

Section: Santo Spirito Branch – Patrimonial Writings [232-262]

1559 – 1894

286

31 envelopes

The stacks described in this section are the ones formed before 1824, the year their alphabetical repertory was compiled, and they were numbered from 1 to 35. The documentation belongs to the so-called Santo Spirito Branch of the Guadagni, because they resided in the Guadagni Palace of Santo Spirito Square. Donato Maria Guadagni (1641-1718), son of Tommaso, bought the palace in 1683, immediately after the division of the inheritance with the brothers Francesco, Pierantonio and Vieri.

Several files originate from the first archiving of the documents carried out by Donato Maria after 1681 and continued by his successors until about 1748. We recognize the unmistakable pink cardboard bindings with India ink large character headings. Eventually they have been renumbered.

The conserved documents refer to the goods entered into the Santo Spirito Branch following the divisions and the new acquisitions, except for the ones of Masseto, assembled separately. For Masseto, check the envelope in the section “Writings of Donato Maria Guadagni”). The folders are organized in chronological order and mostly concern:

- The goods of the Estate of “La Luna” (“The Moon”) in San Domenico of Fiesole, bought by Gino Guadagni (1536-1593), son of Jacopo, from his French cousins Guillaume I (1534-1601) and Thomas III de Gadagne (1539-1594), sons of Thomas II de Gadagne in 1573.
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- Thomas II (1495-1543), starter of the French Branch of the Guadagni, called “Gadagne”, was the brother of Jacopo Guadagni (1497-1569), ancestor of the “Nunziata” and “Santo Spirito” Branches, from which we and the Guadagni-Dufour Berte descend, and Filippo Guadagni (1504-1555), founder of the “Guadagni dell’Opera Branch”, later called “Torrighiani”, from which the actual Torrighiani descend. So French Guadagni, Guadagni and Torrighiani, we all descend from three brothers, Tommaso (aka Thomas II), Jacopo and Filippo.



Palazzo Guadagni of Santo Spirito: entrance hall - the Santo Spirito Square can be seen at the end of the hall.



Bedroom in the Guadagni of Santo Spirito Palace (above).

- Farm of San Lorino (Londa), acquired by Pierantonio Guadagni (1579-1632), son of Francesco.

View from the Loggia on the top floor of the Guadagni of Santo Spirito Palace (below)



- Farm of San Lorino (i.e. San Leolino) (Londa), acquired by Pierantonio Guadagni (1579-1632), son of Francesco.



- Villa of San Leolino



Orto (Garden) of dei Pilastri Street in Florence, bought in 1618 (two above pictures);
Orto (Garden) della Mattonaia in Florence, bought in 1621;

Houses behind the Santissima Annunziata Church, bought in 1636, which were rebuilt into the “Nunziata” Guadagni Palace by Tommaso Guadagni, with design by famous architect Gherardo Silvani;

Goods of Palagio (Barberino di Mugello), with the Villa della Torre, bought in 1669, by Cassandra, daughter of Giovan Paolo Rinuccini. She married Riccardi. Her properties together with the Cavallina estate were inherited by Maria Acciaioli (died in 8/20/1675), wife of Tommaso Guadagni (1582-1652). Her goods were inherited by her Guadagni children: Francesco, Vieri, Pierantonio and Donato Maria (who bought the Santo Spirito Guadagni Palace).

House in dei Pilastrini Street in Florence, bought in 1683;



Corner of dei Pilastrini Street, Florence



Guadagni Palace in Santo Spirito Square, bought in 1683; this Guadagni Palace was later inherited by the Guadagni Dufour Berte Branch, who still own part of it. Part of it has

become one of the most famous and internationally known hotels of Florence. Above is one of its dining rooms with view of the roofs of old Florence. The interior decoration of the rooms has not changed so we can still have a good impression of what our ancestors' palace looked like.

House in Via Maggio, bought in 1684.



Via Maggio is an abbreviation of "Via Maggiore" (the "largest" ("major") Street" of Florence, when it was built several centuries ago). It was very elegant and important because it went straight from the Arno River (you can see the "Lungarno", houses along the Arno, at the end of the street) to the Grand Dukes Palazzo Pitti, just invisible upfront of where the picture starts. There were and still are uninterrupted lines of palaces of noble families, who wanted to live close to the rulers of Florence, on both sides of the street.

The folders contain also marriage contracts and inheritance divisions, always of the Santo Spirito Branch, and legal deeds. In stack "14" the "proofs of nobility" are kept



Loggia of the Guadagni Palace with view of Santo Spirito church from which it gets its name. The façade of the church looks very simple and unadorned. Most of the Middle-Ages or Renaissance Florentine churches were like that. The multicolored marble façade of the Duomo or Santa Croce was added in the 19th Century.



Church of Santa Croce with 19th Century colored marble facade



19th Century colored marble façade of the Duomo

kept, following the Grand-Duchy law of October 1, 1750, with copies of ancient documents, drafts of genealogical trees, a Guadagni Family chronology written by Pietro Fanelli in 1725, a list of the “Family Relations of the women married with Guadagnis”.

Stack “16” contains papers to proof the holiness of Cardinal Bernardo Guadagni (1674-1759), son of Donato Maria and brother of Neri Andrea, discaled Carmelite with the Church name of Giovanni Antonio of San Bernardo.

In stack “28”, we find a register written by Donato Maria Guadagni in 1703, when he was 61 years old, with “necessary information for who comes after me”, meaning his children.

The number sequence is almost complete: stack “30” is missing, even though it is mentioned in the Guadagni Dufour Berte Archives of Florence (all the Dufour Berte descend from Ottavia Guadagni (born on 4/14/1817, married on 10/5/1837), daughter of Neri Guadagni, and Marchese Odoardo Massimiliano Dufour Berte, and from now on we will call them simply “Dufour Berte”, which is their legal name; remembering however that they are direct descendants of the Guadagni and inherited a good part of their fortune). The following stacks, from “31” to “35”, containing the documentation of the Dufour Berte Family, who inherited the goods of the eldest Branch of the Guadagni of Santo Spirito Family, i.e. the Guadagni Palace of Santo Spirito, the estate of La Luna, the farm of Le Fonti and the goods of Le Torri and Palagio, are also kept in the Dufour Berte Archives.



Bedroom in the Guadagni Palace of Santo Spirito.

The name-cards of the stacks, until # “25”, reveal the name of the customer of the 19th Century work, Neri Guadagni (1790-1862), father of Ottavia Guadagni Dufour Berte. He also took care of the organization of the receipts and of the registers of the farms belonging to his branch.

A brief description of the envelopes, with the original title, the consistency, the chronological datas, and the numbering bestowed after the reorganization of the archives follows.

We send you back to the complete inventory, which you can consult in the inventory hall of the Florence State Archives, for the analytical description of the documents.

232 [113]

1559 - 1629

287

“1” Deeds and writings from the year 1400 to 1629

16 folders in envelope, numbered (1-15 2nd).

The most ancient documents are copies.

From folder # 3 we have only the headed binding: Book and contracts of Jacopo Guadagni (1497-1569), son of Ulivieri (1545-1559). The folders with the old shelf-mark from 1 to 5 were added to folder # 4;

- 1) Luna 1559 F. concerning the rent of the villa and “podere” (“farm lot”)
- 2) Luna 1573 F. concerning the purchase of villa and podere
- 3) Luna 1573 F. as above
- 4) Luna 1573 F. as above
- 5) Luna 1573 F. as above

The contracts are related to the goods of the Luna (# 4: purchase of the year 1573 by the children of Tommaso Guadagni (1495-1543), son of Ulivieri,

5: Decision of the judge on the divisions between Francesco (1534-1611) and Gino (1536-1593), sons of Jacopo Guadagni

10: purchase of the villa of Ginoro in 1623

11: purchase of podere of Camerata in 1624

12:1) purchase of podere of Mosciano in 1625;

12 2) purchase of the podere of Pieve a Lubaco by Pierantonio Guadagni, son of Francesco, in 1627. There are two India ink sketches and a drawing in

watercolored India ink of the podere.



