

Series: Rental of Porrone

685

The estates of Porrone (Cinigiano, province of Grosseto) were rented from Lorenzo Piccolomini d' Aragona, by Pierantonio Guadagni (1629-1709), son of Tommaso, on November 1, 1697. The second rental of Porrone included the properties of Pescaia, Porrone, Pienza and houses in Florence and Siena.



Porrone Castle and Middle Age town



Vineyards of Porrone



Vineyards of Porrone



Pienza



The Piccolomini Gardens, rented by Pierantonio, and Val D'Orcia



Pienza



Pienza estates rented by Pierantonio Guadagni



Pienza estates rented by Pierantonio Guadagni

Subseries: Earnings and Expenses [531-534]

1676-1712

686

4 registers

531 [544, 69]

1676 - 1693

687

“C.69” Earning and expense Debtors and creditors

Parchment bound register with leather supports (12x9x2 inches) of 238 papers.

With alphabetical listing (inserted in opening).

The register is relevant to Pierantonio Guadagni son of Tommaso.

532 [798, 70]

Jul. 19, 1686 – Aug. 4, 1690

688

“C.70” Earning and expense

Parchment bound register (9x7x1 inches) of 144 papers.

...kept by me Pietro Domenico Bartoloni for the Prince Lorenzo Piccolomini Aragona, in my third trip and stay in Germany.



Germany – Hohenzollern Castle

533 [639, 72]

March 20, 1698 – June 30, 1702

689

“C.72” Earning and expense and cash register of the first rental [of Porrona] A

Parchment bound register with leather supports (18x12x1 inches) of 18 written papers.

...of Pierantonio Guadagni for the properties in Tuscany rented from Prince Lorenzo Piccolomini Aragona on Nov. 1, 1697.

534 [598, 75]

Oct. 1, 1701 – Oct. 27, 1712

690

“C.75” Earning and expense of the 2nd rental of properties called Pescaia, Porrone, Pienza, Houses of Firenze and Siena

Parchment bound register with leather supports (14x10x1 inches).

Managed by Giovanni Luigi Landini.



Castiglione della Pescaia (close to Grosseto)

- | | | |
|--|--------------------|-----|
| Subseries: Debtors and creditors [535-538] | 1679-1715 | 691 |
| 4 registers | | |
| 535 [623, 71] | 1679 - 1685 | 692 |
| <i>“C.71” Debtors and creditors and Memoirs of Prince Piccolomini</i> | | |
| Parchment bound register with leather supports (16x12x2 inches) of 103 written papers.
With alphabetical listing (inserted in opening).
Of Lorenzo Piccolomini d’Aragona and Pierantonio Guadagni son of Tommaso, kept by
Pietro Bartoloni, attorney of Prince Piccolomini. | | |
| 536 [703, 74] | 1684 - 1710 | 693 |
| <i>“C.74” Assessment and calculation of all the interests</i> | | |
| Parchment bound register (14x10x1 inches).
With listing by papers.
<i>... which were pending between the Very Eminent Marchese Pierantonio Guadagni and
His Excellency Prince Lorenzo Piccolomini Aragona managed and liquidated up to
March 11, 1709 [but 1710].</i>
On the back of the cover, the label “PAGuadagni”, for Pierantonio Guadagni son of
Tommaso. | | |
| 537 [456, 73] | 1697 - 1709 | 694 |

“C.73”Debtors and creditors for the first rental of Porronea {by Pierantonio Guadagni son of Tommaso} A

Parchment bound register with leather support (20x16x2 inches) of 126 written papers.
With alphabetical listing (inserted in opening).

...related to the Tuscany estates rented from His Excellency Prince Lorenzo Piccolomini Aragona.

538 [624, 76]

1701 - 1715 695

“C.76”Debtors and creditors of the Rental of Porronea [by Pierantonio Guadagni son of Tommaso] B

Parchment bound register with leather support (18x12x2 inches) of 166 papers.
With alphabetical listing (inserted in opening).

...related to the second rental by him concerning the Tuscany estates of His Excellency Prince Lorenzo Piccolomini Aragona.

Series: Montepescali

696

The fief of Montepescali (Grosseto) was purchased by Pierantonio Guadagni (1629-1709) son of Tommaso from the Tolomei of Siena, who had received it from the Pannocchieschi d’Elci, who in turn had received it from the State of Siena. From 1716 until 1768, the fief was in the hands of Tommaso Federighi, for a question of unpaid debts by the Guadagni. However, after having recovered it, Niccolo’ Guadagni (1730-1805), son of Ottavio, sold it to Marchese Giovanni Corsi in 1780.



Guadagni fief of Montepescali: the Middle-Age walls.

Subseries: Give and get [539-542]

1692-1797

697

4 registers

Earning and expense (1692-1755); Journal (1695-1754); Waiver (1769-1780) and other (1762-1797).

539 [510, 77]

Oct. 3, 1692 – May 31, 1754 698

“C.77” Gain and expense [of Montepescali cash]

Parchment bound register with leather supports (15x11x1 inches) of 91 papers.

Kept by Giovanni Luigi Landini.

540 [432]

May 10, 1755 – 1759 699

[Expense of Montepescali]

Parchment bound register (18x13x2 inches) of 39 written papers.

The entitlement “Recollections C” and the name of Bernardo Bufalini written down in cursive belong to the register the cover of which was reused for the restoration.



18th Century clerk.

541 [645, 78]

Oct. 25, 1695 – May 31, 1754 700

“C. 78” Journal [of Montepescali] A

Parchment bound register with leather supports(18x13x4 inches) of 354 papers.

...of Pierantonio Guadagni.

542 [868]

Aug. 31, 1769 - 1780 701

Copybook of the waiver of Montepescali

Parchment bound register (14x6x1 inches).

Thumb index by type of expense.



18th century gamekeeper

Subseries: Debtors and creditors [543-545]

1692-1759 702

3 registers

It also contains a book of scrutiny of Debtors and creditors (1694-1745).

543 [436]

1692 – 1755 703

Debtors and creditors [of Montepescali] A

Parchment bound register (20x16x4 inches) of 391 papers.

With alphabetical listing (inserted in opening).

The attribution of the register to the fief of Montepescali was done on the basis of the title of the rubric.



18th Century Creditors and debtors.

544 [454]

June 1, 1754 – May 20, 1759 704

[Debtors and creditors of Montepescali B]

Parchment bound register (18x12x4 inches) of 96 written papers.

With alphabetical listing (inserted in opening).

The entitlement “Received and sent, ledger A” belongs to the register the cover of which was reused for the restoration.

545 [392, 82]

1694 – 1745 705

“C. 82” Scrutiny of Montepescali debtors and creditors.

Leather bound register (12x9x1 inches) of 35 papers.

With alphabetical listing (inserted in opening).

