

**Subsection: County of Cesa (Marciano  
Della Chiana – Arezzo) [956-957]**

**1725 - 1733**

1239

The goods of the County of Cesa were tied to the bishopric of Arezzo, obtained in 1724 by Bernardo Guadagni (1674-1759), son of Donato Maria Guadagni (1641-1718) and Maria Maddalena Corsini (+1679), later cardinal with his religious name of Giovanni Antonio.

The 17 books of administration and of the balances of the County of Cesa are kept in two envelopes belonging to the branch of the Guadagni of Santo Spirito.

**956** [203]

**1725 – 1732** 1240

*Books of Administration and Balances of the County of Cesa 1725-1728*

8 registers contained in envelope.

- 1) "Earning and expense (from February 26, 1725 to April 15, 1732), parchment bound (1 x 1 inches), cc. 183.
- 2) "Book of livestock belonging to the very eminent marchese Neri and Guadagni brothers" (from March 2, 1725 to May 31, 1726), cardboard bound (1 x 1 inches), cc. 47.
- 3) Balance (to May 31, 1726), c.s. (1 x 1 inches), cc. 60.
- 4) "Balance of the livestock (from March 2, 1725 to May 31, 1726), c.s. (1 x 1 inches), cc. 46.
- 5) C.s. administrator Arcangiolo Maria Toti of the very eminent marchesi Neri, Piero and Jacopo Guadagni (from June 1, 1726 to May 31, 1727), c.s. (1 x 1 inches), cc. 48.
- 6) "Book of the livestock of the very eminent marchese Neri and Guadagni brothers" (from June 1, 1727 to May 31, 1728), c.s., cc. 60.
- 7) "Balance of the livestock" (from June 1, 1727 to May 31, 1728), c.s. (1 x 1 inches), cc. 40.
- 8) "Book of the livestock" (from June 1, 1728 to May 31, 1729), c.s., cc. 48.

**957** [204]

**1729 – 1733** 1241

*Books of Administration and Balances of the County of Cesa 1729-1733*

9 registers contained in envelope.

- 1) "Book of the livestock of the very eminent marchese Neri, Piero and Jacopo Guadagni", farmer Arcangiolo Maria Toti (from May 31, 1729 to May 31, 1730), cardboard bound (1 x 1 inches), cc. 48, with "Copybook of the appraisals of the livestock of Cesa".
- 2) "Balance of the livestock" (from June 1, 1728 to May 31, 1729), c.s., cc. 40.
- 3) "Book of the livestock" (1730), c.s. (1 x 1 inches), cc. 48.
- 4) "Balance of the livestock" (from June 1, 1729 to May 31, 1730), c.s. (1 x 1 inches), cc. 39.
- 5) "Balance of the livestock" (1731), c.s., cc. 47, with "Balance of the Farm of Cesa".
- 6) "Balance of the livestock" (from June 1, 1730 to May 31, 1731), c.s., cc. 37.
- 7) "Balance of the lard sold" (1731 - 1732), c.s. (1 x 1 inches), cc. 15.
- 8) "Balance of the livestock" (from June 1, 1731 to May 31, 1732), c.s. (1 x 1 inches), cc. 35.
- 9) C.s. (from June 1, 1732 to May 31, 1733), c.s., cc. 35, with "Balance of the Farm of Cesa".





3 pictures of County of Cesa and Marciano della Chiana (Arezzo)

## Subsection: Parish of Sant'Andrea a Camoggiano

1775 - 1785

1242

1 envelope.

The goods of the Canonry of Sant'Andrea a Camoggiano have been rented by marchese Tommaso Guadagni from the owner Reverend Michele Cattani and were kept until September 5, 1785. The 4 books of administration and Balances of the Canonry are kept in an envelope belonging to the Santo Spirito branch.

958 [185]

1775 – 1785 1243

*Administration of the goods of the Canonry of Sant'Andrea a Camoggiano*  
(see the church of Sant'Andrea a Camoggiano on the right) *rented by*  
*marchese Tommaso Guadagni in 1774*

4 registers contained in envelope.

- 1) Balances, farmer Giovan Battista Sorelli (from January 1, 1775 to December 31, 1784), cardboard bound (1 x 1 inches), cc. 84.
- 2) "Earning and expense" (from February 26, 1775 to September 6, 1785), c.s. (1 x 1 inches), cc. 46.
- 3) "Book of the Accounts for the Stable and Hired Workers and Journals of the Lard" (from January 1, 1775 to September 5, 1785), c.s. (1 x 1 inches), cc. 57.
- 4) "Livestocks", c.s., cc. 14.

XX  
XX



## Subsection: Farm of San Donato (Calenzano – Firenze)

1244

The Farm of San Donato was located in Calenzano and its owner was Luigi Guadagni (1751-1799), son of Donato, of the "cadet line of the Guadagni", as Historian Romanelli states in the



Inventory of the Guadagni Archives. As we remember, Luigi had an older brother, Tommaso (1743-1814), who inherited the Guadagni Palace of Santo Spirito and the Marquisate of San Leolino. However Tommaso Guadagni had only one son, Neri, who had only one daughter, Ottavia, who married marchese Odoardo Massimiliano Dufour Berte on October 5. 1837 and started the Dufour Berte Branch of the Family. So Luigi's descendants (our branch) are the only Guadagni actually existing and the Marquisate of San Leolino came back to us, even though without the farm and the castle, which remained with the Dufour Berte.



Hills with olive trees in the territory of Calenzano.

**Series: Earnings and expenses [959]**

**1798 – 1809**

1245

1 register.

**959** [508]

**May 31, 1798 – September 30, 1809**

1246

*Earnings and expense in cash for the Lard in the Farm of San Donato*

Parchment bound register with leather supports (14x11x1 inches) of 479 pages.

Farmer: Ferdinando Zerini.

It also contains a "Copybook with the description of the products sent from the Farm of San Donato to the house of Florence" (1798-1800)

**Series: Balances [960 - 970]**

**1790 – 1817**

1247

11 register.

The series of the registers, kept loose, is not complete and in very bad conditions of upkeep.



- 960** [900] **1790 – 1791** 1248  
*Balance of San Donato on May 31, 1791*  
 Cardboard bound register (15x11 inches) of 24 pages  
 Farmer Ferdinando Zerini of Luigi Guadagni, son of Donato.  
 It also contains a copybook of the earnings and expenses of the farm of the year 1789, by farmer Sebastiano Chellini.
- 961** [386] **1792 – 1793** 1249  
*Balance of San Donato on May 31, 1793*  
 Cardboard bound register (15x11 inches) of 26 pages  
 Farmer Ferdinando Zerini of Luigi Guadagni.
- 962** **1793 – 1794** 1250  
*Balance of San Donato on May 31, 1794*  
 Cardboard bound register (14x10 inches) of 37 pages  
 Farmer Ferdinando Zerini of Luigi Guadagni.
- 963** [343] **1794 – May 31, 1795** 1251  
*Balance of San Donato*  
 Cardboard bound register (15x11x1 inches) of 65 pages  
 Farmer Ferdinando Zerini.
- 964** [393] **1797 – 1798** 1252  
*[Balance] 1798*  
 Cardboard bound register (12x9x1 inches) of 28 pages  
 Farmer Ferdinando Zerini of Luigi Guadagni's heirs.
- 965** [344] **May 31, 1798 – Jan. 22, 1799** 1253  
*Balances of the Goods of San Donato*  
 Cardboard bound register (14x10x42 inches) of 38 papers.  
 Farmer Ferdinando Zerini of Luigi Guadagni's heirs.
- 966** [914] **May 31, 1806 – May 31, 1807** 1254  
*San Donato Calenzano, updated balance of May 31, 1807.*  
 Cardboard bound register (14x10x1 inches) of 25 papers.  
 Farmer Ferdinando Zerini of tutored Donato son of Luigi Guadagni.
- 967** **1808 – 1809** 1255  
*[Balance of San Donato]*  
 Cardboard bound folder .
- 968** **1809** 1256  
*[Balance of San Donato]*  
 Bound register without cover (14x10x1).  
 Farmer Ferdinando Zerini.
- 969** [772] **Sept. 1, 1809 – August 31, 1810** 1257  
*Updated Balance of the Farm of San Donato a Calenzano.*  
 Cardboard bound register (14x10x1 inches) of 24 papers.  
 Farmer Giovacchino Faggi



Pieve (country church) of San Donato a Calenzano, close to the Guadagni Farm.



2 views of San Donato a Calenzano (near Florence), above and below.



**970** [785]

*Balance of the Farm of San Donato a Calenzano for 10 months and 15 days.*

Cardboard bound register (14x10x1 inches) of 22 written papers.

Farmer Giovacchino Faggi.

**August 14, 1816 – May 15, 1817** 1258



**Subsection: Farm of Ghireto (Vicchio – Firenze)**  
**[971-972]**

2 registers.

**1814-1834**

1259

Book of livestock and debtors and creditors (1814-1834); earning and expense (1816-1834).

**971** [789]

**Jul. 1, 1814 – May 31, 1834**

1260

*Book of livestock, debtors and creditors of the Farm of Ghireto*

Parchment bound register (18x12x2 inches) of 126 papers.

The label with printed numbering left its mark but fell off.



Vicchio bridge near Ghireto Farm.

**972** [601]

**Jul. 1, 1816 – May 31, 1834**

1261

*Earning and expense of the Farm of Ghireto*

Parchment bound register with leather support (16x11x2 inches) of 183 papers.

Kept by new agent Gaspero Bolognesi.

**Subsection: Farm of Fosso (Firenze)**

1262

The Farm of Fosso is located in the municipality of Casellina and Torri. It had been awarded to Tommaso Guadagni for his credits versus the Riccardi Patrimony by sentence of the Court of First Instance of Florence on May 23, 1814.



Casellina and Torri.

**Series: Balances [973]**

1 envelope.

**1814 – 1861**

1263

The series 47 folders of the Yearly Balances are kept in a single envelope belonging to the archives of the Santo Spirito Branch.

**973** [202]

*Balances of the Fosso Farm 1814 - 1861*

47 Cardboard bound dossiers kept in envelope.

Located in the municipality of Casellina and Torri, Tommaso Ranfagni was the agent until 1839, Raffaello Ranfagni in the following years.

The dossiers of the balances (11x8 inches) cover the farming year from June 1<sup>st</sup> to May 31<sup>st</sup>, with the exception of the first two, from May 23 to November 3, 1814, from November 4, 1814 to May 31, 1816.

**May 23, 1814 – 1861**

1264



Restored farmhouse in Casellina

**Series: Accountings [974-975]**

52 packages in 2 envelopes.

**1814 – 1878**

1265

**974** [201]

*Receipts of the Fosso Farm 1814 – 18...*

41 Packages kept in envelope.

The years 1831, 1838, 1840-1841 are missing.

**1814 – 1861**

1266

**975** [715]

**1860 – 1878** <sup>1267</sup>  
1860 – 1862; 1864 – 1868; 1870 - 1878

*Receipts of the Fosso Farm*

15 Packages kept in envelope.

Raffaello Ranfagni is the agent since May 31, 1861; Marchesa Ottavia daughter of Neri Guadagni, married Dufour Berte, dies on March 24, 1876.

**Subsection: Rental goods**

<sup>1268</sup>

**Series: Accountings [976]**

**1843 – 1870**

<sup>1269</sup>

15 packages in envelope.

**976** [725]

**1843 – 1870** <sup>1270</sup>  
1843 – 1845; 1853 – 1864; 1865 – 1866; 1869 - 1870

*Receipts of Rental goods.*

15 Packages kept in envelope.

Agent Michele Moggi.

**Subsection: Olmo Farm (Fiesole – Florence)**  
**[977-981]**

**1874 – 1912**

<sup>1271</sup>

Farming balances of the Olmo Farm owned by noble Giovanni Riccardo Digby Beste (1874-1885), passed to his grandson Guitto, son of Guadagno Guadagni in 1886; Receipts of the balances (1880-1898, 1885-1912); milk received from Olmo (1895-1896).







Three views of the Farm of Poggiopiano (above), which used to be part of the Olmo Farm, when the Guadagni owned it.

