

GIULIANI'S NAPLES: A Walking Tour

By Nicoletta Confalone and Grégory Leclair¹

I'm leaving. I'll no sooner forget Via Toledo than the sight of all the other quarters of Naples. It is without equal in my eyes—the most beautiful city in the universe.

—Stendhal, *Rome, Naples, and Florence*²

“Naples, a city foreign to me.”³ This is how, in early 1824, shortly after his arrival, Mauro Giuliani described the capital of the Kingdom of the Two Sicilies to his friend and publisher, Domenico Artaria. Scholars still do not agree on what he meant by this remark. Could he simply have been overwhelmed by it all? With 430,000 inhabitants in 1800, Naples had become the third most populous European city after London and Paris—far ahead of all the other Italian cities. And by 1850 only Saint Petersburg, Moscow, and Vienna were more populous. They were on a par with Paris and London.⁴

The excavation of the site of Pompeii (just south of Naples at the foot of Vesuvius) in the eighteenth century gave a special prestige to the city. Its newly unearthed antiquities and frescoes led to a vogue of neoclassicism across the arts. Images of ancient Greek and Roman lyres inspired the creation of the lyre-guitar, an instrument on which Giuliani performed on various occasions in Naples—probably more for its visual effect than for audibility's sake.

In the sixteenth century, with the incursion of Spanish culture and governance into southern Italy, instruments like the Spanish guitar (with four, and then five courses) assumed an enduring place in Neapolitan musical life. As the capital of the Kingdom of the Two Sicilies, Naples

was also a cultural center boasting a number of renowned theaters. It was a *must see* destination for those making the Grand Tour—the traditional trip undertaken by wealthy youth in search of art, culture, and the roots of Western civilization. After the “French decade,” ca.1806–1815, Naples's governance reverted to the Bourbon dynasty. For musicians like Giuliani, who depended on the security of aristocratic patronage, it was the right place to be in 1823, the year he arrived.

Previous research has provided a reasonably complete overview of the life of Mauro Giuliani, but his final Neapolitan years have eluded documentation until recently. By 1970, Thomas Heck had located a number of concert reviews of Giuliani and of his daughter Emilia in the *Giornale delle due Sicile*.⁵ Thanks to archival documents discovered recently, a much more complete picture of the Giuliani family's activities in Naples and beyond is emerging.

It now seems likely that when Mauro Giuliani arrived, Naples was not so foreign to him after all. It would gradually become more and more like home to his growing family in the 1820s and beyond. Using the device of a “city walk” on a contemporary map, we will point out the places frequented by the Giuliani family. We have also been able to construct a new family tree with most of the famous guitarist's Neapolitan descendants.

The new information has come from secular as well as sacred repositories: the State Archives (*Archivio di Stato*) of Naples,⁶ as well as the Historical Diocesan Archives (*Archivio storico diocesano*) of Naples and Trieste. With respect to Naples proper, all the civil documents created

¹ A preliminary version of this study was read at the 5th Lake Konstanz Guitar Research Meeting, Hemmenhofen, Germany, in May 2015. An earlier version of this article appeared as “Napoli giulianesca: Una passeggiata partenopea nei luoghi della famiglia Giuliani,” *il Fronimo* no. 163 (July 2015), 62–68. The authors are deeply grateful to the State Archives of Naples, Padre Eduardo Parlato, Director of the Ufficio Beni Culturali della Curia Arcivescovile of Naples, Don Salvatore Antonio Paone, parish priest of San Domenico Soriano, Padre Domenico Filardo, parish priest of Santa Maria Ognibene, Don Alfredo Erbalì, parish priest of Sant'Anna di Palazzo, Padre Giovanni Di Talia, parish priest of Santi Francesco e Matteo, Giovanni Luca at the Archivio storico diocesano di Trieste, and to Gerhard Penn, who found the baptism certificates of two sons of Emilia Giuliani, never published before now, in the Viennese archives of St. Stephen's Cathedral. Map icons courtesy of Maps Icons Collection <https://mapicons.mapsmarker.com>.