Pieve a Lubaco (near Masseto)

6 : purchase of San Lorino by Pierantonio Guadagni in 1606



Pieve of San Lorino

7: Purchase of the Orto (garden) in Pilastri Street, Florence in 1618

9: Purchase of the Orto (garden) in Mattonaia Street, Florence in 1621



Mattonaia Street, Florence

14 Purchase of the goods in Mugello by Ortensia Guadagni (1st marchese of San Leolino) married Salviati from Giovanni Ticci



Mugello

233 [114]

1630 - 1646

288

“2” Deeds and writings from the year 1630 to 1645

22 folders in envelope, numbered (1-23).

Folder # 22 is missing.

The contracts concern the purchase of the poderi of San Lorino between 1630 and 1636

1: podere at Casacce

2 and 3: podere of Valpiana

4 podere of Bucigna

5 podere of Vierle

6 and 7: podere of Fornace

8 and 9: podere of Fornace

10: podere of the Doccia

11: podere of Valpiana

12: podere of Vierle

13: podere of Bucigna

16: podere of Fornace

23: poderi (poderi is plural of podere) of the Luna between 1635 and 1639

14: podere of Mosciano

17: podere of Camerata

18 and 20 as above

Of the goods in Florence:
15 purchase of the houses behind Annunziata in 1636.

19 has the will of Jacopo Guadagni (1570-1643), son of Francesco (1534-1611), who instituted a clause in favor of his brother Tommaso's firstborn (who will be Francesco, 2nd marchese of San Leolino).

234 [115]

1646 - 1665

289

"3" Deeds and writings from the year 1646 to 1665

28 folders in envelope, numbered (1-31).

Folder # 16, 27, 29 are missing.

The contracts concern the purchase and the management of the poderi of San Lorino between 1646 and 1661 (## 1-19, 21-22, 28). Folders ## 23-25 concern the donation "inter vivos" (Latin for "between living people, i.e, the parent gives his inheritance to the children during his or her lifetime", not in his last will) of Maria Acciaioli (dies on 8/20/1675), widow of Tommaso Guadagni, to her sons Francesco, Vieri, Pierantonio and Donato Maria, and her inheritance (1658-1659).

31 is the certificate of blood relationship between Donato Maria Guadagni (1641-1718) and his future wife Maria Maddalena Corsini in 1665 (They were married in 1666, a year later. As Catholics they could not get married without special permission of the Church if they were first cousins or more closely related) Their closest common ancestors however are Filippo Strozzi (1426-1491) and his wife Giovanna Gianfigliuzzi, at the same time ancestors of the 6th generation of Maria Maddalena Corsini and 5th generation of Donato Maria Guadagni, so they had no problem getting married.



A sculptured bust of Maria Maddalena's brother and our great-great uncle, Pope Clement XII.



Filippo Strozzi (1426-1491), closest common ancestor of Donato Maria Guadagni and Maria Maddalena Corsini, and our ancestor also as we all descend from Donato Maria Guadagni.

235 [116]

1665 - 1686

290

"4" Deeds and writings from the year 1666 to 1680

23 folders in envelope, numbered (1-23).

Folder ## 5-8, 10-12, 17-19 concern the purchase and the management of the goods of Palagio from 1667 and 1670, with the contract of acquisition of the villa of La Torre, owned by Cassandra Rinuccini, daughter of Giovanpaolo, married Ricciardi (# 8 of 1669), the purchase of the goods of the firstborn Acciaioli in Cavallina of Mugello (#11 of 1670), the purchase of the Osteria (Restaurant, pub, where you drink a lot of wine) of the Cavallina (# 17 of 1678).



Well known Restaurant of Cavallina as it is now. It is rated # 11 of 32 restaurants in Barberino of Mugello.

Folder # 11 contains the will of Maria Acciaioli married Guadagni (1672-1674). Folder # 20 of 1679 holds the papers concerning the trial related to the lawsuit between the Guadagni Brothers, Donato Maria on one side, and Francesco, Vieri and Pierantonio on the other, until the decision of the judge in 1682.

Folder # 22 concerns the foundation of a “Knighthood of the Order of Santo Stefano in Palagio” by Corsino Corsini, son of Francesco. This knighthood was passed to the Guadagni Brothers (1680-1686).

236 [117]

1681 - 1780
1681-1693; 1780

291

“5” *Deeds and writings from the year 1681 to 1692*

34 folders in envelope, numbered (1-34)

Some folders contain contracts of acquisition of real estate in Florence:

- purchase of house in 3, Pilastrì Street in 1683;

- “ ” of the Dei Palace (now called Guadagni Palace) in 4, Santo Spirito Square in 1683;

- “ ” of a house at 6, Maggio Street in 1684; the “house” mentioned by the Guadagni Archives Inventory, is in reality the Agostini Palace, located in 6, Maggio Street. The architect of the palace seems to have been Baccio d’Agnolo, author also of Palazzo Torrigiani, Bell Tower of the Church of Santo Spirito (which you can see

from Palazzo Guadagni), Church of Santi Apostoli (where Isabella Guadagni, my mother, married my father, Tonino Carloni in 1943), part of Palazzo Vecchio, and many other palaces and churches. In his studio, also Michelangelo and Raphael studied.



Inside of Church of Santi Apostoli, Florence, by Baccio d'Agnolo



Unfinished façade of the Church of Santi Apostoli



Famous Florentine Architect and Sculptor Baccio d' Agnolo (1462-1543)

I could not find a picture of the Agostini Palace, bought by the Guadagni, but I enclose underneath a picture of the most famous palace made by Baccio d' Agnolo: the Bartolini-Salimbeni Palace in Piazza Santa Croce, a few houses from Aunt Tecla Guadagni's Bartolini-Baldelli House:



Bartolini-Salimbeni Palace by Baccio d' Agnolo in Piazza Santa Croce. It is considered the Architectural work of rupture between the Florentine Renaissance and the following Manneristic Movement.

- House in 10, behind Santo Spirito Church in 1686;

- House in 16, Borgo Tegolaio, between the Guadagni of Santo Spirito Palace and Maggio Street in 1688;
- House in 28, Santo Spirito Square in 1692;



Piazza Santo Spirito on a market day. Baccio d'Agnolo's bell tower on the left.



Same as above, seen from the church. The Guadagni Palace is the last and largest on the left side of the square, partly hidden by the tree branches.

- Management of the goods of San Lorino (## 9, 19-20, 24-26, 31); # 20 includes the farm of Palagio with the purchase of podere of Collina in 1693.
- Folder # 1 contains the document of blood relationship between Donato Maria Guadagni and his second wife, also named Maria Maddalena, Niccolini, daughter of Marchese Lorenzo Niccolini, for the same reasons as above. No known common ancestor was found so they were able to get married. Donato Maria Guadagni had 4 children, Tommaso, Bernardo (the Cardinal), Elisabetta and Neri Andrea (our common ancestor) from his first wife, Maria Maddalena Corsini.
- Two years after her death on 1/14/1679, he married Maria Maddalena Niccolini, on 7/23/1681.



Niccolini Palace in Via dei Servi, close to the Church of Santissima Annunziata.



Guadagni Palace of Santo Spirito

- When building their palace, the Niccolini Family imitated exactly the Guadagni Palace, which is the most admired and imitated palace in Florence. Several Florentine palaces and houses imitated one or more details of the Guadagni Palace of Santo Spirito, the Niccolini imitated all of it, except that their facade is one window narrower than the Guadagni (6 instead of 7).

They had no children. Maria Maddalena died one year and a half after their marriage, on 2/28/1683. In 1685, the Niccolini bought and enlarged a famous covered unseen park, in a Palace in Gavinana, outskirts of Florence, nowadays called the “Ninfeo (fountain with Nymphs) Niccolini”.



Ninfeo Niccolini

Two years later, on 6/9/1684, Donato Maria married for the third time, this time with Maria Alamanni, daughter of Pietro. Folder # 5 has the same kind of document about blood relationship between Donato Maria and Maria. As with Maria Maddalena Niccolini, there were no common ancestors between the two, so Donato Maria and Maria could get married. They had four children, Vittoria, Teresa, Pietro and Jacopo Gaetano.

Folder # 32 contains four Bishop parchments (with transcriptions) granting concession of the Rectory of the Arte della Lana in the City of Florence and of the subdeaconry to Bernardo Guadagni (1674-1759), son of Donato Maria (1692-1693).

