

“D.10” Florence. Guadagni and Guadagni for the Divisions

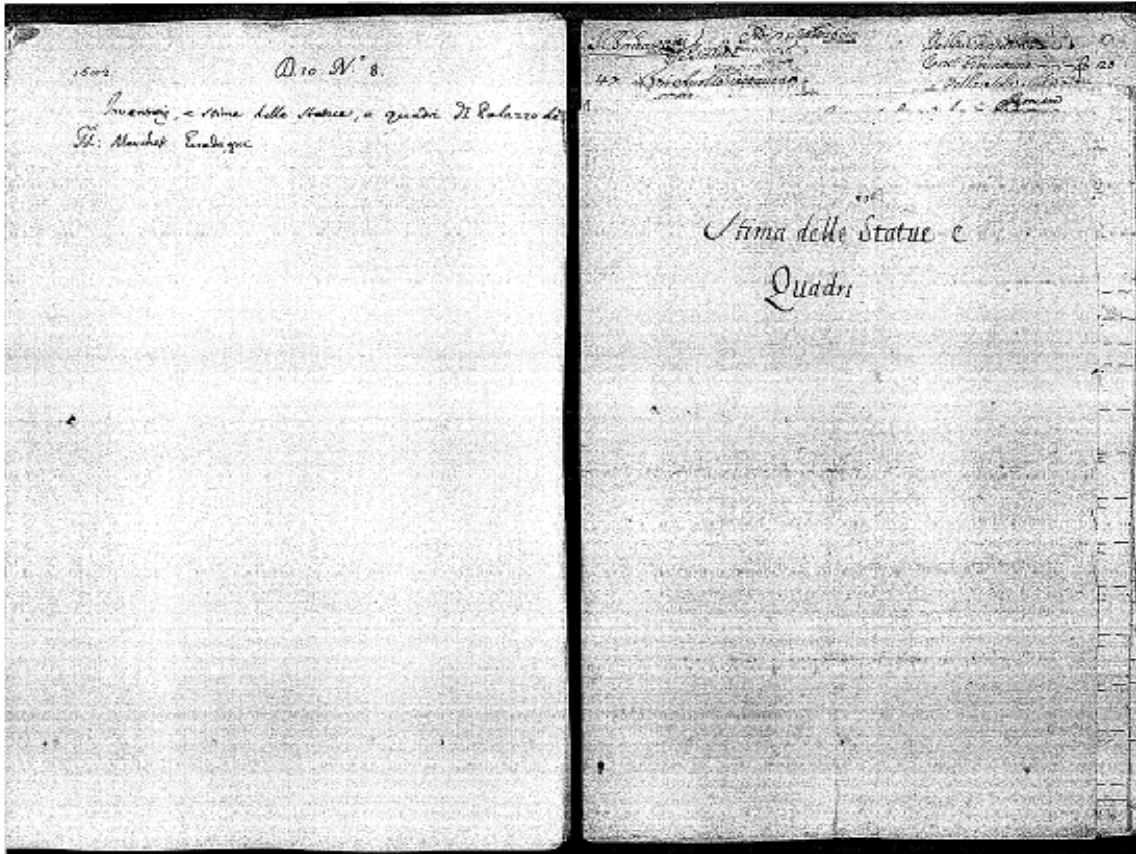
Photo-reproduction of original Guadagni Archives (considered Italian National Treasure by the Italian Government) from the National Library of Florence, Italy with English translation for each document.

The following documents were *handwritten* in 1652 (362 years ago); they were kept in the Guadagni Villa of Masseto until the year 2005, when Masseto was sold by the last Guadagni owner, Charles Migliore Guadagni, 12th Marchese of San Leolino.

I am not sure whether the Italian Government *bought* them from the Guadagni Family to preserve them or if they are only the *custodian* of them, to preserve them in their integrity.

In the 17th century, the Guadagni private art collection, listed below, was the most important and largest in all of Florence, at that time the art capital of the world. When in the description of the statues or other art object we see the word “ancient”, it means circa 2,000 years old, if listed as Roman, older than that if listed as Greek. During the Barbarian Invasions, circa 5th to 8th century AD, many artifacts were broken, so during the Renaissance, 15th-17th century, they were often restored, if broken, replaced, if head, arms, legs, or other parts of the body were missing completely, because detached and lost during the invasions or simply added to the Greek or Roman original if they thought, for example, that a “head” would look better if attached to a bust, etc. This list says “restored” if restored (during the Renaissance), and “modern” (i.e. made during the Renaissance) if replaced. The Guadagni kept their countless art treasures scattered in the several living rooms of the “Nunziata” Guadagni Palace and in Masseto and the other several Guadagni Villas, “Le Lune”, “Le Falle”, “Le Fonti”, and so forth.

The original photo-reproductions are the normal size of an 8x11 page. I will put them in the Guadagni Archives of the Guadagni Family Website, in the page where they are listed. Sometimes the handwritten word is hard to understand. In the Latin part, my Latin is rusty, I have not studied it or read it for 51 years. I will do my best but am gratefully ready to accept any corrections of my mistakes and change the text of my translation accordingly. I do not know what 17th century currency is used to communicate the value of each art-craft.



1652

D. 10

N. 8

Inventory and evaluation of the statues, and paintings of the Palace
of the Marchesi Guadagni

Evaluation of the Statues and Paintings

42 *Ornamento Restaurato*

- Presentato delle statue, e busti antiche, greche, e Romane*
con le loro giunte misurate, e con le statue di gusto
veluto del Sig. Francesco Fortini di Firenze scultore,
che ora nel Palazzo Mediceo di Firenze mandato
è a Brignone, e nel Sig. Marchese Luigi di
Vienna di Roma. Alcuni compratori d'oro.
- 1. *Statua d'Apollo, alto palmi 10 1/2. di torso d'oro* 300
 - 2. *Statua di Venere alto palmi 11 1/2. di torso d'oro* 250
 - 3. *Statua d'Apollo alto palmi 6. di torso d'oro* 150
 - 4. *Statua d'Apollo alto palmi 6. di torso d'oro* 150
 - 5. *Statuetta di Dioniso antica, alto palmi 4 1/2. con gambe, e*
braccio moderno restaurato 110
 - 6. *Statuetta di Venere antica, con busto, e gambe, e braccio*
moderno restaurato, alto palmi 5. 90
 - 7. *Statuetta di Venere antica, con busto, e gambe, e braccio*
moderno restaurato, alto palmi 4 1/2. 110
 - 8. *Statuetta di Sileno antica, con busto, braccio, e gambe mo-*
derno restaurato, alto palmi 4 1/2. 90
 - 9. *Statuetta di un Pastore con torso antico, e giunte mo-*
derno restaurato, alto palmi 5 1/2. 90
 - 10. *Statuetta di un Giovinetto antico, con gambe, e braccio mo-*
derno, alto palmi 4 1/2. 110
 - 11. *Statuetta di Diana con torso antico, con gambe, e busto*
moderno, alto palmi 4 1/2. 70
 - 12. *Statuetta di Amore antico, busto, braccio, e gambe*
moderno, alto palmi 3 1/2. 50
 - 13. *Statuetta di un Ercole antico, con gambe, e braccio busto*
moderno, alto palmi 3 1/2. 40

-Inventory of the statues and ancient busts, Greek and Roman, with their correct sizes and prices according to the evaluation of Signor Gioacchino Fontini of Florence, sculptures that are in the Guadagni Palace in Florence sent in the original document through Marchese Eugenio(?) to Monsignor Albani, in Vienna, buyer of it. When we find the adjective “modern” in their description, it means “from the 17th century”, when this document was written.

| | | |
|---|-------|----------|
| <u>1</u> Statue of Apollo 8 ft. tall according to the sent drawing | _____ | 300----- |
| <u>2</u> Statue of Venus 9 ft. tall according to the sent drawing | | 250----- |
| <u>3</u> Statue of Apollo 4 ½ ft. tall according to the sent drawing | | 150----- |
| <u>4</u> Statue of Adonis 4 ½ ft. tall according to the sent drawing | | 180----- |
| <u>5</u> Ancient little statue of David 3 ½ ft. tall with restored modern leg and arm | | 100--- |
| <u>6</u> Ancient little statue of Venus with restored modern head, leg and arm 4 ft tall | | 90--- |
| <u>7</u> Little statue of Venus with a worn out ancient bust and modern legs, arms and head, restored 3 ft tall | | 110----- |
| <u>8</u> Ancient little statue of Selene with modern bust, arms and legs restored 3 ½ ft. tall | | 90-- |
| <u>9</u> Little statue of a shepherd with ancient torso everything else is modern restored 2 ½ ft. tall | | 90----- |
| <u>10</u> Little statue of an ancient small Hercules with modern legs and arms 3 ft. tall | | 110— |
| <u>11</u> Little statue of Diana with ancient dog with restored legs 2 ½ ft. tall | | 70----- |
| <u>12</u> Little statue of Cupid ancient bust, arms and head, and modern legs 2 ½ ft, tall | | 30 |
| <u>13</u> Little statue of a naked Bacchus, with dressed legs and arms 2 ½ ft. tall | | 40--- |
| Total value of all the above | | 1,600 |

Stemma d'Altri prota, p. segue ----- 1500

- 14. Statuetta d'una Putta con una in mano, torso antico braccio
o gambe moderne alto palmi 3. 1/2 distanzato ----- 50.
- 15. Statuetta d'una Greca, iles, uiede, ib. Infame, torso antico
braccio gambe e testa moderne con il capo alto palmi 3. 1/2 ----- 40.
- 16. Statuetta d'una Venere torso antico gambe braccio e
testa moderne alto palmi 2. 1/2 ----- 25.