² “Je pars. Je n'oublierai pas plus la rue de Tolède que la vue que l'on a de tous les quartiers de Naples: c'est sans comparaison, à mes yeux, la plus belle ville de l'univers.” (Naples, 8 March 1817), in Stendhal, *Rome, Naples et Florence*, ed. Henri Martineau (Paris: Éditions Le Divan, 1927), III, 22.

³ “una città estranea per me.” Letter from Mauro Giuliani to Domenico Artaria,

Naples, 16 January 1824. Italian transcription in Marco Riboni, *Mauro Giuliani* (Palermo: L'Epos, 2011), 206, hereafter **RiboniMG**. English translation in Thomas Heck, *Mauro Giuliani: A Life for the Guitar*, GFA Refereed Monographs, no. 2 (Guitar Foundation of America, 2013), Kindle edition (hereafter **HeckMG-k**), location 3589.

⁴ Paul Bairoch, Jean Batou, and Pierre Chèvre, *La population des villes européennes : banque de données et analyse des résultats : 800–1850 = The population of European cities : data bank and short summary of results* (Genève: Droz, 1988), 283. Having been established as *Neapolis* (“the new city” in Greek) in the mid-5th century BCE, Naples had ancient roots.

⁵ Originally cited in Thomas Heck, “The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d.1829),” PhD diss. (Yale University, 1970), the information can now easily be found in HeckMG-k, Chapter 4, sections 4.3.1–4.3.4.

⁶ The Italian National Archives (*Direzione Generale per gli Archivi*) sponsors the website *Portale Antenati* <antenati.san.beniculturali.it>, where are currently available (February 2016–) the civil records (birth, marriage, death) of 43 of the 103 existing State Archives (*Archivi di Stato*), including Naples, Bari, and Florence.

after 29 October 1808 are now (to a greater or lesser extent) available,⁷ thanks to the implementation of Joachim Murat's decrees, under the *Code Napoléon*, instituting civil record-keeping.⁸ From that time forward, parishes continued to record baptisms, weddings, and deaths, but also had to submit *civil* certificates to complement the religious ones they traditionally kept.

A Walking Tour

The “walk” that we are proposing to readers is not very long, because almost everything of relevance to the Giuliani family happened in the so-called Spanish Quarters (*Quartieri Spagnoli*). This area included the quarters of *San Ferdinando*, *Avvocata* (partially), *Montecalvario*, *San Giuseppe*, adjacent to *Avvocata*, and *Chiaja* (now written Chiaia), along the waterfront. The Spanish Quarters came into being in the sixteenth century to accommodate the Spanish troops charged with maintaining law and order.

Chiaia—where Giuliani lived and died

The famous guitarist Mauro Giuliani moved from Rome to Naples in 1823, where he spent the final five-plus years of his life. His last personal address was a flat at No. 18 *Strada* (now *Via della Cavallerizza*), in the *Chiaia* quarter (**MapRef-1**). Here, at the age of 47, on 8 May 1829, he died. His home was not far from the waterfront, the *Riviera di Chiaja*.

During the late 1830s Maria Teresa and Giuseppa Lucci, the daughters of the cellist Gaetano Lucci, along with Emanuela Giuliani, Mauro's sister, lived at No. 30 *Strada di Chiaja* now *Via Chiaia* (**MapRef-2**). Note that *Strada di Chiaja* has always been one of the most elegant streets of Naples. In fact each sister was recorded in civil records as having been a *gentildonna* (gentlewoman), the female equivalent of a *possidente* (householder). This suggests that they were well-to-do, thanks probably to inherited family resources.

In 1819, Maria Teresa's husband, Zefrino Cerami, sought employment as a violoncello teacher at the *Real Collegio di Musica*,⁹ which soon (in 1826) would be known as the famous *Conservatorio di Musica San Pietro a Majella*. He was also a cellist at the *Real Teatro di San Carlo*.¹⁰ The other sister, Giuseppa, born in 1812 and thus almost the same age as her cousin Emilia, married Giuseppe Prisco, a civil servant.

