

Series: Tommaso Guadagni son of Francesco

489

Tommaso Guadagni (1582 – 1652) was appointed senator in 1645.

Subseries: Administration books [387 – 389] 1644 –1657

490

3 registers.

Earning and expense and journal and memoirs; Journal; Debtors and creditors.

387 [583, 127]

March 28, 1644 – March 2, 1652 491

“B.127” Earning and expense and Journal and Memoirs [of Tommaso Guadagni son of Francesco]

Parchment bound register with leather supports (12x9x2 inches) of 310 papers.

The assignment of the register to Tommaso Guadagni son of Francesco has been advanced on the basis of the date and of the ancient shelfmark.

388 [560, 128]

March 26, 1644 – March 2, 1652 492

“B.128” Journal [of Tommaso Guadagni son of Francesco] D

Parchment bound register with leather supports (15x10x2 inches) of 197 papers.

The assignment of the register to Tommaso Guadagni son of Francesco has been advanced on the basis of the date and of the ancient shelfmark.

389 [561, 129]

March 26, 1644 – 1657 493

“B.129” Debtors and Creditors [of Tommaso Guadagni son of Francesco] D

Parchment bound register with leather supports (15x10x2 inches) of 226 papers.

The assignment of the register to Tommaso Guadagni son of Francesco has been advanced on the basis of the date and of the ancient shelfmark.

Subseries: Memoirs and recollections

1626 –1650

494

1 register.

The recollections start at c.288 and include the time period from August 25, 1626 to May 23, 1650.

390 [524, 130]

Aug. 1, 1625

– **May 23, 1650**

495

390 [524, 130]

Aug. 1, 1625

– **May 23, 1650**

495

“B.130” Memoirs, Recollections and Expenses [of Tommaso Guadagni son of Francesco]

Parchment bound register with leather supports (13x10x3 inches) of 339 papers.

The numeration of the papers starts with 32, the text at c. 61, with the “Expenses I will do every day”, from August 1, 1635 to 1636; Recollections at c. 288, from August 25, 1626, to May 23 1650.

Subseries: Books of the construction [391-393]

1636

–1647

496

3 registers.

Journal; Debtors and creditors; Book of the construction “where we will keep track of the work of the masons, manual laborers and other workers needed for the construction of the house behind the Annunziata Church (i.e. “Nunziata” Guadagni Palace) in Via Salvestrina or San Bastiano [today via (“street”) Gino Capponi] united to the houses of his sister Mrs. Ortensia (1st marchese of San Leolino), and so we will keep track of all the building material for the stone cutters, sand layers, furnace workers and others.”

391 [529, 132]

June 7, 1636

– Sept 3, 1643

497

“B.132” Journal [of construction of Tommaso Guadagni son of Francesco]

Parchment bound register with leather supports (14x11x2 inches) of 72 written papers.

...In which we will describe all the expenses and other needed for the construction of the building behind the Nunziata started on this day June 7, 1636.

392 [530, 133]

June

7, 1636 – 1647

498

“B.133” Debtors and creditors [of construction of Tommaso Guadagni son of Francesco]

Parchment bound register with leather supports (14x10x2 inches) of 120 written papers.

With alphabetical list (inserted in opening).

...In which we will keep track of all the business related to the construction of the building behind the Nunziata started on this day June 7, 1636.

It also contains “a small Copybook of things to pick up during the day from Bartolo Bartoli’s shop and take to the Vault of the Pecori to be used in the construction behind the Nunziata (Church) of Mr. Tommaso Guadagni’s building”.

393 [701]

June 9, 1636

– Dec. 22, 1642

499

[Book of the construction of Tommaso Guadagni son of Francesco]

Parchment bound register (14x10x1 inches) of 67 numbered papers.

...where we will keep track of the work of the masons, manual laborers and other workers needed for the construction of the house behind the Annunziata Church in Via Salvestrina or San Bastiano [today via (“street”) Gino Capponi] united to the houses of

his sister Mrs. Ortensia, and so we will keep track of all the building materials for the stone cutters, sand layers, furnace workers and others.”

Series: Maria Acciaioli daughter of Donato married to Guadagni

500

Maria (+ 1675), wife of Tommaso Guadagni (1582 – 1652), son of Francesco, was the daughter of Donato Acciaioli, son of Pier Filippo. When he died, on October 12, 1628, Donato left everything to his daughter. Among the goods Maria inherited was the estate of Montacuto at Villamagna (Florence).

I will include here the description and history of the Castle of Montacuto inherited by Tommaso Guadagni (our direct ancestor)’s children through their mother Maria Acciaioli Guadagni, universal heir of her father, Donato Acciaioli. Also the name “Donato”, now a typical Guadagni name, came through him. No Guadagni was called Donato before him. (I apologize for the “commercial style” of the presentation of the castle but it is interesting in itself)