Nota de' Costi antichi

- 1. Statua Donna d. Letimio lauro torso antico, con il capo,
e testa moderna, il naturale, peduccio fatto di marmo
mischio ----- 40.
- 2. Tuto di Faustina maggior torso antico con busto moderno di
braccio antico sopra il naturale, peduccio fatto di marmo
adagio ----- 60.
- 3. Statuetta d'una antica, con busto moderno e braccio an-
tico sopra il naturale, peduccio fatto di marmo adagio ----- 62.
- 4. Tuto d'una antica d'una antica, con busto moderno
il naturale, peduccio di quello antico ----- 30.
- 5. Statuetta d'una antica d'una antica, busto e testa il
naturale, peduccio di marmo vero ----- 40.
- 6. Statua d'una antica d'una antica, busto e testa antico
il naturale, con marmo, peduccio di marmo ----- 30.
- 7. Statua d'una antica d'una antica, busto e testa antico
il naturale, peduccio di marmo affresco ----- 40.
- 8. Tuto d'una antica con braccio moderno e busto moderno e la
naturale, busto d'una antica, peduccio di marmo vero ----- 30.
- 9. Tuto di Faustina d'una antica, con busto moderno, marmo d'
altale, d'improprio ad busto antico, il naturale,
peduccio di marmo ----- 30.

- 14 Little statue of a little angel with something in his hand, ancient torso, modern (i.e. 17th century) arms and legs, 2 ½ ft. tall with globe 50-----
- 15 Little statue of Hercules, killing the griffon, ancient torso, modern arms, legs and head, with the dog, 2 ¼ ft. tall 40-----
- 16 Little statue of a small Venus, ancient torso, modern legs, arms and head, 2 ft. tall 25-----

Annotation on ancient Busts



1 Giulia Domma Wife of Septimius Severus.

(Septimius Severus (145-211 AD) was a Roman Emperor from 193 to 211 AD. Born in Libya, North Africa, he was the first of the soldier emperors. He died in Britain, in 211, after reigning for 18 years as Emperor of Rome.) *ancient head, with modern nose and bust, full scale, pedestal under the mixed marble* 40-----



Julia Domma before and after she got a modern (Renaissance) nose and bust

2 Ancient head of Faustina Maggiore, with modern (Renaissance) bust of ancient marble, covering her naked top of the bust skin, small pedestal underneath. 60-----



Faustina's ancient head (left), and with modern Renaissance bust with clothes tight around her neck and small pedestal (right). Faustina was the wife of Roman Emperor Antoninus Pius (86 AD – 161 AD)



Emperor Antoninus Pius and his wife Empress Faustina Maggiore ("the Elder")

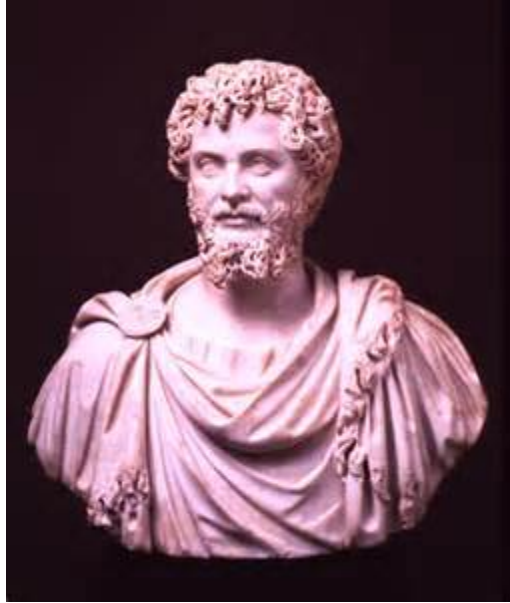
3 Portrait of ancient woman with modern bust from ancient drawing, marble pedestal underneath.

60-----

4 Restored head of an ancient goddess, with modern naked bust, ancient yellow pedestal 30-----

5 Ancient portrait of a goddess with naked bust, small pedestal of black marble 40----

6 Ancient scarlet bust with coat of Didius Julianus (Roman Emperor for 9 weeks during the year 193 AD, killed by his successor Septimius Severus, see above) with small



marble pedestal 30-----

7 Bust of Didius Julianus and ancient full scale head, pedestal of African marble 40---

8 Ancient head with modern full scale face and bust, well restored, with white marble pedestal 30-----

9 Head of deified Faustina, with modern bust badly done. The head is excellent and ancient, full scale, small marble pedestal 30-----

Total added value of the 2 above pages 1,975-----

A. Baldassari
F. Baldassari

Stalla Cappella
Cm. Domenico --- 120
V. della Chiesa

47. Inchiostro Pastorelli

| | | |
|----|--|------|
| | Stemma dell'altro parte di segue | 1975 |
| 10 | Testa di ritratto antico con il naso un poco frantumato d'ottimo maniera con busto moderno, il naturale per pucio di marmo nero misto | 50 |
| 11 | Un ritratto di due antichi di marmo selino busto antico si- mile al naturale, pucio di marmo misto antico | 30 |
| 12 | Un ritratto, con busto moderno, viso restaurato al naturale pucio di marmo nero misto | 25 |
| 13 | Busto al naturale con busto moderno di marmo miscelato, pucio di nero misto | 15 |
| 14 | Un bustino con testa antico, con mano allungata nel pelle pucio di legno | 15 |
| 15 | Un busto con testa di pucio antico al naturale, il busto moderno pucio di marmo bianco | 12 |
| 16 | Un bronzo bustino piccolo, testa antico, e busto moderno, pucio di marmo bianco | 12 |
| 17 | Una scultura, moglie di fuoio vero di marmo peris, testa antico ottima mano al naturale, e busto moderno, pucio sotto l'alabastro antico | 35 |
| 18 | Un busto con la testa di Fauno antico d'ottimo mani- era al naturale, testa antico, busto moderno per pucio di marmo misto | 30 |
| 19 | Quattro bustini antichi piccoli, sopra per uomo di testa busto di montalino, alto palmi 11. e di diametro palmi 11. | 120 |
| | Annata in tutto | 1519 |

Sp. Gioiello: Portini Sultore o Frat. Li Sudd. Sman
e Appiano parate sopra Maria Capota