The San Ferdinando quarter

A few hundred meters from Mauro's home, on *Via Santa Caterina* (now *Via Calabritto*) in the *San Ferdinando* quarter, is the monumental *Palazzo Calabritto* (**MapRef-3**),¹¹ where Mauro gave his first documented performance in Naples in 1823.¹²

Emanuela Giuliani, Mauro's sister (sometimes spelled *Emmanuele* and *Emmanuela*),¹³ lived with her husband, Gaetano Lucci, in the *San Ferdinando* quarter. Mauro had once described her as a “devilish monster,” who “denied food” to their dying father and allegedly kept Mauro from knowing where he was. On the other hand, Emanuela might have served as a kind of second mother for Maria and Emilia, Mauro's “Viennese” daughters, both when she took them from Vienna to Palermo in 1822,¹⁴ and presumably after Mauro's death, when the two girls were respectively ages 21 and 16.¹⁵ The Luccis lived at No. 13 *Vico Carminiello a Toledo* (**MapRef-4**), where Emanuela died on 22 November 1839 at age 63.¹⁶ This street, now called *Via Carlo de Cesare*, took its earlier name from the Church of *Santa Maria del Carmine*, nicknamed *Carminiello*, currently closed to the public. This area is very lively, bustling with restaurants and close to the famous *Teatro di San Carlo* (**MapRef-5**), opened in 1737—one of the oldest continuously active opera houses in the world.

Another important theater in that quarter is the *Teatro Mercadante*, known before 1870 as the *Teatro del Fondo* (**MapRef-6**),¹⁷ where we know that two performances of

⁷ The civil registers, stored and preserved in the State Archives of Naples are divided into “Civil records of the 12 sections of the city of Naples” and its villages from the year 1809 to 1865 and the “Records of municipalities,” i.e., towns in the province of Naples from the year 1809 to the year 1865. Both types of records include births, marriages, deaths, documents, and other acts, and are complemented by an appendix of registers (indexes) relating to the various kinds of documents and acts.

⁸ Joachim Murat (1767–1815), brother-in-law of Napoleon I of France, was King of Naples from 1808 to 1815.

⁹ The Archivio di Stato di Napoli registry describing this transaction is viewable in a PDF document, accessible online: “Ministero della pubblica istruzione / Collegio di musica / Inventario 335, buste 81-111; 654-658.” http://media.regesta.com/dm_0/ASNA/xdamsProgettareFuturo/allegati%20IT/ASNA/CATA/LOGO/0002132/IT.ASNA.CATA.LOGO.0002132.0001.pdf, page 10 (1819), contenitore 83, unità 39. Consulted 10 June 2016.

¹⁰ Cesare Corsi, “Un'armonia competente”: L'orchestra dei teatri reali di Napoli nell'Ottocento,” *Studi verdiani*, 16 (2002): 21–96 (See specifically p. 56). In the 1830s the *Teatro di San Carlo* was considered the finest theatre in the world and its orchestra was its pride. See Benedetto Quaranta, “Della musica nelle Due Sicilie,” in *Annali*

civili del Regno delle due Sicilie, IV (1834): 88–112.

¹¹ The *Palazzo Calabritto* was renovated in 1756 by the architect Luigi Vanvitelli (1700-1773), the designer of *Reggia di Caserta*—the Italian Versailles.

¹² The vocal and instrumental *accademia* was reported in the *Giornale del Regno delle Due Sicilie* (26 Nov 1823). For details, see HeckMG-k, locations 3548–3558.

Her name is spelled Emmanuele in the letter of 16 January 1824 to Artaria, in HeckMG-k, location 3630, and Emmanuela in the civil death certificate.

¹³ Her name is spelled Emmanuele in the letter of 16 January 1824 to Artaria, in HeckMG-k, location 3630, and Emmanuela in the civil death certificate.

¹⁴ Michael Lorenz, “New Light on Mauro Giuliani's Vienna Years,” *Musicalogical Trifles and Biographical Paralipomena* (blog), 11 Apr 2015, <http://michaelorenz.blogspot.com/2015/04/new-light-on-mauro-giulianis-vienna.html>.

¹⁵ Emanuela's husband, Gaetano Lucci, cellist at Palermo's *Real Teatro Carolino*, could have been the first music teacher of Mauro, and Gerhard Penn suggests that he might also have played a role in the musical education of the little Emilia.