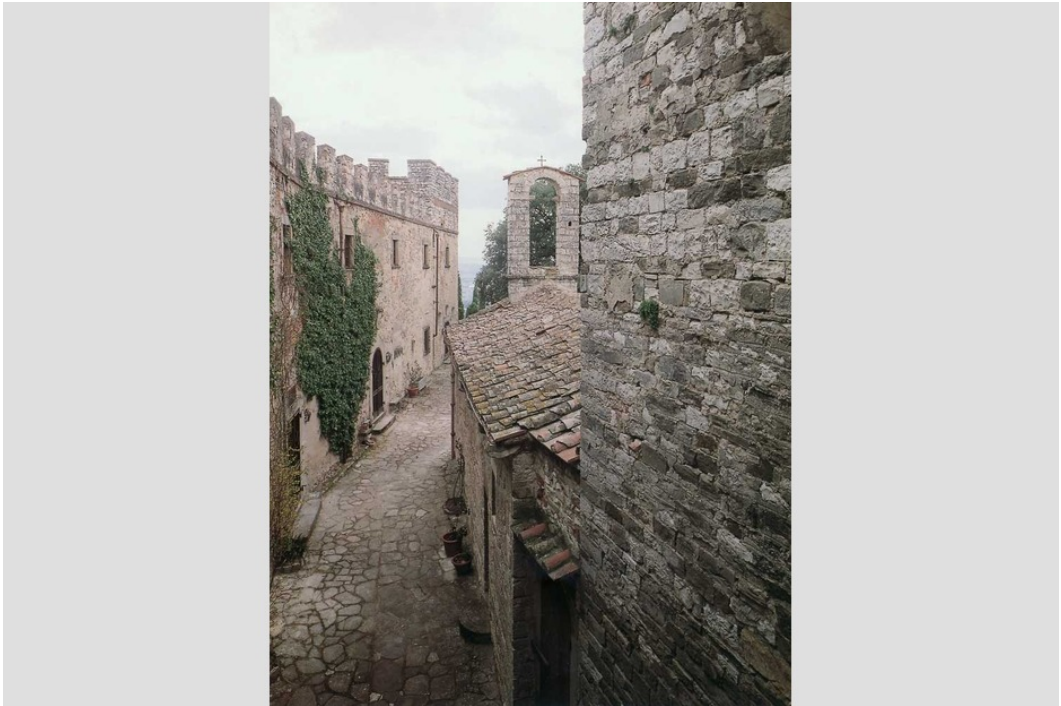
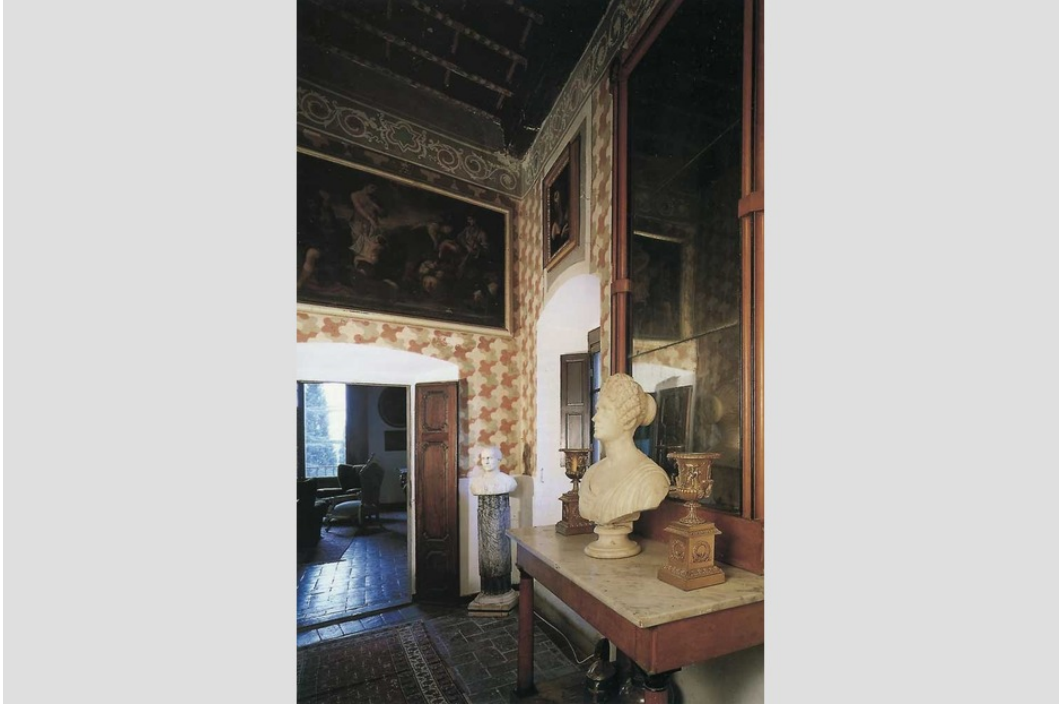


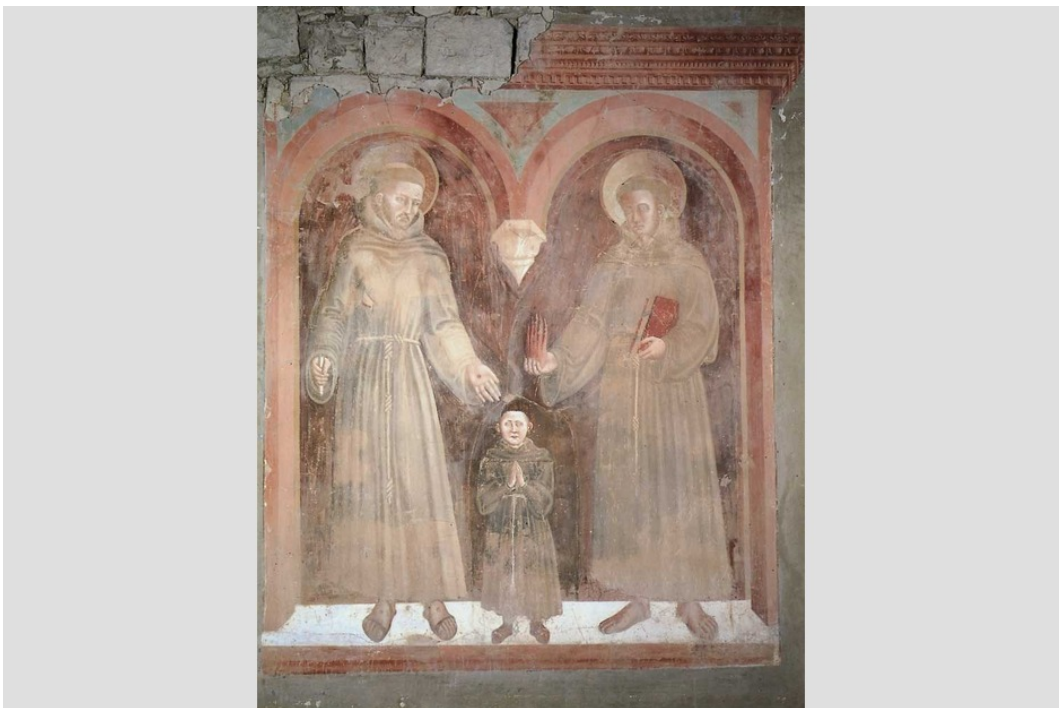
Castle of Montacuto



There is a family crest on the top of the fireplace with a crown of Marchese on top of it. A diagonal line seems to cut it in two halves, probably with a family crest on each one. Could it be the Guadagni (spiked crest) and the Acciaioli (rampant lion)? It is hard to see.









...Castello di Montacuto! Lately you've been thinking: there's more than just romance "Under the Tuscan Sun". There's ENCHANTMENT...enchanted landscapes from mountains to the sea, cathedrals, Etruscan and Roman ruins, fortresses, watch towers and castles! Castles everywhere; architectural treasures, honorable testimonies to the medieval era rich in history and culture.

There is so much to love about discovering the day to day magic of one of the most breathtaking, yet almost hidden spots on earth. Off the tourist trail...Welcome! Or as the Tuscans say, "Benvenuti" to CASTELLO DI MONTACUTO! Here in the Sieve Valley (close to Masseto) just 12 km from the historic center of Florence, nestled high on a hill 300 meters above sea level, rests this gently imposing, yet serenely modest ancient complex; a Medici fortress, built around a stately courtyard facing the sovereign likes of a private, resplendent, Romanesque, chapel and virtuous watch tower.

Originally intended as a resolute fortification and watch tower, the castle has lived here since the 11th century (like Masseto a few miles from there). It was later transformed into an aristocratic residence by the noble Salviati family who commissioned Francesco Granacci to paint the frescoed "Franciscan Friars" and "Nativity" (pictures 9 and 10), dated 1520 a.c. for the family chapel. Think of this as your chance to live like a 16th century aristocratic patron of the arts.

By the end of the 16th century Castello di Montacuto was sold to Filippo Nerli, Ambassador of Francesco I de' Medici, later to the Acciaioli Family and finally (inherited by) to *a famous merchant banker* named **Tommaso Guadagni**.