**977** [912]

**May 31, 1874 – May 31, 1885** 1272

*Farming balances of the Olmo Farm owned by noble Giovanni Riccardo Digby Beste*

Half parchment bound register (13x9x2 inches) of 340 papers.

**978** [889]

**May 6, 1880 – May 6, 1898** 1273

*[Receipts pf the Balances] of Olmo Farm*

Half parchment bound register (7x6x1 inches) of 340 papers.

Owned by Riccardo Digby Beste, belonging to the Guadagni since 1886.

**979** [332]

**1885 – 1912** 1274

*[Little copybook of receipts of the smaller farms part of the Olmo Farm]*

Parchment bound register (5x4x1 inches).

Owned by Riccardo Digby Beste, then by Guitto Guadagni; farmer Giuseppe Messeri.

**980** [923]

**1895 – 1896** 1275

*Milk received from Olmo Farm*

Cardboard bound register (10x3x1 inches).

**981** [902]

**1870 – 1884** 1276

*Recollections for the Balance*

7 registers contained in envelope.

1870; 1872-1875; 1882-1884

Concerning the Farms of Mugnone, Villa Rossa, Oliveta, Pratolino, Canti, Rosaso, Fornaccio, Sotto Palazzo, Strada, Sasso and others.





Guadagni Il Fornaccio Farm (near Lobaco) inside and outside photos.

## Section: Manuscripts

1691 - 1908

1277

10 registers, 3 dossiers, 2 envelopes, 1 stack of manuscripts

982 [77]

Second half of the 17<sup>th</sup> century 1278

*Philosophical work written by Francesco Guadagni (1627-1696) to his uncle Tommaso Guadagni.*

Cardboard bound register (8x6x1 inches).

“Dialogo della Repubblica” (“Dialogue of the Republic”), composed for Francesco Guadagni, interlocutors Francesco and “Monsinior (?) Philopteno. Mediocre readability.

Francesco Guadagni, 2<sup>nd</sup> Marquis of San Leolino, son of Tommaso (1582-1652), was a great friend and patron of artists. He was always surrounded by many of them. He became a great friend of the painter Salvator Rosa.



Salvator Rosa (1615-1673) was an Italian Baroque painter, poet and printmaker, active in Naples, Rome and Florence. As a painter, he is best known as an “unorthodox and extravagant” and a “perpetual rebel” proto-Romantic. The above painting of Salvator Rosa (self portrait) is named “Philosophy”, 1640. The Latin inscription in his right hand is “Keep silent unless what you are going to say is more important than silence”. (National Gallery, London).



Another self portrait of Salvator Rosa

The famous Neapolitan artist gave Francesco two great landscapes, which are among his best masterpieces: St. John the Baptist preaching in the Wilderness (1660) and the Baptism in the Jordan River.





Salvator Rosa: St. John the Baptist preaching in the Wilderness



Salvator Rosa: The Baptism in the Jordan River

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

**983** [954]

**1691**

1279

*Life of Duke Valentino [Cesare Borgia]*  
Register.

*The life of Duke Valentino was obtained from the original printed in hiding in 1691.*



Cesare Borgia aka Duke Valentino

Cesare Borgia was born on September 13, 1475 or April 1476 – he was murdered on March 12, 1507, when he was 30 or 31 years old. He was Duke of Valentino, Italian nobleman, politician, cardinal and warlord of a company of mercenaries. He was the son of Pope Alexander VI Borgia, the one who gave the Guadagni, Catellini da Castiglione, Cambini and Pazzi Families the Sanctuary of the Madonna del Sasso, near Fiesole, and of his long-term mistress Vannozza dei Cattanei. Pope Alexander VI was the first pope who openly recognized his children born out of wedlock.



Vannozza dei Cattanei (1442-1518) Cesare's mother.



Pope Alexander VI Borgia (1431-1503), spelled de Borja by following Roglo Family Tree (who adopts the original Spanish spelling), is Cesare's father. He was a Pope from 1492 to 1503.

Cesare had 3 siblings, also born from Pope Alexander and Vannozza, and 2 half-siblings born from the Pope and an unknown mother [however Cesare himself and all his siblings were born from Alexander Borgia before he became pope].

One of Cesare's siblings, Lucrezia Borgia (1480-1519), is the direct ancestor of Duke Carlo III of Parma, and of his son from Emma Guadagni, our cousin Filippo Borbone Parma-Guadagni (nephew of our great-grandfather Guadagno Guadagni and 1<sup>st</sup> cousin of our grandfathers, Luigi, Bernardo, Giacomo, Guitto and Tommaso Guadagni). Filippo Borbone Guadagni is our 3<sup>rd</sup> cousin.



Lucrezia Borgia as St. Catherine of Alexandria by famous artist Pinturicchio, c. 1494, (Lucrezia was 14 years old) in the Borgia Apartments in the Vatican. "She was a slender, young woman with wavy, blond hair cascading down her back".





Self-portrait of artist Bernardino di Betto (1454-1513), famous Italian Renaissance painter, nicknamed Pinturicchio, “small painter” because he was short of stature.

//

[Alessandro VI de Borja](#), *papa* 1431-1503

& [Rosa Vannozza Cattanei](#) 1442-1518

↓  
[Lucrecia de Borja](#), *contessa di Pesaro* 1480-1519, sister of Cesare Borgia

↓  
[Francesco d'Este](#), *principe di Massa* 1516-1578

↓  
[Marfisa d'Este](#) +1608

↓  
[Carlo I Cibo](#), *principe di Massa* 1581-1662

↓  
[Alberigo II Cibo](#), *principe di Carrara* 1607-1690

↓  
[Carlo II Cibo](#), *duca*

di Massa 1631-1710

↓  
[Alderano Cibo](#),  
duca di Massa  
1690-1731

↓  
[Maria Teresa Cibo](#)  
1725-1790

↓  
[Maria Beatrice](#)  
d'Este, principessa  
di Carrara 1750-  
1829

↓  
[Maria-Theresia](#),  
Erzherzogin von  
Österreich-Este  
1773-1832

↓  
[Maria-Teresa di](#)  
[Savoia](#) 1803-1879

↓  
[Carlo III di](#)  
[Borbone](#), duca di  
Parma 1823-1854

[Donato](#), marchese Guadagni 1794-1878  
& 1828 [Luisa Lee](#) 1811-1886

↓  
[Emma Guadagni](#)  
1829-1866

↓  
[Guadagno](#)  
[Guadagni](#), marquis  
de Santo Leolino  
1833-1905

↓  
[Filippo Borbone Guadagni](#)  
1854-1862

↓  
[Luigi Guadagni](#)  
1879-1943

↓  
[Antonio Guadagni](#)  
1911-1993

↓  
[Vieri Guadagni](#)  
1948-

↓  
[Dino Guadagni](#)  
1969-

I could not resist putting the family relationship between Pope Alexander VI Borgia and the Guadagni Family in the Guadagni Family Website.

According to Wikipedia our great-uncle Pope Alexander VI is one of the most controversial of the Renaissance popes, and his surname Borgia has become a byword for *libertinism* and *nepotism*. However, continues Wikipedia, his reputation seems to be mostly drawn from his enemies, the Italian prelates and barons whose power he subverted. Two of Pope Alexander's successors, Sixtus V and Urban VIII, described him as one of the most outstanding popes since St. Peter.

He distinguished himself by his relatively benign treatment of Jews from Spain, some 9,000 impoverished Spanish Jews arriving at the borders of the Papal States. Alexander welcomed them in Rome, declaring that they

were “permitted to lead their life, free from interference from Christians, to continue their own rites, to gain wealth, and to enjoy many other privileges.”

“Alexander was a jovial, far-sighted, moderate man, well-balanced in mind and body. Having lived nearly half a century in Rome, and having been for almost the whole of his life part of the ecclesiastical organization, he had come to a profound respect for all the interests of the Catholic Church, a respect greater than his own life. He was prepared to compromise upon all purely human questions, but inflexible upon whatever concerned the rights of religion. He was the type of “political priest”, cautious and slow to act in the face of the unforeseen, but brave to the point of heroism in defense of the great Institution whose direction had been entrusted to him.” – Orestes Ferrara, quoted by N.M. Gwinne in “The truth about Rodrigo Borgia, Pope Alexander VI”, p. 17-18.



Another portrait of our great-aunt Lucrezia Borgia by artist Bartolomeo Veneto (1470-1531)

According to Wikipedia, Lucrezia Borgia is claimed to be the ancestor of many notable peoples, including American Civil War Confederate general P.G.T. Beauregard. She is collateral relative of most of the royal families of modern Europe including that of the United Kingdom. Through her granddaughter Anna d’Este, Duchess of Guise and later Duchess of Nemours, Lucrezia is the ancestress of Juan Carlos I of Spain, Philippe of Belgium, Grand Duke Henri of Luxembourg, as well as the Count of Paris, claimant to the Throne of France, and the claimants to the Thrones of Portugal, Austria, Bavaria, Brazil, Parma (nephew of Filippo Borbone Guadagni), Saxony and the Two Sicilies. As we know, she is also the direct ancestress of our 3<sup>rd</sup> cousin Filippo Borbone Guadagni and the direct great-aunt of all the existing Guadagnis.

Lucrezia was the daughter of Cardinal Rodrigo Borgia, future Pope Alexander VI, and of his mistress Vannozza Cattanei. Most of the following information can be found in the abovementioned manuscript “Life of Duke Valentino [Cesare Borgia]”, which is part of the Guadagni Archives.

She was educated at the Convent of St. Sixtus on Via Appia in Rome. When she was eleven, her father annulled a marriage contract between Lucrezia and a Spanish nobleman, and instead gave her as a wife to Giovanni Sforza, lord of Pesaro, a twentyseven-year old with a fierce temper.





Giovanni Sforza (1466-1510)

By the time Lucrezia was seventeen-year-old, her father, Pope Alexander VI, and her brother Cesare Borgia were looking to align themselves with Spain and Naples against France and the Sforza Family. Sensing he was losing favor with the Borgia family, Giovanni fled for his life. Soon Lucrezia's marriage was annulled.

For Lucrezia's second husband, Cesare and Pope Alexander chose seventeen-year-old Alfonso of Aragon, Duke of Bisceglie and son of the late King of Naples.



Alfonso of Aragon (1481-1500) "*He was the most beautiful youth that I have ever seen in Rome*", recounts chronicler Talini.

Alfonso was one year younger than Lucrezia. He was reputed to be a handsome youth with fine manners, and by all evidence Lucrezia truly loved him. But only a year later, political changes were once again stirring. Alexander VI and Cesare now looked to align with France, and Lucrezia's marriage with Alfonso stood in the way. Fearing for his life, Alfonso fled Rome. Lucrezia met with her husband in her castle of Nepi, about 45 miles from Rome, and soon the two returned to Rome.



Lucrezia Borgia's castle in Nepi

On July 15, 1500, hired killers attacked Alfonso, stabbing him several times. On August 18, as Alfonso was recovering, Cesare reportedly came to him and whispered in his ear that “what was not finished at breakfast would be complete by dinner.” Returning to Alfonso's room later that day, Cesare ordered everyone out and directed his strongman to strangle Lucrezia's young husband.

Left a widow at the age of twenty, Lucrezia spent most of her time weeping over the loss of her husband. Tired of watching her mourn, her father and brother sent her to her castle of Nepi. On her return to Rome in November 1500, she began assisting her father the Pope as a sort of secretary, often opening and responding to his mail when he was not in residence.

Once again politics determined Lucrezia's marriage to twenty-four-year-old widower Alfonso d'Este, eldest son of Ercole d'Este, Duke of Ferrara.



Alfonso d'Este (1476-1534), Duke of Ferrara, Modena and Reggio, after artist Titian.

He leans on a cannon, holding a sword. He is Filippo Borbone Guadagni's direct great-great...grandfather and our direct great, great...great-uncle.