¹⁶ Emanuela was a milliner (Italian: *modista di cappelli*) by profession.

GIULIANI'S NAPLES: (cont.)

Emilia Giuliani occurred. On 8 October 1828 the royal family witnessed her first known solo appearance, between the acts of the opera *Gianni di Calais* by Gaetano Donizetti. Concerning her second reported appearance, on 19 April 1831, the *Giornale del Regno delle Due Sicilie* reported: “Her modesty, almost bordering on shyness, and the ample evidence of her skill in making sweet and delectable an instrument deemed quite insignificant, moved the audience to acclaim her with enthusiasm during not only the first, but also the second intermission of the Opera, when she was loudly invited to come back on stage.”¹⁸

The Montecalvario quarter

Of all the places frequented by the Giuliani family, the *Montecalvario* quarter was the most noteworthy for its performance venues, and perhaps too for family history.

On 23 September 1823, Michele Giuliani, Mauro’s father, age 82, died at no. 27 *Vico* (now *Vicoletto*) *Secondo Politi* (**MapRef-7**).¹⁹ The funeral was held in the church of *Santa Maria ad Ogni Bene dei Sette Dolori* (**MapRef-8**), situated at the upper end of the esplanade commonly called *Spaccanapoli*, meaning literally “Naples splitter.” That street was one of the three east-west roads of the old Greco-Roman city, Neapolis. It is now the main promenade for tourists, giving access to a number of important sights of the city.

The *Teatro Nuovo* (**MapRef-9**), situated on *Via Montecalvario*, was where Emilia Giuliani, Mauro’s daughter, made her Neapolitan debut on 6 February 1828, in a joint concert with him. It appears that this was also the occasion of her father’s final public performance. The theatre, dating from the eighteenth century, was a landmark in the history of opera buffa. Originally it had a thousand seats. Unfortunately two fires completely destroyed it in 1861 and 1935, but twice it was rebuilt. Today the *Teatro Nuovo* is a stage of choice for avant-garde theatre.

Maria Willmuth, Mauro’s eldest “Viennese” daughter,²⁰ after her marriage to Gabriele Amato, a jeweler, lived at nos. 133 and 138 *Strada Speranzella* (**MapRef-10**). Maria and Gabriele were married on 9 June 1836, less than two years after her sister Emilia married Luigi Guglielmi.²¹ She bore two daughters: Elisabetta (b. 4 November 1836), and Adelaide (b. 11 June 1838). Unfortunately Adelaide died in infancy.

A short distance from Maria Willmuth’s known residences in *Strada Speranzella* one can find no. 50, *Vicolo* (now *Vico*) *Lungo del Gelso* (**MapRef-11**), the return address written by Mauro in his letter of 16 January 1824 to Domenico Artaria.²²

It appears that a Luigi Guglielmi, Emilia’s eventual husband, also grew up in the *Montecalvario* quarter. The baptismal registry of the parish *Santi Francesco e Matteo* (**MapRef-12**) records his birth and baptism the same day, 12 May 1807, and indicates that he was the son of Gaetano Guglielmi and Maria Sogner.²³ The Guglielmi family were still living in the *Montecalvario* quarter at 77 *Vico Giardinetto* (**MapRef-13**), on 13 April 1810, when Gabriele was born, and at 45 *Vico Chianche della Carità*, now *Via Giuseppe Simonelli* (**MapRef-14**), on 8 November 1811, when Maria Luisa was born.

The Avvocata quarter

The Neapolitan residence of Emilia Giuliani and her husband Luigi Guglielmi in 1835 can be found both in the civil and the parish registers. They lived at 52 *Vico Lungo Avvocata*, now called *Via Giovanni Brombeis* (**MapRef-15**). Their first son, Giovan Battista Mauro Carlo, was born on 25 June 1835. He was baptized in the Church of *San Domenico Soriano* (**MapRef-16**).

