

Series: Various books

793

Subseries: Trade Shows of Bisenzone (Italian form of Besancon, France
[614-616] 1601-1629 794

3 registers







3 above pictures: Besancon, France. It is the capital of the Region of “Franche-Comte”, located in Eastern France, near Lyon and Switzerland as we see in the above map.

Debtors and creditors of the markets of the city of Besancon, with internal shelf mark alphabet from “F” to “K”.

614 [580, 69/ 1/2] **1601 – 1608** 795
“B.69 ½” Debtors and creditors of the Trade Shows of Besancon [of Alessandro, Jacopo and Pierantonio] F
 Leather bound register (15x11x2) of 94 written papers.
 With alphabetical list (inserted in opening).

615 [552, 78] **1610 – 1617** 796
“B.78 [Debtors and creditors of the Trade Shows of Besancon] I
 Leather bound register (16x11x2) of 76 written papers.
 With alphabetical list (inserted in opening).
Book shelf marked I of Alessandro Jacopo and Pierantonio Guadagni at the fairs of Besancon. It is called book of Debtors and Creditors on which we will keep track of the debtors and creditors whom we will daily meet during these fairs.

616 [681, 83] **1617 – 1629** 797
“B.83” Debtors and creditors of the Trade Shows of Besancon [of Alessandro, Jacopo and Pierantonio] K
 Leather bound register (16x11x2) of 85 written papers.

Besancon and its region have now been part of France for over 3 centuries. However they were part of the Holy Roman Empire until 1678. Besancon is situated at the crossing of two major lines of communication, the NE-SW route that follows the valley of the river Doubs and links Germany and North Europe with Lyon and southwest Europe, and

the N-S route linking northern France and the Netherlands with Switzerland. So it is understandable why the Florentine Guadagni would visit its fairs.

Subseries: Secret books [617]

1633-1652

798

1 register

Secret green book of the corporate name of Alessandro Jacopo and Pierantonio Guadagni “where they will keep track of the units of said company and of the limited partnerships which will be given from it”.

617 [682, 96]

1633 – 1652

799

“B.96” [*Secret green book of the corporate name of Alessandro, Jacopo and Pierantonio*] O

Leather bound register (15x11x1) of 65 written papers.

With alphabetical list (inserted in opening).

... where we will keep track of the units of this corporation and of the limited partnerships which will be granted of it. It will also be used for the corporate name of the books marked P and R.

With copies of the contracts and dossiers of “Mr. Giovan Battista Guadagni’s accounts” (1632-1646).

Giovan Battista Guadagni dell’Opera (1593-1668) is the nephew of Alessandro Guadagni dell’Opera and 3rd cousin of Jacopo and Pierantonio Guadagni “Nunziata”. He has 6 brothers and 5 sisters. He is the only brother who gets married (with Lucrezia de’ Bardi) and has 3 sons, Alessandro 1st, who dies in childhood, Alessandro 2nd and Carlo Francesco and one daughter, Maria. He is the common ancestor of all the successive Guadagni dell’Opera and Torrigiani. The two branches of the Guadagni, Nunziata and dell’Opera (the “Santo Spirito” branch has not started yet), even though they live in different palaces (both among the 12 largest and most beautiful in Florence, both by famous architect Gherardo Silvani) continue to do business together as a united family.

Subseries: Market Change [618-620]

1621-1650

800

3 registers.

Gains and expenses of the twist in the Marketplace concerning the bank of Leghorn by the Guadagni and continued for them by Lorenzo da Diacceto and Piero Ardinghelli.

We have already met Piero Ardinghelli a few times as a Guadagni collaborator in the Guadagni Corporation. In 1650, Alessandro Guadagni dell’Opera (1626-1710), son of Giovan Battista, marries Monaldesca del Nero (who will bring the large and beautiful Del Nero Palace in the Guadagni dell’Opera patrimony, later called Torrigiani), daughter of Filippo del Nero and Luisa Ardinghelli. All the successive Guadagni dell’Opera and actual Torrigiani descend from Alessandro and Monaldesca.

Who are the Ardinghelli, ancestors of the Guadagni dell’Opera Branch and of the Torrigiani and our collaborators in the Guadagni Nunziata and dell’Opera 17th century corporation?

They are an old noble Florentine Family from the Middle Ages. They have two important Middle Age towers (see photos below: the two on the left in the photo above, the only two in the one below, next to the City Hall, of the town of San Gimignano, independent Tuscan city-state until 1354 when it joined the Republic of Florence.)