Lucrezia was eager for the marriage. She regarded Rome as a prison and thought she would have a better chance of leading her own life in Ferrara, away from her ambitious father and brother. On February 2, 1502, Lucrezia and Alfonso were wed. Lucrezia had married a man who not only was interested in artillery, tournaments, dogs and horses, but who also played the viol (a musical instrument popular during the 16<sup>th</sup> and 17<sup>th</sup> centuries) and made pottery. On the other hand, he was also known for his cruelty, stinginess, and strange behavior.

The people of Ferrara adored Lucrezia, praising her for her beauty and "inner grace of personality." Content to socialize with artists, courtiers, poets, and citizens of the Renaissance court, she helped make Ferrara a center for artists and writers.



Ferrara: the Castle of the Este, where Lucrezia, Alfonso and their 5 children lived.

Alfonso and Lucrezia had five children:

- Ercole II 1508-1559
- Ippolito II 1509-1572
- Alessandro 1514-1516
- Eleonora 1515-1575
- Francesco 1516-1578 (Guadagni's great uncle and Filippo

Borbone Guadagni's great, great...great-grandfather)

## Guadagni Manuscripts (part II)

**1757 - 1908**

1280



*Information on the Priory of Pisa for the very eminent Knight Antonio Piccolomini Bali' (supreme rank of the Knightly Order) of Siena...*

Cardboard bound register (11x8 inches).

*...Made for the Very Eminent Council of Pisa in April 1757.*

*Scipione Piccolomini founded the Priory of Pisa in 1590 on the castle and estate of Porrona...*

Information on the Priory of Pisa, founded by Scipione Piccolomini in 1590 on the castle and estate of Porrona, gathered for Antonio Piccolomini, bali' of Siena in 1757.



Castle of Porrona

The Priory of Pisa belonged to the Knights of Malta. At least four Guadagni were Knights of Malta, Pietro Guadagni (1544-1592), son of Filippo and grandson of Ulivieri Guadagni (1452-1541), our direct ancestor, Pietro Maria Guadagni (1702-1779), son of Giovambattista Guadagni (1668-1726) and of Maria Maddalena degli Alberti, Guglielmo Guadagni, aka “Guillaume de Gadagne” (of the French Branch) (1575-1615), son of Thomas III de Gadagne, and Donato Guadagni (1794-1879), our great-great-grandfather.

**The knights of Malta:** The Order of Malta is one of the few Orders created in the Middle Ages and still active today. It is also the only one that is at the same time religious and sovereign (i.e. it rules over its own country, like U.S.A., France, Italy, Mexico and so forth – its country was the Island of Malta, in the Mediterranean, near Sicily. However, after Napoleon invaded and conquered Malta, the Knights are still sovereign over a “large castle in Malta”: they still have their own postage, licence plates, embassies, etc and are recognized as an independent sovereign country by several other countries; they have their seat as “permanent observer” in the United Nations). This is due to the fact that most of the other Orders of chivalry lacked the “hospitalier” function which characterizes the Order of Malta, so they disappeared as soon as the military purposes that represented the reasons for their existence ceased.



Knights of Malta: Flag of the Grand Master



Flag of the Order of the Knights of Malta. Just as United States of America is often abbreviated in U.S.A., so the Sovereign Military Order of Malta is abbreviated in S.M.O.M.



Emblem of the Knights of Malta



The Knights of Malta, aka Knights of St. John, defeated Ottoman (Turkish) forces in the famous “siege of Malta” in 1565, saving Southern Europe from Muslim conquest. Pietro Guadagni, age 21, had rushed to the Island of Malta to defend it and had just been ordained Knight of Malta. He participated in the desperate defense of Fort St. Elmo, Malta. Historian and novelist James Jackson gives us a detailed description of the Turkish attack of Fort St. Elmo.



Photograph from the movie on the Siege of Malta. Is this Pietro Guadagni attacking the invading Ottomans?

“The Siege of Malta in 1565 was a clash of unimaginable brutality, one of the bloodiest – yet most overlooked - battles ever fought. It was also an event that dominated the course of history, for at stake was the very survival of Christianity.

If vitally strategic Malta fell, the Muslim Ottoman Empire would soon dominate the Mediterranean. Even Rome would be in peril.

The Muslims had hundreds of ships and an army tens of thousands strong. The Christians were a ragtag bunch of just a few hundred hardbitten knights, one of whom was Pietro Guadagni, and some local peasant soldiers with a few thousand Spanish infantry. Malta looked doomed.

That the Hospitalier Knights of St. John existed at all was a minor miracle. They were a medieval relic, an order established originally to look after ailing pilgrims to the Holy Lands during the Crusades 300 year earlier – other orders of the Crusades, such as the Knights Templars, had been extinct for two-and-a half centuries.

They came from countries all over Europe: Germany, Portugal, France, Spain, Italy. All that united them was a burning desire to defend Christendom against what they perceived as the ever-encroaching tide of Islam. Yet by the 16<sup>th</sup> century, an age of the increasing power of nation states, these trans-national zealots were viewed as an embarrassing anachronism by much of Europe.

Already the Turks had forced them from their earlier home, the Island of Rhodes. Now the knights had moved to Malta – and were threatened once more.

So savage was the fighting, so mismatched the two sides and so important the moment that I chose the Siege of Malta as the subject of my latest novel, *Blood Rock*, writes James Jackson. It was the stage, as we thriller writers say, for epic and mind-blowing history.

Suleiman the Magnificent, Sultan of Turkey and pitiless ruler of the Ottoman Empire, stared out upon the glittering waters of the Golden Horn estuary of Istanbul. He was the most powerful figure on the planet – his titles



included Vice-Regent of God on Earth, Lord of the Lords of East and West – and Possessor of Men’s Necks on account of his habit of beheading servants who displeased him.



Suleiman the Magnificent

His realm and absolute remit stretched from the gates of Vienna to the gardens of Babylon, from Budapest to Aden. He was one of the richest men of all time who never wore the same clothes twice and ate off solid gold plates encrusted with jewels.

An octogenarian, he was utterly ruthless, employing an assassination squad of deaf mutes to strangle traitors. (The reasoning was that they could never be influenced by the pleas of mercy of their victims, nor tell any tales.)

Suleiman controlled the greatest fighting force in the world. Before him, lay an armada of 200 ships ready to sail, an army of 40,000 troops on board. He planned to wipe the barren rock of Malta and the Knights of St. John from the map.

These knights lived by raiding and disrupting his Ottoman shipping routes. The last straw had been their capture of the prized ship of his powerful courtier the Chief Black Eunuch.

The Sultan did not expect undue trouble exacting his revenge, a mere 700 knights stood in his way. Such a rabble would be quickly cleared.

The Turkish fleet headed across the Mediterranean in March 1565. Aboard the ships were the elite janissary shock troops – the “Invincible Ones” – who had carried Islam across Europe with the slashing blades of their scimitars.



Janissary



Ottoman (Turkish) soldiers

Accompanying them were the blackplumed cavalry corps and the infantry as well as the drug-crazed layalars who wore the skins of wild beasts and whose raison d'être was to reach paradise through death as they slit infidel Christian throats in battle.

In late May 1565, the invasion force arrived at the island. The knights awaiting them enjoyed good intelligence of their plans and had asked for assistance from the Christian armies of European nations. Every

kingdom spurned their request – other than Sicily, which said that if the knights held out, help would eventually come.



Fort St. Elmo (the same as 4 centuries ago)

You have probably never heard of Fort St. Elmo. It is a small star-shaped structure sited at the tip of what is now the Maltese capital Valletta on the North shore of Grand Harbor.



Knights of Malta on the walls of Fort St. Elmo

In late May 1565, it was where the full might of the Turk artillery was unleashed, a hellish crucible that would forge the future course of our modern age. For days the invaders pounded the tottering and crumbling edifice, reducing its limestone walls to rubble, creating a dust cloud. Pietro Guadagni and his fellow knights refused to yield.

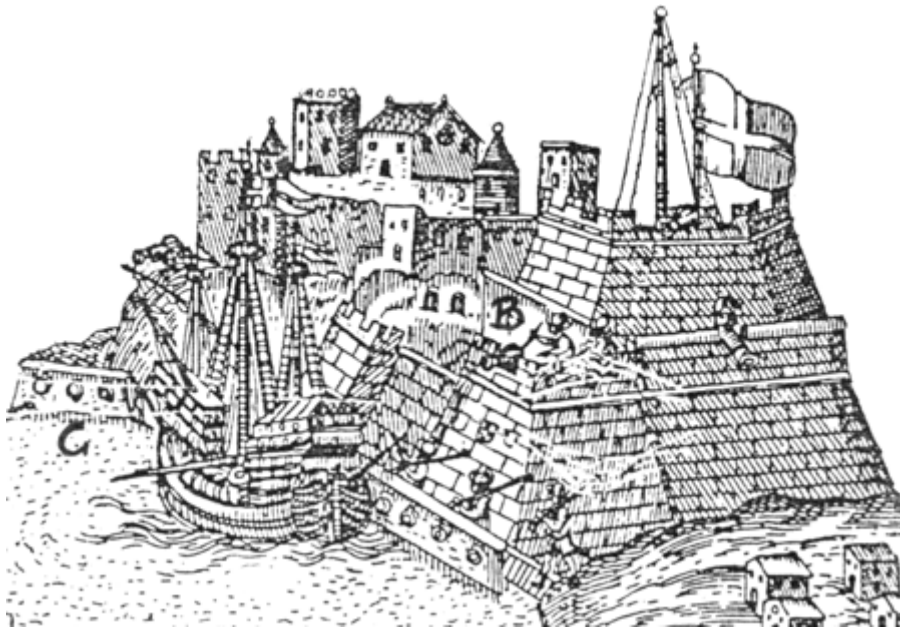




At night, the Grand Master of the Knights of Malta Jean Parisot de la Valette (after whom the actual capital of the State of Malta, Valletta, is named), sent reinforcements from Fort St. Angelo by boat across Grand Harbor, in knowledge they were heading to their deaths.



Grand Master of the Knights of Malta Jean Parisot de la Valette



Fort St. Angelo during the Great Siege of Malta (1565)







Fort St. Angelo, Malta (3 pictures above). It is what is left of the independent Sovereign State of the Knights of Malta today. As we can see in the pictures, the flag of the S.M.O.M. still waves over it.

After the artillery, the attacks went in, wave upon wave of screaming and scimitar-wielding Turks, trampling over the bodies of their own slain, laying down ships' masts to bridge the debris-filled moat into which the walls of St. Elmo had slid.



Knights of Malta defending Fort St. Elmo



Each time they were met by the ragged and diminishing band of defenders, fighting with pikes and battle-axes, firing muskets and dropping blocks of stone, throwing fire-hoops that set ablaze the flowing robes of the Muslims and sent them burning and plummeting to their deaths



The fire-hoops – covered in flax and cotton, dipped in brandy and coated with pitch and salpetre – were the knights' own invention. Dropped blazing over the bastion walls, they could engulf three Turks at a time.

For 30 days, cut off and doomed, the soldiers of St. Elmo prevailed. The Turkish general had expected the fort to fall within three.



Late at night on Friday June 22, 1565, Pietro Guadagni and the few hundred survivors from an original garrison of 1,500, sang hymns, offered up prayers, defiantly tolled their chapel bell and prepared to meet their end the next day.

Those unable to stand were placed in chairs behind the shattered ramparts, crouching low with their pikes and swords to await the final assault.

When it came, and the entire Turkish army descended as a howling mass, the handful of Christians still managed to fight for several hours. Eventually the Ottomans took their prize. The crescent banners of the Grand Turk flew above the ruins, the heads of the knights were raised on spikes, and the crucified bodies of their officers were floated across to Fort St. Angelo on the far side of the harbor.

The Turks had lost time and up to 8,000 of their crack troops.

Pietro was not beheaded or crucified. I read somewhere that he was either the last or one of the last of the Knights to fall, surrounded by the corpses of friends and enemies. He did not surrender but collapsed because of too many wounds and the loss of too much blood. The Turks did not finish him off, behead or crucify him because they admired his courage, fighting all alone, bleeding heavily, surrounded by hundreds of screaming attacking enemies. Instead they bandaged his wounds, cured him and took him prisoner.