Folder # 34 is a contract of “enfiteusi” (i.e. the possibility of utilizing a piece of land for at least 20 years in exchange of a small rent and the obligation of bringing improvements to the property...revocable if you do not pay the rent or cause damages to the property) for some terrains of the farm of San Lorino, dated April 18, 1780.

237 [118]

1693 Oct. 26 – 1700 Oct. 8

292

“6” *Deeds and writings from the year 1693 to 1700*

29 folders in envelope, numbered (1-29).

Certain folders contain purchase contracts of properties in San Lorino (# 1, 4, 6-7, 10, 14, 19-21, 23, 28), in Palagio (# 9), papers for the management of the properties in Florence (# 2-3, 15, 17 for the acquisition of the house of Borgo Tegolaio, 18, 27 for the purchase of the house in Santo Spirito Square, 29).

Folders # 12-13 have papers related to the death and inheritance of Francesco Guadagni (1627-1696), son of Tommaso, mostly concerning the donation of 20,000 gold coins to Neri Andrea Guadagni (1673-1748), son of Donato Maria (1696); Folders # 16, 22, 24 are related to the trial between Donato Maria and his brothers Pierantonio and Vieri (1697-1699), caused by the above donation to Donato Maria's son.

Folder # 25 contains the will of Vieri Guadagni (1631-1708), son of Tommaso, with which he established a “fidecommesso” (“amount of money and/or properties”) destined to the children of his brother Pierantonio and of his wife Ottavia Benigna Piccolomini Aragona (1699). Vieri was not married and had no children while Pierantonio and Ottavia had seven children: Violante, Maria Benigna, Maria Maddalena, Enea Silvio (2nd marchese of Montepescali), Olivieri, Ottavio and Ascanio, Field-Marshal of the Holy Roman Empire.



Ottavio Piccolomini (1599-1656), great uncle of Ottavia Benigna Piccolomini d' Aragona Guadagni, field-Marshal of the Holy Roman Empire and first Prince of Nachod. He was the great uncle of Ascanio Guadagni, who also became Field-Marhall (Commander in chief, second only to the Emperor) of the Holy Roman Empire, and Niccolo' Guadagni, who tried to bring his great-uncle Ottavio's Principality of Nachod back into the family.



Pope Pius II (1405-1464)

He was born Enea Silvio Piccolomini, great uncle of Ottavia Benigna Piccolomini d'Aragona Guadagni and all her descendants. Donato Maria Guadagni (1641-1718) our direct ancestor, was Ottavia Benigna's brother-in-law.

As Pope Pius II was "part of the family" a "pun" he used to say 6 centuries ago, was orally transmitted to Isabella Guadagni (1913-2010) through the family generations:

In Italian it rimes:

"Quando mi chiamavo Enea,
Nessun mi conoscea,
Ora che mi chiamo Pio,
Tutti mi chiaman "zio".

In English:

"When my name was Enea,
Nobody knew who I was,
Now that my name is Pius,
Everybody calls me "uncle".

Enea Silvio Guadagni, Pierantonio and Ottavia Benigna's son, was probably named after him.



Pope Pius III (1439-1503)
Born Francesco Piccolomini Todeschini

After the death of Pope Alexander VI Borgia (1492-1503), the one who gave us the patronage of the Madonna del Sasso Sanctuary, Cardinal Francesco Piccolomini Todeschini was elected Pope Pius III on September 22, 1503. He named himself Pius III after his uncle Pius II. His coronation took place on October 8, 1503. He supported Cesare Borgia, son of the preceding Pope Alexander, and reconfirmed him as Gonfalonier.



Cesare Borgia (1475-1507), son of Pope Alexander VI Borgia

However, after a brief pontificate of twenty-six days he died (October 18, 1503) of an ulcer in the leg, or, as some have alleged, of poison administered at the instigation of Pandolfo Petrucci, governor of Siena (the Piccolomini are a family from Siena).

As his uncle Pius II, he is also great uncle of Pierantonio Guadagni and Maria Benigna Piccolomini Aragona Guadagni and all their descendants.

238 [119]

1701 June 1 – 1705 Jul. 25

293

“7” Deeds and writings from the year 1701 to 1705

22 folders in envelope, numbered (1-22).

Certain folders contain purchase contracts of properties in San Lorino (# 1-3, 8, 11, 14-17, 22), in Palagio (# 7, 19), documents for the rental of Pisa (# 4), papers for the management of the real estate properties in Florence (# 6, 10 for the purchase of the house in Borgo Tegolaio, 13, 20-21).

Folder # 5 contains lawsuits relating to the trial between Donato Maria and his brothers Vieri and Pierantonio Guadagni, following Vieri's death (1701), folder # 9 concerns deeds related to the same lawsuit with reference to the yearly donation of 200 gold coins by their mother Maria Acciaioli to her son Donato Maria (1702): # 12 is

income from San Lorino (1702); # 13 concerns a lawsuit of Donato Maria Guadagni versus Baron Luigi Del Nero (1703).

239 [120]

1706 Feb. 15 – 1713 Dec. 7

294

“8” Deeds and writings from the year 1706 to 1713

25 folders in envelope, numbered (1-25).

Certain folders contain purchase contracts of properties in San Lorino (# 2, 7, 13, 15, 21-25), in Palagio (# 1, 3-6, 12, 17), papers for the management of the properties in Florence (# 8, 10, 14, 16, 18).

Folder # 9 contains information on improvements made to the Farm of Le Fonti, by Pierantonio and his son Enea Silvio Guadagni in the lawsuit against Donato Maria Guadagni (1709).



Guadagni Villa Le Fonti near Pontassieve.

Folder # 11 contains two India ink watercolored drawings of the estate of the Villa della Luna, near Fiesole, and of the neighboring roads in need of repairs (1709).

Folder # 19 includes the deeds of the trial of a lawsuit against the Curia of the Archbishop of Florence by the Guadagni brothers in 1712, related to the properties left to clergyman Jacopo Gaetano Guadagni (1688-1734), son of Donato Maria and his 3rd wife Maria Alamanni. Jacopo Gaetano was born twin with Pietro, and was crippled in his hands and feet. However, he lived until he was 46 years old (died on 4/2/1734). His twin brother Pietro Guadagni lived until 4/20/1764, and died when he was 76 years old.



Palace of the Archbishop of Florence, in San Giovanni Square.

20 has documents pertaining to a trial between Donato Maria Guadagni and Alberto Ciani, for the house in Pilastrri Street (1713).

240 [121]

1714 Jul. 7 – 1716 Jun. 7

295

“9” *Deeds and writings from the year 1714 to 1716*
16 folders in envelope, numbered (1-16).

Certain folders contain purchase contracts of properties in San Lorino (# 3, 11, 13, 15-16), in Palagio (# 6,9,12 for the podere of Bertesca), papers for the management of the properties in Florence (# 2, 4, 8 for the “Guild of Silk Weavers”, 14).

Folder # 1 is the stack for the lawsuit of the creditors of late Pierantonio Guadagni (1629-1709), 1st Marchese of Montepescali, versus his son Enea Silvio (1714). Folders 5 and 7 contain papers related to the lawsuit between Donato Maria Guadagni (1641-1718), son of Tommaso, and his nephews Enea Silvio, Ottavio and Ascanio Guadagni, all sons of Pierantonio (1714-1715).

Folder # 10 is Neri Andrea Guadagni’s (1673-1748) passport, from Vienna to Dusseldorf (1715). Under the protection of his father, Donato Maria, Neri Andrea (our direct ancestor) was admitted at the Court of the Grand Duke when he was very young. He had a very pleasant personality and soon became one of the Sovereign’s favorite gentlemen-in-waiting.

In August 1705, the Grand Duke of Tuscany sent Neri Andrea as an Extraordinary Ambassador to Vienna, to the Holy Roman Emperor Joseph I, to lament the death of the Monarch's father, Leopold I, and to congratulate him on his succession to the throne (The Austrian Emperor was always at the same time also Emperor of the Holy Roman Empire, so the two terms coincide).



Detail of sarcophagus of Holy Roman Emperor Leopold I
Kapuzinergruft, Vienna, Austria

The Emperor liked him and asked him to become resident Ambassador at the Holy Roman Imperial's Court. Neri Andrea remained in Vienna as a resident ambassador from 1708 to 1713. Emperor Joseph I died in 1711, and his younger brother, Charles, followed him on the throne as Holy Roman Emperor Charles VI. He must have liked Neri Andrea also, because Guadagni remained 2 more years at the Imperial Court in Vienna.