San Gimignano: Towers of the Ardinghelli



In the Middle-Ages San Gimignano had 72 towers, one for each of the noble and powerful families of the city. Now, there are only 13 left: two of those are the Ardinghelli Towers.

View of the Middle-Age town of San Gimignano from above.



The Unesco (Cultural Office of the United Nations) has decreed that the town of San Gimignano (unchanged since the Middle Ages) is an “artistic treasure of the World”.

Four important family members of our cousins and corporation-collaborators the Ardinghelli:

1) *Bishop Marco Ardinghelli O.P. (Order of Preachers i.e. Dominican):*

Date of birth: uncertain

11/5/1352 Appointed Bishop of Penne, Italy

1/31/1360 Appointed Bishop of Camerino, Italy

1373 Died while Bishop of Camerino, Italy

2) *Lucrezia Donati Ardinghelli:*

Lucrezia Donati (1447-1501) already cousin of ours through the Donati), married to Ardinghelli, was a noble Florentine of the 15th Century, loved by Lorenzo de' Medici the Magnificent.



Lucrezia Donati in a Renaissance sculpture.

She was the daughter of Manno Donati and Caterina Bardi. She belonged to a noble family declined from its once stately condition. She was the youngest child of the couple. From the time she was about 16, Lorenzo de' Medici the Magnificent loved her of a platonic love very fashionable in those years. However, for political reasons, he had to marry the Roman noble, Clarice Orsini, with whom he had 10 children.

From Lucrezia he had no children but he mentioned her in his short poem “Corinto”. However, the first child Lorenzo had from his wife, a daughter, he named her “Lucrezia, after the woman he had always loved and after his beloved mother Lucrezia Tornabuoni. Eventually Lucrezia Donati married the exiled Florentine merchant, Niccolo’ Ardinghelli, who died in 1496.



Lucrezia Donati Ardinghelli by sculptor Giovanni Bastianini, 1830-1868



Clarice and her husband Lorenzo portrayed in a painting depicting the birth of St. John the Baptist. Lorenzo had to be dressed as a woman because guys were not allowed in the presence of a woman giving birth, from a fresco by artist Ghirlandaio in the Tornabuoni Chapel in Florence.

Lorenzo the Magnificent's mother, Lucrezia Tornabuoni was Vieri Guadagni's niece (Vieri the heroic commander who had died leading his men up the walls of the enemy fortress of Castelnuovo), because Lucrezia Tornabuoni de' Medici's father, Francesco Tornabuoni, had a sister, Francesca Tornabuoni, who married Vieri Guadagni (and we all descend from her and Vieri).



Lorenzo de' Medici the Magnificent (1449-1492) by artist il Bronzino (1503-1572)



Clarice Orsini (1453-1488), Lorenzo's wife, by Sandro Botticelli (another of Verrocchio's students) (1445-1510)

Our great-great-cousin, Lucrezia Tornabuoni, arranged the marriage of her son Lorenzo the Magnificent with Clarice Orsini. I will copy here the story of Clarice Orsini and Lorenzo de' Medici the Magnificent's marriage. A detailed everyday history of the marriage of a Guadagni would be more interesting, but we don't have one available right now, and Lorenzo is our cousin after all and Medici and Guadagni, both very wealthy families of Florence lived the same kind of life with very similar petty marriage problems.

A few years ago a movie was made called "Da Vinci's Demons", in which Lucrezia Donati Ardinghelli was not only Lorenzo the Magnificent's mistress but also

Leonardo da Vinci's lover. In the movie, her father was in jail, and she was spying for Rome.



Lucrezia Donati Ardinghelli played by Laura Haddock



Leonardo da Vinci played by Tom Riley



Lorenzo de' Medici the Magnificent by Elliot Cowan



Clarice Orsini, Lorenzo's wife, by Lara Pulver



Giuliano de' Medici, Lorenzo's younger brother, murdered in the Duomo of Florence by the Pazzi Family on April 26, 1478, played by Tom Bateman



Pope Sixtus IV played by James Faulkner



Posthumous portrait of Pope Sixtus IV by Titian.

Pope Sixtus IV (1414-1484) was an enemy of the Medici and involved in the Pazzi Conspiracy. He said however: "I approve of it as long as nobody gets killed." Giuliano de' Medici instead bled to death on the floor of the Duomo of Florence after having been stabbed 19 times by Francesco de' Pazzi and Lorenzo escaped, seriously injured but without life-threatening wounds. Helped by the enraged people of Florence, Lorenzo punished the Pazzi and became de facto ruler of Florence.