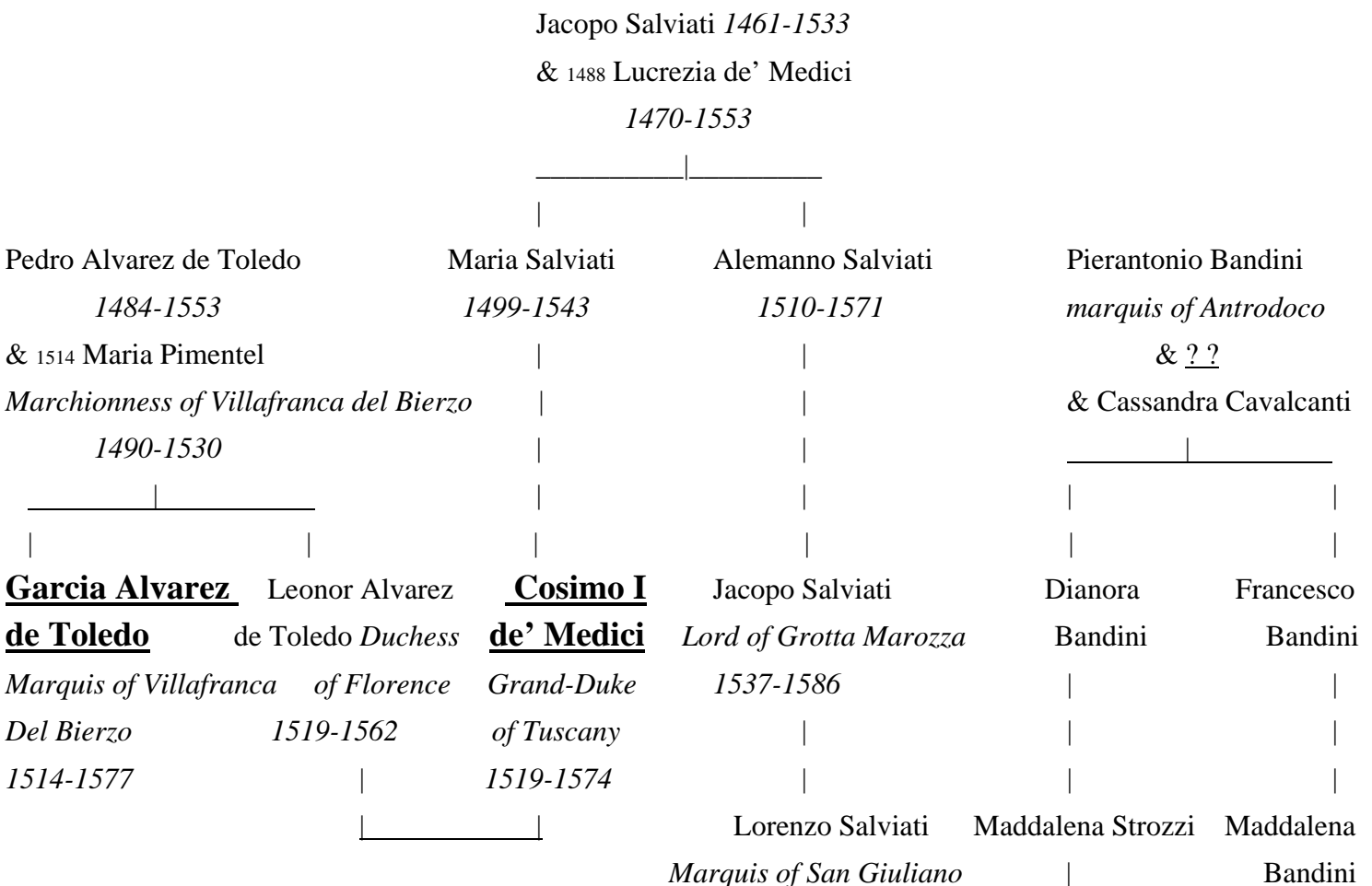
Last Knight standing: Pietro Guadagni

*The Knights of Malta*. New Haven and London: Yale University Press. Pp. 68-70 states: "Finally on June 23, the Turks seized what was left of Fort St. Elmo. They killed all the defenders, totaling over 1,500 men, but spared nine Knights (one of them was probably Pietro Guadagni) whom the Corsairs had captured".

By this time, word of the siege was spreading all over Europe. There can be little doubt that the stakes were high, perhaps higher than at any other time in the contest between the Ottoman Empire and Europe, writes Wikipedia. Queen Elizabeth I of England wrote: "If the Turks should prevail against the Isle of Malta, it is uncertain what further peril might follow to the rest of Christendom."

For two more months the Knights were able to defend the rest of the Island. Finally, on September 7, 1565, Don Garcia de Toledo, Viceroy of Sicily, landed about 8,000 men at St. Paul's Bay, on the north end of the Island of Malta. They positioned themselves on the ridge of San Pawl Tat-Targa, waiting for the retreating Turks. It is said that when some hot-headed knights of the relief force saw the Turkish retreat and the burning village in its wake, they charged without waiting for orders from their captain Ascanio del Corna. The latter had no choice but to order a general charge which resulted in the massacre of the retreating Turkish force. The Turks fled to their ships and from the islands on September 11. Malta had survived the Turkish assault, and throughout Europe people celebrated what would turn out to be the last epic battle involving Crusader Knights.

Relationship between Don Garcia Alvarez de Toledo, Viceroy of Sicily, Cosimo I de' Medici, Grand-Duke of Tuscany and Knight of Malta Pietro Guadagni:





## **Pietro Guadagni**

*1544-1592*

After a while, Pietro paid a large sum of money and was able to regain his freedom. He immediately returned to Malta and rejoined his fellow knights. A few years later, in a naval battle between the galleys of Malta and the Turkish fleet, Pietro was taken prisoner for the second time. He was sold as a slave and spent many years in captivity. Finally his brothers had pity on him. They gathered a huge amount of money and were able to buy his freedom.

Pietro returned to Malta. He was promoted Captain of a Galley.



Galley of the Knights of Malta

Then, he was made General Collector of the Order of the Knights of Malta in Tuscany. Finally, he was made Governor of Fort St. Elmo. His service was compensated with remunerative assignments. One of them was the Lieutenancy of the great priory of Pisa.

Pietro died on May 14, 1592, at 48 years old. He did not have the time to finish the construction of a palace he had started in Malta. It was for the Knights of Malta of the Guadagni family to live in. His brother, Alessandro (1545-1625), finished it. What is interesting is that Alessandro Guadagni also built the beautiful grandiose Palazzo Guadagni dell'Opera (del Duomo) in Piazza del Duomo and the splendid villa Guadagni delle Falle.



Grand Master Palace's in Valletta, Malta



Malta: Church of St. Philip Neri (left) seen from Fort St. Angelo. The Neri family of St. Philip Neri ended in the Torrigiani Family (Raffaele told me), so the Torrigiani added the 3 stars of the Neri Family Crest to their Tower Crest of “Torrighiani” (which means “Family of the tower” in Italian). On the right, appears the same street (check the statue in the niche over the balcony) leading to the tip of the peninsula.

## **The Knights of Malta today**

The knighthood nature explains and justifies the maintenance of the noble nature of the Order, as most of its Religious Knights came from chivalrous and noble Christian families (one of them being the Guadagnis). Today the majority of the Knights of Malta belong to all classes of society. The members of the Order may be defined as Catholics enlivened by altruistic nobleness of spirit and behavior. All Knights of Malta must meet the traditional requirement for the bestowing of knighthood: distinguish themselves for special virtues. The knighthood nature of the Order has kept its moral value, characterized by the spirit of service, sacrifice and discipline of today’s Knights of Malta. Battles are no longer fought with swords, but with the peaceful tools of the fight against disease, poverty, social isolation and intolerance, as well as witnessing and protecting the faith.

All the 13,500 Knights and Dames of the Order of Malta shall conduct themselves so as to give Christian example in their private and public lives, thus putting into effect the tradition of the Order. It is incumbent on them to collaborate effectively in its hospitalier and social works.



Dame of Malta (right) helping an elderly woman.



Grand Master of the Knights of Malta with Pope Benedict XVI

The Sovereign Order of Malta has diplomatic relations (embassies) with 104 countries in the world, which it helps with volunteer Knights and Dames and financial, medical and material assistance when needed. Its main office is in Rome. It also has an office in Denver, Colorado and others, all over the world.

An old saying states: “Tell me what you read, and I will tell you who you are...” That is why in my list of books, which have been in the Guadagni library of Masseto for several centuries, I insert a brief summary of the most important of them now and then. It gives us precious information on the interests of our ancestors and on their personality.

**985** [953]

*Guadagni. Association for the reprint of the Decameron by Giovanni Boccaccio.*

Loose papers in envelope.

With summaries of the expenses.

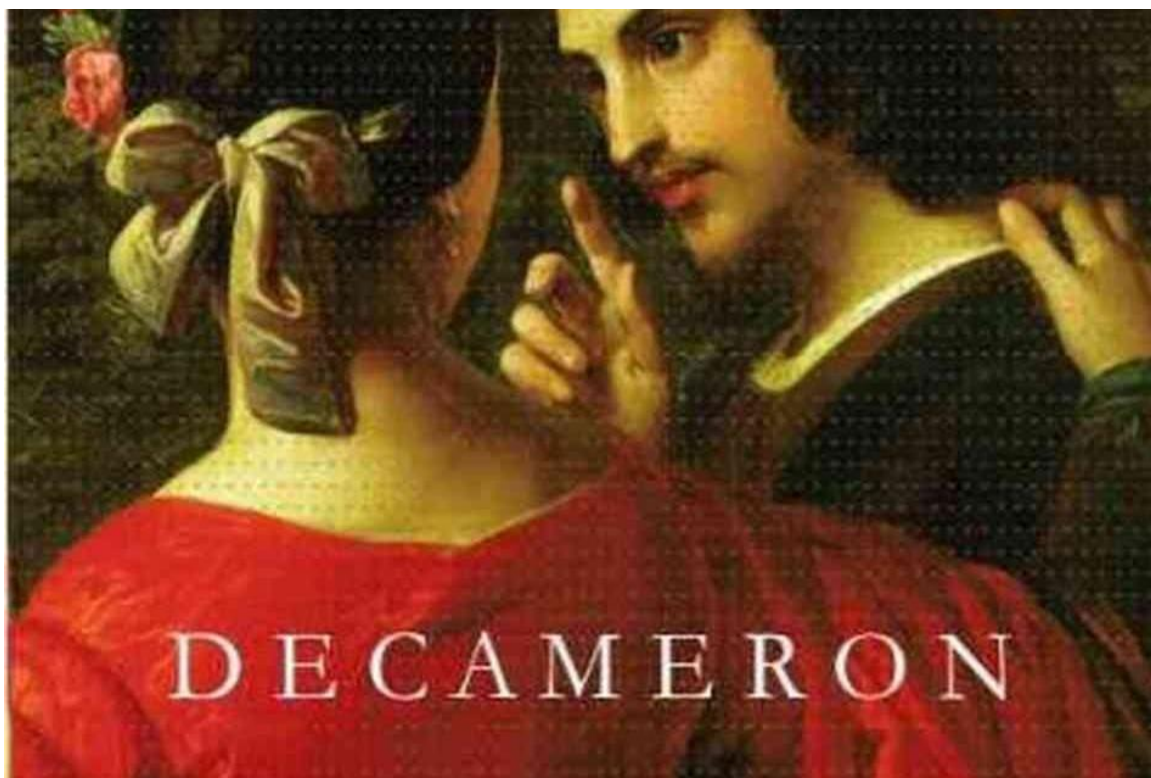
It also includes a notebook of the collections (1762-1768).

**1760- 1766** 1281



Giovanni Boccaccio 1313-1375





*The Decameron* (Italian: *Decamerone*), is a collection of novellas by 14<sup>th</sup>-century Italian author Giovanni Boccaccio. The book is structured as a frame story containing 100 tales told by a group of seven young women and three young men sheltering in a secluded villa just outside Florence to escape the Black Death (the “plague”), which was afflicting the city.