The San Giuseppe quarter

Adjacent to the aforementioned quarters—*Avvocata* (north), *Montecalvario* (west), and *San Ferdinando* (south)—lies the

¹⁷ The *Teatro del Fondo* was built in 1777–1778. The hall, seating 553, remains unchanged today. Saverio Mercadante (1795–1870) was director of the *Conservatorio di Musica San Pietro a Majella* from 1840 until 1870. In 1837 Giovanni Ricordi published Emilia Giuliani’s Variations (Op. 9) on a theme by Mercadante.

¹⁸ “La sua modestia che giungeva fino alla timidezza e le ardue prove di esattezza nel render soave e dilettevole uno strumento per sé già di poco rilievo, mossero il pubblico ad acclamarla con entusiasmo egualmente che nell’altro suo concerto dopo il secondo atto dell’Opera, essendo stata invitata a ricomparir sul proscenio a piene voci.” *Giornale del Regno delle Due Sicilie* (14 May 1829): 444.

¹⁹ The civil death certificate asserts that the deceased Michele Giuliano [sic] from Trieste, profession *possidente*, which simply means householder or property owner, was 85 years old; but we know that he was not yet 83, having been born in Bisceglie on 13 December 1740. Although Mauro was in Naples when his father died, his name is not among the witnesses who signed his father’s declaration of death.

²⁰ Even the civil marriage certificate defines Maria as the daughter of the phantom Marianna Willmuth: “Madame Maria Willmuth, from the City of Vienna, aged twenty-eight, unmarried, domiciled in this locale, was the eldest daughter of the deceased Marianna Willmuth, the declarer being unaware of the place of death and the last domicile of her declared mother.” In fact, Gerhard Penn demonstrated that

Maria Willmuth’s mother was Nina Wiesenberger, a wealthy Viennese woman known to have been in a long-term liaison with Mauro Giuliani in Vienna. For the full documentation, see these articles by Gerhard Penn, “Mauro Giuliani a Vienna: nuovi documenti,” *il Fronimo*, no. 169 (Jan/Mar 2015): 30–53; no. 170 (April 2015): 30–51; and no. 171 (July/Sept 2015): 45–61.

²¹ The date of the marriage between Emilia Giuliani and Luigi Guglielmi comes from a Viennese document found by Gerhard Penn: the birth certificate of the third son of the couple, Joseph Aloys Stefan, in which Luigi is recorded as having married Emilia in September 1834, in Naples. Unfortunately, we don’t have confirmation of this event from the Neapolitan archives.

²² HeckMG-k, locations 10479–10481.

²³ There is a high probability that *this* Luigi Guglielmi (of the many with the same name) became Emilia Giuliani’s husband because the year of his birth and the name of his parents found in this baptismal certificate coincide with Luigi’s declarations, recorded in Vienna in the aforementioned baptismal certificate of his third child, dated 30 October 1841. The only difference is regarding his mother’s surname, here written apparently as “Longnier.” Sogner, of Catalan provenance, often spelled Sunyer, is an unfamiliar surname in Italy; misspellings were frequent. Also, Maria Willmuth is recorded as Dillmuth in the parish marriage registry.

San Giuseppe quarter. It is not part of the Spanish Quarters. On 2 October 1826, Mauro Giuliani gave an *Accademia di Lira* (a lyre-guitar concert) in the *Teatro dei Fiorentini*,²⁴ on *Via Roberto Bracco* (**MapRef-17**). Founded in 1618, it was one of the oldest Neapolitan theatres. Severely damaged during a bombing in 1941, it was demolished in the 1950s. Today a bingo hall (*Napoli Bingo Fiorentini*) is situated on the same site.