Series:
Pisa Rental

7066

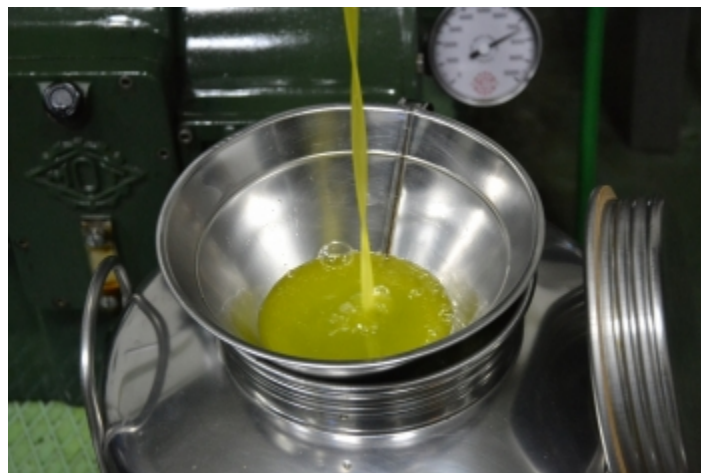
The Pisa estates owned by Duke Giuseppe Maria Altemps (1653-1713) of Rome, the most important of which were the farms of Arena (San Giuliano Terme) and Parrana (Collesalveti) were rented by Pierantonio Guadagni (1629-1709) son of Tommaso, on May 15, 1694. The management of them, later transformed in perpetual rent, was kept by Pierantonio himself, by his sons Ascanio (1685-1759), the famous field-marshal of the Holy Roman Empire, and Ottavio (1684-1746) and by his grandson Niccolo' Guadagni (1730-1805), son of Ottavio, last descendant of the Nunziata Branch. Giuseppe Maria Altemps had some Florentine ancestors, Pazzi and Acciaioli, in common with the Guadagni, so he was related to Pierantonio.



Façade of the villa of the estate of Arena (San Giuliano Terme) rented by Pierantonio Guadagni.



View of Parrana



Woods around Parrana (top) with acqueduc (top) and Parrana Virgin oil (bottom)



Parrana Estate

Subseries: Earnings and expenses
8 registers

1694-1760

707

546 [753, 84]

May 15, 1694 – 1716

708

“C.84” Gain and expense and cash Copybook of the Arena Rental A

Parchment bound register (12x9x1 inches) of 103 papers.

...extract from its original located c/o Mr. Cosi del Voglia of Pisa.

Family COSI del VOGLIA (fasc. 1690)

Cities

- - Pisa
- - Firenze

Family Crests



MS 635 MS 635_9B - del Voglia

Broken in red and silver with a black or blue stripe going across



L.oro 208 27

Broken/: in the first half broken again in red and silver with a blue stripe crossing; in the second half, blue with 3 silver crescents.

Note

Other spelling of the surname: «Cosi del Vollia». Pietro Francesco Cosi del Voglia used the 2nd crest for the admission to the "nobility of Pisa in 1754; the top half is the crest of the "del Voglia" the bottom half of the "Cosi"; they are Knights of Santo Stefano (like the Guadagni); Knight Giovanni Vincenzo Cosi del Voglia was admitted in the Florentine nobility in 1790. Domenico Cosi del Voglia entered the order of Santo Stefano in 1706.

[Florentine State Archives, 2008 [Where the Guadagni Archives are located]

547 [509, 90] **Sept. 30, 1719 – May 15, 1723** 709

"C.90" Gain and expense and cash copybook of Pisa A

Half - Parchment bound register (14x10x1 inches) of 111 written papers.

...kept by me Giovanni Galantino Galantini for the interest and the service of Enea Silvio Guadagni (1681-1722),(also son of Pierantonio and older brother of Ottavio and Ascanio), for the interest or business of Arena and other effects concerning the management of Pisa.

548 [549, 91] **Sept. 3, 1722 – April 30, 1735** 710

"C.91" Gain and expense from the rental of Arena A

Parchment bound register (14x10x1 inches) of 185 papers.

...of the perpetual rental of Arena by the marchesi Ottavio and Ascanio Guadagni managed by agent Giovanni Donati.

The letter of the shelfmark fell from the label; it was attributed on the basis of similar registers.

549 [769, 92] **May 1, 1735 – June 11, 1741** 711

"C.92" Gain and expense [of Pisa] A

Cardboard bound register (15x10x1 inches) of 103 written papers.

In the hands of agent Giovanni Donati.

The shelfmark was reconstructed for the missing letter, on the basis of the series to which it belonged.

550 [481] **Feb. 10, 1736 – Dec. 4, 1748** 712

[Journal of gains and expenses of Pisa]

Parchment bound register with leather support (15x11x2 inches) .

551 [622, 94] **June 10, 1741 – April 30, 1748** 713

"C.94" Gain and expense and cash register [of the possessions of Pisa]

Parchment bound register (15x11x1 inches) of 130 papers .

...handled by Giuseppe Maria Gennari for General Ascanio Guadagni.

With notes and calculations (1749-1755).

In 1737, Ascanio Guadagni was promoted Lieutenant-Marshall of the troops of the Holy Roman Empire. In 1754, he was promoted Field-Marshall of the Holy Roman Empire,

the highest military rank existing in the Empire. It meant being the supreme commander of all the armies of the Holy Roman Empire, responsible only to the Holy Roman Emperor himself and nobody else.



Francis I von Hapsburg was Holy Roman Emperor from Sept 13, 1745 (when he was elected Holy Roman Emperor) to August 18, 1765 (when he died). Ascanio Guadagni was only responsible to him and to himself for the command of all the armed forces of the Holy Roman Empire, the largest country in Europe, after Russia.



Arms of the Emperor and the Empire



The Holy Roman Empire included all of Germany and Austria (and the Eastern European countries it dominated [Poland, Hungary, Slovakia, Bohemia, Croatia, Slovenia] Belgium, Luxembourg and a big part of Northern Italy.



The appointment of a general to “Field-Marshall of the Holy Roman Empire” in 1799.



Charle Magne founder and first Emperor of the Holy Roman Empire, crowned by Pope Leo III in the year 800.



Insignia of Field-Marshall of the Holy Roman Empire



1723 The face of the Reichtaler (Reich means Empire in German ;Hitler founded the “3rd Reich, the 1st reich was the Holy Roman Empire (800-1805), of which Ascanio was Field-Marshall, the 2nd reich was the German Empire, 1870-1918, the 3rd reichg was Hitler’s, 1933-1945.) Taler or Coin of the “Field-Marshall of the Holy Roman Empire”, featuring the portrait of “August the Strong”, prepared by the official mintmaster, Schomburg in the Dresden Court.

It says:”By God’s Grace-Fiedrich August – King of Poland- Duke of Saxony-Julich-Cleve-Engern and Westfalen



The reverse side of the Reichstaler featuring the Polish-Litauish coat of arms and to the right, the coat of arms of Saxony with the Electoral Shield. The crown at the top is the Polish Kingdom. Inscription (translated): Field Marshall and Electoral Prince of the Holy Roman Empire.

The Reichstalers were accepted as currency in all of the Holy Roman Empire and also abroad.

I wonder if all Holy Roman Empire field-marhalls had Reichtalers made with their portrait on one side and their family crest on the other, and were valid currency in Europe. Will we find a Reichtaler with the portrait of Ascanio Guadagni on one side and the Guadagni “Crested Cross” on the other?

552 [484] **May 1, 1735 – April 30, 1741** 714
[Journal of the balances of the farms]
Parchment bound register with leather support (15x12x3 inches).
Paid in full with the very eminent Marchesi Ottavio and Ascanio Guadagni with their farmer Giovanni Nerucci in the farm of Arena.

553 [485] **June 15, 1741 – Sept. 1, 1760** 715
Gain and expense [of Ottavio and Ascanio Guadagni] B
Parchment bound register with leather support (15x11x3 inches) of 130 written papers.
It will be used for the interests of the Rental of the Farm of Arena and Parrana and all the other estates of the area of Pisa.