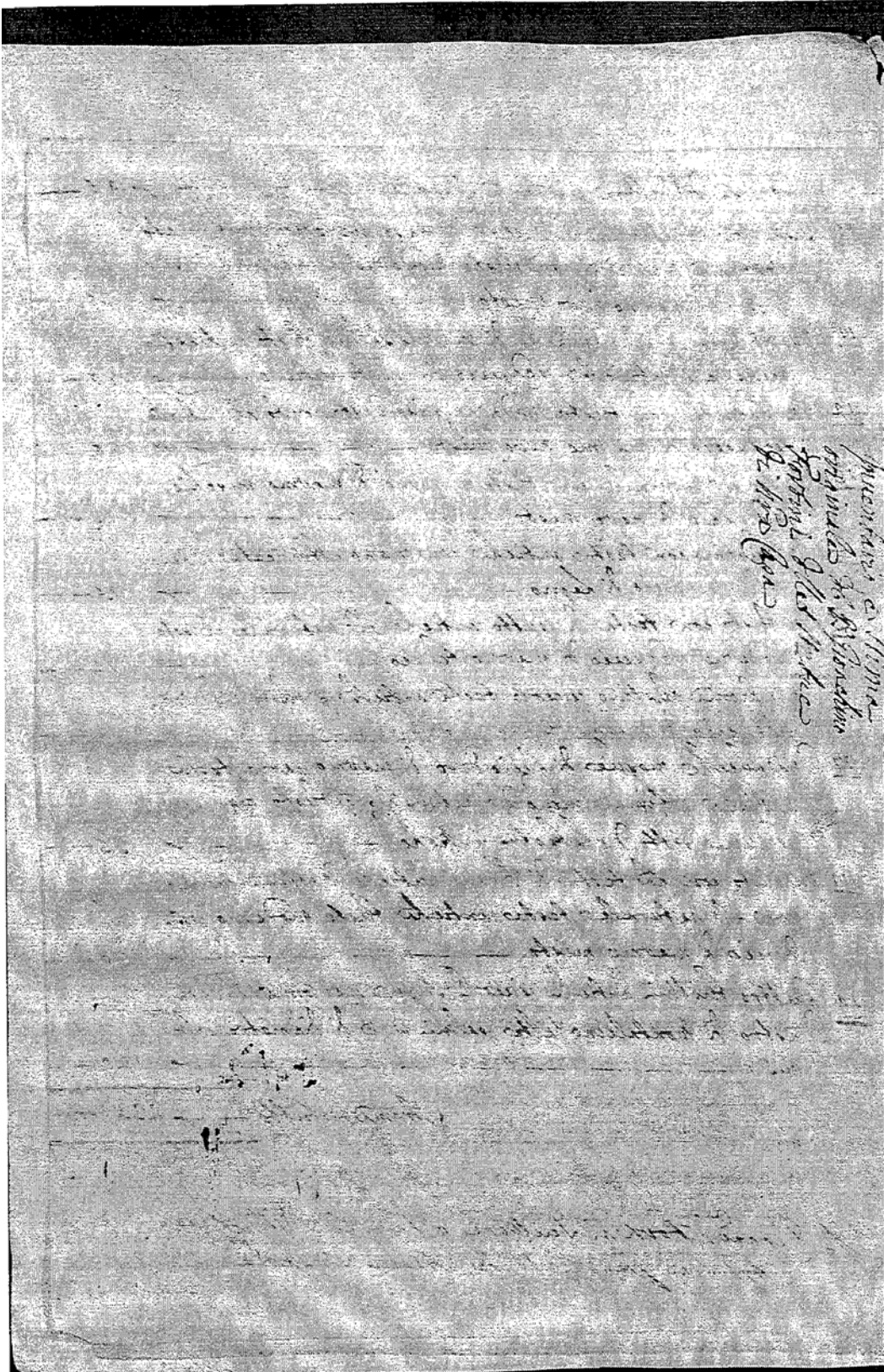
- 10 Head of ancient portrait, with the nose slightly crushed, of excellent quality, with modern bust, naked, with little pedestal of black mixed marble 50-----
- 11 Ancient ideal portrait of saline marble, ancient naked bust, ancient little pedestal 30--
- 12 Little Faun, with modern bust, restored face, small pedestal of mixed marble 25-----
- 13 Naked little angel with modern bust of mixed marble, small pedestal 15-----
- 14 Small bust, with ancient head, with hand in his hair, wooden small pedestal 15-----
- 15 Naked ancient bust with head of little angel, the rest is modern, white marble small pedestal 12-----



- 16 Small little angel with ancient head, modern bust, white marble small pedestal 12-----
- 17 Dna Lucilla, wife of Lucio Devo, of marble, excellent ancient head, smaller than real life, modern bust, ancient alabaster small pedestal 35-----
- 18 Ancient bust with head of a faun, very well done, head is ancient, bust is modern, small mixed marble pedestal 30-----
- 19 Four small ancient little angels on top of 4 alabaster columns 1/2 ft. tall, diameter 3 inches. 120----

Total Sum of the 3 pages 2,349

I, Gioacchino Fontini, approve the above list to be true and I sign it with my own hand.



Inventory and original evaluation by Signor Gioacchino Fontini (sidewise on the right of the above page)

Belvedere
Felicitatione

Belvedere
Cm. Giovanni --- 120
Belvedere sul mare

47 Oni Appello Restaurato

Belvedere Strada

95 Oni Appello Restaurato
del Cerchio --- 200-

96 Oni Concio --- 300-

191 Oni Concio --- 312
Oni Concio --- 9

In data di San Marco
di Prato

251 Oni Concio --- 6-
Oni Concio --- 15-
Oni Concio --- 6-
Oni Concio --- 6-
Oni Concio --- 6-
Oni Concio --- 15-
Oni Concio --- 6-
Oni Concio --- 6-
Oni Concio --- 6-

Oni Concio --- 6-

Oni Concio --- 10-

In Camera

306 Oni Concio --- 15-
Oni Concio di S. Jac. --- 3-
Oni Concio ---
una Campa S. Jac. --- 1-
Oni Concio di Terra
una --- 2-

(31)

Belvedere Cappella

Oni Concio --- 12

Belvedere Cappella
Cercallara

11-0
11-0
20-0
6-0
11-5
12-0
12-0
11-0
30-0
6-0
11-0
11-0

194

In data Camera

Oni Concio --- 12-
Oni Concio --- 29-
Oni Concio --- 19-
Oni Concio --- 20-
Oni Concio --- 12-
Oni Concio --- 50-
Oni Concio --- 19-
Oni Concio --- 19-

183

Oni Concio Senadale
Cameria --- 12-

| | <i>In the Hall</i> | <i>Value</i> | <i>In the Chapel</i> |
|----|---|--------------|--|
| 45 | <i>An Apollo restored by Pieratti (below)</i> | 200 - | <i>In Saint Little John and in the Hall of the Little Terrace</i> 12 |



| | | |
|----|----------------|-------|
| 46 | <i>A Venus</i> | 300 - |
|----|----------------|-------|



| | | | | |
|-----|----------------------------|------|-----|--------------------------------------|
| 191 | <i>A Bas-relief</i> | | 312 | <i>N. 1</i> _____ & <i>11</i> _____ |
| | <i>in the stairs</i> _____ | 9 - | | <i>N. 2</i> _____ & <i>11</i> _____ |
| | <i>In the service room</i> | | | <i>N. 3</i> _____ & <i>20</i> _____ |
| | <i>the Lawn</i> _____ | | | <i>N. 4</i> _____ & <i>6</i> _____ |
| | | | | <i>N. 5</i> _____ & <i>11</i> _____ |
| 251 | <i>N.1</i> _ _ _ _ _ & | 6 - | | <i>N. 6</i> _____ & <i>12</i> _____ |
| | <i>N.2</i> _ _ _ _ _ & | 15 - | | <i>N. 7</i> _____ & <i>12</i> _____ |
| | <i>N.3</i> _ _ _ _ _ & | 6 - | | <i>N. 8</i> _____ & <i>11</i> _____ |
| | <i>N.4</i> _ _ _ _ _ & | 6 - | | <i>N. 9</i> _____ & <i>30</i> _____ |
| | <i>N.5</i> _ _ _ _ _ & | 6 - | | <i>N. 10</i> _____ & <i>6</i> _____ |
| | <i>N.6</i> _ _ _ _ _ & | 15 - | | <i>N. 11</i> _____ & <i>11</i> _____ |
| | <i>N.7</i> _ _ _ _ _ & | 6 - | | <i>N. 12</i> _____ & <i>11</i> _____ |

N.8_ _ _ _ _ & 6 -
 N.9_ _ _ _ _ & 6 -

134

In the Ground Floor Hall

On the little Terrace -

319 2 Statues_ _ _ _ _ & 10 -
 In the Bedroom

306 A small Venus_ _ & 15 -
 306 A figure of Furies 3 -
 306 A small head with
 306 a paw over it _ & 1 -
 306 A Tiger of terracotta & 2 -
 Bi (?)

>9 N. 1_ _ _ _ _ & 12_ _ _ _ _
 N. 2_ _ _ _ _ & 29_ _ _ _ _
 N. 3_ _ _ _ _ & 19_ _ _ _ _
 N. 4_ _ _ _ _ & 20_ _ _ _ _
 N. 5_ _ _ _ _ & 12_ _ _ _ _
 N. 6_ _ _ _ _ & 50_ _ _ _ _
 N. 7_ _ _ _ _ & 19_ _ _ _ _
 N. 8_ _ _ _ _ & 19_ _ _ _ _

163

*Two baskets (?) without the
 Columns_ _ _ _ _ & 12_ _*

97. Received at San Martino

N. 1 ___ ___ ___ & 20 _

in Pratisoni (?)