Landmark designated and classified by the Superintendent of Historical Tuscan Monuments, the castle regales a main building with two floors; the main floor hosts three living rooms, a studio and a grand salon with a magnificent loggia and terrace overlooking all of Florence. The second level hosts seven bedrooms and an additional loggia. The tower has three floors and a covered space. 21,527 square feet in structure totality. The inspiring park like gardens meander over 60 acres of olive groves waiting to be fully cultivated and scenic woodlands which include an independent small barn and farmhouse of 2,228 square feet.

The numerous entrances to this imperial structure allow for several independent units. If you don't have a precise idea about where you want to live or visit from time to time, get ready to meet and satisfy all your wishful thinking and longings for a once in a lifetime heaven on earth. "Che Paradiso" ("What a Paradise"), via S. Romolo, 16, Bagno a Ripoli, Florence, Italy. Only 6 miles from the Autostrada del Sole ("Highway of the Sun", goes from Sicily to the Alps, passing through Florence, Rome, Naples, Milan, Bologna, etc.), 1.5 hour train ride to Rome, 3 hours to Milan.

Subseries: Luoghi di Monte [394]

1591

-1676 501
1 register.

Patents of Luoghi di Monte of Rome owned by Donato Maria Acciaioli, then inherited by his daughter Maria.

394 [903, 1]

1591 –

1676 502

"C.1" Patents of Luoghi di Monte of Rome

Cardboard bound folder.

They belong to Mr. Donato Maria Acciaioli and to his daughter Mrs. Maria.

Subseries: Paternal Inheritance [395 - 396]

1628

-1641 503
2 registers.

395 [818, 1]

Oct. 12, 1628 – Sept.

27, 1641 504

"C.1" Journal of the inheritance of Donato Acciaioli, son of Pierfilippo A

Parchment bound register (14x10x1 inches) of 23 written papers.

...concerning Mrs. Maria, his only daughter and heir, wife of Mr. Tommaso Guadagni, son of late Francesco.

The register starts at the date of the death of Donato Acciaioli, on October 12, 1628.

It contains copies of various writings and recollections regarding the inheritance itself (at c. 49) and loose papers.

396 [523, 2]

Oct. 12, 1628

– **1639** 505

“C.2” Debtors and creditors of Mrs. Maria Acciaioli A

Parchment bound register (14x10x1 inches) of 52 written papers
With alphabetical listing (inserted in opening).

Big book...shelfmarked A of the inheritance of Mr. Donato Acciaioli, son of Mr. Pierfilippo...concerning Mrs. Maria his only daughter and heir, wife of Mr. Tommaso Guadagni, son of late Francesco.

Subseries: Journals [397 - 399]

1641

–**1675** 506

3 registers.

397 [693, 3]

Oct. 1, 1641 – March

2, 1652 507

“C.3” Journal of Mrs. Maria Acciaioli A

Parchment bound register with leather supports (13x10x1 inches) of 48 written papers
...with the list of the Goods of the possession of Monteguto and other.

398 [590, 5]

March 2, 1652 – Oct.

31, 1671 508

“C.5” Journal of Mrs. Maria Acciaioli B

Parchment bound register with leather supports (13x10x1 inches) of 131 papers
...with the list of the Goods of her part of Monteguto and other.

399 [565, 7]

Dec. 29, 1671 – Aug.

20, 1675 509

“C.7” Journal of Mrs. Maria Acciaioli C

Parchment bound register with leather supports (15x10x1 inches) of 24 papers
...with the list of her earnings from Florence and Rome and from her properties of Monteguto.

Subseries: Debtors and creditors [400 - 403]

1634

–**1675** 510

4 registers.

400 [708, 135]

1634 –

1635 511

"B.135" Debtors and creditors of the inheritance of Mrs. Giulia Acciaioli [mother of Maria] from 1630 to 1632 # 4

Parchment bound register (14x10x1 inches) of 15 written papers
With alphabetical listing (inserted in opening).

Difficult to read.

401 [797, 4]

Oct. 1,

1641 – 1651 512

"C.4" Debtors and creditors of Mrs. Maria Acciaioli A

Parchment bound register with leather supports (13x10x2 inches) of 65 papers.
With alphabetical listing (inserted in opening).

402 [547, 6]

March

2, 1652 – 1671 513

"C.6" Debtors and creditors of Mrs. Maria Acciaioli B

Parchment bound register with leather supports (13x9x2 inches) of 188 papers.
With alphabetical listing (inserted in opening).

...it will be used for the listing of the properties of the Possession of Montacuto and othr of Msr. Maria

403 [563, 8]

1670 –

1675 514

"C.8" Debtors and creditors of Mrs. Maria Acciaioli C

Parchment bound register with leather supports (14x10x2 inches) of 55 written papers.
With alphabetical listing (inserted in opening).

Series: Francesco, Vieri and Pierantonio Guadagni, sons of Tommaso 515

Subseries: Journals [404 - 408]

1652 – 1684 516

5 Archives units.

404 [616, 9]

March 6,

1652 – Sept. 23, 1657 517

"C.9" Journal [of the heirs of Tommaso Guadagni] A

Parchment bound register with leather supports (15x10x1 inches) of 145 papers.

405 [611, 13]

Oct. 1, 1657 –

Dec. 20, 1659 518

"C.13" Journal [of the heirs of Tommaso Guadagni] B

Parchment bound register with leather supports (16x11x1 inches) of 10 written papers
...for their daily Florentine business.

406 [602, 16]

Dec. 24, 1659

– **May 31, 1666**

519

“C.16” Journal [of Alessandro, Jacopo and Pierantonio] C

Parchment bound register with leather supports (16x11x2 inches) of 25 written papers

The register was attributed to Francesco, Vieri and Pierantonio Guadagni, sons of Tommaso, because of the ancient shelfmark, the dating and the handwriting.

407 [678, 18]

June 28, 1666

– **Jan. 25, 1673**

520

“C.18” Journal [of Francesco, Vieri and Pierantonio] D

Parchment bound register with leather supports (16x10x1 inches) of 37 written papers

Only the letter C remains of the ancient shelfmarking.

408 [679, 19]

July 10, 1673

– **Sept. 8, 1684**

521

“C.19” Journal [of Francesco, Vieri and Pierantonio] E

Parchment bound register with leather supports (15x11x1 inches)

Subseries: Possessions Journals [409 - 414]

1644 –1685

522

6 registers.

The registers concern the administration of the Fonti estates, but have the alphanumeric shelfmark with the letter “C”, which identifies the books of personal accounting. The most ancient of the series (1644-1652), can be attributed to Tommaso Guadagni (1582-1652), Francesco’s father, but were related to his children Francesco, Pierantonio and Vieri, because the ancient shelfmark is connected with them.

409 [658, 37]

Jul. 1, 1644 – March

2, 1652

523

“C.37” Journal of Possessions D

Parchment bound register with leather supports (18x12x3 inches) of 282 papers

The register was attributed to Francesco, Vieri and Pierantonio Guadagni, sons of Tommaso, because of the ancient shelfmark, even though the date has the name of Tommaso on it (+ 1652). It could regard the estates of La Fonte and Tigliano.