Holy Roman Emperor Joseph I (reign: 1705-1711).



Holy Roman Emperor Charles VI (reign: 1711-1740)



Schonbrunn Palace of the Hapsburg Holy Roman Emperors in Vienna, Austria.

While Neri Andrea was in Vienna as an Ambassador of the Grand Duke, he always had to dialogue with the government of the Emperor over monetary contributions demanded of the Grand Duke of Tuscany. Another problem was the neutrality of Tuscany in the War of Spanish Succession. The Emperor wanted Tuscany to join the Austrian and German troops in their conflict against the French, and to recognize the Austrian pretender, the Archduke Charles, as the legitimate King of Spain.

Another problem that was arising at that time was that of the succession of the Medici in Florence. Anna Maria Ludovica de' Medici was the last ruler of that family; she was not married and had no children. Who was going to rule over Florence and

Tuscany at her death? Each of the great European powers wanted to put its own prince at the head of the wealthy and peaceful Grand Duchy of Tuscany. Ambassador Guadagni was ordered by the Florentine government to listen and to relate, but in no way to discuss the matter or to make decisions.

During Neri Andrea's stay in Vienna, in 1708, while his older brother was still Emperor, Archduke Charles of Hapsburg got married. His father and his advisors arranged his marriage with Elizabeth Christine of Brunswick-Wolfenbuttel, the eldest child of Louis Rudolph, Duke of Brunswick-Wolfenbuttel. She was held to be strikingly beautiful by her contemporaries.



Empress Elizabeth Christine of Brunswick-Wolfenbuttel-Austria, holding a sculpted bust of her husband, Holy Roman Emperor Charles VI.

On November 1, 1712, Neri Andrea Guadagni became Knight of Santo Stefano. In the general Chapter of the Knights held in Pisa in 1725, he was elected Great Constable of the Order.

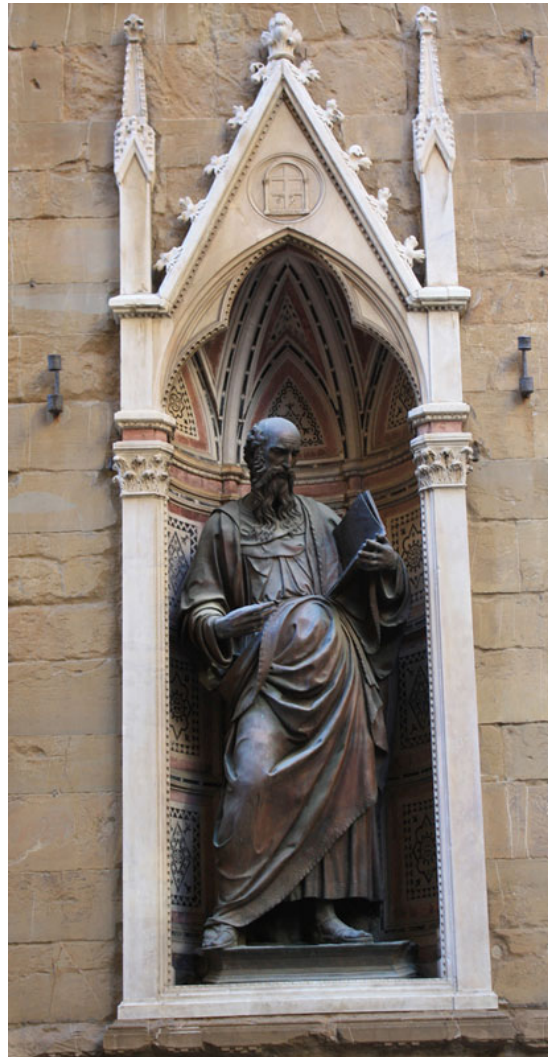
Neri-Andrea was appointed Master of the Gentlemen-in-waiting of the Grand Duchess Anna Maria Ludovica de' Medici in 1723. When the last Medici died, on 2/18/1743, Neri Andrea was one of the four executors of her will. The other three were Marquis Rinuccini, Count Serristori and Marquis Bardi. In her will, Anna Maria Ludovica de' Medici left Marchese Guadagni an allowance and many silver gifts. The long relationship between the Medici and the Guadagni families lasted over three centuries. They started as bitter enemies, but they ended up as friends and relatives.

“10” Deeds and writings from the year 1717 to 1724
17 folders in envelope, numbered (1-17).

Certain folders contain purchase contracts of properties in San Lorino (# 6, 10, 13, 15, 16-17), in Palagio (# 9 for the Mill of Monte di Sasso, # 14 with the will of representative Bastiano Rossi), papers for the management of the properties in Florence (# 7-8) and other properties (# 2 the mill of Bivigliano).



Bivigliano, on the hills North of Florence.



Arte della Seta (guild of silk weavers) John the Evangelist 1515 by Baccio da Montelupo - Church of Orsanmichele, Florence

Other folders contain “wedding rings of dead women”, # 4, of Donato Maria Guadagni, son Tommaso, of 1718 (maybe because Donato Maria had married three times and kept the wedding rings of his dead wives?), writings of family relationships (# 5, on Neri Andrea Guadagni with Argentina Vettori in 1718, just before they got married to see if they were first cousins or more closely related: result: no known common ancestor).

Folder # 1 is the stack of the trial of the creditors of Donato Maria Guadagni (1641-1718), 3rd marchese of San Leolino, son of Tommaso and of his nephew, Enea Silvio (1681-1722), son of Pierantonio and 2nd marchese of Montepescali, versus the Curia of the Archbishop of Florence (1717). Folders # 3, 12 regard the trial of the lawsuit



Arte dei Mercatanti “Guild of Wool and other textiles”, St John the Baptist by sculptor Lorenzo Ghiberti (1413-1416), Church of Orsanmichele, Florence.

Every Guild had its Saint protector (see Guild of the Silk above)

of the Guild of Wool and other textiles against the same Donato Maria Guadagni, whom they considered their debtor, and against his descendants (1718,1721).

Folder # 11 has documents proving the payment of the debt of Bastiano Camarlinghi to Neri Andrea, Pier Francesco and Jacopo Gaetano Guadagni, sons of Donato Maria (1721).

***Folder # 17 and successives are unreadable because severely damaged by mice.

242 [123]

1725 Jan. 5 – 1734 Apr. 21

297

“11” Deeds and writings from the year 1725 to 1735

16 folders in envelope, numbered (1-16).

Certain folders contain purchase contracts of properties in San Lorino (# 16), in Palagio (# 1 for the exchange of goods with the Corsini Benefice, 5 7-8, 15), papers for the management of the patrimony in Florence (# 4, 9).

Folders # 2-3, 12-14 contain documentation concerning the Bishopry of Arezzo, of which Giovanni Antonio Guadagni, Baptized as Bernardo (1674-1759) son of Donato Maria, was invested. Bernardo Guadagni, second son of Donato Maria and Maria Maddalena Corsini, was born on September 14, 1674. His father saw that Bernardo had a vocation for the religious life, so he sent him to Rome to be educated by the Jesuits. Donato Maria obtained a canonry for his son in the Archdiocese of Florence from Grand Duke Cosimo III in 1693.

Even though he was busy at the Canonry, Bernardo continued to pursue his studies and obtained a Doctorate in Civil and Canon Law at the University of Pisa.



University of Pisa with statue of Grand Duke Ferdinand I de' Medici in front of it and Medici coat of arms; the "Six Balls" on top of the door.

Then he returned to Rome, to improve his knowledge of Canon Law. He remained there until 1697.

However, Bernardo had a great desire to live a holy life, so he went secretly to Arezzo, in 1699, and became a Discalced Carmelite. He adopted the name of Brother Giovanni Antonio of San Bernardo. In all Church documents or even encyclopedias, Bernardo Guadagni is listed as Giovanni Antonio Guadagni.

Very soon, his zeal and his perfect observance of the rule were an example to the other monks. Therefore, he obtained many promotions in the order. He was Prior of San Paolino in Florence, and Provincial Director for all of Tuscany. Bernardo founded a convent of his order in Pisa. He was chosen to inaugurate it and to become its first Superior. Under his guidance, the convent soon attracted many vocations and was venerated by the whole city as a center of holiness.