11 statues of boulders



N. 2 ___ ___ ___ & 12 _

Hunter _____ &



N.3 ___ ___ ___ & 12 _

Woman _____ &



N.4 ___ ___ ___ & 12 ___ *Peasant* ___ &



N.5 ___ ___ ___ & 12 _
 N.6 ___ ___ ___ & 12 _
 N.7 ___ ___ ___ & 12 _
 N.8 ___ ___ ___ & 12 _
 99. Leopard ___ &

Hunter with deer ___ &
 Woman with flowers ___ &
 Man with bow (?) ___ &
 Woman with little dog ___ &
 Man with a hat ___ &



Unicorn

69. Bacchus of Paragono ___ & 117
 Two Unicorns ___ &
 Sixteen Animals ___ &



64. Goat ___ ___ ___ & 10
 69. Head of a woman & 10
 Two heads without the women
 ___ ___ ___ ___ ___ & 12_

*You don't esteem them, because I don't complain.
 The author of who acquired a greater fame after his
 death, thinks that you can calculate how much they
 cost, with the Leopard and the marble Unicorn,
 located in the Hall of Saint Martino*

All the statues together with their stone pedestals and wooden support.

Paintings

[The paintings of the Guadagni Art Collection are made by great artists of World History. It is hard however to always find the exact reproduction of the paintings listed in their collection, so I will put a reproduction of the paintings of the listed artists, the closest possible to the original work of art owned by the Guadagni, to give you an idea of our ancestors' famous art collection, listed as the number one private art collection in Florence.

If I don't understand the names of the artist or the painting, I will just list "painting" and value. If I find the exact reproduction of the painting by the artist listed in the Guadagni Archives I will underline it]

N. 911(?) 2 paintings by Gregorio Pagani (Florentine, Late Mannerist, 1558-1605, one is Diana, the other is Adonis___90



Gregorio Pagani



*Gregorio Pagani
In the first floor hall.*

Painting of Bacchanal _____100

N. 113, 4 paintings, red and gold _____110

N. 114, 4 paintings red and gold _____112

N. 115, 2 paintings _____20

N. 110, In the room next to the door opening in the street, a painting with Jesus, Blessed Virgin Mary, St. John and St. Joseph _____100

Picture of St. Jerome with a woman _____110



Painting of the Madonna and Jesus and St. Joseph and St. John by Florentine artist Santi di Tito (1536-1603), one of the most influential and leading Italian painters of the Counter-Mannerism (St. Paul, not St. Joseph is the man on the right in this painting of Santi di Tito). _____100

Painting of the Martyrdom of St. Lawrence _____ 70



The Mystic Marriage of Saint Catherine by Correggio (1489-1534), copy, Guadagni Art Collection _____ 60



Madonna with Jesus and John and St. Elizabeth by Parmigianino (1503-1540) _____ 20

119. Quadro di b. 2 in circa
 in lapis entro un'el. d'oro
 de' mag. de' figure p. 2
 ale, ornate di rococo
 120

121. Quadro di b. 2 in circa
 di S. Giuseppe col
 Bambino in braccio
 in lapis entro un'el. d'oro
 de' mag. de' figure p. 2
 ale, ornate di rococo
 120

122.1 Quadro di b. 4 in circa
 di S. Maria con
 il Bambino in braccio
 e S. Giuseppe
 in lapis entro un'el. d'oro
 de' mag. de' figure p. 2
 ale, ornate di rococo
 120

136.1 Quadro di b. 2 in circa
 entro un'el. d'oro
 de' mag. de' figure p. 2
 ale, ornate di rococo
 120

149. Quadro di b. 2 in circa
 entro un'el. d'oro
 de' mag. de' figure p. 2
 ale, ornate di rococo
 120

157.9 Quadro di b. 1 in circa
 entro un'el. d'oro
 de' mag. de' figure p. 2
 ale, ornate di rococo
 120

160.8 Quadro di b. 2 1/2 in circa
 in una cornice entro
 un'el. d'oro con figure
 simili di mano di S. 30

161.3 Quadro di b. 1 in circa
 entro un'el. d'oro
 de' mag. de' figure p. 2
 ale, ornate di rococo
 120

171.1 Quadro di b. 2 1/2 in circa
 entro un'el. d'oro
 de' mag. de' figure p. 2
 ale, ornate di rococo
 120

172.2 Quadro di b. 2 in circa
 entro un'el. d'oro
 de' mag. de' figure p. 2
 ale, ornate di rococo
 120

175.2 Quadro di b. 2 in circa
 in una cornice entro
 un'el. d'oro con figure
 simili di mano di S. 30

119. A painting by Antonio..., titled the Magician of Figures (?) _____ 90
122. Madonna and St. Joseph _____ 120



122.1 The Sacrifice of Abraham by Jacopo Chimenti aka l'Empoli (1551-1640), in the 3rd room towards the road, Guadagni Art Collection _____ 90
136. Painting of "The head of Giants", golden globe by Bi...? _____ 90

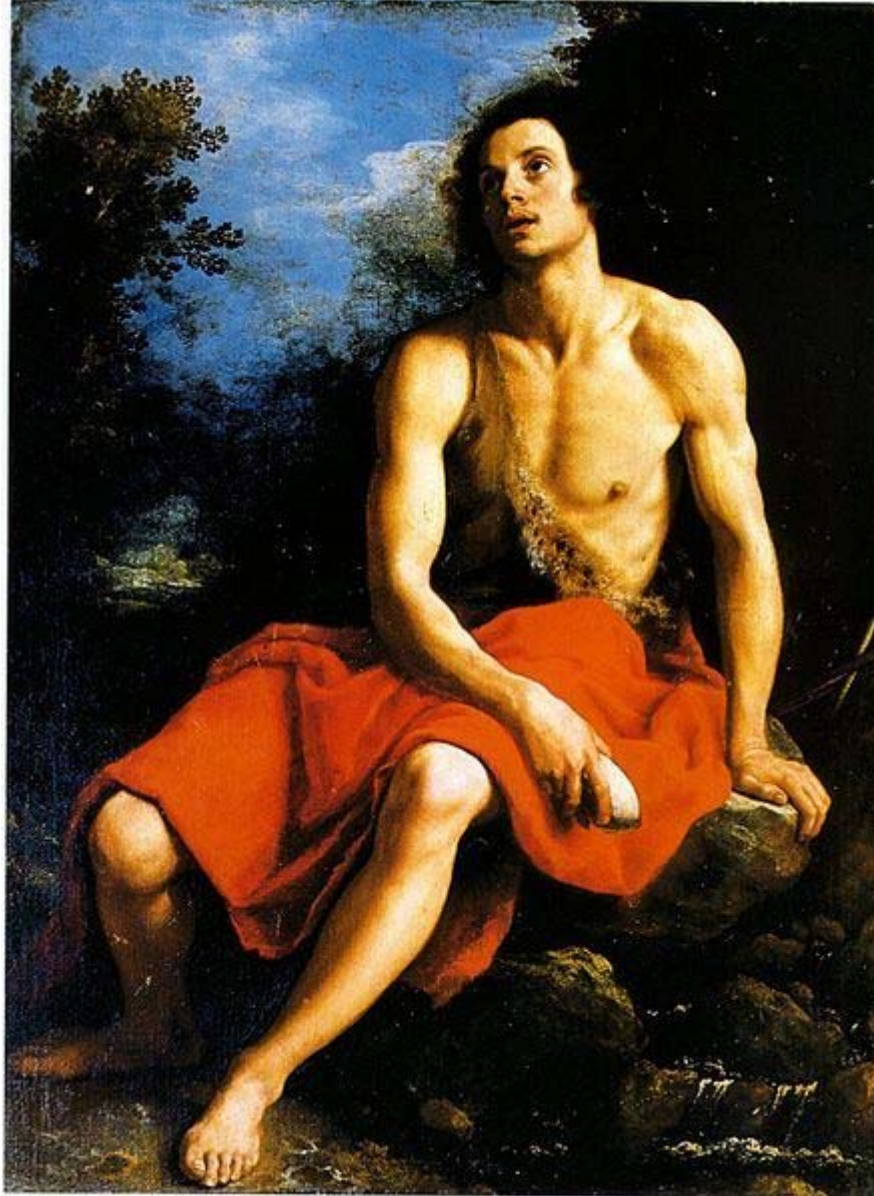


149. A painting by Florentine artist Ludovico Cardi (1559-1613) aka "Il Cigoli" in the room facing the lawn. _____ 90
Mary Magdalene by Il Cigoli (above)
157. Painting on the miracles of St. Anthony by "Francesco Albani (?)" _____ 100