Boccaccio probably conceived the *Decameron* after the epidemic of 1348, and completed it by 1353.





Giovanni Boccaccio (left) and the 10 Florentines (3 young men and 7 young women) who have fled from the plague in Florence (background on the left with the Arno River flowing next to it) by master artist from Bruges, Belgium, 1485.

The various tales of love in the *Decameron* range from the erotic to the tragic. Tales of wit, practical jokes, and life lessons contribute to the mosaic. In addition to its literary value and widespread influence (for example on Chaucer's *Canterbury Tales*), it provides a document of life at the time. Written in the vernacular of the Florentine language, it is considered a masterpiece of classical early Italian prose.

MS. Holkham misc. 49, fol. 5r

© Bodleian Library, University of Oxford



Decameron by Giovanni Boccaccio – Miniature by Taddeo Crivelli in a manuscript of c. 1467 from Ferrara.

## Title

The book's primary title exemplifies Boccaccio's fondness for Greek philology: *Decameron* combined two Greek words, *deka* ("ten") and *hemera* ("day"), to form a term that means "ten-day [event]". Ten days is the period in which the characters of the frame story tell their tales.

## Frame Story

In Italy during the time of the Black Death, a group of seven young women and three young men flee from plague-ridden Florence to a deserted villa in the countryside of Fiesole for two weeks. To pass the evenings, every member of the party tells a story each night, except for one day per week for chores, and the holy days in which they do no work at all, resulting in ten nights of storytelling over the course of two weeks. Thus, by the end of the fortnight they have told 100 stories.



A Tale from the Decameron (1916) by John William Waterhouse

Each of the ten characters is charged as King or Queen of the company for one of the ten days in turn. This charge extends to choosing the theme of the stories for that day, and all but two days have topics assigned: examples of the power of fortune; examples of the power of human will; love tales that end tragically; love tales that end happily; clever replies that save the speaker; tricks that women play on men; tricks that people play on each other in general; examples of virtue. Only Dioneo, who usually tells the tenth tale each day, has the right to tell a tale on any topic he wishes, due to his wit. Many authors have argued that Dioneo expresses the views of Boccaccio himself.

Throughout the *Decameron* the mercantile ethic prevails and predominates. The commercial and urban values of quick wit, sophistication, and intelligence are treasured, while the vices of stupidity and dullness are cured, or punished. While these traits and values may seem obvious to the modern reader, they were an emerging feature in Europe with the rise of urban centers and a monetized economic system beyond the traditional rural feudal and monastery systems which placed greater value on piety and loyalty.

One of the most famous of the 100 tales of *Decameron* is “Nastagio degli Onesti”, the fifth tale of the 9<sup>th</sup> day. Our cousin Lorenzo de’Medici, the Magnificent (1449-1492) his great-grandfather Simone Tornabuoni was also the father-in-law of Vieri Guadagni (1369-1426) and grandfather of Simone Guadagni, ancestor of all the branches of the Guadagni (Santo Spirito, dell’Opera and French of Lyon), asked famous Renaissance painter Sandro Botticelli (1445-1510) to paint a series of four pictures, representing Boccaccio’s tale of Nastagio degli Onesti, to donate to his godson Giannozzo Pucci on the occasion of his wedding to Lucrezia Bini that year. These paintings were meant to adorn the paneling of their formal salon. Our ancestor Simone Tornabuoni’s great-grandson, Gian Simone Tornabuoni, married Martinella Pucci, cousin of Giannozzo Pucci (1460-1497) so Giannozzo Pucci was also our cousin.





Self-portrait of Sandro Botticelli

The four paintings were held in Palazzo Pucci in Florence until 1868, when they were sold. The fourth one is now owned by a private collector who has always refused to allow it to be photographed.



Palazzo Pucci, Pucci Street, 6, Florence.



Lorenzo the Magnificent



First Painting of Botticelli

The story of this Onesti character, from Boccaccio's *Decameron*, is one which would appear to be banal, but it is also as terrifying as a Hoffman tale. It's a completely romantic tale.



Botticelli's first picture is really an assemblage of 4 pictures, describing four different events in consecutive action from left to right (a bit like a comic strip 4 century early). In the far left, clad in purple hose we see Degli Onesti with friends, who know that he is terribly distressed because his fiancée has refused to marry him and advise him to go for a solitary walk in the forest to calm down. In the second part of the picture we see Nastagio walking obviously very slowly, looking down, indifferent to the beautiful trees and scenery around him, meditating sadly on his tear-jerking situation. On the third, the sound of galloping hooves wakes him up. He sees a half-naked woman appear before him, pursued by a pack of dogs, followed by a knight in armor screaming savagely and brandishing his sword at the woman. In the fourth picture, tied with the third, taken by surprise at the sound of the incredible pursuit and mainly the discovery of the unbelievable nature of the hunt, he grabs a stick to attack the dogs and protect the woman. The woman, completely drawn out to the left, is trying to escape a dog's teeth and the knight's sword.

One can note the beauty of having left the rest of the landscape in total peace, going as far as the rather fabulous image of the grazing sheep.



Second painting of Botticelli

This time Botticelli has two different consecutive events happening, from front to back. This is even worse than might have been expected, and the young man's horror proves it. The woman has finally fallen, bitten by the dogs, wounded by the sword. The knight then dismounts, cuts open her back and rips out her heart to feed it to his dogs. That is what we are viewing: degli Onesti is still there, panic-stricken, the woman whose back has been cut open, the man whose hands are scrabbling in her back and the dogs eating the young woman's heart.

It would be no more than a gruesome incident, but, before the dogs have even had time to finish the heart, the woman gets to her feet and starts running again (in the center back of the painting), the horse and dogs start the chase again, and degli Onesti realizes that he has witnessed a phantom hunt, a curse.

Until the end of time, this woman would have to run, this man would have to kill her, cut her back open, rip out her heart and feed it to the dogs, over and over again.

He learns all this when he goes home (front left of the second painting).

Why this curse? Because he loved her, she turned him down and they were damned, and for this reason, he must kill her and steal her heart until the end of time. Botticelli shows us all this, and we witness all this horrifying carnage and the hunt's renewal.



We see the woman take off in the other direction, the dogs and the rider at her heels. Details: the young woman whose heart has been ripped out, the group of dogs eating the heart and the beautiful figure of the horse on the right, then the renewal of the hunt, taking off in the other direction.

Naturally, the vision haunting this forest gives Nastagio a brilliant idea – he invites his fiancée's family to a picnic, in the forest.



Botticelli's third painting.

Here is the picnic; Nastagio is there, in the center of the picture, still clad in his purple hose, there is nothing but phantoms, but we again witness the ghostly young woman's atrocious murder under the thrusts and blows of her ghostly lover's sword. We can see the horror of all these panick-stricken people. This is one of the most beautiful details: the dinner is overturned, yet the landscape remains absolutely calm – it's sublime.



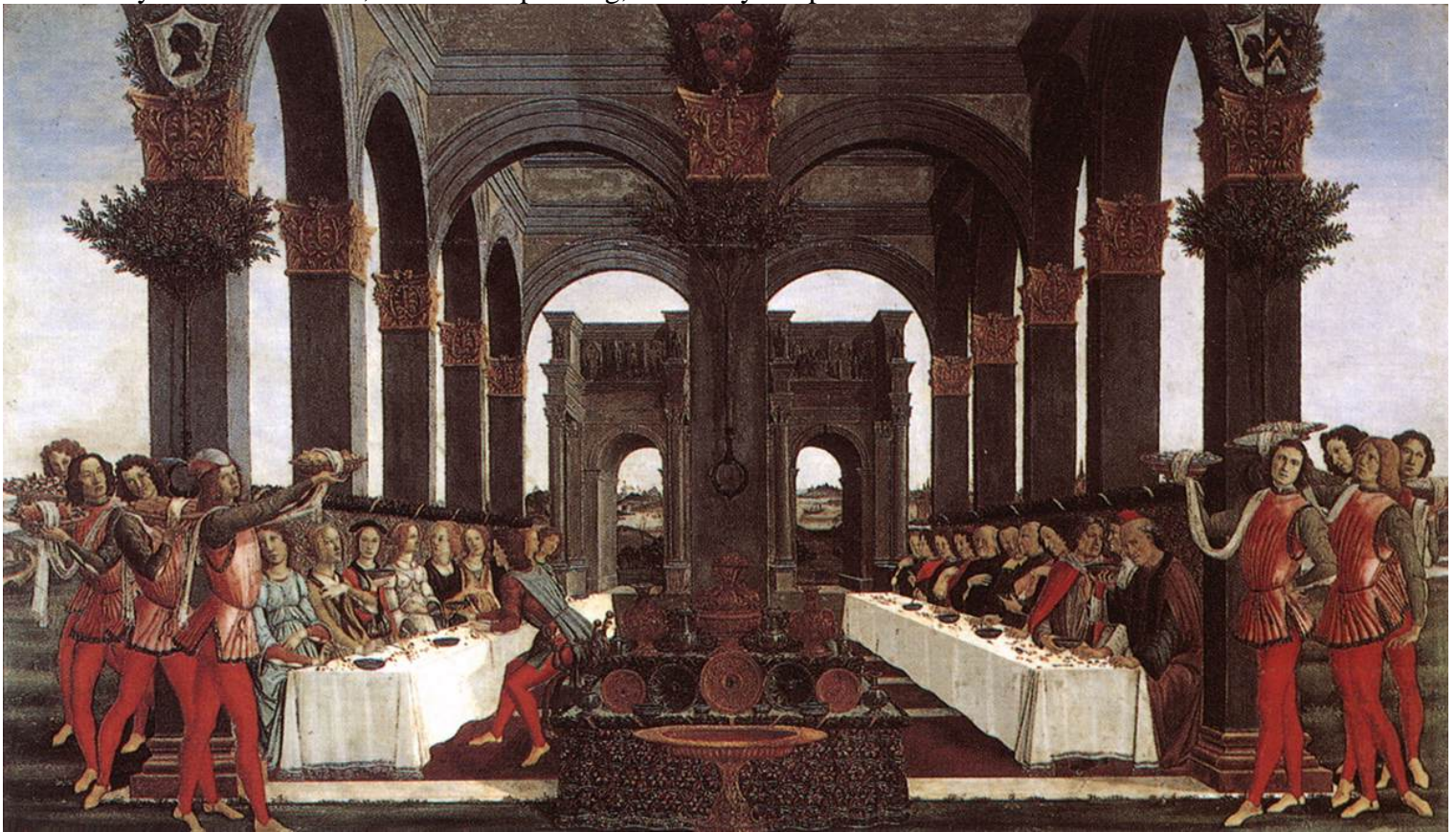
Detail of the third painting of Botticelli



These three paintings are among Botticelli's least-known but most beautiful paintings. They are in the Prado of Madrid.

The missing fourth painting naturally represents the woman saying sweetly: "In that case, I'll marry you", and we are present for the marriage of Donna Lucrezia Bini and our cousin Giannozzo Pucci.

As you can see below, I found the painting, owned by the private collector.



Enlarged detail of the above: Giannozzo (still with purple hose), in the center left of the picture, proposes to Lucrezia, sitting in front of him (second sitting figure from the left), and she accepts by putting her left hand on her heart, while the servants are bringing in the food. Except for the blue dressed lady on the left of Lucrezia, who seems distracted by the incoming food, everybody else is looking at the young couple in love.

986 [951]

18<sup>th</sup> century 1282

*Information on cardinals and bishops*

Parchment bound register (13x9x1 inches).

Collection of watercolored India ink drawings of Florentine priests and bishops' family crests.



Pope Clement XII Corsini Family Crest



### Pope Clement VIII Aldbrandini Family Crest

[I could not find crests of Priests or Bishops but originally Corsini and Aldobrandini were Florentine priests and bishops, before becoming popes; the crest was the same, without the Papal keys and Tiara]

**987** [950]

**18<sup>th</sup> century** 1283

*"Elementorum iuris canonici pars prima de origine iuris canonici et causis eiusdem"* Latin for: *"Elements of Canon Law first part origin of Canon Law and causes of the same."*

Bound register without a cover (8x6x1 inches).



