccolo’ di Cafaggio, both in Florence; annotation on the expenses for the litigation versus Cassandra, Alessandra and Maria Maddalena Bandini for a debt they incurred versus the Guadagni Bank.

**377** [901]

**Nov. 9, 1620 – Sept. 17, 1643**

475

***[Small Copybook of receipts of Sister Maria Clemente, daughter of  
Francesco Guadagni]***

Cardboard bound register (9x6x1 inches)

Sister of Jacopo, Pierantonio and Tommaso Guadagni and nun in the Monastery of San Donnino di Firenze in Cafaggio and of the other sister, Vittoria, nun in the Monastery of San Niccolo’ di Cafaggio, for the payments of the brothers.

**378** [687, 131]

**1629 – 1643**

476

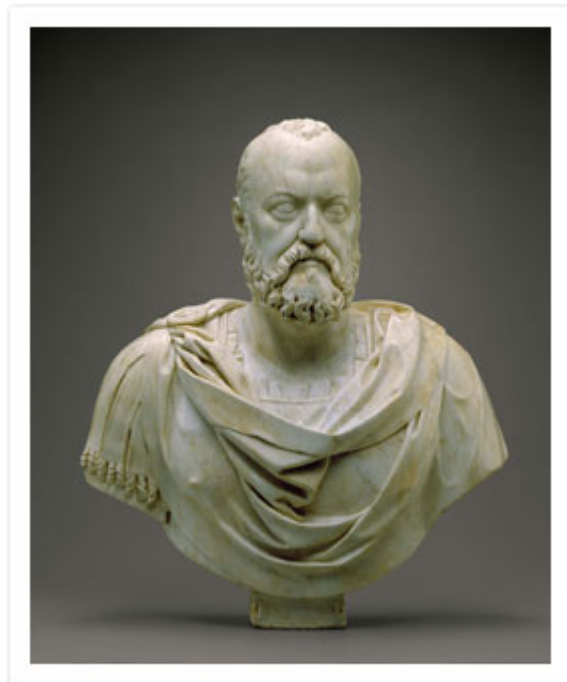
***“B. 131”Ugly Copybook of daily annotations of the expenses.***

Parchment bound register (12x9x1 inches) of 64 papers.

*...Which will be done for the litigation versus marchesa Cassandra, Alessandra and Maria Maddalena Bandini for the debt Giovanni and Cardinal Ottavio Bandini incurred versus the Guadagni Bank [...] of Francesco Guadagni and his sons Jacopo, Pierantonio and Tommaso.*



Cassandra Bandini (?) by artist Bronzino



Bust of Grand-Duke Cosimo I de' Medici by artist Giovanni Bandini

Vittoria Guadagni (born 1587) and her sister Maddalena were two of the 10 children of our direct ancestor Francesco Guadagni (1534-1611) and of his second wife, Laura Bandini. His first wife, Cammilla Giraldi, died a month after their wedding on May 17, 1561. Of the other 8 siblings, Ottavio and Tecla died in childhood, Pierantonio started the Guadagni Art Collection and the Guadagni Book collection both the largest in Florence of their kind, and then died under the overturned coach, our direct ancestor Tommaso built the Guadagni “Nunziata” Palace, the most original palace in Florence, nobody ever



dared to copy it or imitate it, Ortensia became the first Marchese of San Leolino, Lucrezia married Andrea de' Medici, Cassandra married Antonio Salviati, the only one I know nothing about is Jacopo, the eldest, who live 73 years, a ripe age for those times and remained single.

Vittoria became a nun under the name of Sister Maria Vittoria and Maddalena under the name of Sister Maria Clemente, in two different convents, both in Florence. I presume the 3 sisters with whom they have litigation, for money owed to the Guadagni Bank, Cassandra, Alessandra and Maria Maddalena Bandini, are relatives through Laura Bandini, mother of all the Guadagnis. Cardinal Ottavio Bandini is their mother's brother and so their uncle. There is a famous Florentine artist of that period called Giovanni Bandini (see above sculpture of Grand Duke Cosimo I de' Medici) I do not know if the artist is the same Giovanni Bandini of the Guadagni litigation.

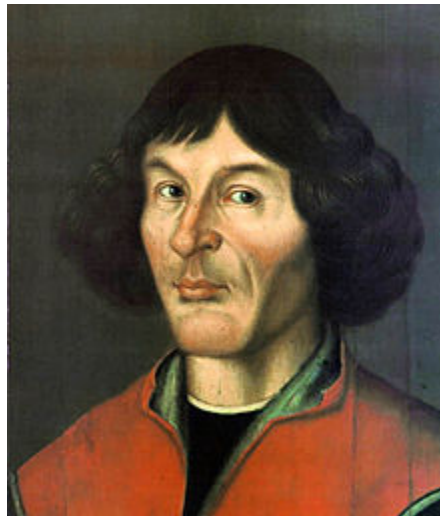
## **Series: Ortensia Guadagni, daughter of Francesco and wife of Filippo Salviati**

Ortensia Guadagni (+ 1659) married Filippo Salviati, son of Averardo in 1602. Filippo (1582-March 22, 1614) was an Italian scientist and astronomer from a noble Florentine family. He was a senator of Florence and a member of the Academy of the "Lincei" (a Florentine Academy, dedicated to the Study of Science, founded by Prince Federico Cesi in 1603 and still existing. Filippo must have been one of its first members).