161. Three paintings concerning the Madonna in Her flight to Egypt, the Martyrdom of St. Andrew and the soldier piercing Jesus' heart on the cross, small artworks_____12

171. Painting with the Madonna, Jesus, Joseph and an Angel by Titian_____150

172. two paintings one copied from Cristofano Allori



St. John the Baptist by Cristofano Allori (1577-1621) (Late Mannerist Florentine portrait painter)



*The other by Correggio (1489-1534): "Mary Magdalene" _____ 90
195. Two paintings 5 inches each. _____ 54*

S. Baldassare
 1602

47 Inchiostro Restaurato
 dal Ricatti — — — — — sc 300 —

46 Inchiostro — — — — — sc 300 —

294 Inchiostro Dubbio a
 Meridionale — — — — — sc 15

Inchiostro di S. uovo
 diurato

151 N.1 — — — — — sc 30
 N.2 — — — — — sc 40
 N.3 — — — — — sc 20
 N.4 — — — — — sc 20
 N.5 — — — — — sc 15
 N.6 — — — — — sc 30
 N.7 — — — — — sc 15
 N.8 — — — — — sc 20
 N.9 — — — — — sc 20

Sub Terrazino

129 In Cassetto — — — — — sc 46

In Camera

306 Inchiostro Venetiano — — — — — sc 20

Inchiostro di Quercia 6

Inchiostro con un adom
 per gesso — — — — — sc 3

Inchiostro di Veracolor 2

Stello Coniata

Con. Giovanni — — — — — sc 20

Nello Sala sul verza
 170

N.1 — — — — — sc 15
 N.2 — — — — — sc 20
 N.3 — — — — — sc 20
 N.4 — — — — — sc 20
 N.5 — — — — — sc 10
 N.6 — — — — — sc 10
 N.7 — — — — — sc 10
 N.8 — — — — — sc 20
 N.9 — — — — — sc 40
 N.10 — — — — — sc 25
 N.11 — — — — — sc 40
 N.12 — — — — — sc 15

In Sala Terrena

N.1 — — — — — sc 40
 N.2 — — — — — sc 45
 N.3 — — — — — sc 35
 N.4 — — — — — sc 40
 N.5 — — — — — sc 35
 N.6 — — — — — sc 40
 N.7 — — — — — sc 50
 N.8 — — — — — sc 35

Quattrocento inchiostro

In the large living room (of the Guadagni "Nunziata" Palace)

| | | |
|-----|---------------------------------------|-----|
| 47 | Restored Apollo | 300 |
| 46 | Venus | 300 |
| 292 | Statue located half-way up the stairs | 15 |
| 251 | N.1 | 30 |
| | N.2 | 40 |
| | N.3 | 120 |
| | N.4 | 120 |
| | N.5 | 15 |
| | N.6 | 30 |
| | N.7 | 15 |
| | N.8 | 120 |
| | N.9 | 120 |

In the Mezzanine Floor

| | | |
|-----|----------|---|
| 229 | 12 Heads | 6 |
|-----|----------|---|

In the Warehouse (carriage area)

| | | |
|-----|------------------------------|-----|
| 306 | Small Venus | 120 |
| | Small figure of ? | 6 |
| | Small head with a... above ? | 3 |
| | Terracotta ? | 12 |

In the Chapel

| | | |
|--|------------------|-----|
| | Saint Giovannino | 120 |
|--|------------------|-----|

In the hall on the terrace

| | | |
|------|------|---------|
| 3012 | N.1 | 15 |
| | N.2 | 120 |
| | N.3 | 30 |
| | N.4 | 120 |
| | N.5 | Ics (?) |
| | N.6 | 10 |
| | N.7 | 10 |
| | N.8 | 120 |
| | N.9 | 40 |
| | N.10 | 125 |
| | N.11 | 40 |
| | N.12 | 15 |

In the ground floor hall

| | |
|------------------------------------|------------|
| <i>N.1</i> | <u>40</u> |
| <i>N.2</i> | <u>45</u> |
| <i>N.3</i> | <u>35</u> |
| <i>N.4</i> | <u>40</u> |
| <i>N.5</i> | <u>35</u> |
| <i>N.6</i> | <u>40</u> |
| <i>N.7</i> | <u>50</u> |
| <i>N. cs (?)</i> | <u>35</u> |
| <i>Two heads without woman (?)</i> | <u>120</u> |

59. Saint Martino

| | |
|-----------------|-----|
| N.1 | 125 |
| N.2 | 35 |
| N.3 | 30 |
| N.4 | 120 |
| N.5 | 125 |
| N.6 | 120 |
| N.7 | 120 |
| 55 Reed warbler | 30 |
| With Unicorn | 30 |

...? are stories of Macingnio?

| | |
|-----------------------------|---|
| Hunter | & |
| Woman | & |
| Hunter with deer | & |
| Woman with tree | & |
| Woman with dog | & |
| Man with hat | & |
| Two unicorns | & |
| Sixteen animals | & |
| Evaluating death having the | |



author of it, death acquires

6g Dead person at the feet of Saint Tecla

more importance with religious calculation and the marble unicorn and those of Saint Martinus



Fresco of Saint Tecla in Savior Cathedral of Chernihiv, 11th century

| | |
|----------------------------------|------------|
| <i>Bacchus by Caragonei (?)</i> | <u>35</u> |
| <i>6 cs Goat</i> | <u>35</u> |
| <i>67 A treasure of a woman)</i> | <u>125</u> |
| <i>Suathete(?) without...?</i> | |
| <i>110</i> | <u>125</u> |

All these are intended with their stone base and wooden footstool

Quadri

501. Quadrato di b. 7
 con ornamenti di stoffa
 di oro e stoffa di unno
 di nome quello di Diana
 di. Agnola laqani. f. 90
 Nella sala di veneto

502. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di b. figure di unno
 di nome di unno. f. 90

503. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

504. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

505. Quadrato di grandezza
 simile al precedente
 fausto di unno. f. 90

506. Quadrato di grandezza
 simile al precedente
 fausto di unno. f. 90

507. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

508. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

509. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

99. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

100. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

101. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

102. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

103. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

104. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

105. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

106. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

107. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

108. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

109. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

110. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

111. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

112. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

113. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

114. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

115. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

116. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

117. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

118. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

119. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

120. Quadrato di b. 6. 3. 1. 2.
 con ornamenti di unno
 di nome di unno. f. 90

Paintings

5 cs 12 paintings with golden ornaments, one of them is Diana by Gregorio Pagani



A young man seated, seen almost in profile by Gregorio Pagani (1558-1605), late Mannerist Florentine artist



Pyramus and Thisbe by Gregorio Pagani



“Diana” by Gregorio Pagani, Guadagni Art Collection

cs1 A painting by Pagani representing a Bacchanal of ornated figures with golden frame _____150



Gregorio Pagani's version of the arrival of Maria de' Medici to France to marry King Henry IV and Guillaume de Gadagne standing on the left with his uniform of Knight of Malta

Cs3 4 paintings of Pagani _____50

Cs4 4 paintings of Pagani _____26

Cs5 12 paintings of the same size by artist Boscoli





Painting by Boscoli

*g> 1 painting with Jesus, Blessed Virgin Mary, St. John and St. Joseph by Cigoli,
Guadagni Art Collection*





Self portrait by Cigoli



1) One painting by Cigoli, St. Jerome, Guadagni Art Collection 40

99 A painting by Cigoli with the Blessed Virgin Mary, Jesus, St. Joseph, St. John and St. Elizabeth 40



012 a painting by Cigoli: The martyrdom of St. Lawrence, Guadagni Art collection 40



204 The mystical marriage of St. Catherine, copy of Correggio by Cigoli, Guadagni Art Collection 112

205 Painting of the Madonna, Jesus, St. John the Evangelist and St. Elizabeth by Passignani 125



129 Gold framed painting of Mary and St. Joseph, by Brother Bartolomeo, Guadagni Art Collection 20

Second Room



21212 Painting of the Sacrifice by Abraham by L'Empoli, Guadagni Art Collection. 60 [We have already seen the same painting by l'Empoli in the third room of the Guadagni Palace with a different value. Often artists painted 2 or 3 versions of their most successful paintings and a different size and/or a different degree of completion might cause a different value.