Francesco de'Pazzi who murdered Giuliano de'Medici
We see him hanged by the Florentines below after the murder of Giuliano.





Drawing of a hanged Pazzi conspirator by young Leonardo Da Vinci (he was 26 at the time).

When the attack on the Medici brothers by the Pazzi on April 26, 1478, happened, the Guadagni did not participate in any way, even though the Pazzi Family were their old friends and neighbors from close to Masseto and the Medici were their cousins. Simone Guadagni was 67 years old and will die 2 years later, and most of his children had returned to France, where they were making a huge fortune.

From “Loyalty Binds Me: Clarice Orsini and Lorenzo de Medici”:

In the spring of 1467 Lorenzo de’Medici’s mother, Lucrezia Tornabuoni, went to Rome. She was Vieri Guadagni’s niece. Vieri had died heroically on August 9, 1426, attacking the enemy fortress of Castelnuovo. In 1434, Vieri’s son, Simone Guadagni, (from whom we all descend), who was Lucrezia Tornabuoni’s first cousin, had to go into

exile abroad with most of his family, to escape Lorenzo the Magnificent's grandfather, Cosimo de' Medici's, persecution.



Posthumous portrait of Cosimo de' Medici (1389-1464) by Jacopo Pontorno, circa 1520.

Lucrezia Tornabuoni had married Piero de' Medici "the gouty" (he suffered from gout), son of Cosimo. She went to Rome of an incognito visit, using the pretext to visit her brother, manager of the Rome branch of the Medici Bank. She was actually there to sort out a bride for her son, Lorenzo the Magnificent. Her choice fell on Clarice Orsini and her trip to Rome was so she could inspect the girl and make sure she was a suitable match for Lorenzo.

"Clarice is fairly tall and fair, our cousin Lucrezia Tornabuoni wrote her husband Piero, and has a nice manner, though she is not as sweet as our girls. She is very modest and will soon learn our customs... Her face is round, but it does not displease me... We could not see her bosom as it is the custom here to wear it completely covered up, but it seems promising."



Lorenzo de' Medici the Magnificent

The marriage was agreed upon and negotiations dragged on for over a year. The Florentine people weren't happy about the match, and many believed that the Medici thought the local nobility weren't quite good enough for them. But the Orsini family was an old, very noble, powerful family in Rome with connections to the papacy. For the first time ever, the Medici were marrying in a class above their own. [The Medici were new rich, while the Guadagni like the Orsini from Rome were an old noble family. That is probably one of the reasons why the Guadagni sided with the Degli Albizzi, another old

noble Florentine Family, and arrested Cosimo de' Medici and put him in jail and then exiled him from Florence].

To try and calm the populace, Piero the Gouty tried to arrange a festival to celebrate his son Lorenzo's betrothal but he was far too ill to do anything much. So Lorenzo took over and organized an absolutely spectacular affair. In March 1469, Piazza Santa Croce was covered with sand and the square itself was surrounded with seating stands for people to watch. By 1463, our direct ancestor, Simone Guadagni, 2nd cousin of Lorenzo the Magnificent, had been granted safe return to Florence, with his 9 children, age 15 years old to one (a tenth Guadagni child will be born in Florence the following year) and was probably enjoying the show in Piazza Santa Croce.

Lorenzo had organized a massive joust, with 18 knights announced by a fanfare. They paraded past the Queen of the Tournament. They were all dressed magnificently but none more so than Lorenzo who stole the show – he took first prize, despite the fact he had already been unseated by one of his opponents. The people of Florence went away from the celebration happy, a fact which Lorenzo learned from in organizing later celebrations. The cost of the whole thing ended up costing 8,000 florins however, which was 2,000 florins more than Clarice's dowry!

On June 4th 1469 Lorenzo and Clarice got married. It soon became evident that Lorenzo and Clarice were a complete mismatch. Despite not being the most attractive man in the world, Lorenzo spent too much of his time writing love sonnets to Lucrezia Donati Ardinghelli and to other Florentine beauties. He was also said to be quite difficult to live with at times. Clarice herself was quite a frumpy woman and nowhere akin to the famous Florentine beauties, nor was she hugely intelligent.

Despite this, the couple went on to have ten children, three dying in childbirth, and they ended up becoming rather good friends. Their letters to each other confirm that they were fond of each other, albeit a marriage of politics.

Of their ten children, they would have the famous Piero de' Medici (the "Unfortunate") who was chased from Florence by monk Savonarola and the future Pope Leo X.

3) Cardinal Niccolo' Ardinghelli (1502-1547).

He was born in Florence in 1502, the son of a noble family. As a young man, he studied Latin, Ancient Greek, and law.