Galileo Museum (top) and Accademia dei Lincei Gallery (bottom) both in Florence



Nicolaus Copernicus (1473-1543)

Copernicus was a Polish astronomer who stated that the sun was the center of the Universe, not the Earth, as everybody believed, and that the Earth and the other planets circled around it. His theory seemed to contradict the story of the battle of Gibeon, in the Book of Joshua, in the Old Testament. In it, the Hebrew forces are winning, but the opponents are likely to escape once night falls. This is averted by Joshua's prayers causing "the sun and the moon to stand still." Furthermore Psalm 104:5 says, "The Lord set the earth on its foundation; it can never be moved." Ecclesiastes 1:5 says "And the sun rises and sets and return to its place."

Almost a century later, Italian physicist, mathematician, astronomer and philosopher, Galileo Galilei (1564-1642) defended Copernicus' "heliocentrism" (sun "helios" in Greek, as center of the universe) in his book *Dialogue Concerning the Two Chief World Systems*, published in 1632. Galileo and Filippo Salviati, Ortensia Guadagni's husband, were friends.

In his friend Galileo's *Dialogue Concerning the Two Chief World Systems*, Filippo appears as the character Salviati, the spokesperson for the author's own *Copernican* ideas, and is there described by the author as a scientist with a stable, acute and above all rational personality. In the *Dialogue* he has a double function: to counter the Aristotelian theory of Simplicio and at the same time to correct the ingenuousness of Sagredo, therefore seeking to explain the obvious difficulties in Copernican theory at that time. In 1633, the Inquisition condemned Galileo's book and put him under house arrest for the rest of his life.



Galileo facing the Roman Inquisition painted by artist Cristiano Banti in 1857

Filippo had died in Barcelona several years before, in 1614, not knowing that his name and his personality were forever immortalized in Galileo's book and in the discovery about the sun being the centre of the universe, which eventually the Church accepted in 1758.

A biography by Galileo's pupil Vincenzo Viviani stated that Galileo had dropped balls of the same material, but different masses, from the Leaning Tower of Pisa to demonstrate that their time of descent was independent of their mass. In his 1638 *Discorsi*, Galileo's character Salviati, widely regarded as Galileo's spokesman, held that all unequal weights would fall with the same finite speed in a vacuum. Salviati also held



it could be experimentally demonstrated by the comparison of pendulum motions in air with bobs of lead and of cork which had different weight but which were otherwise similar.



Galileo showed the Doge (President of the Republic) of Venice how to use the telescope (fresco by artist Giuseppe Bertini).

According to Stephen Hawking, Galileo probably bears more of the responsibility for the birth of modern science than anybody else, and Albert Einstein called him the father of modern science. By the role Galileo gave Salviati in his book, to present the correct theory of “heliocentrism” versus older different traditions and other

critical theories, we can see how the two friends, Filippo and Galileo, esteemed and positively influenced each other. I am sure Filippo's wife, Ortensia Guadagni, participated in these discussions on modern and revolutionary scientific principles and ideas. Ortensia probably also talked about it with her brothers, Jacopo, Pierantonio and Tommaso (our direct ancestor) Guadagni and sisters Lucrezia and Cassandra (Tecla died as a child, and Vittoria and Maddalena were nuns in a convent); each one contributed to this gigantic development of modern science. So we can say that the birth of modern science originated in Galileo and Salviati's minds and in those of Salviati's "*Guadagni wife and Guadagni brothers-in-law and sisters-in-law*".



Statue of Filippo Salviati, Ortensia's husband and pupil of Galileo, in Padua.

Prato della Valle is the greatest "piazza" ("square") of Padua and of Italy and one of the largest of Europe. It is built on a central elliptic island, called "Memmia Island". It is surrounded by a canal, on whose sides are a double line of 10 statues, five on the inner side of the canal, five on the outer. Filippo Salviati's is one of the statues (see picture above). The others are famous scientists, jurists, mathematicians, military commanders, etc.

Since 1634, Ortensia was "wardrobe keeper" (an elegant way of saying "Manager of the household and Private tutor") of young Grand Duchess Vittoria della Rovere. In 1645 Grand Duke Ferdinando II de' Medici gave her the Marquisate of San Leolino del Conte. In 1652, Ortensia, who was a widow with no children, obtained from the Grand Duke the faculty to transmit the Marquisate to her brother Tommaso and his descendants.

**Sub-Series: Earning and expense and cash register [379-384]**  
**1614 – 1659** 478

4 registers.

**379** [522, 107] **June 1, 1614 –**  
**Dec. 10, 1626** 479

*“B.107” Earning and expense and cash register [of Ortensia Guadagni] A*

Parchment bound register with leather supports (15x10x3 inches) of 247 papers.

Kept by Lorenzo Vincenti.

It also contains a booklet of “Recollection and inventory of diapers of Mrs. Ortensia Guadagni Salviati”.

**380** [606, 108] **Jan. 1, 1627**  
**– Dec. 1639** 480

*“B.108” Earning and expense and cash register of the marchesa Ortensia Guadagni B*

Parchment bound register with leather supports (15x10x2 inches) of 179 papers.

...kept for me Vincenzo Tatti.

**381** [545, 109] **Oct. 4, 1629**  
**– 1643** 481

*“B.109” Earning and expense [of Ortensia Guadagni] A*

Parchment bound register (15x9x1 inches) of more or less 120 papers.

...in which we will consider [...] the two “poderi” of Val di Faltona (‘Faltona Valley’) taken care of by Niccolo’ Bonechi on this day of October 4, 1629.