Let us also remember that our direct ancestor, Tommaso Guadagni (1582-1652), who built the Guadagni Nunziata Palace, was a patron and friend of artists, one of whom was l'Empoli; the latter might have sold him one version and given him the second as a token of friendship]

s236 Painting of "David" (?) by artist Biliuchoj(?)(hard to read)___30

| | |
|---|---|
| <p>145 Iquadro di b. p. in c. in entrou. di Martirio di N. S. S. Maria di S. Pietro di Cigoli. — fo. 50 N. S. Camera di S. Pietro</p> <p>157 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 50</p> <p>160 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 25</p> <p>161 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 24</p> <p>171 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 25</p> <p>172 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 20</p> | <p>175 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 35</p> <p>184 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 25</p> <p>191 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 25</p> <p>200 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 25</p> <p>201 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 20</p> <p>203 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 35</p> <p>204 Iquadro di b. p. in c. in entrou. di S. Maria di S. Antonio di S. Alberto di S. S. Maria di S. Pietro. — fo. 35</p> |
|---|---|

145 Painting by Cigoli (difficult to read the title of the painting) _50

Room facing the lawn

157 Three paintings of miracles of Anonymous...maybe by Cigoli _____ 50





160 One painting of "Noli me tangere" ("Touch me not") by Cigoli, Guadagni Art Collection 125



162 Three paintings by Cigoli: 1) Mary goes to Egypt, Guadagni Art Collection
The others are the Martyrdom of St. Andrew Apostle and Thomas touching the Resurrected Christ.

171 ***In the second Room*** A painting of Mary, Jesus and an angel by L.B.
1250

1712 Paintings by Cristofano Allori (1577-1621)



Copy of Correggio's Mary Magdalen, which we have also seen before in another version in a different room, Guadagni art collection 30

175 2 paintings by Cristofano Allori: Jesus with the stigmata and Jesus and Mary half-figures.

N. 34 In the second room facing the street on the second floor

291 Painting above the door representing a crying "somebody" it's hard to read: by looking at all of Dolci's paintings it could be a Madonna or Mary-Magdalen, both are crying and in several similar versions.

by Carlino Dolci



Crying Madonna by Carlino Dolci, Guadagni art collection, 2 versions of it



Carlo (aka Carlino “little Carlo”) Dolci was an Italian painter of the Baroque period, active mainly in Florence, known for highly finished religious pictures, often repeated in many versions[e.wikipedia.org]. This explains why we see 2 or more versions of the same paintings also of other artists in the Guadagni art collection. They are not “photocopies” (which did not exist in the 17th century), each one of them is a manually painted and unique version of them.



1292 Madonna and Jesus by Correggio copied by a nun, Guadagni Art Collection 125

[Correggio painted a few Madonna and Jesus: a copy of one of them by a nun was in the Guadagni Art Collection – I am not positive about it, but the above is probably it for the following reasons: the other paintings by Correggio were done in collaboration with artist Antonio Allegri or had somebody else, like St John, in them.]

N. 35 In the last room in the corner of the Guadagni Palace facing the street

300 painting by Barcan..?. difficult to read the full name _____200

301 Head of St. Mary Magdalen by Volterrano _____30.[Volterrano was a very famous artist late Baroque painter (1611-1689). He worked mostly in Florence. He was a personal friend of two generations of Guadagni, our direct ancestor Tommaso Guadagni (1582-1652) and his third son our great-uncle Vieri Guadagni, (1631-1708); our direct ancestor is Vieri's youngest brother, Donato Maria Guadagni (1641-1718), who bought the Santo Spirito Palace, 3rd marchese of San Leolino. In his will, Tommaso Guadagni stipulated that a chapel, dedicated to Saint Thomas, be built in the cathedral of Fiesole. He asked the children to put an inscription in the chapel, to remind viewers that the Guadagni Family originated from Fiesole (a few centuries older than Florence). His children obeyed his will and they had Volterrano paint the great painting above the altar.



Vieri Guadagni's best friend was the artist Volterrano and he had the artist make a portrait of him. Vieri also had Volterrano paint Saint Martin giving his coat to the beggar and the angels bringing the coat to Jesus, in the ceiling of a room on the first floor of his palace, the Guadagni Nunziata Palace (see picture above; the fresco is still there I have seen it myself, fcdq). Furthermore, Vieri commissioned from the artist a painting representing Saint Mary Magdalen (see this list # 301), 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 had done for our direct ancestor Donato Maria, Vieri's brother (another proof of the several different unique versions of their same paintings by the artists).



The two above portraits by Volterrano are listed as “portrait of a gentleman”, without indicating their name. Could one of them be our direct great-uncle Vieri

Guadagni whose portrait by Volterrano is mentioned above? I personally think there is a lot of Guadagni in the second one.



Volterrano () self-portrait

303 Painting of a battle over a bridge by artist Borgognone (1445-1523), influenced by Leonardo da Vinci, _____35

304 Small little paintings by Borgognone _____30

Lucio donato di mand d'ho:
 1271 In lomo a capid d'la cota
 1 quadro di b'n in circa di:
 = 5. vij la Pietà con duar ho
 figure di Ogaf — fo 60
 1272 1 quadro simile con la
 Madonna Preni. P. e
 S. Gioberto di Angiolo — fo 125
 1273 1 ritratto di Donna Maria
 figura — fo 100

In Mand d'el Marchese Donato Maria

1274 1 quadro di
 Maria — fo 50
 1 quadro grande di b'n
 di Cristofano allai — fo 100
 1 quadro di b'n in circa
 con Angeli — fo 60
 4 quadri di b'n con scene
 d'orato non si finano
 = fo non ugliers
 1 quadro di b'n di quattro
 figure — fo 15
 4 quadri di quattro figure
 = fo 10
 1 quadro alto di b'n in circa
 di Caprina Borzatti — fo 30
 12 quadri di b'n in circa
 di b'n in uno una batta
 glia o nell'altre in scali
 giamp. ornate d'orato
 di Borognone di b'n in circa
 annerito e uale — fo 100

1 quadro alto di b'n in circa
 con una di Mand d'el
 = fo
 1 quadro di mezzo di b'n in circa
 con una Madonna di
 Musica non si finano — fo 35
 12 quadri di b'n in circa
 di b'n di Salvatore d'ora
 ornate d'orati — fo 400
 1 quadro di b'n in circa
 di una Pietà di b'n in circa
 = fo
 1 quadro di b'n in circa
 di b'n di b'n in circa
 = fo
 1 quadro di b'n in circa
 di b'n di b'n in circa
 = fo
 1 quadro di b'n in circa
 di b'n di b'n in circa
 = fo

GIANFRANCO LUZZETTI
Studio d'arte e collezionismo

BELLEZZA *e* RELIGIOSITÀ

in Ludovico Cardi
detto Il Cigoli



1271 *In the living room next to the stairs a painting of the “Pieta” with two figures by Cigoli, Guadagni Art Collection*

60

- 1272 Similar painting with the Madonna, Jesus, St. John and St. Elizabeth by Sangiali Diborgo (?) _____ 125
 1273 Portrait of a woman, half figure _____ 20

In the hands of Marchese Donato Maria

Donato Maria Guadagni (1641-1718) is our direct ancestor. He inherited the title of “3rd Marchese of San Leolino” at the death of his oldest brother, Francesco (1627-1696), 2nd Marchese of San Leolino, who designated him as his successor to the title, skipping the brothers in between, Pierantonio (1629-1709) and Vieri (1631-1708). Eventually Pierantonio bought the title of Marchese of Montepescali from Marchese Lelio Tolomei of Siena.

Donato Maria’s father, Tommaso Guadagni (1582-1652), whose sister Ortensia had received the title of 1st Marchese of San Leolino from the Medici Grand-Duke, had built the Guadagni Nunziata Palace, designed by famous architect Gherardo Silvani, where all his children grew up. After he married Maria Maddalena Corsini, Donato Maria bought the grandiose Palace of Santo Spirito from the Buonomini of San Martino, and moved there with his wife and children starting the Guadagni of Santo Spirito Branch, the only Guadagni branch left, from which we all descend. At that moment he made the division of the Guadagni patrimony with his brothers and obtained his part of the inheritance. Donato Maria’s part of the inheritance is listed below, in the same document as the above, after the above title of “In the hands of Marchese Donato Maria”.

Marble statues (not listed individually) _____ 50

1 large artwork by Cristofano Allori (1577-1621), Florentine portrait painter of the late Florentine Mannerist School, sketched (?)



"Luck" by Cristofano Allori (not necessarily the one we inherited)



Copy of the Annunciation in the Santissima Annunziata Basilica in Florence
4 paintings by Cristofano Allori with Angels (see two of them above, not necessarily the
ones owned by the Guadagni)_____60
4 paintings not by Cristofano Allori personally.
1 painting “ancient figure of Job” _____25
4 paintings_____20
1 painting of Caterina Bozza _____30









la tela e perciò il *Borgognone*, più che affreschi o quadri di grandi dimensioni, dipinse quadri «da cavalletto», facili da trasportare nonché da vendere, su ordinazione di personaggi che ne volevano adornare le loro case e palazzi.