18th century farmer

Subseries: Journals [554-556]

1694-1766

716

3 registers

554 [419]

May 15, 1694 – 1705

717

[Journal of Pierantonio Guadagni for Arena and Parrana A]

Leather bound register (19x16x4 inches) of 179 papers.

The present book titled Journal and Ledger of the same letter A [,,] is of Marchese Pierantonio Guadagni from Florence and will be used for the negotiation of the Rental of the Pisa estates.

555 [450]

June 15, 1741 – May 31, 1759

718

Journal of Ottavio and Ascanio Guadagni sons of Pierantonio for Arena and Parrana B

Parchment bound register (19x16x4 inches) of 228 written papers.

For the negotiation of the rental of the farms of Arena, Parrana and others in the zone of Pisa.

556 [451]

August 25, 1762 – 1766

719

[Journal of Arena and Parrana]

Parchment bound register (19x16x3 inches) of 23 written papers.

Subseries: Debtors and creditors [557-561]**1694-1759**

720

5 registers

It also contains the Scrutiny of debtors and creditors of the Pisa Estate (1741-1749).

557 [418]**1694 – 1705**

721

1694 - 1741

[Debtors and creditors of Pierantonio Guadagni for Arena and Parrana A]

Leather bound register (19x16x5 inches) of 283 papers.

With alphabetical listing (inserted in opening).

The present ledger of Debtors and creditors marked with the letter A of n. papers bound in red cordage, covered with similar fustian (thick, soft, hairy cotton or wool) with five neck straps of the same color belongs to the marchese Pier Antonio Guadagni of Florence and will be used for the negotiation of the Rental of the farm of Arena Parrana and other estates in the Pisa area owned by Duke Giuseppe Maria Altemps of Rome all rented by above mentioned marchese Guadagni and for other rentals and negotiations which he will do and manage, starting this May 15, 1694, in Florentine style in Pisa.

558 [455]**Feb. 28, 1721 – 1741**

722

1721 - 1743

Debtors and creditors of Ottavio and Ascanio, sons of Pierantonio Guadagni, for Arena and Parrana A 2nd

Parchment bound register (15x11x8 inches) of 926 papers.

With alphabetical list.

559 [443]**June 15, 1741 – May 31, 1759**

723

Debtors and creditors of Ottavio and Ascanio, sons of Pierantonio Guadagni, for Arena and Parrana B

Parchment bound register (20x16x5 inches) of 297 papers.

With alphabetical list (inserted in opening).

Concerning the negotiation of the rental of the farms of Arena, Parrana and others in the Pisa area.

560 [587, 97]**April 30, 1741 – March 31, 1749**

724

1741 - 1761

C.97"Scrutiny of debtors and creditors of the Arena Estate

Parchment bound register (13x9x1 inches) of 44 written papers.

With alphabetical list (inserted in opening).

...concerning the perpetual rental of Arena by the marchesi Ottavio and Ascanio Guadagni, handled by agent Giovanni Donati.

The shelfmark letter fell from the label and has been attributed according to the one of similar registers.

561 [1023]**Nov. 6, 1745 – Feb. 6, 1752**

725

Scrutiny of debtors of the Farm of Parrana

Cardboard bound register (12x9x1 inches) of 34 written papers.

With alphabetical list (inserted in opening).

With annotation of the debtors of Pierantonio and Niccolo', sons of Ottavio Guadagni, in 1761.

Subseries: Standard levels [562-564]**1694-1724**

726

3 registers

Debtors and creditors of standard leases and rents (1694 – 1720); Memoirs concerning the levels and other information on the Arena rental (1714).

562 [690, 87]**1694 - 1720**

727

1694 - 1722

“C.87” Debtors and creditors of Standard Leases and Rents

Parchment bound register (12x9x1 inches) of 88 written papers.

With alphabetical list.

The attribution to the rental of Arena has been advanced due to the ancient shelfmarking and the date.

563 [686, 89]**1714**

728

“C.89”Memoirs concerning the levels and other information on the Arena Rental

Parchment bound register (12x9x1 inches) of 54 written papers.

By Enea Silvio Guadagni with information taken from archives and other writings..

564 [779]**Aug. 21, 1720 – Feb. 1, 1724**

729

Copybook of Receipts from Pisa

Cardboard bound cowhide bag (14x5x1 inches).

Subseries: Letter book [565-566]**1702-1768**

730

2 registers

Copies of letters related to the negotiation of Arena and Fonti, with initials of Pierantonio Guadagni (1702-1768); Letter book for the rental of Arena (1709 – 1742).

565 [796]**Feb. 14, 1702 – Dec. 24, 1768**

731

Copies of letters related to the deal of Arena and Fonti

Parchment bound register with leather support (16x10x2 inches).

The cover has the initials of Pier Antonio Guadagni “P-A-G”.



Le Fonti Farm, Panzano in Chianti.

- | | | |
|---|---|------------|
| <p>566 [836]
 <i>Letter Book for the Rental of Arena</i>
 Parchment bound register (12x9x1 inches).
 From Domenico Cosi del Voglia to the “very respectable owner”. With loose letters by Antonio Pratesi and by Cardinal Guadagni to his cousin Ottavio.</p> | <p>Oct. 15, 1709 – Aug. 14, 1742</p> | <p>732</p> |
| <p>Series: Patrimony registers [567-569] 1736-1775 733
 3 registers</p> <p>Ledger of the debtors (1736 – 1762) and addresses of the creditors of the Guadagni Patrimony (1757 – 1777).</p> | | |
| <p>567 [401]
 <i>[Ledger of the debtors]</i>
 Bound register with no cover (17x11x2 inches) of 77 papers
 With alphabetical repertory (inserted in opening).
 It also contains collections of the 1762 journals for the company of Florence and the company of Pisa; papers with calculations and handwriting samples.</p> | <p>1736 – 1762</p> | <p>734</p> |
| <p>568 [383]
 <i>Addresses of the Creditors of the mortgaged Guadagni Patrimony</i>
 Cardboard bound register (14x10x1 inches) numbering per deal (1-49).
 With alphabetical repertory (inserted in opening).
 The collections are ordered and numbered since 1695.</p> | <p>1757 – 1774</p> | <p>735</p> |
| <p>569 [384]
 <i>Creditors handwriting Guadagni # 4</i>
 Cardboard bound register (14x10x1 inches) numbering per deal (1-63).
 With alphabetical repertory (inserted in opening).</p> | <p>1767 – 1775</p> | <p>736</p> |

Section: Dell'Opera Branch – Registers

The Guadagni dell'Opera Branch got their name from the palace Alessandro Guadagni (1545-1625), son of the forefather Filippo, built in Piazza del Duomo (“Square of the Cathedral of Florence”), next to the seat of the Opera del Duomo.

The “factory” (“Opera”) of the Cathedral of Florence (called the “Duomo”) was founded by the Republic of Florence in 1296, to supervise and operate the building of the Duomo. According to tradition, the first stone of the Duomo was put on September 8 of the same year, under the direction of architect Arnolfo di Cambio.

Over seven centuries after its foundation, the Opera del (“of the”) Duomo continues to work for the upkeep and the valorization of the monuments which are part of the “Great Museum of the Duomo”: the Cathedral of Santa Maria del Fiore (“Saint Mary of the Flower” which is the original name of the Duomo, with its dome by Brunelleschi and the Crypt of Santa Reparata, the Baptistery of San Giovanni (“Saint John the Baptist”), the bell tower by artist/architect Giotto and the Museum of the Opera.