Tigliano – exterior



Villa of Tigliano - facade



Tigliano - entrance



Tigliano - Living room



Tigliano – living room



Tigliano – main suite



Tigliano - exterior



Tigliano – master bedroom



Tigliano – Bird Suite





Living rooms of the villa



Road between Pontassieve (Masseto) and Tigliano: 9 miles.

410 [630, 39]
1, 1657

524

Jul. 20, 1651 – Aug.

“C.39” Journal of Possessions A

Parchment bound register with leather supports (18x12x3 inches) of 168 written papers

The register was attributed to Francesco, Vieri and Pierantonio Guadagni, sons of Tommaso, because of the ancient shelfmark and the date, even though the header has the name of Tommaso on it (+1652). It could regard the estate of La Fonte.

411 [626, 41]
20, 1659

525

Oct. 1, 1657 – Dec.

“C.41” Journal of Possessions B

Parchment bound register with leather supports (18x12x2 inches) of 85 written papers

The register was attributed to Francesco, Vieri and Pierantonio Guadagni, sons of Tommaso, because of the ancient shelfmark and the date. It could regard the estate of La Fonte.



Villa La Fonte, next to Florence







412 [652, 43]
1, 1666

526

Dec. 20, 1659 – June

“C.43” Journal of Possessions [of Le Fonti and Tigliano] C

Parchment bound register with leather supports (19x14x4 inches) of 229 papers

The register was attributed to Francesco, Vieri and Pierantonio Guadagni because of the date and of the ancient shelfmark (uncertain because written with a pen on the cover parchment as “C.74”).

413 [651, 45]
1, 1673

527

June 1, 1666 – June

“C.45” Journal of Possession [of Le Fonti and Tigliano] D

Parchment bound register with leather supports (19x14x3 inches) of 246 papers

...of Francesco, Vieri and Pierantonio, sons of Tommaso Guadagni.

414 [650, 47]
– 1685

528

June 10, 1673

“C.47” Journal of the Possession deals of Le Fonti and Tigliano E

Parchment bound register with leather supports (19x14x4 inches) of 363 papers.

...of Francesco, Vieri and Pierantonio, sons of Tommaso Guadagni.

The register was attributed to Francesco, Vieri and Pierantonio Guadagn, sons of Tommaso, because of the ancient shelfmark and the date.

Subseries: Debtors and creditors of the possessions [415 - 420]

1644 –1722

529

6 registers.

Like the journals, also the debtors and creditors of the possessions are related to the managing of the Fonti estate and have the alphanumeric shelfmark with the letter “C”

which identifies the personal accounting books. Also in this case, the most ancient books of the series (1644 – 1652) are related to Tommaso Guadagni (1582-1652), father of Francesco (1627-1696). The last registers have been utilized also for Enea Silvio's Business (+ 1722), after the death of his father Pierantonio Guadagni (+ 1709), and of his uncles Francesco (+1696) and Vieri (+1708).

The register related to the 1659-1664 period, shelmarked "C.44" is described in the section "Registers to restore" because in very bad state of preservation which does not even allow us to open it and observe the fundamental data of the registration, let alone to carry out the consultation of it.

415 [661, 38] **Jul. 1, 1644 –**
1651 530

"C.38" Debtors and creditors of Possessions D

Parchment bound register with leather supports (19x14x4 inches).
With alphabetical listing (inserted in opening).

The register was bewstowed to Francesco, Vieri and Pierantonio Guadagni, sons of Tommaso, because of the ancient shelfmark, even though the date has the name of Tommaso on it (+ 1652) and the inner header has the names of Jacopo and Tommaso Guadagni.

It could regard the administration of the estate of Le Fonti.

416 [629, 40] **1651 –**
1657 531

"C.40" Debtors and creditors of Possession A

Parchment bound register with leather supports (19x13x2 inches).
With alphabetical listing (inserted in opening).

The register was bewstowed to Francesco, Vieri and Pierantonio Guadagni, sons of Tommaso, because of the ancient shelfmark and the date on the register, even though the header has the name of Tommaso on it (+ 1652)..

417 [660, 42] **Oct. 1, 1657 –**
Dec. 20, 1659 532

"C.42" Debtors and creditors of Possession B

Parchment bound register with leather supports (19x13x4 inches).
With alphabetical listing (inserted in opening).

The register was bewstowed to Francesco, Vieri and Pierantonio Guadagni, sons of Tommaso, because of the ancient shelfmark and the date on the register.

It could regard the administration of the estate of Le Fonti.

418 [435] **June 1, 1666**
– June 1, 1673 533

Debtors and creditors [of Francesco, Vieri and Pierantonio Guadagni, sons of Tommaso] D

Parchment bound register (20x16x5 inches) of 415 papers.

With alphabetical listing (inserted in opening).
For their possessions.

419 [420]

1673 – 1722

534

[Debtors and creditors of Francesco, Vieri and Pierantonio Guadagni E]

Parchment bound register (20x18x8 inches) of 589 papers.

With alphabetical listing (inserted in opening).

This book of Debtors and creditors shelfmarked E covered with yellow corduroy with five yellow bars belongs to mister Francesco, Vieri and Pierantonio Guadagni, sons of Mr. Tommaso Guadagni and must be used for the management of their possessions starting on this day June 1, 1673.

420 [434]

June 1, 1684

– Sept. 22, 1722

535

Debtors and creditors of [Vieri and Pierantonio Guadagni sons of Tommaso] A

Parchment bound register (20x15x7 inches) of 667 papers.

With alphabetical listing (inserted in opening).

This book is kept for convenience and not for communion and adjustement between the above mentioned brothers.

Subseries: Florence business and various [421 - 423]

1644

–1699

536

3 registers.

421 [537, 23]

June 25, 1673

– 1699

537

1673 - 1722

“C. 23” Debtors and creditors of [Francesco, Vieri and Pierantonio Guadagni sons of Tommaso] E

Parchment bound register with leather supports (15x11x4 inches) of 329 papers.

With alphabetical listing (inserted in opening).

...for their businesses ibn Florence.

422 [494, 24]

1644 –

1673

538

“C. 24” Scrutiny of debtors and creditors

Parchment bound register with leather supports (15x10x2 inches) of 71 written papers.

With alphabetical listing (inserted in opening).

The register was bewstowed to Francesco, Vieri and Pierantonio Guadagni, sons of Tommaso, because of the ancient shelfmark and the date on the register.

423 [864, 28]
7, 1691

598

Aug. 1, 1674 – July

“C. 28” *Cash earnings and expenses [of Francesco, Vieri and Pierantonio Guadagni]*
Cardboard bound register (17x6x1 inches) .