In poco tempo Jacques Courtois, ormai Giacomo Cortese, fu conosciuto in Italia e specialmente a Roma (dove, dopo averlo molto desiderato, era finalmente giunto nel 1640), come *Il Borgognone delle Battaglie*.

Nella pagina a sinistra, in alto.
Risulta umanissima la raffigurazione dei vinti travolti dalla furia dei cavalli, nota costante in Courtois.
Deposito Pinacoteca Vaticana. n. 810.

Nella pagina a sinistra, in basso.
Il particolare linguaggio pittorico del *Borgognone* emerge nella grande dinamicità e corporeità delle sue figure, viste come massa in movimento.
Pinacoteca Vaticana. n. 442.

In alto.
La «Battaglia di Giosué», di Guglielmo Cortese, fratello del *Borgognone*. Il pittore gremisce lo spazio di combattenti corpo a corpo e Giosué, nell'atto d'invocare l'intervento divino, è respinto sullo sfondo.
Galleria del Quirinale — Roma.

Ma in un periodo di poco posteriore un altro pittore fu conosciuto a Roma sotto lo pseudonimo di *Borgognone*: era suo fratello Guglielmo che, però, dipinse di massima soggetti sacri e lasciò affreschi e pale d'altare a Roma e ai Castelli (duomo di Castel Gandolfo, Ariccia, Monteporzio). Soggetti militari ne rappresentò pochi. Oltre ai dipinti della Congregazione del Collegio Romano (a completamento dell'opera di Giacomo), si conserva di lui un interessante affresco, realizzato per la Galleria del Quirinale su incarico di Papa Alessandro VII, dal titolo *La battaglia di Giosué*.

È istruttivo osservare come, pur nella raffigurazione di un identico soggetto, i fratelli Courtois evidenzino due stili profondamente diversi, esprimendo così una diversa sensibilità alle varie istanze del tempo.

Non si trova in Guglielmo quella potente intuizione d'insieme, tutta barocca, che domina e organizza le mature battaglie di Giacomo, dove intorno ad un gruppo o ad un singolo che campeggia in primo piano gravita la massa turbinante dei combattenti.

Nell'affresco del Quirinale, al contrario, si nota una maggiore attenzione e definizione dei dettagli. I guerrieri, infatti, combattono corpo a corpo, individualmente. I loro movimenti sono quasi teatrali e la loro sequenza si svolge in un lungo primo piano che schiaccia la prospettiva, tanto che Giosué, nell'atto di invocare l'intervento divino per fermare il sole, è ricacciato al di sopra della mischia come un'ombra di poca consistenza e senza risalto.

In tali scelte, Guglielmo è ancora lontano dal gusto barocco che, com'è noto, preferisce concentrare tutto il suo significato ed il suo potere emozionale nell'effetto totale, così sacrificando la godibilità dei particolari.

Del resto, si tratta anche per Guglielmo di una delle prime prove artistiche. Altre istanze barocche vengono invece accolte ne *La battaglia di Giosué*.

L'azione di tale affresco, infatti, occupa, nel suo accavallarsi di figure, tutto lo spazio a disposizione, concedendo ben poco al vuoto.

Ciò s'inquadra evidentemente nell'esigenza barocca, cui s'è già fatto cenno, di chiudere, con la sua densa

12 paintings of battles by Artist Borgognone (1621-1676) known as the "Michelangelo of battles", Guadagni Art Collection; he specialized in battle painting; born in Besancon, France, he came to Italy as a young man and was nicknamed "Il

Borgognone (“The guy from Bourgogne” [Burgundy]). For 3 years he was in the French military, under the command of a Burgundian gentleman, from which came his and his brother Guglielmo’s nickname. Then he became a famous painter of battles and got married; in his later years, widowed, he became and died a Jesuit [I personally saw two of his battles in a private art collection: they were **beautiful** (fdq)]_____300.

One painting of St. Thomas by Volterrano____&

One painting of the Madonna_____35











12 paintings of landscapes by Salvator Rosa (1615-1673) Italian Baroque painter, poet and printmaker, Guadagni Art Collection. _____ 400

He was active in Naples, Rome and Florence. As a painter he is best known as “unorthodox and extravagant” as well as being a “perpetual rebel” and a proto-romantic. Francesco Guadagni (1627-1696), 2nd Marchese of San Leolino, son of Tommaso, and older brother of Vieri, Pierantonio and our direct ancestor Donato Maria, was a great friend and patron of artists. He was always surrounded by many of them. He became a great friend of the painter Salvator Rosa. The famous Neapolitan artist gave him two great landscapes, which are among his best masterpieces: “St. John the Baptist preaching” and “The Baptism in the Jordan River”.

Rosa also painted six other paintings for Francesco. Even though they are smaller than the first two mentioned, they are not inferior in beauty and talent, and are done with great love.



Self-portrait of Salvator Rosa “the Rebel”, great friend of Francesco Guadagni, 2nd Marchese of San Leolino



St. John the Baptist Preaching, by Salvator Rosa. Guadagni Art collection



Baptism in the Jordan, by Salvator Rosa, Guadagni Art Collection

A painting of an arm of a pieta', believed to be Roman _____ &

C. We cannot give a value to the paintings of Baldassarre (Franceschini aka Volterrano?) because if we do not know enough about them we can give a wrong evaluation.



In the other room Madonna and Jesus in the painting of Botticelli (I am not sure the above is the right one – Botticelli painted more than one Madonna and Jesus) with carved walnut engraved with gold, Guadagni Art Collection _____ 39 n. 34 in the second room on the street on the second floor.

291. A painting over the door representing St. Peter crying by Carlino Dolci.

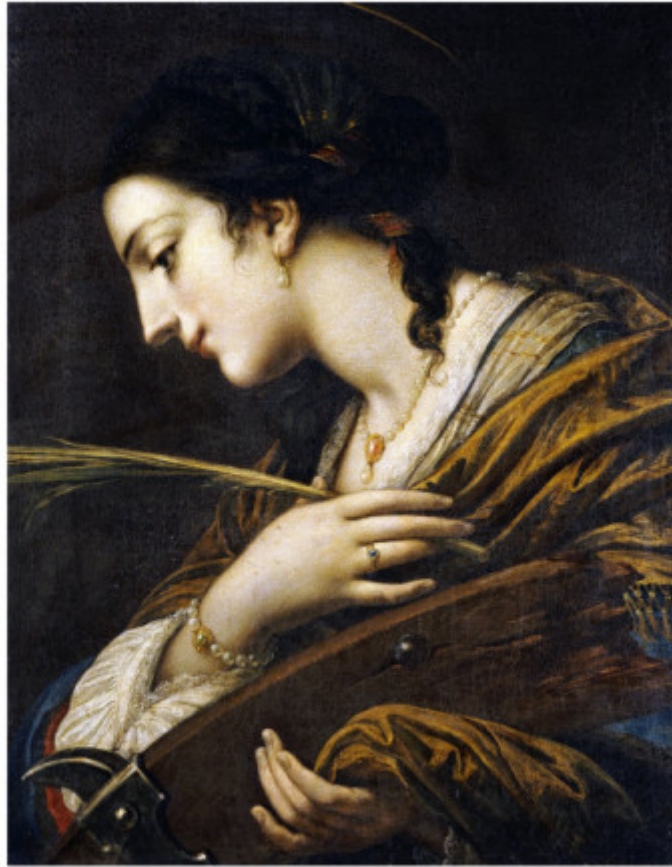
292. A small painting over the entrance door, representing the Madonna and Jesus copied from Correggio by a nun (Probably another version of the one listed above).

35, the last room of the corner of the Guadagni Nunziata Palace with the street that goes toward the Basilica of Santissima Annunziata (from which the Guadagni Palace takes its “Nunziata” name).

300. A painting of the Preaching of St. Paul by Francesco Bassano (1549-1592), an Italian Renaissance painter, Guadagni Art Collection



Bassano was prone to hypochondria, which exasperated his other ailments and he committed suicide by jumping out of the window soon after his father's death in 1592. _____ 120



AllPosters

301 Painting of Marianna by Volterrano _____ &



302 Painting of the Holy Family by Guglielmo il Cortese (1628-1679) aka Borgognone, brother of the Jesuit Giacomo Borgognone, the battles painter.
Encyclopedia Britannica 1911 found that "His draughtsmanship is better than that of his

brother battle-painter, whom he did not rival, however, in spirit, color or composition.”
Guadagni Art Collection_____30

309 2 small paintings by Borgognone_____39



*At the top of the stairs, there is another version of the Pieta' by Cigoli, Guadagni Art Collection*_____60.