**382** [1045, 110] **Dec. 1658 –**  
**March 1659** 482

*“B.110” Book of money which we collect [of Ortensia Guadagni] A*

Parchment bound register (12x9x1 inches) of 2 written papers.

It also contains a little copybook with “Recollection of the commissions which are paid every month for House service 1658”.

**Sub-Series: Journals [383-384]**  
**1632 – 1659** 483

2 registers.

**383** [551, 111] **Sept. 1, 1632 –**  
**August 31, 1639** 484

*“B.111” Journal [of Ortensia Guadagni] A*

Parchment bound cowhide bag with leather supports (16x6x2 inches) of 205 written papers.

...in which we will take note of everything we will need to spend both for food and other expenses.



**384** [521, 112]

**Sept. 6, 1639 –**

**1659** <sup>485</sup>

*“B.112” Journal [of Ortensia Guadagni] B*

Parchment bound register with leather supports (13x9x2 inches) of 195 papers.

*...in which we will write everything we will need for the day.*

The label, with alphanumeric ancient shelfmark, only has the letter “B” left, the number has been allocated.

It also contains a booklet of “Recollection and inventory of the diapers of Mrs. Ortensia Guadagni Salviati.

## **Sub-Series: Debtors and creditors**

**1611**

**– 1644** <sup>486</sup>

2 registers.

**385** [794, 113]

**1611**

**–1624** <sup>487</sup>

*“B.113” Debtors and creditors [of Ortensia Guadagni Salviati]*

Parchment bound register -(12x9x1 inches) of 4 written papers.

**386** [564, 114]

**1614**

**–1644** <sup>488</sup>

*“B.114” Debtors and creditors of Marchesa Ortensia Guadagni A*

Parchment bound register –with leather supports (42x10x2 inches) of 150 papers.

It also contains “Recollection of money earned from the little house of the Orto” (1657-1658).

XX  
XX  
XX

## **Series: Tommaso Guadagni (1582-1652) son of Francesco** <sup>489</sup>

Tommaso Guadagni (1582-1652), 5<sup>th</sup> child of Francesco Guadagni and Laura Bandini, was the only male of his generation to get married and he is the direct ancestor of all the actual Guadagni. He married Maria Acciaioli, daughter of Donato in 1626 and had nine children with her: Francesco, Donato, Vieri, Laura, Vittoria, Pierantonio, Ortensia, Donato and Anna Maria. The first Donato, named, I presume, after his Acciaioli grandfather, died when he was only 3 ½ years old. So a younger brother of his was also called Donato (Maria). Donato Maria bought the Palace in Santo Spirito and started the Santo Spirito Branch of the Guadagni, to whom we all belong, because the other branch became extinct in 1805.



Donato Acciaiuoli lived in a castle, in Scandicci, close to Florence, called the “Acciaiole Castle” after his family name. See pictures above and below.





A predecessor, famous Donato Acciaiuoli (1429-1478), was Maria's and, through her, our direct ancestor. He was born in Florence, Italy, and was famous for his learning, especially in Greek and mathematics, and for his services to his native state.

Having previously being entrusted with several important embassies, in 1473 he became Gonfalonier of Florence. He died in Milano in 1478, when on his way to Paris to ask the aid of King Louis XI on behalf of the Florentines against Pope Sixtus IV. His body was taken back to Florence and buried in the church of the Carthusian order at the public expense.

He wrote Latin translations of Plutarch's *Lives* (Florence, 1478), Commentaries on Aristotle's *Ethics* and *Politics*, the lives of Hannibal, Scipio and Charlemagne as well as the biography of the grand seneschal of the Kingdom of Naples, Niccolo' Acciaiuoli, and the "Historia Populi Florentini" (Latin for *History of the Florentine People*) see book in the picture above.





Bust of Donato Acciaiuoli by Giovanni Battista Caccini in the Valori-Altoviti Palace



Acciaiuoli Family Crest

In 1636, Tommaso Guadagni started the works for the construction of the « Nunziata » Guadagni Palace.

Even though you have seen many of the following pictures of the Guadagni « Nunziata » Palace in different parts of the Guadagni Archives or Guadagni Family History, I have assembled them all here with others you have never seen, together with a complete history and description of the palace. It is one of the three large and beautiful Guadagni palaces of Florence (the other two are the Santo Spirito Palace in Piazza Santo Spirito and the Dell'Opera one in Piazza Duomo). This is the most original palace in Florence, which nobody ever dared to copy or imitate.

On the actual Gino Capponi Street there was a small building, indicated on a map of Florence of 1584, drawn by monk Stefano Buonsignori, by order of Medici Grand Duke Francesco I. This building was bought and enlarged by Don Luigi of Toledo, brother of Grand Duchess of Tuscany Eleonora. Late Renaissance art biographer Giorgio Vasari speaks about it in the *Life* of Jacopo Sansovino.



Grand Duchess of Tuscany Eleonora di Toledo (1522-1562), wife of Grand duke Cosimo I de' Medici, with her son Giovanni, by artist Bronzino.

In 1634 the Guadagni family bought it, entrusting architect Gherardo Silvani of the renovation of the palace and the garden. The new building had at once the characteristics of a city palace and a country villa, in a new fashionable style called “casino”. A casino was in fact a “country villa” in the middle of the city: it did not have a “noble” second floor like the palaces, but the owners’ family life took place on the ground floor, surrounded by a large park, which became an important element of the residence.