11<sup>th</sup> century book of canon law.

**988** [817]

**Beginning of the 18<sup>th</sup> century (first decade)**

1284

*News of the Families of the Sovereigns of Europe*

Cardboard bound register (12x9x1 inches) of 301 papers.

With list of the families

*Sure and certain information obtained from several ministers of Princes from the most important sovereign Families of Europe until 1708.*

Examples of members of European Royal Families:





Members of the Medici Grandukes Family of Tuscany (from left to right): Grand Duchess Maria Maddalena, the Grand Duke Cosimo II, and their elder son, the future Ferdinando II

Members of the Royal Family of France, from top to bottom: Louis XII, Louis XIII and Louis XIV



Kings of France: Louis XII (1462-1515)



King Louis XIII (1601-1643)



King Louis XIV (1638-1715)

Members of the Royal Family of England (from top to bottom): Elizabeth I, James I, and Charles I



Queen Elizabeth I (1533-1603)





King James I (1566-1625)



King Charles I (1600-1649)

*Various compositions. Peace treaties and other compositions.*

Stack of manuscripts.

Handwritten and printed announcements, laws and information.

*“Malmantile racquistato”, (“The recovery of Malmantile”), poem by Lorenzo Lippi with subjects by Antonio Malatesti, published under the anagrammatic pseudonym of Perlone Zipoli. It is a mock-heroic romance, mostly compounded of a variety of popular tales; its principal subject matter is an expedition for the recovery of a fortress and territory whose queen had been expelled by a female usurper. It is full of graceful or racy Florentine idioms, and is counted by Italians as a “testo di lingua” (“Perfect Italian”). Lippi is remembered more for this poem than for his paintings. It was published posthumously in 1688.*

The name “Malmantile” (here meaning “fortress”) is the name of a small town near Florence still surrounded by powerful Middle-Age walls. So Lippi named his fortress after the well-known fortified Tuscan town.



Walls of the town of Malmantile.



Loophole in the walls





Malmantile town walls.

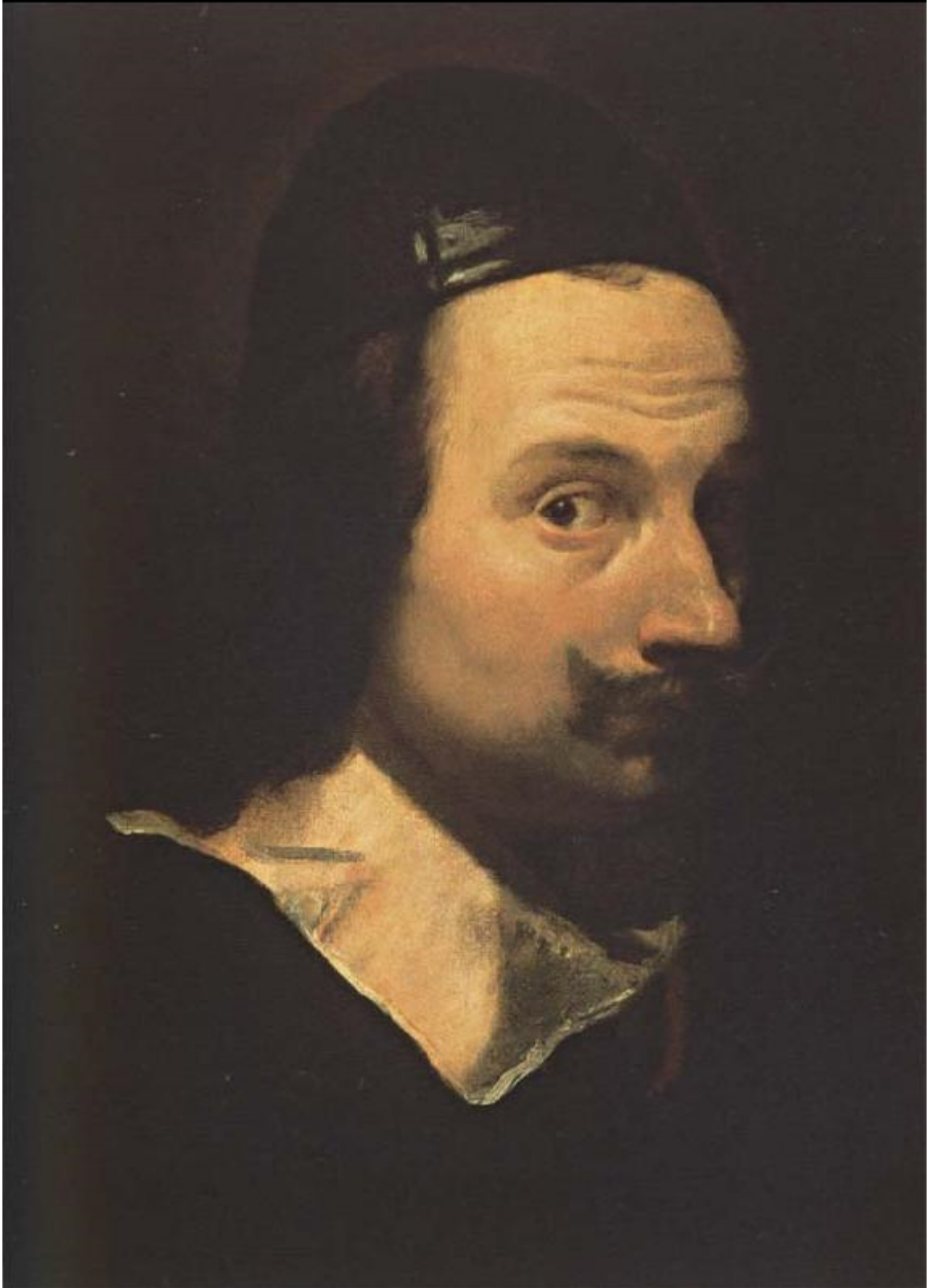




Lorenzo Lippi 1606-1665), born in Florence, was an Italian painter and poet. His works are marked by taste, delicacy and a strong turn for portrait-like naturalism. His maxim was to poetize as he spoke, and to paint as he saw. His biography was recounted by Filippo Baldinucci.



Claudia de' Medici by Lorenzo Lippi



Lorenzo Lippi self-portrait





Madonna and child with young St. John the Baptist by Lorenzo Lippi.



Cover of the “Malmantile Racquistato” etching by artist Francesco Zuccarelli





Francesco Zuccarelli (1702-1788) interesting “Old Testament playing cards”.



Francesco Zuccarelli self-portrait (1736 or 1738) Royal Academy of Arts, London

Cardboard bound register (12x9x2 inches)

\*\*\* the book is seriously damaged: it is excluded from consultation.

**991** [1035]

*[Little Essay on Agriculture]*

Coverless register (9x6x1 inches).

**18<sup>th</sup> century** 1287

**992**

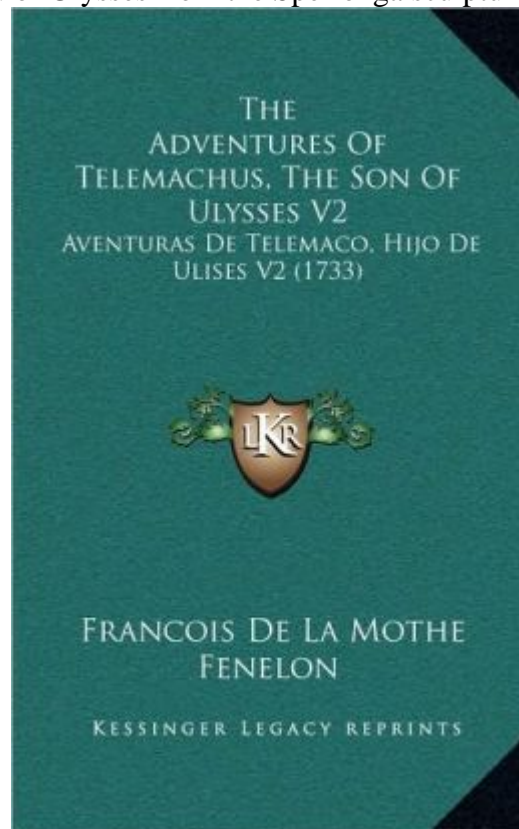
*The Adventures of Telemachus, the son of Ulysses Book VI.*

Paper bound copybook (6x4x1 inches).

**18<sup>th</sup> century** 1288



Head of Ulysses from the Sperlonga sculptures





*The Adventures of*  
**TELEMACHUS.**

THE  
ADVENTURES  
OF  
**TELEMACHUS,**  
The SON of  
**ULYSSES.**

In Ten Books.

With the ADVENTURES of  
**ARISTONOUS.**

Written by the Archbishop of CAMBRAY.

Done from the New French Edition,  
By Mr. OZELL.

Adorn'd with Twelve Cuts, and a Map  
of *Telemachus's* Travels. All curiously  
Engraven by Mr. VANDERGUCHT.

VOL. I.

LONDON:

Printed for E. Curll at the Dial and Bible, and  
J. Pemberton at the Buck and Sun, both against  
St. Dunstan's Church in Fleet-street, and W. Taylor  
at the Ship in Pater-Noster-Row. 1715. Price 6 s.

By Francois de la Mothe Fenelon

"The adventures of Telemachus, son of Ulysses", is a didactic French novel by Fenelon, Archbishop of Cambrai and tutor to the seven-year-old Duke of Bourgogne (grandson of Louis XIV and second in line to the throne). Frontispiece and title page of a 1715 English translation.





Francois de Salignac de la Mothe-Fenelon (1651-1715)



Duke of Burgundy (1682-1712)

The book was published anonymously in 1699 and reissued in 1717 by Fenelon's family. The slender plot fills out a gap on Homer's *Odyssey*, recounting the educational travels of Telemachus, son of Ulysses, accompanied by his tutor, Mentor, who is revealed at the end of the story to be Minerva, goddess of Wisdom, in disguise.

The tutor Mentor is arguably the true hero of the book, much of which is given over to his speeches and advice on how to rule. Over and over, Mentor denounces war, luxury, and selfishness and proclaims the brotherhood of man and the necessity of altruism. He recommends a complete overhaul of government and the abolition of the mercantile system and cruel taxes on the peasantry and suggests a system of parliamentary government and a Federation of Nations to settle disputes between nations peacefully. As against luxury and imperialism (represented by ancient Rome) Fenelon holds up the ideal of simplicity and relative equality of ancient Greece. The form of government he looks to is an aristocratic republic in the form of a constitutional monarchy in which the ruler-prince is advised by a council of patricians.



Telemachus and Mentor





“Alkinoos asks him who he is and to tell them his adventures...”

XX

993

*The generous woman from Sparta*  
Cardboard bound register (10x6x1 inches).

1740 1289



*Serenade for music to be sung in the imperial palace of Luxembourg by order of his Holy Imperial Catholic Royal Majesty Charles VI.*





Luxembourg Palace



Holy Roman Emperor Charles VI (1685-1740)







3 pictures of the Villa of Lappeggi, (inside and outside).

**995**

*"L Musica" ("The Music")*

Folder

**18<sup>th</sup> Century**

1291

**996**

Handwritten copy of Galileo Galilei's speeches

Folder.