On December 20, 1724, Bernardo was appointed Bishop of Arezzo by Pope Benedict XIII. He was reluctant to accept it but the Pope forced him to. He performed his new duties with zeal and enthusiasm. A diocesan synod was celebrated in Arezzo under his leadership in 1729, to reform the loose discipline of the clergy.



Cathedral of Arezzo, where Bernardo Guadagni was Bishop.



Portrait of Leonardo da Vinci, painted on a stained glass window of the Cathedral of Arezzo, by the undisputed master of the time, French artist Guillaume de Pierre de Marcillat (1475-1529).

Depicting an amiable, bearded old man wearing a red hat, the portrait is one of many figures appearing in the stained glass on the cathedral's right wall.

“The image distinguishes itself by its dazzling intensity,” said Alessandro Vezzosi, director of the Museo Ideale in the Tuscan town of Vinci, where da Vinci was born in 1452. According to Vezzosi, the stained-glass portrait dates to around 1520, one year after Leonardo's death in Amboise, France.

While Giovanni Antonio (Bernardo Guadagni) was Bishop of Arezzo, his uncle Pope Clement XII conceded the “archiepiscopal insignia”, the “pallium” and the “double cross” to Arezzo forever.



Piazza Grande (“Large Square”) of Arezzo; from left to right: Church of Santa Maria della Pieve, the Old Tribunal Palace and the Lay Fraternity.

Bishop Bernardo Guadagni had to take care of the arrangement with the heirs of his predecessor Bishop of Arezzo, Monsignor Benedetto Falconcini, with evaluation of real estate and other inherited goods, registers of bills and earnings, balances of the Farm of Cesa (1725-1734).



Bust of Pope Benedict XIII (1650-1730)

Bernardo's uncle, Lorenzo Corsini, was elected Pope in July 1730, with the name of Clement XII. He had a special liking for Bernardo. While Bernardo was Bishop of Arezzo, Pope Clement XII conceded the "archiepiscopal insignia", the "pallium" and the "double cross" to Arezzo forever.

After having made him Archbishop on September 24, 1731, the Pope appointed him Cardinal of San Martino in Monti.



San Martino in Monti Church in Rome

However, the Pope had to insist repeatedly and take advantage of his right to be obeyed, in order to overcome the obstinate humility of his nephew, who did not want such an honor. Bernardo was the first cardinal from the Order of the Discalced Carmelites.

When Cardinal Marefoschi died, the Pope gave Bernardo the Vicariate of Rome, in 1732. In the Catholic Church, being Cardinal Vicar of Rome is like being Vice-President of the United States. Every time the Pope is visting abroad or is ill, the Cardinal Vicar performs the Pope's duties. At that point, Bernardo resigned as Bishop of Arezzo. First, however, he made sure a good successor was elected, and this was Monsinior Paolo Francesco of the family of the Counts Guidi.

However, Bernardo was now deprived of the rich incomes of the Bishopric of Arezzo. Pope Clement XII assured his nephew a dignified income by giving him the Abbeys of Farfa, Grottaferrata and Santa Maria di Petroio in the Diocese of Citta' di Castello.



Abbey of Farfa



Abbey of Grottaferrata



Cathedral of Diocese of Citta' di Castello

Bernardo was Vicar of Rome until his death, in 1759. During three pontificates he served as Secretary to the Consistory,

His uncle, Pope Clement XII died on February 6, 1740. The Papal conclave of February 18 to August 17, 1740, convoked to elect a new Pope, after the death of our great-uncle Pope Clement XII, was one of the longest conclaves since the 13th century. It lasted six months.

During all this time, Cardinal Vicar of Rome Bernardo Guadagni had to perform all the duties of the Pope. At the same time, he was also in the list of the Cardinals who could be elected Pope and he had to participate at all the meetings for the election of the new Pope.

Cardinal Acquaviva of Aragona presented the veto of King Philip V of Spain against Pier Marcellino Corradini being elected.

At the outset, only 32 Cardinals entered into the Conclave, in which there was an expectation that the elderly Pietro Ottoboni (1667-1740), a Cardinal for more than 50 years and Dean of the Sacred College of Cardinals, would be chosen to succeed Clement XII. However, opposition to Ottoboni was raised because of his protective relationship with France. After a few days he was taken seriously ill, left the Conclave on February 25, and died on February 29.

As more cardinals arrived in Rome and entered into the conclave, a group of the French formed an alliance with the Austrians and with the Spanish cardinals from Naples and Tuscany. The cardinals loyal to the Bourbons proposed the name of Pompeo Aldovrandi, but he fell short of securing the 2/3 majority required. For forty days, his nomination was voted on unsuccessfully before it became clear he could not be elected.

There was considerable and lengthy confusion, with a series of names advanced, all of whom failed to find the necessary level of support. After long deliberation, Cardinal Lambertini, a canon lawyer, was proposed as a compromise candidate, and he is reported to have said to the College of Cardinals "If you wish to elect a saint, choose Gotti, a statesman, Aldovrandi, an honest man, me". This appears to have assisted his cause, which also benefited from his reputation for deep learning, gentleness, wisdom, and conciliation in policy.

In the word of one historian, the College of Cardinals was "...too sensible of their own weakness to risk giving offense to the neighboring Kings and Emperor. At length they fixed on a man who was at least unlikely to be offensive, as he had never been engaged in diplomatic affairs, either as ambassador or nuncio. This was Prospero Lambertini, a native of Bologna".

On August 17 in the evening, Cardinal Lambertini was elected Pope, receiving the ballots of more than the required two-thirds of the 51 Cardinals present, one of whom was Bernardo Guadagni. Lambertini accepted his election and took the name of Benedict

XIV in honor of his friend and patron Benedict XIII (the Pope who appointed Bernardo Guadagni Bishop of Arezzo).

Benedict was crowned a few days later in the loggia of the Vatican Basilica. The young Horace Walpole, who was in Rome at the time, attempted to attend the coronation, but gave up because he found the waiting interminable. He wrote to his friend and cousin Conway "I am sorry to have lost the sight of the Pope's coronation, but I might have staid for seeing it till I had been old enough to be Pope myself."



Pope Benedict XIV (1675-1758) by Artist Pierre Subleyras (1699-1749)

In 1737, Bernardo was appointed Prefect of the Congregation on the discipline of the regular priests and on the residence of the bishops. Now and again he was assigned to the congregations of the Holy Office (Inquisition), of the Council of Trent, of the Bishops

and Priests, of the Liturgy, of the Ecclesiastical Immunities, of the Indulgences, of the Tribunal of the Holy See, of the Apostolic Visit, and of the Forbidden Books.

In 1736, as Vicar of the Pope, in an important step toward a more enlightened justice, Cardinal Guadagni made it more difficult and demanded more proofs for young women to uphold they were raped. In those days, these young women would require atonement in money from the “ravisher”. It had become a custom among poor women in Rome to accuse rich young men of raping their daughters, and then obtain a dowry from the latter as atonement. When Cardinal Guadagni required more proofs of having been raped, the devout did not understand the purpose of Bernardo’s restrictions, and the poor people disliked it very much. Their practice had been a way of getting even with the rich, and now Cardinal Guadagni had made it more difficult. So many people criticized Bernardo in satires, poems and songs. Some of these lampoons can still be found “today”, Passerini wrote in 1872.

On Monday September 5, 1740, Cardinal Guadagni went to venerate and officially acknowledge the very ancient image of the Blessed Virgin Mary, called Madonna of the Divine Love, painted on the wall of the demolished Castle of Leva, nine miles out of the Saint Sebastian Door of the walls of Rome. Night and day, huge crowds of people went to pray to it with great devotion.



Altar with the miraculous image of Our Lady of Divine Love



Tower with the painted image of Our Lady of Divine Love

The history of the Sanctuary of Our Lady of Divine Love dates back to the 13th century when in this part of the countryside close to Rome stood a fortress belonging to the Savelli-Orsini family. This fortress was called Castel di Leva (Leva Castle). On one of the towers of the castle there was a votive image of the Virgin Mary, portrayed as sitting on a Throne and holding the child Jesus in her arms. A dove descends upon her as a symbol of the Holy Spirit, who is indeed the Divine Love. The image, which was frescoed in those same times, was much venerated by the local shepherds.