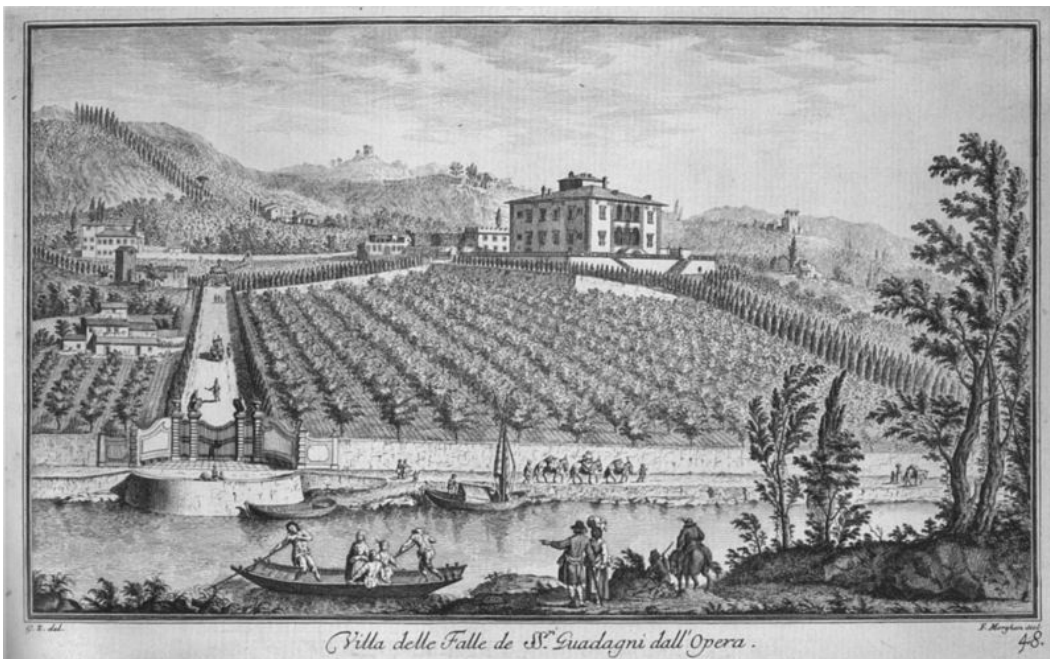
The Museum of the Opera del Duomo (“Museum of the Works of the Cathedral”) is a museum containing many of the original works of art created for the Basilica di Santa Maria del Fiore, the cathedral (Duomo) of Florence. As of August 2013, the director of the museum is Father Timothy Verdon, an American.

The museum is located just east of the Duomo, near its apse. It opened in 1891, and now houses what has been called “one of the world’s most important collections of sculpture.” Among the museum’s holdings are Lorenzo Ghiberti’s doors for the Florence Baptistery called the “Gates of Paradise” (because they are so extremely beautiful), the *cantorias*, or singing- galleries, designed for the cathedral by Luca della Robbia and Donatello (also from him is a “Magdalen Penitent”) and “The Deposition”, a *pieta* intended by Michelangelo for his own tomb (picture below).





In the center of the above picture we see the Museum of the Opera del Duomo. On the far left of the picture, is a corner of the Duomo. On the far right of the picture, “touching” the Museum, is the white and gray Guadagni Palace (larger than the Museum). That is why it is called Palace Guadagni dell’Opera (del Duomo) and the Guadagni Family Branch who built it (after design of famous architect Gherardo Silvani, the same architect who built “Nunziata” Guadagni Palace) are called Guadagni dell’Opera.



Villa delle Falle de S.^o Guadagni dall'Opera .

As we see in the name of the above villa, it is called “Villa delle Falle de SS. (of the “Noble”) *Guadagni dell’Opera*.

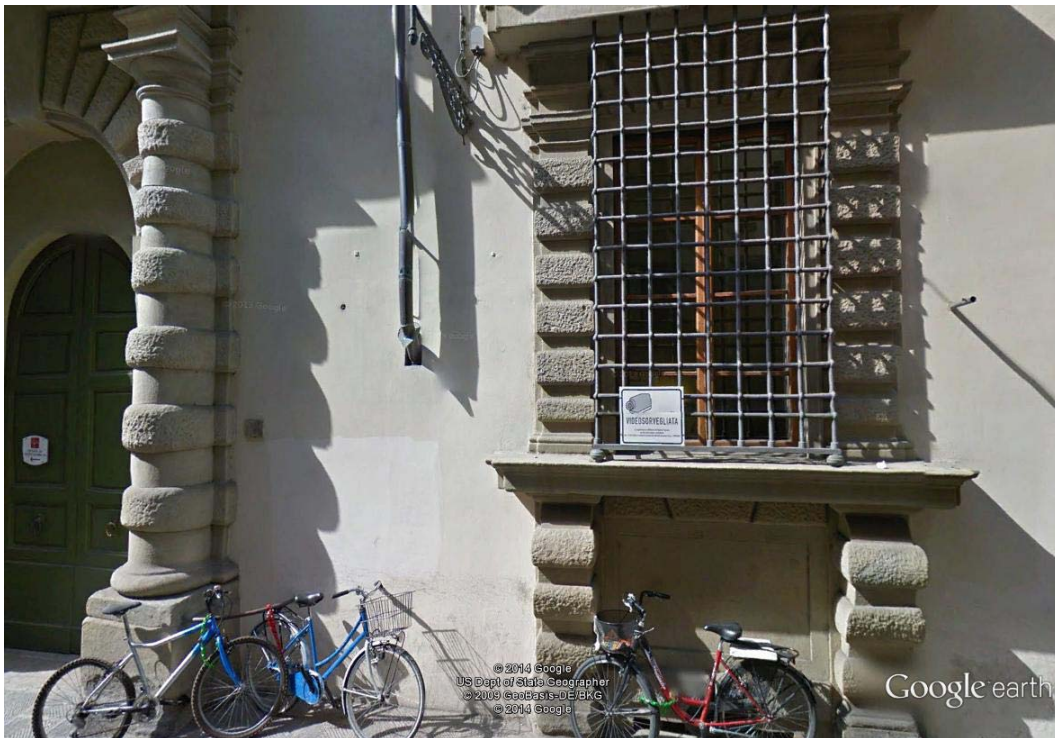
No other family in Florence or in the world has “dell’Opera (del Duomo)” attached to its name. As we remember, while building the Cathedral, the Opera del Duomo offered to buy all the houses around the Cathedral for a good price so as to destroy them and make a huge beautiful square around the Duomo. However one family, called Bischeri, refused to sell, hoping the price offered by the Opera del Duomo would go up. Exacerbated by it, the Republic of Florence forced the remaining owners to sell their property for next to nothing. So the Bischeri lost a lot of money by being forced to sell their property for very little. Since then, “Bischero (singular)”, “Bischeri (plural)” means “idiot” or “stupid” in Florentine dialect even nowadays.