**18<sup>th</sup> Century**

1292

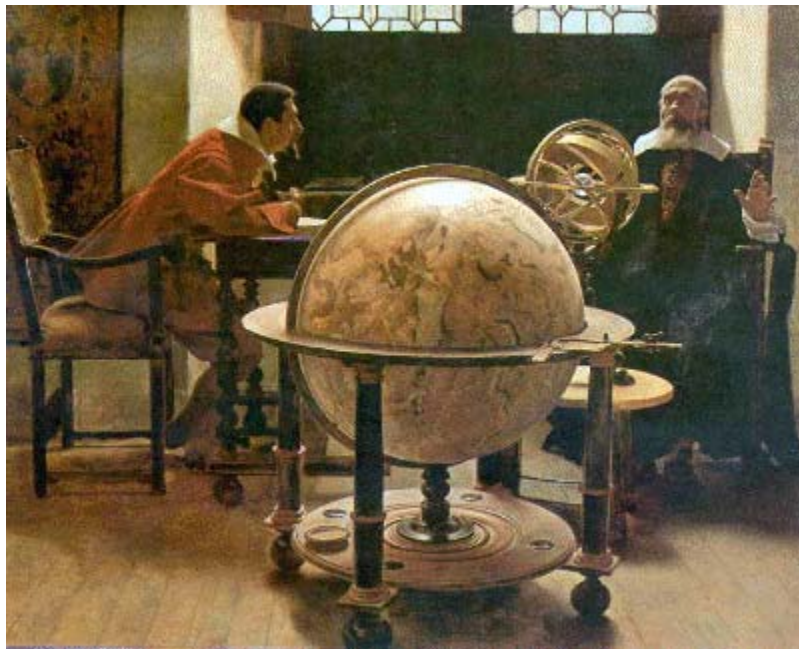
- "History of Galileo's clock regulated by a pendulum";
- "Galileo's speech on the Bisenzio River on January 16, 1630".



Bisenzio River at the Mercatale Bridge in Prato (near Florence)

- "Galileo's defense concerning his dialogues on the moving of the World" , in a publication of "Two Autographs by Galileo Galilei and Evangelista Torricelli..." published in Florence, by the Geographical Military Institute Bureau in 1908.





Viviani and Galileo: everybody else thought the world was at the center of the Universe and did not move, but that everything, including the sun, moved around the earth.



Vincenzo Viviani (1622-1703), Italian mathematician and scientist, was a pupil of Torricelli and a disciple of Galileo.



Evangelista Torricelli, by artist Lorenzo Lippi, circa 1647.



Statue of Galileo outside the Uffizi Gallery, Florence

997

18<sup>th</sup> Century

1293

## Various manuscripts

Folders in envelope..

- “Information on the Holy Roman German Empire”; I apologize for the following maps, sometimes the names “Roman Empire”, “Eastern Roman Empire”, “Byzantine Empire”, “Holy Roman Empire” and “Holy Roman German Empire” can be confusing, at least they were for me for a long time.



Roman Eagle (The “SPQR” are the initials of Senatus Populus Que Romanum (“Senate And (Que) People of Rome”))

*Roman Empire (753 BC – 476 AD)*





**Eastern Roman Empire (330-1453 ) in 555 AD at its largest extent** It has recovered Rome, Italy, Southern Spain and Western North Africa from the barbarians.

Its capital, Constantinople, named after its builder, Emperor Constantine (272-337), who became Christian and converted all the Roman Empire (at that time still unified), to Christianity, was originally called Byzantium, so historians sometimes call it the Byzantine Empire and Civilization. However, historically, its inhabitants were proud to call themselves “Romans” and the actual Eastern European country “Romania” got its name from it.



Constantine the Great (272-337), 57<sup>th</sup> Emperor of the Roman Empire



Eastern Roman Empire during the reign of Emperor Basil II (976-1025 AD)



Flag of the late Eastern Roman Empire (with the Cross instead of the eagle)

### **Eastern Roman Empire (330 AD – 1453 AD)**



**Holy Roman Empire (800 – 1806)** The Holy Roman Empire is sometimes also called the “Holy Roman German Empire”, because in a decree following the 1512 Diet of Cologne the name was officially changed to **Holy Roman Empire of the German Nation**, adopted partly because the Empire had lost most of its Italian and Burgundian territories by the late 15<sup>th</sup> century, but also to emphasize the new importance of the German Imperial Estates in

ruling the Empire due to the Imperial Reform. However, by the end of the 18<sup>th</sup> century the term “Holy Roman Empire of the German Nation” had fallen out of official use.



Imperial Banner

All the empires are shown at their greatest extension

- Small essay of geometry, with fragmentary tables and text;
- “The three basic principles of my theory”;
- “Compagnia dei Bianchi (“The Company of the Whites”) and its origin”;

Since 1375, the Company of the Whites in Florence was a fraternal order whose members wore white coats and hood. In 1411, they assembled in groups of thousands, men and women, in long procession behind shoulder carried crucifixes.

The processions were made in case of epidemics, caresties, sieges and other calamities, asking for God’s help.



13<sup>th</sup> century Crucifix of the Company of the Whites in the “Rossi” chapel in the Church of Santo Spirito, near the Guadagni Palace of Santo spirito.





Procession of the members of the Company of the Whites.

-“Protection by Holy Roman Emperor Otto IV”



Crest of Holy Roman Emperor Otto IV

- “Copy of a letter written by a gentleman from Lucca to a senator from Venice concerning the present matters in Tuscany”, 1715;
- “Report of the capture of the city of Manfredonia and its fortress by the Turkish Army”;



On August 16, 1620, 4,000 Turks, disembarked from 56 galleys and burnt the whole city of Manfredonia (in Puglia, Southern Italy) killing everybody they could find, women, children, older and sick people, looted Catholic Churches, stole precious art works, violated and lost the body of Saint Lorenzo Maiorano, burnt important city documents. They captured the healthier citizens to sell them as slaves. They looted the rich houses and burnt the poor ones. The most atrocious violence was against churches and convents. Three days later, at the dawn of August 19, they sailed away taking with them the beautiful young girl Giacometta Beccarini to offer her to the Sultan of Turkey.

[Eventually, taken to the “harem” of Topkapi, Giacometta became the “Favorite” of Sultan Ibrahim. Twenty-four years later, while going on pilgrimage to Mecca, with her son Osman, Giacometta will be captured by the Knights of Malta. She refused to renegade her newly embraced Moslem Faith and inspires the Sicilian poem called “Story of the capture of the Sultan’s wife.”]

-Copy of the letter to Mr. Cesare Alderisio;

-“Repudiation of the very serene Queen Ann of England by her husband Henry VIII”;



Queen Anne Boleyn of England (1501-1536), second wife of King Henry VIII and mother of future Queen Elizabeth I. She was beheaded on May 19, 1536, by order of the King on “unconvincing” charges of adultery, incest and witchcraft.



King Henry VIII of England (1491-1547)

-“Brief report on the ceremony of the blessing of the new Cemetery of the Hospital of Santa Maria Nuova out of Porta Pinti in Florence”;



Arcade by architect Bernardo Buontalenti (1531-1608) in the façade of the Hospital of Santa Maria Nuova, Florence

-“Idea of the person, lifestyle and court of the King of Prussia” 1756;



King Frederic II of Prussia (1712-1786) aka “Frederic the Great” (ancestor of the Emperors of Germany)

-“Marquisates of Misnia and Lusazia”



“Misnia” (“Meissen” in German orthograhly) is a town of approximately 30,000 about 16 miles northwest of Dresden on both banks of the Elbe River in the Free State of Saxony, in Eastern Germany. It is the home of Meissen porcelain, the Albrechtsburg castle and the Gothic Meissen Cathedral.



Marquisate of Meissen Crest





Albert Duke of Saxony

The fief of Meissen, inherited by Albert Duke of Saxony (1443-1500), continued to be transmitted in the family.



The actual Marquis of Meissen is Alexander von Sachsen, born on February 12, 1953), adopted son of Emmanuel von "Sachsen" ("Saxony" in English)



Married with Princess Gisele von Wittelsbach (b. on Sept. 10, 1964)

They have four children:

Georg 1988-

Mauricio 1989-

Clemens 1993-

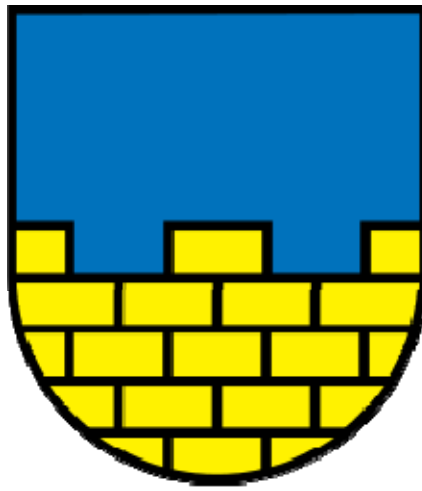
Maria Teresita 1999-

“Lusazia”(“Lausitz” in German orthograph) is an historical region between the Rivers Bobr, Kwisa and Elba in Saxony, in Eastern Germany and Brandenburg. It means “Swamp”. Part of it is also located in South Western Poland and Northern Tchek Republic.

In January 1158 Holy Roman Emperor Frederic “Barbarossa” gave the fief of Lusazia to Vladislav II, King of Bohemia and to his descendants.



King Vladislav II of Bohemia (+ 1174)



Crest of Upper Lausitz



Crest of Lower Lausitz

- Customs of Meino;
- Religious and political manuscripts; “Essay on the administration of monasteries”.

## Section: Printed material

2 folders, 1 register, 1 package

**1698 - 1906**

1294

**998** [325]

*[Sonnets and works of praise]*

Bound folder in a package

**1698 - 1861**

1295

- “The concert of virtues” of the boarders of the Tolomei Boarding School (1698).





Tolomei Boarding School (left) in Siena.

-“Knight Francesco Sproni’s prayer” (1782).

-Answer on the succession of the State and Dynasty of Nachod in Bohemia (1786).



Castle of Nachod (Bohemia) owned by our great-great-uncle Field-Marshal Prince Lorenzo Piccolomini d’Aragona, brother of marchesa Ottavia Benigna Piccolomini Guadagni. Great-uncle Niccolò’ Guadagni (1730-1805) tried to have his right of succession to the Principality of Nachod recognized by the Holy Roman Emperor.



- Answer on the succession to the primogeniture (first-born rights) of the dynasty of Nachod in Bohemia (1786).
- “Order of the Divine Office” of Angelo Franceschi, bishop of Pisa (1804).
- Piece of information on the marvelous production of oil in the monastery of Santa Maria degli Angeli (“Saint Mary of the Angels”) (1806).



Cloister of the Angels in Saint Mary of the Angels, designed by Gherardo Silvani, the architect who built both Palazzo Guadagni di San Clemente and Palazzo Guadagni dell’Opera and also the Guadagni Villa delle Falle. He is considered one of the very best architects in the history of Florence. See below 3 of his most famous palaces: Palazzo Guadagni di San Clemente, Palazzo Pallavicini and Palazzo Capponi-Covoni



Palazzo Guadagni di San Clemente





Palazzo Fenzi



Palazzo Capponi-Covoni

-Piece of information of the miraculous healing in the “poor women shelter” near Santa Croce (1817).





Santa Croce, Florence – inside the Basilica

- “Poems” by Pietro Pillori (1861) (Pillori was a Florentine Abbott specialized in Galileo’s researches).
- Collection of laws and decrees.

**999** [959]

**May 1, 1810 – June 30, 1810** 1296

*Condition of the requests of farming properties. Condition and description of the properties destined to the payment of the 32 millions public debt of Tuscany.*

Bound coverless register (13x8x1 inches) of 661 pages.

Second part: Houses, factories and workshops.

**1000**

**18<sup>th</sup> century – 19<sup>th</sup> century** 1297

### Poetical and theatrical texts

Printed booklets in package.

Texts on Achilles (1801); Napoleon (1810, 1811, 1812); Aurelianus in Palmyra (1816); Aesop’s fables (1806);



The rage of Achilles by artist Tiepolo, 1757 (Goddess Athena stops him from killing King Agamemnon)



Napoleon as King of Italy in 1810; in 1804 he had already crowned himself as Emperor of the French. Born on August 15, 1769, in 1810 he was 41 years old and would sometimes vomit or pass out after his meals.



Aesop, painted by Diego Velasquez, 1639-1649, in the Prado Museum, in Madrid.

Parenthetic Stanzas by Lorenzo Ottavio del Rosso (1767); literary works by Giovanni Sergardi Bindi (1812); Stanzas for the marriage of Lucrezia Capponi with Neri Guadagni, son of Tommaso (1816); Stanzas by Carlo Bocchineri from Prato (1600).

**1001**

### **Texts of a religious nature**

Printed booklets in package.