XXX

Interesting project of restoration of the Guadagni historical villa of Le Fonti (close to Masseto and Pontassieve and the Church of San Miniato a Pagnolle where the body of Saint Faustina is).

architecture@design

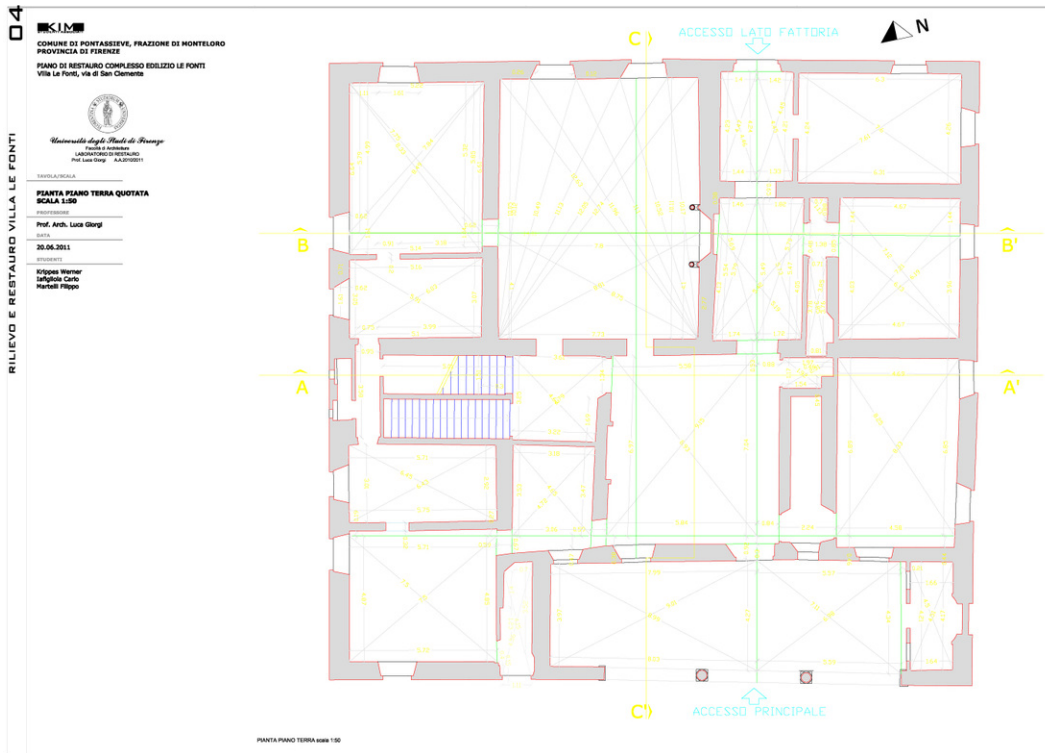
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RELIEF AND RESTORATION PROJECT: VILLA LE FONTI

LOCATION : Pontassieve_(Fi)_Italy
YEAR : 2011
CLIENT : Private
DESCRIPTION _

The hypothesis of functional recovery and environmental sustainability of the monumental complex called Villa Le Fonti to turn it into a hotel-like structure of high-level is realized in the course of the study generally aimed at the rational use of all the properties in the estate Le Fonti - Monteloro. That the response and then to realize, were all suitably programmed on the basis of a systematic plan of action aimed at enhancing the villa in its entirety. The restoration work provides, as a significant element in the recovery of the complex of the Villa Le Fonti whose impact is particularly important for the whole territory, with the hypothesis, supported by as defined in the agreements entered into with the City of Pontassieve, to allocate the entire core of the villa and the annex (both bound under the Act 1089), currently in a state of decay, for hotel services and high quality accessories. The transaction has a value of importance to the socio-economic local because it represents an opportunity to offer guests a wide audience of the availability of a structure of higher level and aligned to standards not currently be found not only in the municipal area but not at all common in the whole district of Florence.



First floor of Le Fonti.

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Description

The villa of Le Fonti rises on an impressive embankment supported by 16 great stone arches running along the road. Above them, there is a garden-terrace from which you enjoy a marvelous view.

The villa is attributed to an architect of the late 16th century, close to Bernardo Buontalenti.



Bernardo Buontalenti (1531-1608) was a Florentine stage designer, architect, theatrical designer, military engineer and artist. He was a pupil of Bronzino in painting, of Michelangelo in sculpture, of Vasari in architecture. He participated in the construction of the Pitti Palace, the Boboli Gardens, the Uffizi Gallery, the Forte del Belvedere in Florence, the city walls of Pistoia, Grosseto, Prato, Portoferraio and Naples. He also perfected designs for cannons and devised a new type of incendiary grenade.



Walls of the Belvedere Fortress (above) and Belvedere Fortress (2 pictures below) by Buontalenti



The Le Fonti villa has a cubic structure underlined by angular rows of stone lumps on which stand out the gray stone family crests of the noble Guadagni Family, who owned the villa for several centuries. On the main façade, the one facing the road coming from Florence, a large double three arches loggia standing on gray stone Tuscan columns, can be seen through an elegant wrought iron gate.

The project

Following the plan of the Convention with the City of Pontassieve, the Guadagni villa of Le Fonti, the annexed farm and the planned enlargement of the area are destined to a hotel with high quality services and accessories for a function of special importance. The

main hotel complex will have 30 bedrooms (in the Guadagni villa and the annexed farm) and 42 more rooms in the enlarged area.

In the general intervention framework, we are also planning a recreational park open to the public and an area close to the villa Le Fonti equipped for sport activities.

Main data:

Destination: touristical

Year of construction: 1500 a.c.

Entire surface of villa Le Fonti: 48,000 square feet.

Villa: 24,000 square feet;

Ex farm: 16,000 square feet

Annex: 4,000 square feet

Park services: 1,000 square feet

The enlargement foresees a building capacity of 33,000 extra square feet.

Acreage of the villa: 16 acres.

Acreage destined for sport activity: 24 acres.



Guadagni Villa Le Fonti – Farm



Guadagni Villa Le Fonti - facade





1. **Villa Le Fonti**
2. **Farm**
3. **Annexes**
4. **Park Service Building**



Villa La Fonti - back



16 arches archway sustaining the villa



Panorama of the Guadagni Le Fonti estate with villa and farm buildings



Arches sustaining the villa of Le Fonti and glimpse of the villa on top of them



Villa of Le Fonti front and side.



Roof of the villa



Map of the area: you can see “Masseto”, “Pontassieve” and “Londa” where the castle of San Leolino is.

tourism in Florence countryside

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Historical villas

With Florence so close, our countryside has become the privileged territory where the wealthiest families of the city funnelled their real estate investments. Nobles, financiers, merchants, rich religious institutions bought land and farms, built beautiful villas which became the summer residences of the most important families and of those who wanted to become "important". The villas had to show the wealth and the taste of the owner and often became the symbolic backdrop of the legends on the "nobility" of the owning family.

Villas, just like any medieval fortress, were built in the heart of the properties that the family had been buying over decades, investing profits from trade or usury. Next to them, was a chapel, dedicated to a protector saint, where members of the family were buried. Gardens, orchards, parks and patches of woodland were all around them.

Part of the main building or a detached one served as a farm.

Today, the ownership of most of these villas has changed hands and they have been converted into modern apartments, hotels and the like, but all of them maintain their charm and elegance.