After a while, the Opera del Duomo realized they did not need so much empty land around the Duomo, so they sold the “Opera del Duomo” land for very little. The Guadagni bought the “Opera del Duomo” land and built their beautiful large palace on it and it was immediately called the “Guadagni dell’Opera Palace”. Ironically, the Guadagni dell’Opera Palace is built exactly on the “Bischeri” land and a little square next to the palace is still called “Canto dei Bischeri” (“Corner of the Bischeri”) That Guadagni branch kept the Guadagni dell’Opera surname.

The Guadagni dell’Opera Palace is now also known as Strozzi di Mantova Palace, from the family who bought it in the 19th century. The archives of the Guadagni dell’Opera are now located in the Torrigiani of Montecastello (Pisa) Archives, because Pietro Guadagni (1773-1848), son of Giovambattista Guadagni and Teresa Torrigiani, took on his mother’s surname and inherited all the properties of the extinct Torrigiani Family, according to the Will of his maternal uncle, Cardinal Luigi Torrigiani (+1777). Apart from the 16 boxes containing parchments and patrimony papers of the Guadagni dell’Opera, all expounded in an outline filled out in 1791, commissioned by Giovambattista Guadagni dell’Opera (1729-1806), son of Filippo-Maria (1698-1769), few registers are left.



Guadagni dell'Opera Palace in Piazza ("Square") Duomo. Museo dell'Opera del Duomo is the smaller cream colored palace on its left.



Portal and window on the side of the Guadagni dell'Opera Palace in Proconsolo Street.



Guadagni dell'Opera Palace side on Proconsolo Street (on the right), with view of the Duomo and Giotto Bell Tower at the end.



View from above of the Duomo (the Cupola in the center left of the picture upfront) and the Guadagni dell'Opera palace (The yellow pin marks the roof of the front of the palace; the smaller and narrower roof on its left is the "Opera del Duomo". The Guadagni Palace goes around the large sort of rectangular inner courtyard in the back. It is now the seat of the Government of the Region of Tuscany, so it is not only the most important palace of Florence but of all of Tuscany. When Tuscany was a Grand-Duchy, Palazzo Pitti was the

Palace of the Grandukes. Now, Palazzo Pitti is a Museum, and Palazzo Guadagni is the seat of the Region of Tuscany.



Closeup from above of the almost rectangular inner courtyard of the Guadagni dell'Opera Palace. It includes the trees on the left and everything around them. Via del Proconsolo ("Proconsolo Street") is the narrow street going almost diagonally from top to bottom on the right side of the picture. It ends up in Duomo Square. It used to be called Via Buia ("Dark Street"), because the rays of the sun never got there.





2 sides of the inner courtyard of the Guadagni dell'Opera Palace. A stone gray Guadagni crest is above the central door where the two women are talking.



Guadagni Crest on top of the central second floor window above the main portal.

The administration books are only 8 and they relate to Filippo Guadagni (1504-1555), son of Ulivieri and to his son and heir Alessandro (1545-1625), partially filled out by the guardians, the mother Maddalena Bandini and his uncle Jacopo Guadagni (1497-1569), our direct ancestor, son of Ulivieri, of the “Nunziata” Branch. From a later period, we have the register with the Journal and recollections of the family (1567-1667).

Series: Filippo Guadagni dell’Opera, son of Ulivieri (our direct ancestor)

738

Filippo Guadagni dell’Opera (1504-1556) married Maddalena Bandini and was the forefather of the Guadagni dell’Opera Branch. His brother Jacopo was our direct ancestor and their brother Tommaso was the forefather of the French Gadagne.

Subseries: Debtors and creditors [570]

1531-1536

739

1 register

570 [827]

1531 – 1536

740

[Debtors and creditors of Filippo Guadagni, son of Ulivieri (1452-1541)] A

Bound register without a cover (9x7x2 inches) of 211 papers.

Ulivieri Guadagni is our last common ancestor. From his 3 sons, Tommaso, Iacopo and Filippo, started the 3 branches of the Guadagni, respectively the French Gadagne , with Tommaso, now continuing with their descendants “de Galard”, us, with Jacopo, and the Guadagni dell’Opera, with Filippo, whose descendants adopted the surname “Torrigiani” at the end of the 18th century to inherit the Torrigiani fortune.

Series: F-A-V

741

Francesco (1534-1611), Alessandro (1545-1625), and Vincenzo (1546-1601) Guadagni of Florence, not better identified in the headers of the registers *could be* the brothers Alessandro and Vincenzo, sons of Filippo Guadagni, of the dell’Opera Branch, and their first cousin Francesco, son of Filippo’s brother, Jacopo Guadagni, (our direct

ancestor, by the way so is Francesco, we all descend from him), of the “Nunziata” Branch. The acronym F-A-V, inscribed in a typical design of the Florentine business companies, is drawn with a brush on the edge of the papers of all the registers.

The authors of the Guadagni Archives inventory “presume” the acronym F-A-V-Guadagni of Florence corresponds to the above mentioned cousin Francesco and brothers Alessandro and Vincenzo. And in fact the first Guadagni whose name starts with an “F” in the dell’Opera Branch, are only in the following generation, there are two Francescos, the first one dies when he is four years old, so a younger brother of his is called Francesco also, and a Filippo. In the “Nunziata” Branch, Iacopo has no sons or grandsons whose name starts with an “A” or a “V”, so we agree with the presumption of the authors of the Guadagni Archives Inventory.

The books originally marked “B.56”, “B.58”, “B.63”, “B.84” and “B.86” have all been seriously damaged by humidity and are described in a special section called “Registers to restore”, in the footnote of the inventory.

Francesco Guadagni (1534-1611), our direct ancestor, son of Jacopo, was a fine gentleman, full of good qualities, admired and respected by all. He was mostly loved by the poor, with whom he was always very generous. The nobles esteemed his knowledge of the knightly code. Often they would follow his opinion in matters of honor. He died on September 15, 1611.

He petitioned to regain the patronage of the church of San Miniato a Pagnolle. The Guadagni family had lost it through the above mentioned confiscation of 1434. It was Cardinal Alessandro de’ Medici who obtained it for him from Pope Clement VIII. Francesco showed his gratitude by furnishing the church with precious sacred ornaments, by renovating the building, and by building a new house for the priest.



Inside of the Church of San Miniato a Pagnolle, of which the sacred ornaments were furnished by ancestor Francesco Guadagni



Pope Clement VIII (1536-1605) from the Aldobrandini Florentine family

He also finished the construction of the villa delle Fonti, begun by his brother Gino.