On the eastern side of *Strada* (now *Via Toledo*), which separated *Montecalvario* from *San Giuseppe*, at number 177, one would have found the Casa Girard (**MapRef-18**), the Neapolitan publisher of a number of Giuliani's works that were evidently unknown to publishers further north. Girard's establishment was a mere hundred meters from Mauro's address at 50 *Vicolo Lungo del Gelso*, in *Montecalvario*.²⁵

San Giuseppe is also the quarter of the *Conservatorio di Musica San Pietro a Majella* (**MapRef-19**), on *Via San Pietro a Majella*. Luigi Guglielmi, Emilia's husband, who later became a successful voice teacher in Vienna and Pest (now part of Budapest) and who was also an opera composer, could have been a student at this *Conservatorio*.²⁶

Our Neapolitan walk comes here to an end. It seems that in the course of the earlier nineteenth century the extended Giuliani family put down roots in Naples. It truly became their new home. Thus it wasn't just on a whim that Emilia, in 1839, when she was already in Rome, wanted Mount Vesuvius pictured in the background of her portrait (**Figure 2**),²⁷ drawn by Franz Nadorp.²⁸

Map of Naples, Genealogical Tree of the Giuliani family, and Appendix

The historic places mentioned and tagged above are marked on the modern map of Naples presented here. Most of the locations in the old center (*centro storico*) of Naples are still standing and can be visited today.

Our genealogical tree of the Giuliani family spans about four generations, beginning with the parents of Mauro Giuliani and extending to his grandchildren. It updates

research already published by Thomas Heck, Marco Riboni, Gerhard Penn, Thomas Cimarusti, Nicola Giuliani, and Michael Lorenz.²⁹ It also includes unpublished information collected through personal contacts with various scholars, in particular with Gerhard Penn.

The documentation found in the **Appendix** highlights in boldface various family members who have distinguished themselves in the visual and performing arts. Besides Mauro Giuliani and his talented daughter Emilia, one can find these artists, listed in the chronological order of their of birth dates:

Gaetano Lucci	(b. 1769), cellist
Nicolas Giuliani	(b. 1778), composer and choirmaster in Saint Petersburg
[Mauro Giuliani	(b. 1781), guitarist and composer]
Zefirino Cerami	(b. 1790), cellist
Michele Giuliani	(b. 1801), guitarist, composer, singer and voice teacher in Paris
Luigi Gordigiani	(b. 1806), composer
Luigi Guglielmi	(b. 1807), voice teacher and composer
[Emilia Giuliani	(b. 1813), guitarist and composer]
Leontina Gordigiani	(b. 1829), author
Michele Gordigiani	(b. 1835), painter



Vico Giardinetto, a pedestrian street in the Spanish Quarters of Naples today (**MapRef-13**)
Photograph courtesy Nicoletta Confalone

²⁴ HeckMG-k, locations 3818–3823.

²⁵ Mario Torta, “Le edizioni napoletane di Mauro Giuliani,” *il Fronimo*, no. 87 (Apr/Jun 1994): 12–34. The same *Palazzo San Giacomo*, starting in the early nineteenth century, housed the headquarters of the *Banco di Napoli*, the most important bank in Southern Italy. From 1926 to 1932 in the same area the new bank headquarters, still extant, was built—the *Palazzo Piacentini*.

²⁶ Luigi Guglielmi is described as having studied with the composer Giacomo Tritto (1733–1824) and the singer Girolamo Crescentini (1762–1846) in Ferdinand Simon Gassner, *Encyclopädie der gesammten musikalischen Wissenschaften oder Universal-Lexikon der Tonkunst* (Stuttgart: Köhler, 1849), 386.

²⁷ A large reproduction of this portrait can be found in Nicoletta Confalone and Robert Coldwell, *Emilia Giuliani* [complete works] (San Antonio, TX: DGA Editions, 2013), 5. The same portrait appears as **Figure 2** in this article (p. 35).

²⁸ Franz Johann Heinrich Nadorp (23 June 1794–17 September 1876) was a German painter who primarily worked and lived in Rome. Some writers associate him stylistically with the Nazarene movement.

²⁹ HeckMG-k, RiboniMG, Gerhard Penn, “Mauro Giuliani a Vienna: nuovi documenti,” *il Fronimo*, no. 169 (January 2015): 30–53 (parte prima); no. 170 (April 2015): 30–51 (parte seconda); no. 171 (July 2015): 45–61 (parte terza). Thomas M. Cimarusti, “The songs of Luigi Gordigiani (1806–1860), ‘lo Schuberto italiano’” (PhD diss., Florida State University, 2007). Nicola Giuliani, *Mauro Giuliani. Ascesa e declino del virtuoso della chitarra* (Cremona: [s.n.] Fantigrafica, 2005), henceforth **NicolaG2005**. Nicola Giuliani, *La sesta corda: Vita narrata di Mauro Giuliani* (Bari: Levante, 2008), henceforth **NicolaG2008**. Michael Lorenz, “New light on Mauro Giuliani’s Vienna Years,” *Musicological Trifles and Biographical Paralipomena* (blog), <http://michaelorenz.blogspot.com/2015/04/new-light-on-mauro-giulianis-vienna.html>.