Architect Silvani (who also designed the Guadagni dell’Opera Palace in Piazza Duomo and the Guadagni dell’Opera Villa delle Falle) characterized the Southern side of

the building (“the facade”) in a special way. There is a perspective sequence of volumes, with a second floor terrace curving inwards in a unique way, and the main body of the building behind the terrace having an extra floor like a little tower, and the whole “ensemble” creates a scenic play of theater curtains (in a minor way, the Northern side, toward the garden, has a similar solution). No other palace in Florence, Rome or the world, has anything similar.



Guadagni Palace facade, on via Micheli, 2. The Micheli street is hidden by the smaller house in front of the palace.. The right side of the Palace finishes after the trees on the right. It is on via Gino Capponi. On the right of Capponi Street you can see a little of the facade of Capponi Palace.

On the West side of the park of the Guadagni palace, left side of the palace, shown in the picture below, there is still a large “loggia” built in those years, filtering the entrance from the palace to the garden and viceversa. The garden was a lot larger than nowadays. The opening of new streets and the construction of new buildings in the 19<sup>th</sup> century took away a large part of the Guadagni garden.

For many years, at the end of the 19<sup>th</sup> century, the entrance portal on Via Micheli was bricked up; today it is once again the main entrance.





Façade on via Micheli circa 1900.



Western façade of the Palace with the loggia leading to the garden.

The Guadagni Family owned the palace until 1777, when Niccolo' Guadagni sold it to Bonny Prince Charlie (exiled Jacobite Catholic King Charles III of England), who then used the alias of count of Albany.



King Charles III of England

He lived there until he left for Rome in December 1785. From him, the palace gained a new name “the palace of the pretendent (to the throne of England)”. His wife Queen Louise lived here with him from 1777 until 1780, when she retired in the Convent of the White Nuns in via Giusti. It was in this palace that Louise first met count Vittorio Alfieri.



Count Vittorio Alfieri (1749-1803), Italian dramatist and poet, considered the “Father of Italian tragedy”, painted in Florence in 1793, by Francois-Xavier Fabre.



Queen Louise (1752-1824) by artist Francois-Xavier Fabre.

At Charles’ death in 1788 the palace was inherited by his daughter Charlotte. In 1789 she sold the property to a Neapolitan nobleman, Simone Velluti Zati, Duke of San Clemente, from whom the palace derives its modern name.

The Velluti family rented the palace on occasion. In 1839 it became the residence of diplomatic representatives of the United Kingdom; Constantine Phipps, called Marquess of Normandby, who published a famous defence of King Francis I, lived here for a time.



In 1882, it was rented by Russian Prince Demidoff, great friend of our great-grandfather Guadagno Guadagni.

Actually the building is the seat of the Faculty of Architecture of the University of Florence. *The present lack of maintenance does injustice to the richness, the history and the uniqueness of this Florentine palace.* [This page has been modified for the last time on September 12, 2013 at 4:23 pm.]



Charlotte, Duchess of Albany, daughter of King Charles III



Exiled Jacobite Catholic King of England Francis I (1840 – 1875).



Formerly, a bronze weathervane rose from the roof of the palace. It showed King Charles III's cipher ("C.R.", Carolus Rex, (Latin for "King Charles")) and the year he purchased the palace, 1777. The weathervane went missing sometime before 1985.

The porter of the palace said that the palace has been occupied by student protesters several times, and that they might have been responsible for the loss of the weathervane.



West side of the Palace facing the garden on the left. Façade facing via Micheli on the right.



Facade of the Guadagni Palace.





Two urns sculpted with lions' heads on the front terrace of the facade. You can see Palace Capponi on the left.



Closeup of one of the urns with sculpted lions' heads on the front terrace. Capponi Palace in the back.





Ground floor left window of the facade. This kind of window is called “inginocchiata” (“kneeling”) in Florence because if you look at it from the side it looks like the silhouette of a “kneeling person”.

The side on Via Micheli presents the main entrance of the palace. The ground floor follows the street line, while the second floor is divided in two side advancing wings, with a terrace in the middle. The central body goes up an extra floor creating a unique effect of full and empty spaces. The main portal is flanked by two kneeling windows.

On the East side, on Gino Capponi Street, the palace is longer but with a simpler structure. The mezzanine and the upper floors have framed windows, while the terrace



has a balustrade decorated with two urns sculpted with lions' heads. On the West side, a little loggia with three arches resting on pillars, opens on the garden.

**The inside of the palace**



The entrance atrium



The atrium for the carriages

From via Micheli you enter into an atrium, used for the temporary keeping of the horses. Two large portals, one at each extremity, wide enough for carriages to pass through, are used to carry the passengers to the main indoor entrance of the palace. In the atrium we see an elegant grey stone arched front decorated by eye looking windows and framed windows; after it a framed vault covers the space leading to the main entrance. The small inside windows are organized in a way that you can see the paintings frescoed on the ceiling of the mezzanine through them. They also give light to the mezzanine (see center window above the lantern)..

The crown of “marchese of San Leolino and later on of marchese of Montepescali” can be seen on top of the lantern in the atrium.



After you go through a triple arched portal you enter a large room with a majestic chandelier in sculpted gold covered wood, from the 18th century. The ceiling is covered with bizarre 17th century paintings dating from the Guadagni time ownership.





Above and below sculpted wood gold covered chandelier in the large room with bizarre frescoes.







Among the weird paintings, in the center of the ceiling, above the chandelier, (two pictures above) we can see two landscapes and an allegoric picture of Justice with people and angels around it.