Following is a list of some of the dozens of villas scattered over the hills of our territory:



Villa di Altomena (Pelago)

Originally a castle belonging to the Guidi Counts, it became property of the Abbey of Vallombrosa. Between the 14th and 15th centuries, it underwent major changes. At the beginning of the 18th century, it was transformed into a farm, with cellars and new rural outbuildings.



Villa di Bossi (Pontassieve)

Villa Bossi is a building dating back to the 16th century, modified in the 18th and enlarged in the 19th. Belonging to the Gondi family, the villa is endowed with cellars full of huge barrels.



Villa Busini (Rufina)

Near Castiglioni, Villa Busini keeps a smart Italian garden, with sculptures.

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Villa di Celle (Dicomano)

Imposing building from the 17th century, well integrated in a rural estate and surrounded by trees. It has a double flight of stairs with a raised entrance.



Villa le Fonti (Pontassieve)

Elegant building from the Renaissance era formerly belonged to the Guadagni family. The valuable architectural style, attributed to the school of Buontalenti, is characterized by a double three-arched open gallery.



Villa di Grassina (Pelago)

Belonging to the Abbey of Vallombrosa during the 18th century, it was later sold to the Buondelmonti family. The main facade, very lengthened, has a central unit between two towers.



Villa di Gricigliano (Pontassieve)

Fortalice belonged to the Guadagni family until the mid 1400s and later transformed into a rural villa by the Martelli family. Unusual, in our area, is the fish tank running along three sides of the building.



Villa di Grignano (Pontassieve)

Villa Gondi at Grignano is an ample home built in 1840, characterized by a striking architectural symmetry. The building is surrounded by a garden and is located on the top of a hill overlooking the valley of the river Sieve.



Villa delle Lame (Rufina)

Built by the Della Rena family, it subsequently passed to the Martellinis and, in 1850, to the Albizis. The building, in severe 17th century style, is surrounded by a big park.



Villa dei Mandri (Reggello)

The building complex, standing along the old itinerary named "Strada dei Sette ponti", belonging to a cadet branch of the Medici family, features a 17th century architectural style.



Villa di Melosa (Pelago)

The building complex, once belonged to the Donis and Gozzolis, stands on a small hill facing south. It features two curious cylindrical towers and a porch in the inner yard.



Villa di Nipozzano (Pelago)

Great villa of the Albizi family, built during the first years of the 17th century, not far away from the castle of Nipozzano.



Villa Pitiana (Reggello)

Great villa of 19th century forms, it is located upon a hill overlooking the valley of Vicano, near Tosi and just upriver of Donnini. Today it serves as an elegant accommodation for tourists.



Villa Poggio Reale (Rufina)

In addition to the architectural value of the beautiful building, it is worth mentioning the scenic surrounding park and the: -> **Museum** of Wine and Winery



Villa la Rocchetta (Pontassieve)

Building of the late 16th century, with a nice open gallery along the facade facing south. At its foot, is a terraced Italian garden.



Villa Tornaquinci (Pontassieve)

Between Sieci and Molino del Piano, under Monteloro hills, the Villa Tornaquinci keeps a chapel dedicated to S. Francesco, with a valuable series of frescoes, dated 1587.

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List of ancient beautiful villas close to Florence: the 5th from the top is “Le Fonti”, the 7th is “Gricigliano”, as you can read in the list both belonged to the Guadagni.

Series: Francesco Guadagni, son of Tommaso

540

As first born son of Tommaso Guadagni, Francesco (1627-1696) received the Marquisate of San Leolino from his Aunt Ortensia Guadagni Salviati as his father Tommaso died before his aunt. At his death he obtained to transmit it to his youngest brother Donato Maria (1641-1718), starter of the Santo Spirito branch.



Grand Duke of Tuscany Ferdinando II de' Medici, who gave the Marquisate of San Leolino del Conte to Ortensia Guadagni on June 21, 1645.

Francesco Guadagni's closest brother in age was Vieri (1631-1708). Vieri was “chamber - gentleman” and dear friend of Grand Duke Cosimo III de' Medici.



Grand Duke of Tuscany Cosimo III de' Medici (1642-1723), around 1660, by Sustermans. He was 11 years younger than his dear friend Vieri Guadagni

Vieri Guadagni grew up and lived, like his siblings in the “Nunziata” Guadagni Palace, built by his father Tommaso Guadagni. He loved art and artists. He was patron of Florentine artist Baccio del Bianco (1604-1657) whom he had paint in fresco a room of his palace. Baccio del Bianco, writes art historian Filippo Baldinucci, was a multi-talented artist, painter, architect, civil and military engineer, designer of theatrical sets, costumes and ephemeral decoration, and occasional caricaturist and Garden architect.

In his book “Information on “Drawing” teachers from Cimabue to 1681” , Florence 1845-1847, Baldinucci writes that Baccio del Bianco ”earned the respect of the

Florentine bourgeoisie, who competed with one another in hiring him for his skill in both oil and fresco painting” and “all the Florentine nobles competed to have him do some art work for them...”



Baccio del Bianco: Portrait of a Greyhound.



Fresco made by Baccio in the house of Michelangelo's family.



Caricature of Baccio returning from war greeted by painter Francesco Furini.



Francesco Furini self-portrait



Baccio del Bianco – The plague in Florence in 1630.



Of all the pictures of Baccio del Bianco in internet, the one representing “The plague in Florence in 1630” is the one which comes up most frequently on the screen. The more I looked at it the more everything in it seemed very familiar. I went home and I saw the second picture (with the brown frame) on the wall of my dressing room. I had always seen it in the house, when I was a child, and I inherited it at my father s death in 1987. I did not know who the artist who painted it was, I just knew it was a few centuries old little painting about the plague in Florence in the Middle-Ages. It was a colored hand made print copy of the original, done, I presume, about 3 centuries ago.

What amazed me is that the scene in the painting I have, inherited from the famous Guadagni Family Art Collection, is slightly larger than the original: the palace on the right has 4 windows instead of 3, the palace on the left is bigger than the original, the Giotto bell tower is taller and fits completely in the picture. Why would a copier add out of his imagination details not existing in the original? Another interesting detail: just under the bottom left corner of the picture we can read “Painting on canvas, believed to be by “Cigoli””.

Lodovico Cardi (1559-1613) also known as Cigoli, was an Italian painter and architect of the late Mannerist and early Baroque period, trained and active in his early career in Florence, and spending the last nine years of his life in Rome. He had great success and was the only artist, after Michelangelo, who was ever called “divine”. Obviously Enrico Pratesi, the artist who drew the copy of Del Bianco and wrote “believed to be by “Cigoli””, had no idea on what Cigoli or “Del Bianco” painted, or else the truth would

have been obvious. E-mail did not exist in his time so it was harder for him to compare closely the works of 2 baroque artists.