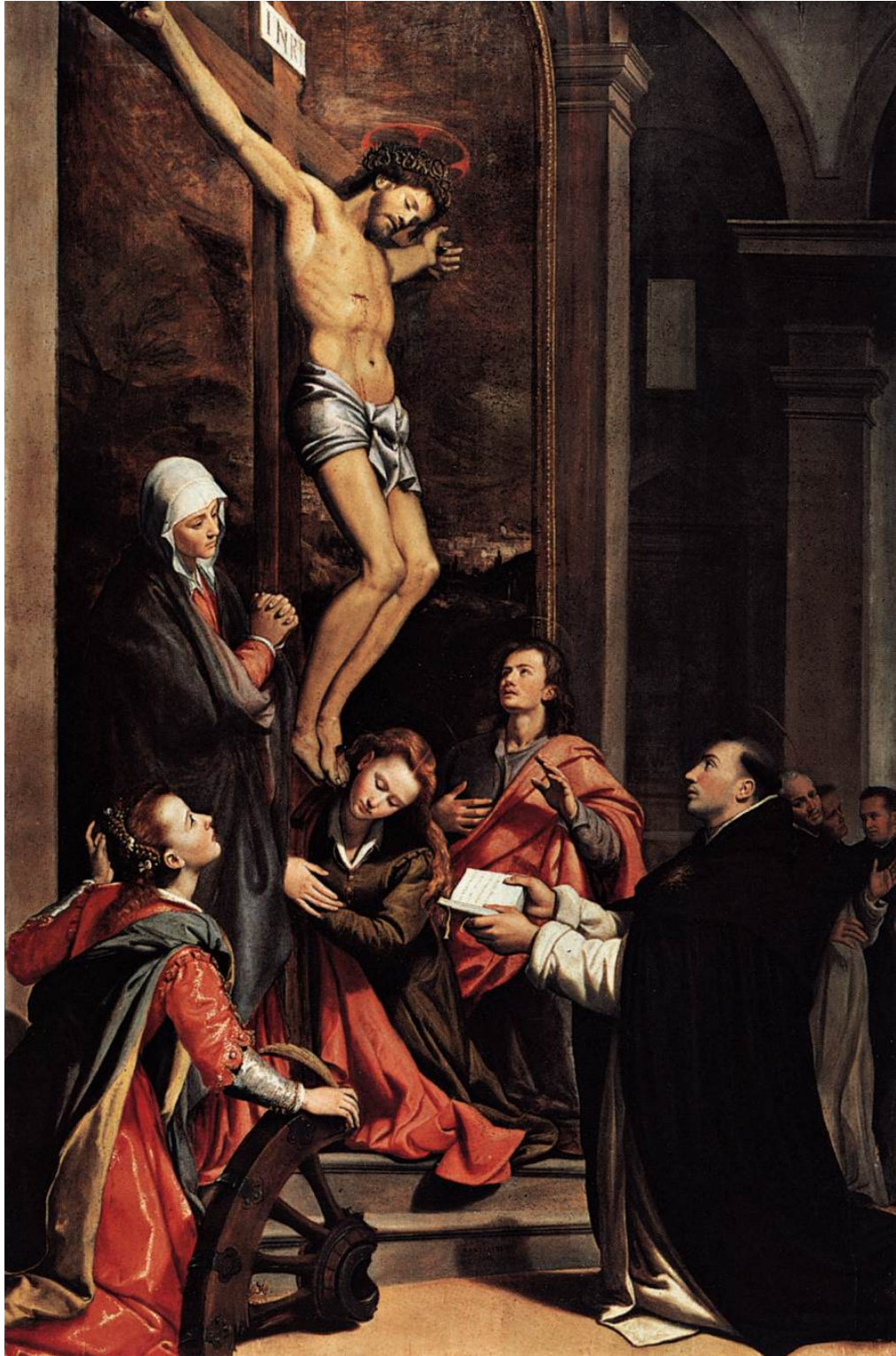


Guadagni villa delle Fonti, finished to build by Francesco Guadagni

He filled his Florentine house with precious paintings. Art historians number some works of Santi di Tito among them.



“Portrait of a girl” by Tuscan artist Santi di Tito (1536-1603). He was one of the most influential and leading Italian painters of the proto-baroque style, what is sometimes referred as Counter-Mannerism.



Vision of Saint Thomas Aquinas by artist Santi di Tito (1593).

Alessandro Guadagni, son of Filippo, was born on July 9, 1545. In April 1566, when he was almost twenty-one, he murdered Andrea Davanzati. For his crime, on July 5, he was sentenced to death and his properties were confiscated.



Davanzati Palace, Florence

However, he had already fled the city, so he was condemned to death by default. For many years he lived in exile in France. There, he fought in the Catholic Army in the Civil War between Protestants and Catholics.



French Religious Civil Wars.

Our cousin Caterina de' Medici, Queen of France, interceded for Alessandro Guadagni with her cousin Francesco I, Grand-Duke of Tuscany.



Catherine de' Medici, Queen of France (1519-1589)



Francesco I de' Medici Grand-Duke of Tuscany (1541-1587)

She was able to get Francesco to pardon the young Guadagni. Alessandro returned to Florence and was even able to hold public office. In 1596, he was elected Senator. In 1599 and in 1611, he sat in the bench of the Eight Magistrates. He died on May 20, 1625.

He built the grandiose Guadagni dell'Opera Palace in Piazza del Duomo, designed by famous architect Gherardo Silvani. Front portal of the Guadagni dell'Opera Palace, now Seat of the Region of the Region of Tuscany (picture below: detail: main door and 3 windows of the facade).



He used the same architect to build a magnificent villa, called villa delle Falle, about five miles from Florence. It looks more like the palace of a king than the house of a private citizen. Alessandro embellished it with gardens and fountains. Around it, he built a huge park.



Alessandro restored a family chapel in the church of San Domenico in Fiesole, In the chapel there was a beautiful painting by the famous Pietro Perugino.

The painting was commissioned by the Venetian noblewoman Cornelia, widow of Giovanni Martini and daughter of Roberto Salviati, to the famous Renaissance artist Perugino in 1493. She allocated it to the chapel in the church of San Domenico (Saint

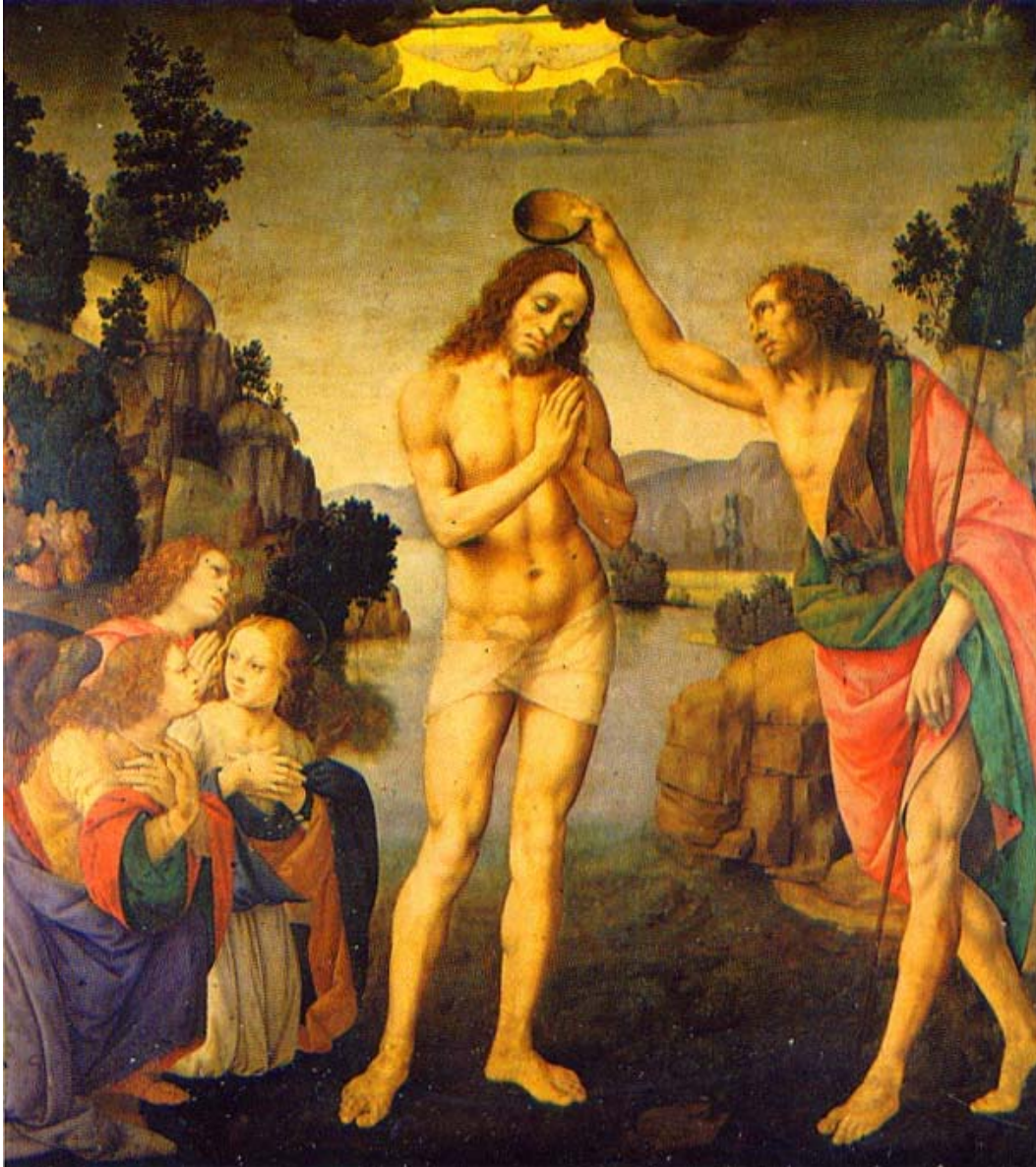
Dominic) in Fiesole, which she had had herself build. In 1645, the Martini Family was extinct and the patronage of the chapel passed to the Marchesi Guadagni Family.