On the Northern wall there is the large coat of Arms of the exiled Jacobite Catholic King Charles III, who had it painted there when he bought the palace from Niccolo' Guadagni in 1777.

Notice the three panthers representing England, the harp of Ireland, and the rampant lion of Scotland. The crowned lion and the unicorn holding the crest represent respectively England and Scotland. Below the royal arms is the royal motto (in French, I presume because England's Royal Family originally came from Normandy, France, in the Early Middle Ages): "Dieu et mon droit" ("God and my right").

In the lunette above the arms is a Latin inscription all on a single line:

"CAROLUS. III. NAT. 1720. MAG. BRITANIAE ET HIB. REX FID. DEFEN. AN. 1766"

"Charles III, born 1720, King of Great Britain and Ireland, Defender of the Faith, 1766."



Charles III as a child.



In the following room there is a fresco with a religious personification on the ceiling and the access to the staircase. Also the staircase is decorated with monochrome frescoes and little angels in the domes above the staircase landings. In the above fresco you see Pagan Roman Emperor Constantine's dream, sent to him by God the night before a decisive battle against his rival General Massentius. In the dream angels were holding a "Cross" with the Latin inscription next to it "In hoc (signum) vinces" ("You will win with this sign"). So the Emperor had as cross painted on the shields of all of his soldiers and won the battle. He immediately became a Christian and made the Catholic Religion the official religion of the Roman Empire. The "cross" in this fresco is the "Guadagni spiked cross," crest of the Guadagni Family.

From the staircase we enter the library, decorated with 17th – 18th centuries frescoes by unknown artists from different periods.



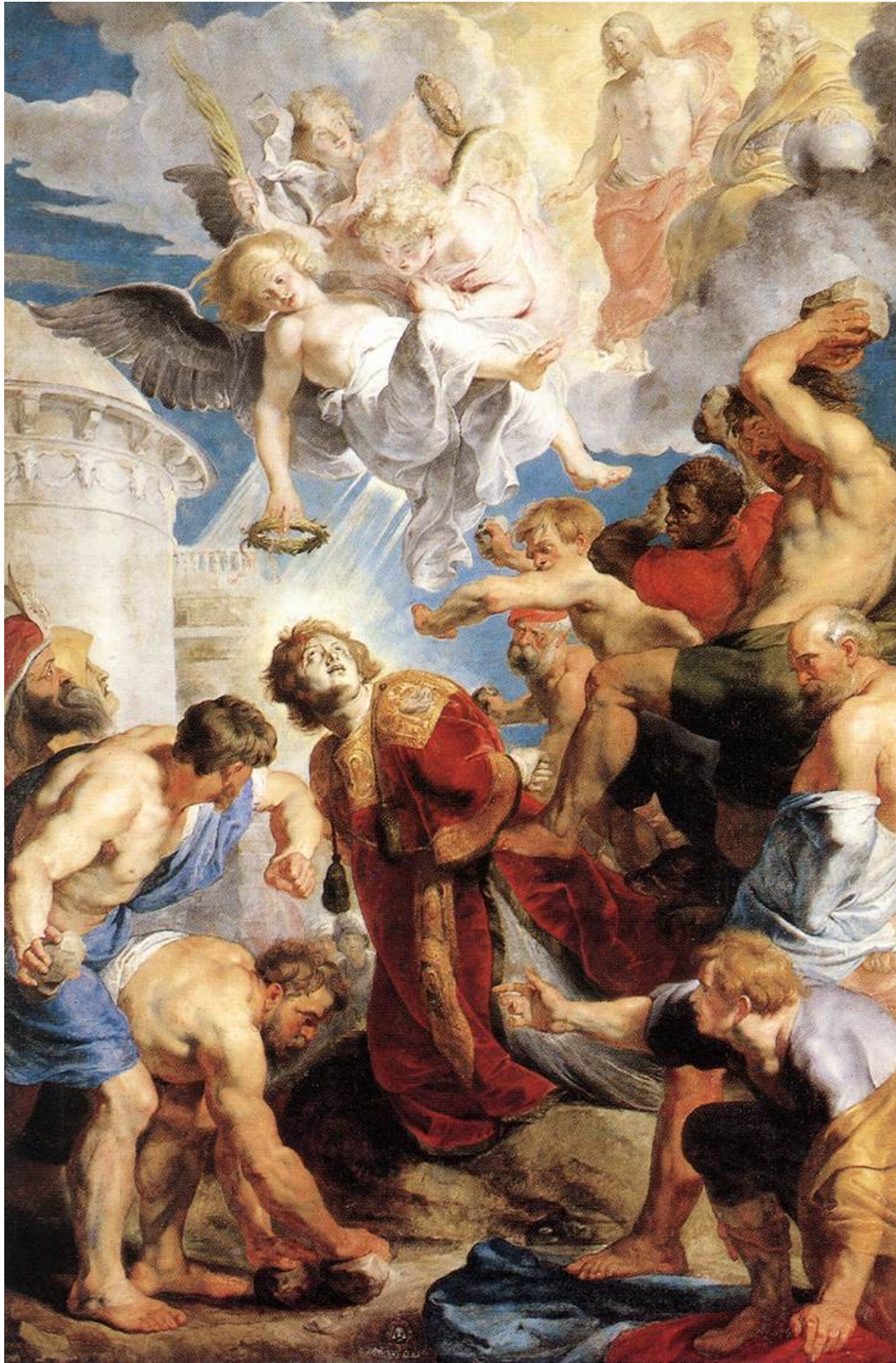




On the ceiling of the first room, lit up by the large windows opening on the garden, there is the most famous fresco of the palace, "Saint Martin giving his coat to a poor beggar", by artist Baldassarre Franceschini, called il Volterrano. Volterrano painted it in the 17<sup>th</sup> century for his client and protector Vieri Guadagni (1631-1708), son of Tommaso and Maria Acciaiuoli.