The First Miracle

In the spring of 1740, while approaching the tower on his way to Rome, a wayfarer was attacked by a pack of dogs and was on the point of being slaughtered. The wretched man saw the holy image and cried out for help to the Mother of God. Immediately the dogs calmed down and fled into the countryside.

On account of this prodigy, on Monday September 5, 1740, Cardinal Guadagni, Cardinal Vicar of Rome, and other prelates went to venerate and officially acknowledge the miraculous image of Our Lady of Divine Love. The image of Mary was removed from the tower and transferred to a nearby estate called “La Falconiana”, where a small church dedicated to Mary stood. Five years later, on April 1-9 1745, the image was brought back to its ancient seat, where meanwhile a church had been erected which before long was consecrated in 1750 by Cardinal Carlo Rezzonico, who later became Pope with the name of Clement XIII.

On December 8, 1932, the Sanctuary became a parish church.

On March 25, 1942, Father Umberto Terenzi founded the Congregation of the Sisters of Our Lady of Divine Love, and twenty years later he founded the Oblate Priests, who have been taking care of the Sanctuary since then.

In 1944, on January 24, Rome was in serious danger of being destroyed because of the appalling events of World War II. The Image of the Holy Virgin was moved into the city and brought in pilgrimage to various churches. In the last of these churches, the one of Saint Ignatius, on June 4, 1944, to obtain the liberation of the city, the Roman people made a vow to Our Lady to renew their lives, to erect a new Sanctuary, and to carry out charitable works in her honour.

The Virgin Mary obtained the miracle and Rome was saved. On June 11, 1944, our cousin Pope Pius XII went to the Sanctuary to pray in communion with the Roman faithful, and conferred the title of “Saver of the City” on Our Lady of Divine Love.

“We look at you, Mother of Divine Love, and wait from you, from your maternal Intercession, our salvation...Guard and preserve Rome”(Pius XII, June 11, 1944).

In 1750, Bernardo was promoted to Cardinal Bishop of Tuscolo.



Roman theatre in Tuscolo.

In 1756, he exchanged his seat with the one of Porto.



Pope Clement XIII(1693-1769) by artist Anton Raphael Mengs (1728-1779). He was the 3rd Pope to reign during the time Cardinal Bernardo Guadagni was Secretary to the Consistory.

Bernardo Guadagni was sub-dean of the Holy College when he died on January 15, 1759. The poor people lamented his death very much, because Bernardo had always been very generous with them. Lorenzo Cardella, biographer of the cardinals, recounts that Bernardo led a very poor and frugal life, so that he could spare money to help the poor. More than once, Cardella continues, Cardinal Guadagni would take off his own clothes to give them to the poor and cover their naked bodies.

Bernardo was buried in the Choir of Santa Maria della Scala, church of his religious order, the Discalced Carmelites. He chose to be buried in a humble tomb, which he had prepared for himself while he was alive. His body lies under a simple stone, with his name carved on it.

The New Catholic Encyclopedia (Catholic University of America, Washington, D.C. 1981) recounts of him: "He was a man of eminent virtue, devoted to the reform of morals and the care of the poor. His cause for beatification was introduced in 1761 and 1763."



Church of Santa Maria della Scala in Rome, where Bernardo Guadagni is buried. The church (in English its name is: "Holy Mary of the staircase") was built (1593-1610) to

honor a miraculous icon of the Madonna. Tradition holds that the icon, when placed on the landing of a staircase of a neighboring house by a mother who prayed before it, had cured her deformed child. Consecrated to Mary, mother of Jesus, it enshrines that icon in the north transept, alongside a baroque statue of St John of the Cross (it is a Discalced Carmelite church; there is also the relic of a foot of Saint Theresa of Avila in an altar in the south transept).



Inside of the Church of Santa Maria della Scala: main altar.



Ceiling of the Church of Santa Maria della Scala, in Rome, where Bernardo Guadagni is buried.



Portrait of Saint Teresa of Avila by French painter Francois Gerard (1770-1837)



St. John of the Cross

The church also contains *The beheading of St. John the Baptist* by the Dutch painter Gerrit van Honthorst and a painting of the *Death of the Virgin* by Carlo Saraceni. The latter replaces Caravaggio's earlier, and more controversial version. Rumors held Caravaggio had used a mistress-prostitute as a model for the dead virgin.



Death of the Virgin by artist Carlo Saraceni in the Church of Santa Maria della Scala in Trastevere, Rome, where Cardinal Bernardo Guadagni is buried.



Death of the Virgin, by Artist Caravaggio. Replaced by the above Saraceni's painting, the Death of the Virgin was praised by artist Peter Paul Rubens as one of Caravaggio's best works and is now in the Louvre Museum in Paris.

Folder # 6 includes the proofs of nobility of Donato Guadagni (1719-1797), son of Neri Andrea, to become Knight of Santo Stefano (1728)

Folder # 11 contains the authorizations to celebrate Mass in the private oratorys of the Guadagni Family (1731 and previous), including a parchment of Pope Urbano VIII to Lorenzo Soderini for the Villa of Mugello in 1638, with 32 episcopal bulls of authentic relics (18th Century).



Pope Urbano VIII (1568-1644) oilpainting by artist Pietro da Cortona

243 [124]

1726 – 1898

298

“12” Deeds and writings from the year 1736 to 1741

18 folders in envelope, numbered (1-17).

Certain folders contain purchase contracts of properties in San Lorino (# 1, 3-4, 6-7, 10, 12, 15), in Palagio (# 2, 9), and in other places (# 11, in Contea, # 16 the will of the

farm administrator of Masseto, Camillo Ciaramelli) papers for the management of the patrimony in Florence (# 5, 8, 13) and analysis of family blood relationship (17, between Donato Guadagni (1719-1797) son of Neri Andrea, and his future wife Caterina degli Alessandri. No known common ancestor was found, so they could get married without problems). They had four children: Tommaso, Bernardo, Neri and Luigi (1751-1799) (who is our direct ancestor; the descendance goes: Luigi – Donato – Guadagno – Luigi & wife Antonietta Revedin - Antonio – Tecla, Vieri, Carlo).

Donato Guadagni was Knight of Santo Stefano and Chamberlain of the Grand Duke Pietro Leopoldo. At the death of Anna Maria Ludovica de' Medici, in 1743, the



Anna Maria Ludovica de' Medici

Grand Duchy of Tuscany was ruled by the Hapsburgs, Emperors of the Holy Roman Empire. A prince of the Hapsburg Family would be the Grand-Duke of Tuscany.

As “Chamberlain of the Grand-Duke of Tuscany”, Donato Guadagni was the chief officer in the Palace of the Grand-Duke and his Treasurer.

In 1748, at the death of his father Neri Andrea, Donato became the 4th Marchese of San Leolino. He was invested of the Marquisate by the new Grand Duke of Tuscany and Emperor of the Holy Roman Empire, Francis of Lorraine. In 1768, he renewed his oath of allegiance to the new Grand Duke Pietro Leopoldo.

New laws were proclaimed at that time by the new Emperor. The power and the privileges of feudal lords were greatly diminished at first. Later, they were abolished. So Marquis Donato was left with his honorific title of nobility, but lost all legal power over his fief of San Leolino and its inhabitants.



Grand-Duke Pietro Leopoldo of Tuscany with his family.

Folder # 14 contains documentation regarding a chapel in the Church of “La Castellina” of the Discalced Carmelites”, founded by Niccolo’ Montini, son of Atlante, by his will of May 18, 1741. Niccolo’ Montini was later buried in the Oratory of the “Santissima Concezione” (“Very Holy Conception”) Church of Londa (in the fief of San Leolino). However he gave the patronage of the Chapel of the church in “La Castellina” to Neri Guadagni (1749-1784), son of Donato and older brother of our above mentioned direct ancestor Luigi, and to his descendants. This patronage included a register of earnings and expenses since the year 1729, in memory of the civil Lawsuit between the Congregazione della Carita’ del Comune di Londa (“Charity Congregation of the town of Londa”) and the Dufour Berte family (1729-1898). However Neri Guadagni never got married or had descendants.

244 [125]

1742 – 1798

299

“13” Deeds and writings from the year 1742 to 1746

23 folders in envelope, numbered (1-23).