“Madonna with Child Enthroned between Saints John the Baptist and Sebastian (1493) painted by Pietro Vannucci, called il Perugino, in 1493, considered one of his masterpieces, in the Guadagni Family Chapel in San Domenico, Fiesole.

However, while the Uffizi Art Gallery of the Grand-Dukes was being reorganized in 1786, Grand-Duke Pietro Leopoldo fell in love with the beautiful Perugino painting of the Guadagni Chapel and forced the friars and the Patron of the Chapel, our great-great-great-grandfather Marchese Luigi Guadagni (1751-1799) to give him the Perugino so he could put it in the Uffizi Gallery. The Dominican friars were compensated with 1,000 pounds, while Luigi Guadagni was allowed to pick another painting from the Uffizi Gallery to replace it. Great-great-great-grandfather Luigi chose the Baptism of Jesus by Lorenzo di Credi (1456-1537) (see painting below). This painting was as high as Perugino’s, but slightly wider. So the monks of San Domenico cut off pieces of di Credi’s painting on both sides to be able to put it in the same golden frame Perugino was in.

We can see how a piece of Saint John the Baptist’s heel is missing on the right and some drapery and part of the wing of an angel are missing on the left.



According to artist/art historian Vasari, both Perugino and Di Credi, alongside Leonardo da Vinci, apprenticed in the workshop of Andrea del Verrocchio. Perugino, furthermore, was the teacher of Raphael and greatly influenced his painting. So much so that the “Last Supper” of the Church of Sant’Onofrio in Florence, has been attributed by some Art critics to Raphael and by others to Perugino.

Verrocchio often used his students Leonardo da Vinci, Perugino, di Credi, Botticelli as helpers in his paintings (as he was also a famous sculptor and painting was only one of his outlets) and then signed them himself. Wikipedia jokingly calls him “Verrocchio and Co.”. The above Baptism of Jesus by di Credi, of the Guadagni Chapel in Fiesole, is often listed as Verrocchio’s. Another very similar Baptism of Jesus in which Leonardo da Vinci contributed is also signed by Verrocchio (see painting below)





Angel on the left by Leonardo

Leonardo painted the angel on the left and di Credi and other Verrocchio students might have contributed to other parts of the painting, according to the Art historian of the above painting. Which leads us to think that maybe da Vinci could have contributed to some details of the above mentioned Guadagni Chapel painting in Fiesole, like the trees in the background (compare with the ones of the Annunciation below), and so the famous Guadagni art collection might also include a partial “Leonardo”.



The “Annunciation” by Leonardo da Vinci.

We copied here the list of “Major Works” of Perugino, taken from Wikipedia. On page 2 (it says page 7 of 8) the second listed major work of Perugino is “Madonna with Child Enthroned between Saints John the Baptist and Sebastian (1493) – It continues “oil

on panel, 178x164 cm. [circa 6 feet by 5.3 feet] **Uffizi Gallery, Florence.** Before Grand-Duke of Tuscany Pietro Leopoldo “*exchanged it*” with our ancestor Luigi Guadagni, it was located in the **Guadagni Chapel, Church of San Domenico, Fiesole.**



Leopold II (born Peter-Leopold-Joseph) Habsburg Lorraine (1747-1792), Holy Roman Emperor, Grand-Duke of Tuscany as Leopold I.

Ascension of Christ painted ca 1496–98 for the church of S. Pietro of Perugia, (Municipal Museum, Lyon); the other portions of the same altarpiece are dispersed in other galleries.

In the chapel of the Disciplinati of Città della Pieve is an *Adoration of the Magi*, a square of 6.5 m containing about thirty life-sized figures; this was executed, with scarcely credible celerity, from the 1st to 25 March (or thereabouts) in 1505, and must no doubt be in great part the work of Vannucci's pupils. In 1507, when the master's work had for years been in a course of decline and his performances were generally weak, he produced, nevertheless, one of his best pictures — the *Virgin between Saint Jerome and Saint Francis*, now in the Palazzo Penna. In the church of S. Onofrio in Florence is a much lauded and much debated fresco of the Last Supper, a careful and blandly correct but uninspired work; it has been ascribed to Perugino by some connoisseurs, by others to Raphael; it may more probably be by some different pupil of the Umbrian master.

Among his pupils were Raphael, upon whose early work Perugino's influence is most noticeable, and Giovanni di Pietro (lo Spagna).

Major works

- *The Delivery of the Keys* (1481–1482) — Fresco, 335 × 600 cm, Sistine Chapel, Vatican City
- *Crucifixion* (the Galitzin triptych, 1480s) — painted for San Domenico at San Gimignano, National Gallery, Washington
- *Pietà* (c. 1483-1493) -Oil on panel, 168x176 cm, Uffizi Gallery, Florence
- *Annunciation of Fano* (c. 1488-1490) -Oil on panel, 212x172 cm, church of Santa Maria Nuova, Fano
- *Portrait of Lorenzo di Credi* (1488) -Oil on panel transferred to canvas, National Gallery of Art, Washington, DC
- *St. Sebastian* (c. 1490–1500) — Panel, 176 × 116 cm, Louvre, Paris
- *St. Sebastian* (after 1490) — Oil on wood, 110 × 62 cm, Galleria Borghese, Rome
- *The Virgin appearing to St. Bernard* (c. 1490-1494) — Oil on wood, 173 × 170 cm, Alte Pinakothek, Munich