The great scene shows the influence of Peter Paul Rubens, with a realistic perspective from the bottom to the top and a remarkable use of color with shades sometimes subtle like opal glass other times coarse and shimmering.





Peter Paul Rubens: "The Martyrdom of Saint Stephen"





Our cousin Maria De' Medici commissioned 24 large paintings from Rubens depicting her life. Here her portrait is shown to King of France Henry IV of Bourbon, who will marry her by proxy. Then she will join him in France and have six children with him. Through Maria and the Bourbons the Guadagni are related to all the important Royal Families of Europe. In Ruben's painting, Jupiter, the Head of the Gods, and his wife Juno, look with favor from Heaven on this marriage. Cupid, the God of Love, indicates

with his finger how pretty Maria is to the King of France. Behind the King, France itself, with her helmet, pats his arm with her hand, in a sign of approval of the marriage of the French King to the Florentine Princess.

Volterrano (1611 – 1689) , “seventeenth’s century Florence’s most innovative and spirited painter” is an internationally known artist whose masterpieces are in the most famous museums of the world, among which the Pitti Museum in Florence, and the Stuttgart Gallery in Germany (below “The Golden Vase”, Stuttgart)







The Guadagni Palace above mentioned fresco is among the most famous of Volterrano. "For the ceiling of the Guadagni "Nunziata" Palace, Volterrano painted St. Martin Giving Away His Cloak. Here his interest lay in creating an airy illusion, in keeping with the location of the image on the ceiling. Thus the saint and beggar are seen from below against a luminous sky; both are convincingly drawn and beautifully composed."



Volterrano "One of Father Arlotto's tricks" (Pitti Palace Museum, Florence), 1630, when Volterrano was only 19 years old. Some art critics consider it the best of his works.





Volterrano Chapel of San Biagio, Santissima Annunziata Basilica, Florence (next to the “Nunziata” Guadagni Palace) look at the perspective, everything seen from below!



Volterrano, "portrait of a child" Medici Villa of Petraia

Just as Ortensia Guadagni's husband, Filippo Salviati, was Galileo's personal friend, not just his pupil or fellow-scientist, so, as we read in Passerini, Vieri Guadagni was Volterrano's best friend. He had the artist make a portrait of him. As we know, he also had him paint St Martin giving his coat to the beggar on the first floor of his palace. He also commissioned from the artist a painting representing Saint Mary Magdalen, a painting of Saint Agnes, which he gave to the ambassador of the King of England, and a painting of the head and bust of Jesus on the Cross, praying for the people who crucified him. This last painting was similar to the one Volterrano did for Vieri's brother Donato Maria, our direct ancestor. Vieri also bought many paintings of heads from Volterrano, which were studies the artist had used for his major works. Volterrano added the bust, and sometimes the hands, to these heads.

The second room, divided by two rows of columns, has a sober decoration with white stuccos and magnificent portals towards the adjoining rooms and the exterior little loggia.



Second room with columns and sumptuous portals, now used as Library of the Faculty of Architecture of the University of Florence.

The third room starts the real cycle of frescoes, where the first halls we meet are the most recent ones, frescoed in the 19th century with warlike and mythological scenes.

The third room is inspired by Roman architecture with monochrome paintings reproducing bas reliefs and Roman history painted scenes; on the ceiling some allegorical



figures hold the laurel crown, symbol of victory in their hands. The style is similar to Luigi Ademollo's.



Paintings by Luigi Ademollo (1764 – 1849)

In the fourth room instead there are paintings representing the War of Troy, surrounded by monochrome frescoes reproducing sculpted marble.



Trojan War. A hole is made in the walls of Troy to pull in the Trojan horse (full of Greek soldiers hiding in the stomach of the horse), too big to enter by the doors.





Detail of the fourth room.

Especially meaningful are the three medallions in the center of the ceiling. On the walls we find monochromatic busts, with weapons and other objects tied to the military life.



Medallions in the center of the ceiling of the fourth room reproducing sculpted marble bas reliefs.

From the fifth room on, the rooms become smaller and follow each other in two horizontal lines of three rooms each. Here the paintings are more ancient and date back to the 18th century (Guadagni ownership). The fifth room is the central one and is called “Room of the busts”, for the painted busts that decorate the walls, inserted in complicated



frames and fake architectures. Military symbols appear also here. The ceiling is decorated with allegorical figures.



Room of the Busts.

The room on the right called the “Room of the Ruins” is maybe one of the most scenic even though today it is penalized by the shelves of the University Library hiding part of the frescoed walls. It was conceived as only one painted surface, with the edge smoothed by a slightly curved vault, on which were painted landscapes with classical ruins, so much in vogue in the 18th Century. The scenes follow one another without apparent interruptions and certain perspective tricks make you think you are at the center of a fantastic landscape. From the ceiling, as if it was from real sky, mythological divinities and muses look down on you.