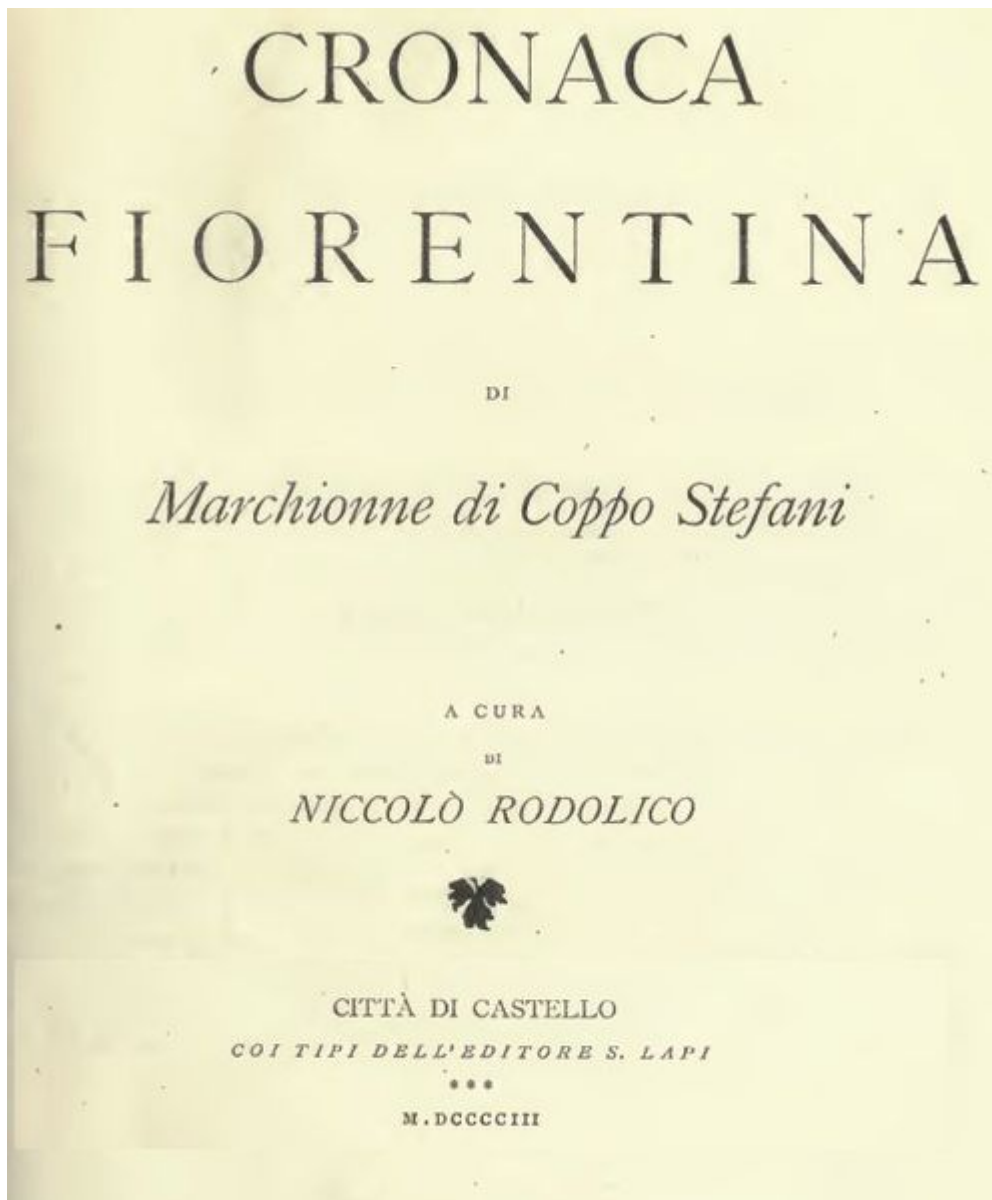
Crowd by Cigoli: “Stoning of St. Stephen” – very different style than Baccio Del Bianco.

I did some research on Cigoli and the Baroque artists in Italy. This is what I found in an article “Ludovico Cardi (aka Cigoli, 1559-1613 Rome): “An important constraint imposed on Baroque artists, and increasingly so through the period, was architecture. Rarely do presentation drawings give indications as to the architectural setting in which the final picture would be inserted; little details, however, reveal how much it could restrict an artist’s freedom of conception.

“Two drawings by Baciccio for the altarpiece at S. Maria Maddalena in Rome, make the point: the earlier sheet displays in its left and right margins vertical lines which indicate that the artist had realized after he had sketched a first idea of his composition, that the shape of the altarpiece was going to be both narrow and tall, much out of line with traditional proportions. In the second and more finished drawing, the entire composition was, as a result, compressed and Baciccio abandoned the original idea of showing Christ in flight appearing to both the Madonna and St. Nicholas of Bari; instead Christ sits just above the Virgin and the artist resorts to an increased flurry of draperies to disguise the tightness of the composition. The unusually large and tall canvas had come as a challenge to which the artist adapted by using a narrow grid of squaring drawn for transfer over his final drawing.”

And returning to Baccio del Bianco’s painting “The plague in Florence in 1630”, the above text explains the fact that Baccio del Bianco’s final painting, which we called the “original painting above but is in reality the “second tighter version” is narrower than the original. His people are all exactly the same as is the little dog in the center of the square, but part of the right and left sides of the painting have disappeared. On the other hand, the artist decided to put most of the second composition in the shade with only the “cupola” shining in the sun, while the facade of the Duomo and the whole square were in the sunlight in the first.

As we see in the original (brown framed) first version copied by Guadagni hired artist Enrico Pratesi the date of the plague is different “1348” instead of “1630”. When did the plague in Florence happen?



The plague in Florence happened both in 1348, as the Guadagni collection copy of the original version states, and in 1630, as the Internet second version of the painting by Baccio del Bianco says, i.e. 282 years afterwards.

The “*Cronaca fiorentina di Marchionne di Coppo Stefani*” (“Florentine Chronicle of Marchionne di Coppo Stefani”) see above cover of the book, edited and published by historian Niccolò Rodolico in 1903, written by Baldassarre Bonaiuti, in 1378, is considered today as one of the best works written on the Black Death in Florence in the year 1348. Many details recounted by Bonaiuti can be found in Baccio’s painting (both versions are identical in the main central figures of the painting so I will not differentiate them in the two versions).

“...the plague not only killed people, but it killed also their domestic animals, including dogs and cats, and their livestock, such as oxen, donkeys, sheep and chicken.”
We see two dying dogs in the center of the painting and a dead chicken on the left.”