- Albani Torlonia Altarpiece (1491) - Tempera on panel, 174 x 88 cm, Torlonia Collection, Rome
- ~~*Madonna with Child Enthroned between Saints John the Baptist and Sebastian* (1493) - Oil on panel, 178x164 cm, Uffizi Gallery, Florence~~
- *St. Sebastian* (1493–1494) — Oil and tempera on panel, 53.8 × 39.5 cm, The Hermitage, St. Petersburg
- *Portrait of Francesco delle Opere* (1494) - Oil on panel, 52 x 44 cm, Uffizi Gallery, Florence
- Decemviri Altarpiece (1497) -Oil on panel, 193x165 cm, Pinacoteca Vaticana, Rome
- Fano Altarpiece (1497) -Oil on panel, 262x215 cm, church of Santa Maria Nuova, Fano
- *San Francesco al Prato Resurrection* (c. 1499-1501) -Oil on panel, 233x165 cm, Pinacoteca Vaticana, Rome
- Vallombrosa Altarpiece (1500) -Oil on panel, 415x246 cm, Galleria dell'Accademia, Florence
- *Madonna in Glory with Saints* (c. 1500-1501) -Oil on panel, 330x265 cm, Pinacoteca Nazionale di Bologna
- *Marriage of the Virgin* (1500–1504) — Oil on wood, 234 × 185, Musée des Beaux-Arts, Caen
- *St. Sebastian Bound to a Column* (c. 1500–1510) — Oil on canvas, 181 × 115 cm, São Paulo Museum of Art, São Paulo, Brazil
- *Combat of Love and Chastity* (1503) — Tempera on canvas, 160 x 191 cm, painted for Isabella d'Este studiolo, Louvre, Paris
- Annunziata Polyptych (1504–1507) - Oil on panel, 334 x 225 cm (the main panel), Gallerie dell'Accademia and Annunziata, Florence
- *The Nativity: the Virgin, St Joseph and the Shepherds adoring the Infant Christ* (ca. 1522) — Fresco transferred to canvas from S. Maria Assunta, at Fontignano, 254 x 594 cm, Victoria & Albert Museum, London
- *Ascension of Christ* (Sansepolcro Altarpiece; c. 1510) - Oil on panel, 332.5 x 266 cm, Sansepolcro Cathedral
- *Saint Bartholomew* (1512–1523) - Oil on Panel, 89 x 71 cm, Part of polyptych Birmingham Museum of Art

In the chapel Alessandro placed an inscription in remembrance of Bernardo del Nero, Bishop of Bisignano. Bernardo was his mother's brother. For many years, Bernardo had been a Dominican monk in the monastery of Fiesole,

Alessandro protected and patronized artists. He had Andrea Boscoli paint many paintings for him



Painting by artist Andrea Boscoli: "Birth of the Virgin" circa 1600.

From Gregorio Pagani, he commissioned a painting representing Moses striking the rock with a stick, and water coming out of a rock to quench the thirst of the Jewish people. The work was later recognized as Pagani's masterpiece. I could not find any reproduction of it however. Below is another Pagani's painting, which gives us an idea of the artist encouraged by Alessandro Guadagni. Interestingly Pagani was a pupil of Santi di Tito, the artist patronized by Francesco Guadagni.



Alessandro married Maria, daughter of Simone del Nero. His grandson, Alessandro Guadagni like him, married Monaldesca, daughter of Filippo del Nero. The Del Nero Family owned a beautiful large palace on the bank of the Arno River in Florence, one of the twelve largest in Florence. Thanks to these two marriages the Guadagni inherited the Del Nero Palace in the 18th century. So they owned at the same time 4 of the 12 largest palaces in Florence (one third of all of them): Guadagni dell'Opera, Guadagni "Nunziata", Guadagni di Santo Spirito and Guadagni del Nero. When the Guadagni dell'Opera adopted the Torrigiani surname, the Guadagni Del Nero Palace became the Torrigiani Palace and the Lungarno where it was and still is located was named "Lungarno Torrigiani" and still carries that name: one of the most beautiful and elegant Lungarni of Florence, between Ponte Vecchio and Ponte alle Grazie. Behind it you can see the beautiful Florentine hills with the old and powerful Middle Age walls climbing on them, and the red tiles covered old sturdy San Giorgio Door, against the golden blue Tuscan sky.



San Giorgio Door from inside the walls



San Giorgio Door from outside the walls, with the sculpture of Saint Georges on a horse, slaying the dragon, and the golden blue Tuscan sky in the back.



Guadagni del Nero Palace facing the Arno River, by Zocchi, the 18th century artist who drew also Villa Guadagni delle Lune and Villa Guadagni dell'Opera delle Falle.



Palazzo Guadagni del Nero, now Torrigiani, facing via de'Bardi, the back street, between the Lungarno and the steep Tuscan Hills.

Vincenzo Guadagni, son of Filippo, was born on Sept. 28, 1546. He enjoyed composing poetry, however Passerini thinks he was not very good at it, at least in Italian poetry. In the Biblioteca Nazionale di Firenze, National Library of Florence, we can find a love poem (code 1273, class VIII, folio 5) written by Vincenzo, full of hyperboles, which were a typical literary trait of the 17th century. His Latin poems are better, Passerini continues, but we do not have many of them. We can find them in the National Library, at the same code, at folios 19, 20, and 35.

Vincenzo started building a villa at Le Forbici, on the hillside of Fiesole. However, he died suddenly on May 4, 1601, without having finished the villa. He left the completion of the project to his brother's care.

Subseries: Gains and expenses [571-574]

4 registers

1575-1598

742

- 571** [635, 55] **Nov. 19, 1575 – March 31, 1588** 743
“B.55” Gain and expense and cash register [of Alessandro and Vincenzo Guadagni] A
 Parchment bound register with leather supports (18x12x5 inches) of 442 papers.
 With alphabetical list (inserted in opening).
- 572** [621, 57] **Dec. 15, 1584 – April 8, 1588** 744
‘B.57” Gain and expense and cash register [of Francesco, Alessandro and Vincenzo Guadagni] B
 Parchment bound register with leather supports of 336 papers.
- 573** [643, 59] **March 2, 1588 – March 20, 1591** 745
‘B.59 ?” Gain and expense and cash register [of Francesco, Alessandro and Vincenzo Guadagni] C
 Parchment bound register with leather supports (18x1x3 inches) of 256 written papers.
 With alphabetical list (inserted in opening).
 The ancient shelfmark has been reputedly recreated on the basis of the remainder of the label.
- 574** [466, 61] **March 16, 1592 – Jan. 13, 1598** 746
‘B.61” Gain and expense and cash register [of Francesco, Alessandro and Vincenzo Guadagni] D
 Parchment bound register with leather supports (18x12x4 inches) of 351 papers.
...In which we will keep track of all the cash which we will receive and pay daily both for us and for our friends..
- Subseries: Journals [575-577]** **1587-1602** 747
 3 registers
- 575** [368, 60] **1587 – 1591** 748
‘B.60” Journal [of Francesco, Alessandro and Vincenzo Guadagni] C
 Parchment bound register with leather supports (18x14x2 inches) of 239 papers.
- 576** [465, 62] **March 21, 1592 – Feb. 7, 1598** 749
‘B.62” Journal [of Francesco, Alessandro and Vincenzo Guadagni] D
 Parchment bound register with leather supports (18x14x3 inches) of 248 papers.
- 577** [664, 64] **July 12, 1597 – July 27, 1602** 750
‘B.64” Journal [of Francesco, Alessandro and Vincenzo Guadagni] E
 Parchment bound register with leather supports (18x14x2 inches) of 240 papers.