A painting of Mary, Jesus, Saint John and Saint Elizabeth by Santi di Tito (1536-1602), Guadagni Art Collection _____50
Portrait of woman, half figure _____25

In mano a Sig. March. Domenico

1. Quadr. di ... di ... 50
 2. Quadr. grande ... 60
 3. Quadr. di ... 60
 4. Quadr. di ... 60
 5. Quadr. di ... 15
 6. Quadr. di ... 20
 7. Quadr. di ... 20
 8. Quadr. di ... 20
 9. Quadr. di ... 20
 10. Quadr. di ... 20
 11. Quadr. di ... 20
 12. Quadr. di ... 20
 13. Quadr. di ... 20
 14. Quadr. di ... 20
 15. Quadr. di ... 20
 16. Quadr. di ... 20
 17. Quadr. di ... 20
 18. Quadr. di ... 20
 19. Quadr. di ... 20
 20. Quadr. di ... 20

1. Quadr. di ... di ...
 2. Quadr. di ...
 3. Quadr. di ...
 4. Quadr. di ...
 5. Quadr. di ...
 6. Quadr. di ...
 7. Quadr. di ...
 8. Quadr. di ...
 9. Quadr. di ...
 10. Quadr. di ...
 11. Quadr. di ...
 12. Quadr. di ...
 13. Quadr. di ...
 14. Quadr. di ...
 15. Quadr. di ...
 16. Quadr. di ...
 17. Quadr. di ...
 18. Quadr. di ...
 19. Quadr. di ...
 20. Quadr. di ...

In the hand of Marchese Donato Maria

- N. 19 *Marble figure*_____50
*Large painting of a head by Cristofano Allori*___60
*4 Painting of angels*_____60
*4 paintings of.....(hard to read)*_____?
*1 small painting*_____15
4 paintings by.....?
*1 painting of St. Catherine Bolla by Cigoli*_____20



Battle between European militias by Borgognone

- 2 paintings , in one there is a battle, in the other something else (?)*
by Borgognone
*...the country and falls into evil*_____300
One painting of St. Thomas by Volterrano
Painting of a Madonna



2 landscapes by Salvator Rosa with golden frame _____ 1,800
A painting of a Pieta' _____ 20

I cannot...?

I hope Mr. Baldassarre...?

Paolo Falconcini

Adiardi Nouembre 1606 In Firenze

Io appie vtrouito ho Niccolo de S. Pier e Pier Antonio Guadagni miei fratelli
L'oppo: Statuo e Quadro, che esisteano nella casa grande di casa all'Annunziata
cise

Num: Nouo Seruo di marmo con suoi scabelloni che erano nella casa di ^{to} nella sala
di sopra di uerso il Stato di Quasi Sugento dieci — — — — — sc 110 — —

Num: Tre Seruo o sieno statuo, cioè un Bacco di Terzono, una sopra
et una terza di donna con suoi scabelloni o sieno scabelloni di Quasi
noua e cinque m^{te} — — — — — sc 95 — —

Num: Un Quadro di B. L. ensioy fieru La Madonna san Giovanni et
in streghe di mano di Sizziano con ornamento di suoi scabelloni
di oro di Quasi Sugento cinquanta m^{te} — — — — — sc 1250 — —

Le quali suddette statuo con suoi scabelloni et Quadro mi sono state date e
consegnate ha lei S. miei fratelli in ordine et in conformita della giurisd. de
m^{te} et alio, a lezione de S. Giudice delegati fatto a S. S. e publicata
del magistrato supremo il di 12 di g^{no} 1606

Io Donato M. Guadagni mano propria

On this day November 27, 1656, Florence

I, undersigned, received from my brothers Vieri and Pierantonio Guadagni the appropriate statues and paintings existing in the large house behind the Basilica of Annunziata (Guadagni Nunziata Palace)_____

Number 9 marble heads with their large footstools which were in the abovementioned house in the upper room facing the lawn for a value of 210 ducats_____

Number 3 heads that is statues, namely a Bacchus of Cavazone, a goat (?) and the head of a woman with its base or added footstool for a value of 95 ducats_____



Number 1 A painting of Jesus, the Madonna, Saint John and an Angel, by Titian with an ornament of gold encrusted walnut for a value of 250 ducats_____

I could not find the reproduction of the above listed Titian. This painting by Titian, with St. Catherine instead of an angel gives us an idea of Titian's listed painting.

Total value of the items listed above:_____555 ducats

The above mentioned statues with their footstool bases and the painting were given to me by my brothers in order and in conformity with the value of the furniture and the rest, and valued by the delegate judges and published by the supreme magistrate for the value of 1,656.

Signed by Donato Maria Guadagni with his own hand._____

23 Files in envelope, numbered (1-22)

With repertory of the stack (inserted in the opening)

Files # 4 and 5 contain information on the improvements made in the properties of Masseto and Le Fonti (1652-1682); file # 8 is the inventory and evaluation of the statues and paintings of the Guadagni Palace in Florence [the Guadagni Family had the largest and most beautiful art and antique books collection of all of Florence]; file # 11 is a receipt of statues and paintings given by his 3 brothers to marchese Donato Maria Guadagni (1686) when he separated his finances and properties from them and started the Santo Spirito Branch of the Family; files 13-15 are inventories of writings and documents given to the same Donato Maria (1694-1714).

File # 22 is a little stack of “several documents and writings written in different time periods, concerning the divisions of the Guadagni Family goods among brothers”. There is also a file with no number of “Divisions”, with a recap of the goods and properties assigned to the four brothers, Francesco, Pierantonio, Vieri and Donato Maria Guadagni in 1682.

As we know, Donato Maria Guadagni was our direct ancestor. His father was Tommaso Guadagni (1582-1652), whose older sister, Ortensia had been made 1st Marquis of San Leolino by the Grand-Duke of Florence. Tommaso was the only Guadagni of his generation who married and had children (5 sons and 4 daughters); his oldest son, Francesco, became the 2nd marchese of San Leolino, at Ortensia’s death. Before dying, Francesco asked the Grand-Duke to have his youngest brother, Donato Maria (1641-1718) become the 3rd Marquis of San Leolino, skipping the older brothers, Pierantonio (1629-1709) and Vieri (1631-1708). Why? We do not know.

Donato Maria started his life at the court of the Grand-Duke, when he was quite young. As a teenager, he was page of Ferdinando II. Then he was promoted Squire of the Grand-Duke. In 1670, he became Steward of the Grand-Duchess Vittoria. In 1683, he was promoted Lord-in-waiting of the same. At the death of his brother Francesco, he was invested with the Marquisate of San Leolino by Grand-Duke Cosimo III. He became the 3rd marchese of San Leolino. Pierantonio, one of his older brothers, opposed it, but without success, because the Grand-Duke remained faithful to the provisions of Francesco’s Will.

In 1683, Donato Maria bought the ancient and grandiose palace of the Dei Family, whose line had died out a few years before, from the Buonomini of San Martino. The palace is located in piazza Santo Spirito. Donato Maria restored the old palace and decorated it in a noble fashion.

Of all the Guadagni palaces, this is the most famous. Ironically, it is the only one the Guadagni did not build. They bought it almost two centuries after it was built. Many beautiful and well-known Florentine palaces, like those of the Medici, the Rucellai, the Gondi, the Pazzi or the Strozzi, remained unique types. It was as if no other Florentine wealthy family or famous architect was able or wanted to imitate their style. On the other hand, the Guadagni palace of piazza Santo Spirito was copied by many Florentine houses and palaces. We can find copies of the façade or of parts of the palace, like the famous windows, or front-door or lamp-post, all around the city.

Its style was typical of the rich Florentine merchant class: a search for beauty in simplicity and sobriety, without the grandeur and ostentation that would provoke the neighbor’s jealousy and envy. Its influence on Florentine architecture of the following centuries was outstanding. “No other important and famous palace of the late fifteenth

century had as much influence in Florentine architecture as the Guadagni palace, “states Marquis Leonardo Ginori Lisci in his work “I Palazzi di Firenze nella Storia e nell’Arte” (The Florentine Palaces in History and in Art).

About 1713, Donato Maria enlarged and embellished the villa della Luna, situated near San Domenico, in Fiesole. Before, this villa once belonged to Bartolommeo Scala. Donato Maria died on August 7, 1718.