Certain folders contain purchase contracts of properties in San Lorino (# 4-5, 8-10, 12, 15, 23), in Palagio (# 2, 6, 11, 14, 18-19), papers for the management of the patrimony in Florence (# 7, for the Chapel of Sant’Eustachio in S. Ambrogio, 13, 20).



Façade of the Church of S.Ambrogio in Florence. The church, built in the 8th century, contains numerous frescos, altarpieces, and other artwork attributed to Andrea Orcagna, Agnolo Gaddi, Niccolò Gerini, Lorenzo di Bicci, Masaccio, Filippo Lippi, Sandro Botticelli, Alessio Baldovinetti, Mino da Fiesole, Cosimo Rosselli, Fra Bartolomeo, and many other artists.

Famous Renaissance Artist Filippo Lippi painted one of his masterpieces, the “Coronation of the Virgin” for the main altar of S. Ambrogio. It took him 6 years to finish it (1441-1447).



The “Coronation of the Virgin” by Filippo Lippi.

The work was immediately admired and copied by numerous painters. It remained in S. Ambrogio until 1810, when it was stolen. Later a private sold it to the Galleria dell’Accademia (where the original “David” by Michelangelo is kept), from which it was later transferred to the Galleria degli Uffizi in Florence.

Description: The work is composed of a single panel, divided into three sectors by the arches. At the sides of the central arch are two *tondos* (*small round paintings*), depicting the Angel of the Annunciation and the Virgin.

The main scene features a crowd of biblical figures, angels and saints, portrayed in informal positions; most of them are probably portraits of existing people. As usual, the scene is set in Heaven, but Lippi decided to avoid the outdated gilded background, replacing it with a striped sky which alludes to the seven sectors of the Paradise. In the middle, in a commanding position, are Christ and the kneeling Madonna who is going to be crowned, within a majestic marble throne in perspective. The latter includes the shell-shaped niche, featured in other paintings by Lippi.

Four angels are holding a gilded ribbon, while in the lower level is a series of kneeling saints; on the left and right are other two groups of saints and angels, inspired to the crowded choirs of older works, such as the *Incoronation of the Virgin* by Lorenzo Monaco. The elevated pavement of the side groups creates a perspective triangle whose apex is the Virgin’s head.

Amongst the figures in the middle can be recognized Mary Magdalene and St. Eustace (*titular of one of the most important altars in the church,*

which the Guadagni Family seems to own, according to what the abovementioned # 244 of the Archives states, listing it in the Family Patrimony) with his sons and his wife. Saint Eustace is obviously the man in red and blue kneeling in the center, under the Virgin. These figures, all without a halo, are shorter than normal, as the painter imagined them to be correctly seen from below, in perspective, by the nuns of the Sant' Ambrogio convent from their separated choirs.

Kneeling at the side are the work's commissioner, facing a cartouche with the write *ISTE PERFECIT OPUS* ("This one finished the work"), while on the left is a self-portrait of Filippo Lippi in the garments of a Carmelite monk as he was one.

Standing on the sides are the two titular saints of the church: Sant' Amrogio (left) and St. John the Baptist (right), whose austere representation reveal the influence of Masaccio.

This painting is described at length in lines 344-389 of Robert Browning's poem 'Fra Lippo Lippi', published in 1855 in his collection *Men and Women*.



Another self portrait of Friar Filippo Lippi (on the right) – 1406-1469.

Folder # 1 contains the will of Lisabetta Guadagni, daughter of the late Donato Maria Guadagni (1641-1718), widow of Filippo Domenico Antinori. Her will leaves a first born inheritance to her son Lodovico, who can be replaced by Lisabetta's brother Neri Andrea, and which eventually ended up in Neri Andrea's son, Donato Guadagni's (1719-1797) patrimony.



Palazzo Antinori, Florence.

Folder # 3 contains the little trial of a controversy between Neri Andrea Guadagni (1673-1748) and his brothers against Giovan Francesco Aldobrandini (1742) and his brothers. Folder # 17 contains the stacks of the lawsuits against diverse people for the podere of Scopeto in Santa Brigidas a Lubaco (1746).

Folder # 21 contains the will of Diacinto Biagerelli, house private tutor of marchese Neri Andrea Guadagni (1673-1748), son of Donato Maria and the papers for its implementation (1746).

245 [126]

1747 May 4 – 1750 Dec. 28

300

1747 – 1750, 1772 - 1781

“14” Deeds and writings from the year 1747 to 1750

21 folders in envelope, numbered (1- 3-22).

Certain folders contain purchase and sale contracts of properties in San Lorino (# 2-3, 7, 13–19, 21), and in Palagio (# 1, 10-12); wedding rings of dead women (# 5 of Neri Andrea Guadagni (1673-1748), son of Donato Maria Guadagni, in 1748, # 6 of Argentina

Vettori Guadagni, wife of Neri Andrea, she died suddenly on 1/21/1723, and daughter-in-law of Donato Maria Guadagni).

Folder # 8 contains the small trial in the lawsuit of Tommaso Faini, Guadagni agent for Masseto, versus Domenico Bartolozzi (1748);



Guadagni Villa of Masseto, seen from the Park. You can glimpse the red and gold family crest above the door, in between the branches.

22 is the small trial for the problem of Domenico Visani and his brothers versus Donato Guadagni (1750).

Folder # 9 contains 8 parchment bulls for honorific titles granted by Pietro Leopoldo of Lorraine to Donato Guadagni (1719-1797), son of Neri Andrea, during the years 1772-1781.

When Anna Maria Ludovica de' Medici (1667-1743), last scion of the Medici Family, died on February 18, 1743, Francis Stephen of Lorraine, became heir to the Tuscan throne. He was second cousin to Gian Gastone de' Medici (1671-1737), brother of Anna Maria Ludovica and last Medici Grand-Duke of Florence. Gian Gastone was married but had no children. Anna Maria Ludovica also was married but her husband could not have any children because of venereal disease.



Gian Gastone de' Medici, last Medici Grand-Duke of Florence.

So Francis Stephen of Lorraine, became Francis I Grand-Duke of Florence. He married Maria Theresa von Habsburg, daughter of Holy Roman Emperor Charles VI and “strikingly beautiful” Empress Elizabeth Christine of Brunswick-Wolfenbuttel-Austria, whom we mentioned above. When her father died, Maria Theresa became Empress of the Holy Roman Empire and made her husband Francis I Emperor of the Holy Roman Empire. So Francis I was at the same time Grand-Duke of Tuscany and Emperor of the Holy Roman Empire.

The Florentines however regretted the Medici to whom they were attached. Charles de Brosses, a French politician and writer, wrote, “The Tuscans would give two-thirds of their property to have the Medici back, and the other third to get rid of the Lorrainers.”

Francis did not live in Tuscany but in Vienna, capital of the Holy Roman Empire. He and Maria Theresa had a very loving marriage with 16 children.



Francis I and his wife Empress Maria Theresa von Hapsburg by artist Peter Kobler von Ehrensorg.

Their youngest daughter was Marie-Antoinette, who would marry King Louis XVI of France and be beheaded in Paris during the French Revolution. Francis I died at Innsbruck, Austria from a stroke in 1765. His wife pledged the rest of her life to mourning him, while co-ruling with her son, Joseph II, new Holy Roman Emperor.

Francis' second surviving son, Peter Leopold (Pietro Leopoldo in Italian) became Grand Duke of Tuscany.



Pietro Leopoldo of Lorraine, Grand-Duke of Tuscany (1747-1792)

Folder # 20 contains “Writings regarding the proofs of nobility of the Guadagni Family made according to the Law of October 1, 1750, with copies of ancient documents, sketches of Family Trees, a chronology of the family written by Pietro Fanelli for Giovanni Antonio (i.e. Bernardo) Guadagni, Bishop of Arezzo in 1725, a list of the “Family Relationships brought by the women married to the Guadagni” with watercolored India ink coat-of-arms, two copies of the writings on the family by Francesco Rondinelli in 1640.

246 [127]

1751 Feb. 27 – 1758 March 30

301

“15” Deeds and writings from the year 1751 to 1758

35 folders in envelope, numbered (1- 35).