“...There was such fear of getting the plague just by being near to sick people that their relations abandoned them. Many people died simply by being left alone with no help whatsoever...”, “*We see a sick mother, kneeling in the center left of the picture, desperately hugging her child, with nobody coming to help her, while two gentlemen on the right are merely pointing at her without any sign of wanting to help her.*”

“...most churches were overwhelmed with burials, so dug mass deep graves. Those responsible for disposing of the bodies carried them to the mass grave, dropped them in, and added earth...People willing to carry the bodies to the graves were highly paid and were called *beccamorti* (“peckers of the dead”) or “vultures”...”*We can see two “beccamorti” carrying a corpse to the mass grave preceded by another beccamorto carrying a flaming torch in the center of the painting...Other beccamorti on the right are picking up a dead body from the pavement and loading it on their stretcher.*”

“...Nobody dared touch anything for fear they would contact the plague...”*Two abandoned hats are on the pavement in the center...*”

“...Beccamorti sold burial items at outrageously high prices, such as perfumed spiced goods, caskets, burial palls, cushions...*On the left a beccamorto is showing a burial sheet to a red dressed customer on a cart.*

In those days famous artists did not sign their works. Michelangelo for example only signed (in marble) one of his works “La Pietà”, when he was 25. On the other hand the copier of the Plague signed his name. We can read “Enrico Pratesi dis.” (disegno’ = “drew”)” and added that the painting on the canvas was believed to be by “Cigoli”. Cigoli died in 1613, so he could not have painted the plague in Florence of 1630. Baccio was 24 in 1630 so he could have painted either plague. He must have been very young and unknown, if his Guadagni first version of the plague was considered so beautiful as to be the work of the “Divine” Cigoli. Again we see how Vieri Guadagni and his family patronized very good artists even when they were young and unknown.

So now we have the copy of the “lost and unknown of” first version of Baccio del Bianco’s “Plague in Florence” and we know what it looked like.

Vieri was also a great friend of Volterrano. He commissioned from him one of his most famous frescoes “Saint Martin gives his coat to the beggar” on one of the main rooms of the first floor of the palace.

Next came Pierantonio Guadagni (1629-1709). Pierantonio married Ottavia Benigna, daughter of Don Francesco Piccolomini d’Aragona, duke of Amalfi, and of Emilia Strozzi. Ottavia’s great-uncle was the famous Marshall Ottavio Piccolomini, her brother was Duke Lorenzo Piccolomini, Duke of Nakod in Bohemia, and he too Feld-

Marshall of the Holy Roman Empire. Because he was related to Piccolomini, Pierantonio became Gentleman-in-waiting of the golden key i.e. Chamberlain of Holy Roman Emperor Leopold I.



Marshall of the Holy Roman Empire Ottavio Piccolomini.



Holy Roman Emperor Leopold I (1640 – 1705).

Pierantonio and Ottavia Benigna had seven children: Maria Benigna, Maria Maddalena, Enea Silvio, Ulivieri, Ottavio, Ascanio and Violante. Enea Silvio became a clergyman, Ascanio a famous field-marshal of the Holy Roman Empire, like his great uncle Piccolomini, Ulivieri died young at 26, Ottavio married and had 3 children, Pier Antonio, Niccolò and Ottavia, while his sisters Maria Benigna and Maria Maddalena became nuns and Violante married Francesco Maria Pasquali, and at his death, Curzio Ceuli. Pierantonio and his wife and children grew up and lived in the “Nunziata” Guadagni Palace, next to their brothers and uncles Francesco and Vieri. Pierantonio bought the Marquisate of Montepescali for himself and his descendants.

Donato Maria Guadagni (1641-1718), the youngest of the brothers, started his life at the court of the Grand Duke when he was quite young. As a teen ager he was page of Ferdinand II. Then he was promoted Squire of the



Grand Duke of Tuscany Ferdinand II de' Medici (1610-1670)

Grand Duke. In 1670 he became Steward of the Grand Duchess Victoria. In 1683 he was promoted Lord-in-waiting of the same. At the death of his brother Francesco, Donato Maria was invested with the Marquisate of San Leolino by Grand Duke Cosimo III de' Medici.

In 1683, Donato Maria bought the ancient and grandiose palace of the Dei Family whose line had died 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 and started the Guadagni branch of Santo Spirito. He lived in it with his 3 wives. He was a widower three times. His first wife was Maria Maddalena Corsini, sister of Pope Clement XII, and he had four children with her: Tommaso, page of Grand Duke Cosimo III de' Medici, Bernardo who became Cardinal Giovanni Antonio,

Elisabetta, who married Filippo Antinori, and Neri Andrea, 4th marchese of San Leolino, who married Argentina Vettori, and had one child with her, Donato (1719-1797), from whom we all descend.

Donato Maria had no children from his second wife, Maria Maddalena Niccolini, and four from his third wife, Maria Alamanni: Vittoria who married Senator Cerchio de' Cerchi, Teresa who became Prioress of the Oblate Nuns, and Pietro and Jacopo Gaetano, twins. The latter became a clergyman.

Subseries: Journals [424]

1651

-1657 541

1 register.

424 [536, 10]

March 3,

1651 – Sept. 15, 1657 542

“C.10” Journal [of Francesco (?) son of Tommaso Guadagni]

Parchment bound register with leather supports (15x10x2 inches) of 44 written papers.

The attribution to Francesco Guadagni, son of Tommaso, is based on the ancient shelfmark and on the date of the register.

Subseries: Debtors and creditors [425 - 427]

1652 – 1666 543

3 registers.

425 [528, 11]

March

2, 1652 – 1657 544

“C.11” Debtors and creditors [of Francesco Guadagni (?) son of Tommaso] A

Parchment bound register with leather supports (14x10x3 inches) of 234 papers.

The attribution to Francesco Guadagni, son of Tommaso, is based on the ancient shelfmark and on the date of the register.

426 [595, 14]

1657 – 1659 545

“C.14” Debtors and creditors [of Francesco Guadagni son of Tommaso] B

Parchment bound register with leather supports (16x11x2 inches) of 105 papers.

With alphabetical list (inserted in opening).

427 [600, 17]

Dec. 20, 1659 – 1666 546

“C.17” Debtors and creditors [of Francesco and Vieri Guadagni, sons of Tommaso] C

Parchment bound register with leather supports (16x11x3 inches) of 252 papers.

With alphabetical list (inserted in opening)

Subseries: Earnings and expenses

1666 –1701 547

3 registers.

428 [567]

June

2, 1666 – June 1, 1672 548

Cash earning and expense # 60

Parchment bound register with leather supports (14x11x2 inches) of 138 papers.

This book is kept by me, Bastiano Mascagni, for my recollection, in it however I am not in debt or credit to anybody nor can this book be used in Court against me or to my advantage.

The attribution to Francesco Guadagni, son of Tommaso, is based on the presence of the same agent, Bastiano Mascagni, already appearing in another register.

429 [617, 26]

Jan. 12, 1675 – 1701 549

“C.26” Cash register earning and expense # 61 [of Francesco Guadagni (?) son of Tommaso]

Parchment bound register with leather supports (14x10x2 inches) of 188 papers.

(inserted in opening).

...kept by Bastiano Mascagni, agent of [...] Guadagni.

The attribution of the register to Francesco Guadagni, son of Tommaso, is based on the ancient shelfmark and on the date.

430 [749, 27]

1674 – 1684 550

“C.27” Earning and expense of Mr. Francesco Guadagni # 62

Parchment bound register (14x10x1 inches).

.With a little bundle of receipts (since 1662) and small copybook of expenses (1672 – 1673).