Society of St. John the Evangelist (1746); Apostolic letters of Pope Pius VII (1821); Immortal glories of Saint

**1746 - 1906** 1298



Pope Pius VII (1743-1823) by artist Jacques Louis David

Ranieri (1804); Perpetual Indulgences of the Very Holy Name of Jesus (1749); Case of a prodigy in Rome (1817); Prayers to the Blessed Virgin Mary (1821); Unpublished letter of Saint Antonino (1906); Sonnet for the funeral of Pope Benedict XIV (1758).



Pope Benedict XIV (1675-1758) by artist Pierre Subleyras

1002

## Printed announcements

Folder.

It also contains a printed brochure on occasion of the feast of the Nobles from Siena, offered by Carlo Bolagni, at the “Accademia degli Intronati” (“Academy of the “sitting on the thrones”) (1757); Funeral Memorial for Maria Antonietta Corsini, wife of Edoardo Dufour Berte (+1834).

18<sup>th</sup> century – 19<sup>th</sup> century 1299

## Section: Drawings

1300



## Series: Restorations of “La Luna”

19<sup>th</sup> century - 1847 1301

1 canvassed paper, 1 register.

Drawing of the project concerning the reduction of the Villa commissioned by Tommaso, in the early 19<sup>th</sup> century; register with Giuseppe Poggi's project for the restorations promoted by Tommaso's son Neri (1847).

1003 [961]

1<sup>st</sup> fourth of the 19<sup>th</sup> century 1302

*Paper showing the project for the Villa of the Very Eminent Marchese Tommaso Guadagni*

Canvassed paper in a roll (21x28 inches).

*...named La Luna near San Domenico in Fiesole to which are annexed the projects and walls of the two side buildings to be built, one to be used as a wine cellar, the other for the garden service.*

Watercolored Indian ink drawing.

1004 [960]

1847 1303

*Project of reduction and enlargement of the suburban Villa of Le Lune*

Half leather bound register (14x19x1 inches).

*...situated in the Community of Fiesole near San Domenico Square owned by Nobleman Marchese Neri Guadagni and projected to reduce and enlarge the necessary Annex of the same and the House of Administration of the surrounding goods.*

10 watercolored Indian ink plates by **Giuseppe Poggi**.

With receipts of loose expenses (1860-1862).

**Giuseppe Poggi** (1811-1901) was a famous Florentine architect. He received numerous commissions from the city's upper bourgeoisie and nobility for renovations of palaces and gardens (like **Guadagni Villa della Luna** and **Guadagni Palace of Santo Spirito**). From 1864 he designed the city's urban renovation (as Florence had become capital of Italy), which included the demolition of the old city walls, the creation of alleys in place of them and of several scenographic squares (Piazza Beccaria, Piazza della Libertà'). He later designed the viale dei Colli, a panoramic walk ending with the view from Piazzale Michelangelo.



View from Piazzale Michelangelo during the day.



View from Piazzale Michelangelo during the night.



Famous Florentine Architect Giuseppe Poggi

## Series: Miscellaneous

1 paper, 1 folder.

18<sup>th</sup> century - 1944

1304

**1005** [963]

*Plants of Castelluccio. Estate of Masseto*

Paper roll (20x27 inches).

Watercolored Indian ink drawing of the plants and facades of the two houses, signed and dated "G. Guadagni 1944", with business card of Giacomo Guadagni ("Adriano's father and Marco's grandfather") and dedication. "To dear Vieri ("uncle Vieri") from your uncle with best wishes for the new year."

**1944**

1305



1006

1306

*[Various drawings]*

Folder.

-Pen family trees of the Galletti and Mannelli families (18<sup>th</sup> century).



Galletti Palace, Florence



Mannelli Tower, Ponte Vecchio, Florence, Italy



-Drawing of a wooden gate (19<sup>th</sup> century)

-Planimetry of a town close to the sea [Forte dei Marmi?] (19<sup>th</sup> century);



Forte dei Marmi

-Tracing paper of a parcel on the border between the municipalities of Vaglia and Borgo S. Lorenzo (19<sup>th</sup> century);



Borgo San Lorenzo

-Masseto, pencil sketches for the project of opening arches under the terrace (20<sup>th</sup> century);



Masseto

-Watercolored Indian ink drawings of the palace of marchese Lorenzo Bartolommei, between Fiesolana Street and dello Sprone Street (today called Salvemini Square) in Florence, blueprint of the ground floor and perspective drawing of the facade (19<sup>th</sup> century).



Inside of the Bartolommei Palace





Piazza Salvemini, Florence, in whose proximity the Bartolommei Palace is located.

## Section: Berte Papers

6 archives units

**1684-1885**

1307

**1007** [919]

*[Ledger]*

Coverless bound register (12x8x1 inches) of 52 papers.

With expenses and earnings related to the Farm of Peccioli.

**Oct. 1, 1801 – July 31, 1805** 1308



Farm of Peccioli

**1008** [956]

*Special letter book*

Cardboard bound register (12x9x1 inches) of 52 papers.

Copy of an outgoing letter by Filippo Berte, merchant in Leghorn.

Written in French.

**May 29, 1801 – August 12, 1820** 1309





Leghorn (Tuscany's surprising Venice)

**1009** [803]

*Book of receipts [of Casimira Berte]*  
Parchment bound register (8x5x1 inches).

**January 20, 1814 – July 25, 1825** <sup>1310</sup>



Dufour Crest of the Dufour-Berte (cousins of the Guadagni)

**1010**

Letters to Filippo and Casimira Berte  
Folder contained in a package.

**1795 – 1817** <sup>1311</sup>

**1011**

*IV. Verses of praise by different authors for the Noble Dame of Leghorn A.A. B.I.*  
Paper bound copybook (9x5x1).  
Manuscript, with dedication by Giovanni Stefano Gamerra.

**1759** <sup>1312</sup>

It also contains a printed little folder, “Pindaric monument consecrated to the Holy Imperial Majesty of Paul I Emperor of All the Russias” by lieutenant Gamera (1799).

Giovanni Gamera (1742-1803) was a cleric, a playwright, and a poet. He is best known as a prolific librettist.



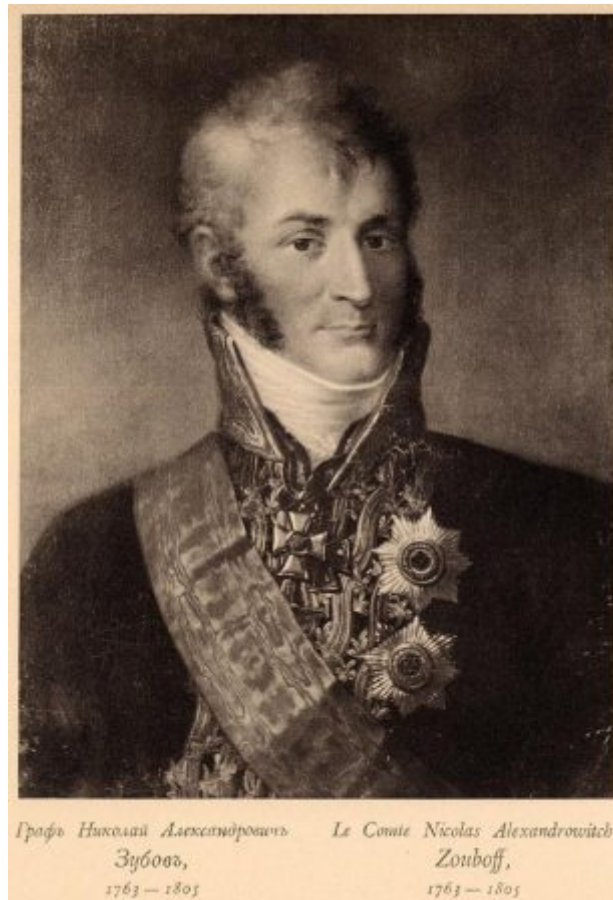
Paul I (1754-1801), Emperor and Autocrat of All the Russias

When Napoleon seized Malta in 1798, ending the territorial independence of the Order of the Knights of Malta, Emperor of Russia Paul I was greatly offended. As a child he had read the histories of the Order and was impressed by their honor and connection to the old order they represented. The knights had made him protector of the Order in August 1797. In September 1798, the Priory of St. Petersburg, capital of Russia, declared that the Grand Master Hompesch had betrayed the Order by selling Malta to Napoleon and elected Emperor Paul I as new Grand Master of the Order of Malta.

Two and a half years later, however, on the night of March 23, 1801, Emperor Paul was murdered in his bedroom by a band of dismissed officers. They charged into his bedroom, flushed with drink after supping

together, and found Paul hiding behind some drapes in the corner. The conspirators pulled him out, forced him to the table, and tried to compel him to sign his abdication. Paul offered some resistance, and one of the assassins struck him with a sword, after which he was strangled and trampled to death.

He was succeeded by his son, the 23-year-old Alexander I, who was actually in the palace, and to whom General Nikolay Zubov, one of the assassins, announced his accession to the throne, accompanied by the admonition, "Time to grow up! Go and rule!"



General Nikolay Zubov (1763-1805); he was a giant, very strong and with a fiery temper. His younger brother, Platon, was the lover of Emperor Paul I's mother, Empress Catherine II, whose lovers were sometimes even 40 years younger than her. The Empress made Nikolay a count and a general.





Catherine II Empress and Autocrat of All the Russias (1729-1796) by artist Johann Baptist von Lampi the Elder.

Catherine herself, in 1762, had her husband, Emperor (“Tsar” in Russian) Peter III, arrested and forced him to sign a document of abdication, recognizing her as the only ruler of Russia. Shortly after being arrested, Peter was strangled by the guards.



Alexander I of Russia in 1800, one year before his father was murdered (1777-1825)

1012

1919 1313

*Federigo of the marchesi Dufour Berte.*

Paper bound printing copybook (9x5x1).

On occasion of his death. He was the son of Casimira and Giuseppina Del Lungo (?). He lived from 1884 to 1919.

## Section: Registers to restore

1314

8 archives units

1013 [1027, 44]

1659 – 1664 1315

*“C.44”Book...related to the possessions of the accomplishments of Le Fonti and Tigliano*

Leather bound register (15x12x5 inches).

\*\*\*the register is wrapped up in packing paper so as not to scatter the spore before the necessary restoration.

1014 [1028, 59]

1735 – 1744 1316

*“C.59”Debtors and creditors for La Fonte and Florence*

Leather bound register (15x12x5 inches).

\*\*\*the register is wrapped up in packing paper so as not to scatter the spore before the necessary restoration.

1015 [1029, 55]

1735 1317

*“C.55”Debtors and creditors for La Fonte and Florence*

Leather bound register (15x12x5 inches).

\*\*\*the register is wrapped up in packing paper so as not to scatter the spore before the necessary restoration.

1016 [1030, 63]

1597 – 1607 1318

*“B.63”Earning and Expense Debtors and creditors E [of Francesco, Alessandro and Vincenzo]*

Leather bound register (15x12x5 inches).

\*\*\*the register is wrapped up in packing paper so as not to scatter the spore before the necessary restoration.

1017 [1031, 56]

1575 – 1584 1319

*“B.56”Journal or Ledger [of Francesco Alessandro and Vincenzo]*

Leather bound register (15x12x5 inches).

\*\*\*the register is wrapped up in packing paper so as not to scatter the spore before the necessary restoration.

1018 [1032, 58]

1584 – 1591 1320

*“B.58”Journal or Ledger [of Francesco Alessandro and Vincenzo]*

Leather bound register (15x12x5 inches).

\*\*\*the register is wrapped up in packing paper so as not to scatter the spore before the necessary restoration.

1019 [1033, 84]

1619 – 1623 1321

*“B.84”Debtors?[of Alessandro Jacopo and Niccolo’]*

Leather bound register (15x12x5 inches).

\*\*\*the register is wrapped up in packing paper so as not to scatter the spore before the necessary restoration.

1020 [1039/bis, 86]

1622 – 1628 1322

*“B.86”Journal or Ledger?[of Alessandro Jacopo and Pierantonio]*

Leather bound register (15x12x5 inches).

\*\*\*the register is wrapped up in packing paper so as not to scatter the spore before the necessary restoration.