He began his career as a secretary to Cardinal Alessandro Farnese. He was a canon of Florence cathedral. In 1539, he became a vicar of Marche (Region of Central Italy, under Pope's rule until 1860). He was a protonotary apostolic.

On July 13, 1541, he was elected Bishop of Fossombrone. He was dispatched as a nuncio to King Francis I of France to encourage peace negotiations with Holy Roman Emperor Charles V and promote support for holding an ecumenical council.

Pope Paul III made him a cardinal in the consistory of December 19, 1544. He died in Palazzo Baldassini on August 23, 1547.



Portrait of Niccolo' Ardinghelli by artist Jacopo Pontorno, (1494-1556), Italian mannerist painter, circa 1540-1543,



Figure 1. Portrait medallion of Mariangela Ardinghelli, sculpted by Jean Jacques Caffieri in 1755.

Archives de l'Académie des Sciences, Paris. © Académie des Sciences—Institut de France.

Academy of Sciences, Paris, France.

4) Maria Ardinghelli

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Maria Angela Ardinghelli (1756–1825) was an Italian [translator](#), [mathematician](#), [physicist](#) and noble.^[1]

Background^[*edit*]

Maria Angela Ardinghelli was born in [Naples](#) into a noble family of Florentine origin. Having lost her brother during their childhood, Maria Ardinghelli thus became an only child. Her father turned to educating her, and by the age of fourteen Maria was fluent in Latin.^[2] She studied philosophy and physical-mathematical sciences under the physicist and mathematician Pietro Della Torre and [Vito Caravelli](#). Maria also studied English and French.

As was obligatory for the aristocratic women of the time, Maria Angela was a literate poet and Latinist, as well as expert of mathematical physics. She belonged to the circle of the prince of [Tarsia](#), founded in 1747, which, in intellectual circles in Naples, had the strongest association to [Newton](#), experimental physics and electricity. The library and the laboratory of Tarsia were to be of much use to her.

Maria Ardinghelli had acted as an informal correspondent for the Paris Academy of Sciences. Ardinghelli had connected the scientific communities of Naples and France. When Maria Angela reached the apex of her popularity she devised a few strategies to maintain her anonymity, which Maria succeeded at. In spite of Ardinghelli's historical invisibility, she selectively chose from her works what she wanted visible to specific audiences in order to protect herself from social isolation.

Accomplishments^[*edit*]

Expert in mathematical physics, Ardinghelli's fame is mainly due to the translation of key works of the English physicist [Stephen Hales](#) *Statical essays: containing haemastatics; or, an account of some hydraulic and hydrostatical experiments made on the blood and blood-vessels of animals, del 1750–52, e Statical essay: containing vegetable statiks; or, an account of some statical experiments on the sap in vegetables (1738–1740), in 1756.*^[1] She also performed scientific experiments inspired by the translations.

In Maria's translations, she broadened herself to more than just the footnotes that typical translators confined themselves to. She opened herself in the dedication and in the "To the Reader" sections of her translations. In these sections, she opened herself up to the members of higher classes.^[2]

She corresponded with leading scientists of the time, including, to name a few, the mathematician and astronomer and physicist [Alexis Claude Clairaut](#) and [Jean-Antoine Nollet](#).

618 [640, 91]

Aug. 22, 1621 – March 1, 1670 801

“B.91” Gain and expense of the twist copybook [of Alessandro, Jacopo and Pierantonio]
Parchment bound register with leather supports (18x12x2) of 112 papers.

Note that this same book of gain and expense is still used for the new company which we will need to create on this day of June 14, 1625...

619 [632, 103]

March 17, 1633 – Jan. 31, 1637 802

“B.103” Gain and expense of the Twist of the Market place [of Alessandro, Jacopo and Pierantonio]

Parchment bound register with leather supports (18x12x2) of 86 papers.
It also contains a stack of receipts tied to the front plate of the cover.

620 [633, 104] **Dec 6, 1641 – Oct. 16, 1643** 803
“B.104” Gain and expense of the Twist of the Market place [of Alessandro, Jacopo and Pierantonio]

Parchment bound register with leather supports (18x12x2) of 68 written papers.

Subseries: Merchandises and textiles [621] **1641-1644** 804
1 register

Receipts and shipments of merchandises and textiles.

621 [474] **1641 – 1644** 805
Receipts and shipments [of Alessandro, Jacopo and Pierantonio Guadagni] R
Half-parchment bound register with leather supports(18x12x2) of 108 written papers.
With alphabetical list (inserted in opening).