### Room of the Ruins

You cannot enter the room on the left. If you go ahead you arrive to three other rooms, where the offices of the University Library are located. The first room is called “Room of the Columns”. It has solemn painted architectures which suggest a much larger room divided by a colonnade with the trabeation decorated by ivy, urns and arches. In this room also, the presence of book shelves considerably diminishes the scenic effects. The ceiling is notably darker than the ones of the other rooms because it has not been restored yet. It also contains mythological figures.



Rooms of Columns with fake architectures.



The room on the right, used as a storage room for non functioning computers is decorated by a great quantity of golden leaves, which give the decoration an amazing luminosity (brightness). On the walls there are painted stuccos, with grotesque masks and frames. We can recognize the *Time* and the *Glory* among the allegories painted on the ceiling.



Ceiling of the eighth room, with gold platings.

The last room, the one on the right, is also covered with paintings reproducing ruins. The latter are however inserted in picturesque landscapes with figures of peasants in them. Also the painted doors present similar landscapes. The powerful light coming

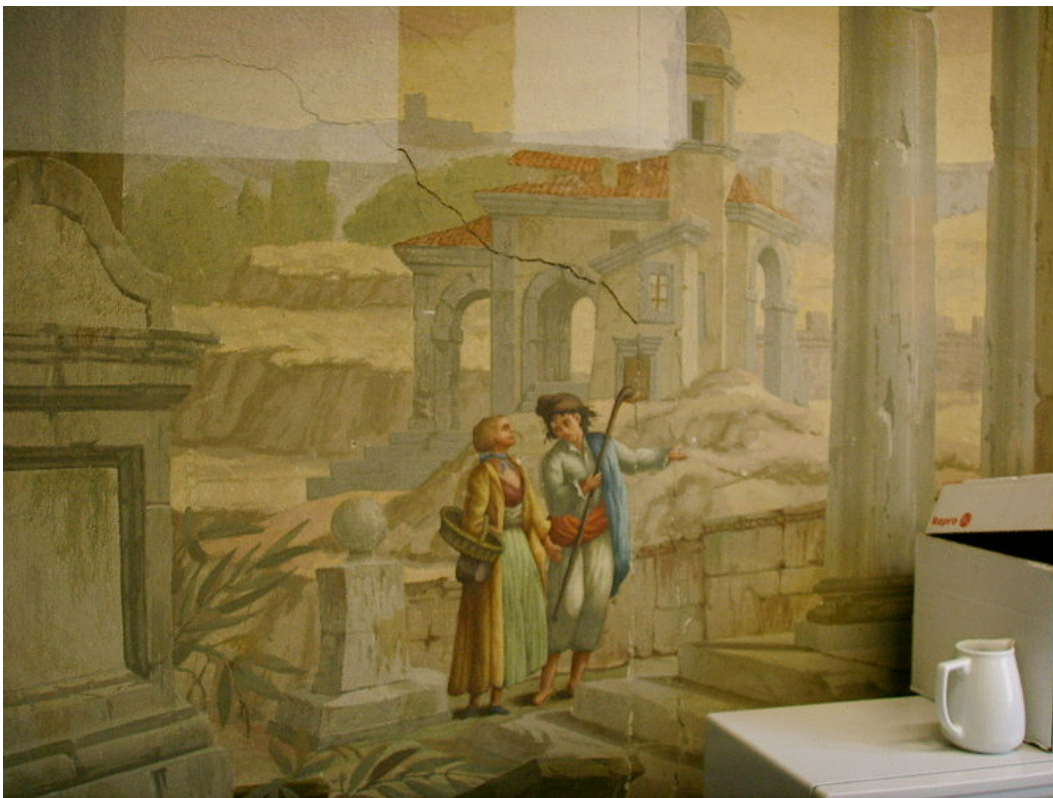
from the garden particularly enlivens the represented sceneries. The room though shows several cracks, temporarily padded, waiting for restoration. The shelving units are so close to the walls that sometimes the objects on them touch the paintings on the walls.



Ninth room: the room with the landscapes.



Room of the landscapes: detail.



Room of the landscapes: detail





Room of the landscapes: ceiling (in the center, the blocks for modern illumination).

## The second floor

The structure of the Guadagni Palace was organized to have its important rooms on the ground floor. So the decoration on the second floor is much more sober, with monochrome paintings simulating neoclassical frames and stuccos. However the small loggia which opens on the front terrace is an exception: an apology of the Guadagni Family in heraldic key is in it: starting from the central wall, little angels hold the crests of the family members, divided in two with both the maternal and paternal coat-of-arms in it.

In the following lunettes also the other ancestors appear, each one with his/her own crest until we get to the 1/16ths of nobility of the couple living in the house, i.e. great-great-grandparents. (2 parents, 4 grandparents, 8 great-grandparents, 16 great-great-grandparents, each one with its own family crest). This family representation is completed by views of the properties and estates owned by the Guadagni (including Masseto) with fake bas-reliefs of fruits, animals, wreaths, birds and flowers.



Frescoes on the loggia of the second floor. In the center we see the crests of Ulivieri Guadagni (1452-1541), son of Simone (1411-1480), son of Vieri (born 1369) and of his wife Oretta died 1510), daughter of Tommaso dei Giovanni, our direct ancestors. I presume the lion next to the Guadagni spiked cross is Oretta's family crest.

Underneath, under the view of castles and villas, we read: "Large mansions (includes castles and villas) of the Guadagnis."



Another detail of the loggia on the terrace. It is hard to read the names, but we can read Pier Antonio in the center and Conte (count) ... Strozzi underneath. The crests are, as far as I see, Guadagni and Strozzi (the 3 half-moons). There are more Guadagni ancestors and their spouses on right and left.