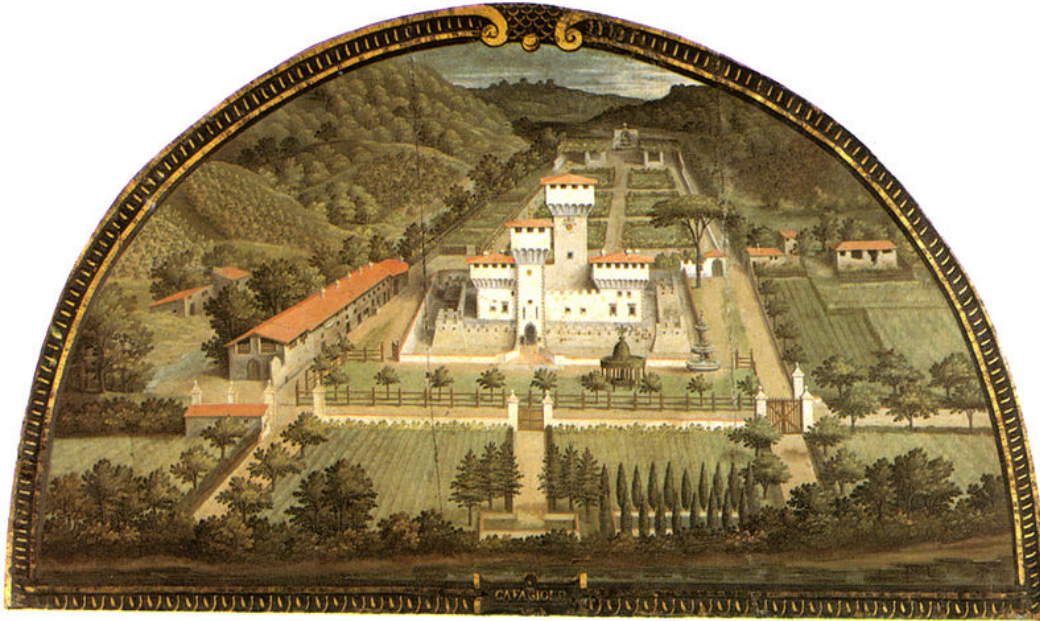
Certain folders contain purchase and sale contracts of properties and lawsuits in San Lorino (# 2-4, 6-7, 9, 15, 17-20, 22-23, 27-28, 31) and in Palagio (# 13-14, 16, 29-30, 33); deeds for the management of the properties in Florence (# 12, 21, 24) and of the family patrimony (# 1, 5, 8, 10); birth certificates (# 11 of Luigi Giuseppe (our direct ancestor, known as simply Luigi on the family tree), son of Donato Guadagni in 1751, 35 of Maria Maddalena, daughter of Giovanni Baldovinetti in 1758), wills (# 34 of Giovanni Antonio (i.e. Bernardo) Guadagni in 1757).

Luigi Guadagni (1751-1799) was born on December 22, 1751. When he was twenty years old he began his military career. As was the custom, he bought the rank of Lieutenant in the Royal Brigade of Tuscany, at the service of the Grand Duke. Soon he resigned however, because he was able to enroll in the Royal Guards.

Luigi was promoted Captain of the Royal Guards in 1780. He led his military life without risks, because at that time, the Grand Duchy was at peace with everyone. On September 29, 1788, he married Elisabetta, daughter of Marchese Francesco Catellini da Castiglione, one of the three families, with whom the Guadagni received the patronage of the Oratory of the Madonna del Sasso, near Fiesole, by Pope Alexander VI Borgia, in 496. The other two families were the Pazzi and the Cambini. Luigi and Elisabetta had two children, Argentina (1789-1860) and Donato (1794-1879), our great-great-grandfather. Luigi died on January 21, 1799.

Folder # 25 contains the parchment bull of Pope Benedict XIV for a pension to the cleric Bernardo Guadagni in the Abbey of Grottaferrata (1755).

Folder # 32 concerns the concession to Donato Guadagni (1719-1797) to increase the hunting reserve of Cafaggiolo, in the estates of the Grand-Duke’s Court (1756).



Medici built Castle and Park of Cafaggiolo, on the way to the Guadagni mountain house of La Traversa. Cafaggiolo was inherited by the Lorraine Austrian Grand-Dukes as successors of the Medici.

247 [128]

1759 Jan. 15 – 1763
1724 – 1763

302

“16” Deeds and writings from the year 1759 to 1760

7 folders in envelope, numbered (1- 7).

Certain folders contain purchase and sale contracts of properties and lawsuits in San Lorino (# 3-5) and in Palagio (# 6).

Folder # 1 is titled “Portrait, epitaph and report of some graces and miracles operated by God through the intercession of his servant Giovanni Antonio Cardinal Guadagni and stack of letters written by the same” (1724-1759).

Which means: If we pray Cardinal Bernardo Guadagni for some graces and miracles, he intercedes to God and “he obtains them for us”.

2 contains papers regarding claims of Pietro and Donato Guadagni, brother and nephew of Giovanni Antonio (aka Bernardo), versus the Conservatory of San Pasquale Baylon of Rome, heir of the same Giovanni Antonio (1724-1761).

7 contains a note of the expenses for the education of Bernardo Guadagni in Rome.

Cardinal Bernardo Guadagni was “Camerlengo” (Chamberlain) of the Sacred College of Cardinals i.e. the treasurer of the body of Cardinals within the Catholic Church in 1743-1744.

It is believed that the post of Camerlengo was created by Pope Eugene III in the year 1150.

As Camerlengo, Bernardo administered all property, fees, funds and revenues belonging to the College of Cardinals, celebrated the requiem Mass for a deceased cardinal and was charged with the registry of the Acta Consistoralia, i.e. of the Consistory.



First public consistory of Pope Pius X.

In the Catholic Church a consistory is a formal meeting of the College of Cardinals called by the Pope. Consistories allow the Pope to create new cardinals in the presence of the college. The identities of the cardinals-to-be are generally announced some time in advance, but only at the time of the consistory does the elevation of the cardinalate take effect, since that is when the Pope formally publishes the decree of elevation.

Some men have died before the consistory date, and if a Pope dies before the consistory all the nominations are voided. The cardinal, however, does not have to attend

the consistory for his elevation to be effective. For example, then-Bishop John Fisher was imprisoned by King Henry VIII on April 26, 1534. A year later, Pope Paul III created Fisher a cardinal-priest in May, 1535. King Henry, however, forbade the cardinal's hat to be brought into England, declaring that he would send the head to Rome instead. Cardinal Fisher was beheaded a month later, on June 22.



Bishop John Fisher (1469-1535)



King Henry VIII (1491-1547)



Pope Paul III (1468-1549)

Ceremony of the creation of new cardinals. Bernardo Guadagni went through it too.

New cardinals are presented with their rings, *zucchetti* (small skullcaps), and *birette* (four-cornered silk hats) by the Pope. Formerly they also received (Bernardo did) an elaborate broad-brimmed tasseled hat, the *galerum rubrum*, at the ceremony, but Pope Paul VI abolished this in 1967. The cardinals who want these, obtain them privately from a maker in Rome.

The zucchetto, the biretta, and the galerum rubrum are all *scarlet*, the distinctive color of cardinals' vesture. When a diocesan cardinal dies, his galerum rubrum is suspended from the ceiling of his cathedral.



Façade of the Cathedral of Rome, Archbasilica of Saint John Lateran (the Cathedral of Rome is not Saint Peter, as I thought for many years).



Decorated ceiling of the ArchBasilica of Saint John Lateran, Cathedral of Rome.
When Cardinal Bernardo Guadagni died, his “galerum rubrum” was suspended from the ceiling of this basilica.



The Papal Cathedra, which makes Saint John Lateran the cathedral of Rome, is located in the “apse” of the archbasilica. The decorations are in “cosmatesque” style. When the Pope speaks from this chair “ex cathedra” in Latin, he is “infallible” (according to the Catholic Religion) as he speaks for and to the Catholic Church.

At the consistory, cardinals are generally assigned titular churches in the diocese of Rome. As we remember, Cardinal Bernardo was assigned San Martino in Monti.



Interior of the Church of San Martino in Monti

Main Altar of Santa Maria della Scala in Rome. The choir, where Giovanni Antonio’s tomb is located, is on the left of the main altar.