## The garden

In the 1550s Luigi of Toledo built a very large garden going from via Gino Capponi to via Lamarmora. According to famous artist and author Giorgio Vasari you could not find “a similar garden in Florence and maybe not even in Italy.”



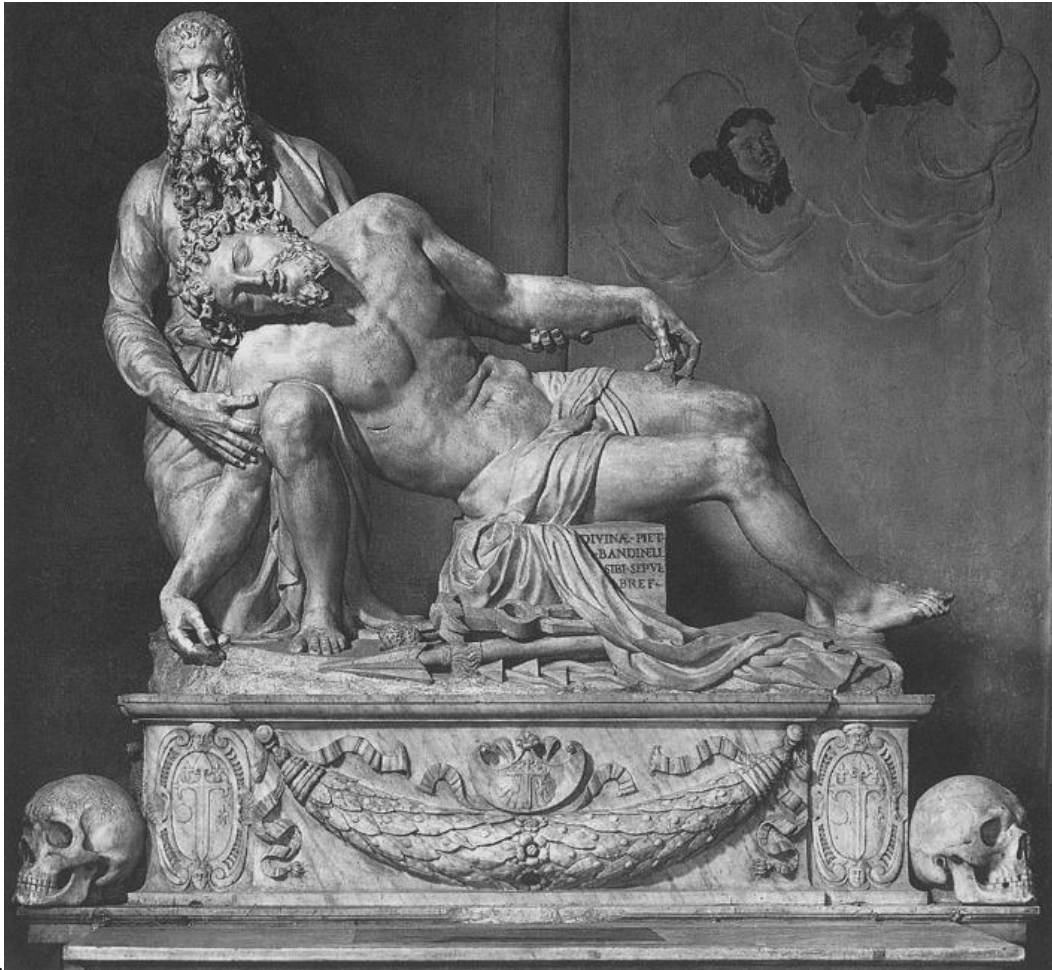


Giorgio Vasari (1511 – 1574)



St. Luke paints the portrait of Blessed Virgin Mary by artist Giorgio Vasari.

In 1554 this garden was adorned with the magnificent Pretoria Fountain, commissioned by Don Pedro of Toledo to Francesco Camilliani, disciple of famous sculptor Baccio Bandinelli, and Michelangelo Naccherino.



Pieta' by Baccio Bandinelli (Renaissance sculptor (1493 – 1560))

The fountain was adorned by a great circular basin with several floors and balustraded staircases for the hanging central basin and a great number of real life size statues, greatly admired by Vasari. Vasari was mostly struck by a statue personifying the Mugnone River (another river crossing Florence, smaller than the Arno). The circumference of the fountain was 133 yards and the maximum height 4 yards

The garden was also decorated with statues, benches and two large “spider areas” (name given to wooded areas containing nets to capture small birds) and wide alleys.

The garden however had a short life. In 1573 the monumental fountain was sold, dismantled and sent to Palermo, capital of Sicily, where it can still be admired today.



Pretoria Fountain in Palermo, Sicily

The garden of the Guadagni Palace was turned into a farming area. In the following centuries it was partly recreated, but in a more sober style.

When Florence became capital of Italy, in 1865, the garden was reduced to accommodate the new restructure of the area. The actual condition of the garden lacks any upkeep of the trees or of the statues, benches and other decorative elements. A large asphalt paving has covered the lawn in front of the western side loggia of the palace in the 1970s.

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Another picture of Palazzo Guadagni where the movements of the different parts of the "façade" are more visible.



Facade of Palazzo Strozzi



Façade of Palazzo Rucellai

The contrast between the façade of Palazzo Guadagni and those of Palazzi Strozzi and Rucellai (considered two of the most beautiful palaces in Florence), is striking.

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