Map References

1—*Strada* (now *Via della Cavallerizza*), 18, where Mauro Giuliani died on 8 May 1829.

2—*Strada di Chiaja* now *Via Chiaia*, 30, onetime home of Maria Teresa and Giuseppa Lucci, daughters of Emanuela Giuliani and Gaetano Lucci.

3—*Via Santa Caterina* (now *Via Calabritto*), *Palazzo Calabritto*, where Mauro Giuliani gave his first documented performance in Naples in 1823.

4—*Vico Carminiello a Toledo*, now *Via Carlo de Cesare*, 13, where Emanuela Giuliani died on 22 November 1839.

5—*Via San Carlo*, 98, *Real Teatro di San Carlo*, where Zefirino Cerami was a cellist.

6—*Piazza Municipio, Teatro del Fondo*, now *Teatro Mercadante*, where we know that two performances of Emilia Giuliani occurred, in 1828 and 1831.

7—*Vico* (now *Vicoletto*) *Secondo Politi*, 27, where Michele Giuliani, Mauro's father, died in 1823.

8—*Via Francesco Girardi*, 59, church of *Santa Maria ad Ogni Bene dei Sette Dolori*, where the funeral of Michele Giuliani, Mauro's father, was held.

9—*Via Montecalvario*, 16, *Teatro Nuovo*, where Emilia Giuliani, Mauro's daughter, made her Neapolitan debut on 6 February 1828, in a joint concert with him.

10—*Strada Speranzella*, 133 and 138, where Maria Willmuth and Gabriele Amato lived.

11—*Vicolo* (now *Vico*) *Lungo del Gelso*, 50, the return address in Mauro's letter of 16 January 1824 to Domenico Artaria.

12—*Vico Lungo San Matteo*, 44, church of *Santi Francesco e Matteo*, where Luigi Guglielmi, assumed to be Emilia's eventual husband, was baptized on 12 May 1807.

13—*Vico Giardinetto*, 77, address of Gaetano Guglielmi and Maria Sogner, the parents of Luigi Guglielmi, in 1810.

14—*Vico Chianche della Carità*, now *Via Giuseppe Simonelli*, 45, address of Gaetano Guglielmi and Maria Sogner in 1811.

15—*Vico Lungo Avvocata*, now called *Via Giovanni Brombeis*, 52, where the first son of Luigi Guglielmi and Emilia Giuliani was born on 25 June 1835.

16—*Piazza Dante*, 82, church of *San Domenico Soriano*, where the first son of Luigi Guglielmi and Emilia Giuliani was baptized.

17—*Via Roberto Bracco*, 5-7-9, *Teatro dei Fiorentini*, today *Napoli Bingo Fiorentini*, where Mauro Giuliani gave an "Accademia di Lira" on 2 October 1826.

18—*Strada* (now *Via*) *Toledo*, 177, where the Casa Girard once stood—the Neapolitan publisher of a number of Giuliani's works.

19—*Via San Pietro a Majella*, 35, *Conservatorio di Musica San Pietro a Majella*, where Zefirino Cerami was employed as a violoncello teacher.



Figure 2: Emilia Giuliani, a pencil drawing done in Rome, 1839, signed by the artist Franz Nadorp (1794–1876).
Reproduced with the kind permission of the photographer,
Andreas Lechtape.

GIULIANI'S NAPLES: (cont.)

LEGEND

- Boxes with dark (bold) borders denote musicians and artists. All are serrated except for Mauro's and Emilia's, which are solid and double-bold for emphasis.
- Boxes with rounded corners denote women; squared corners denote men.

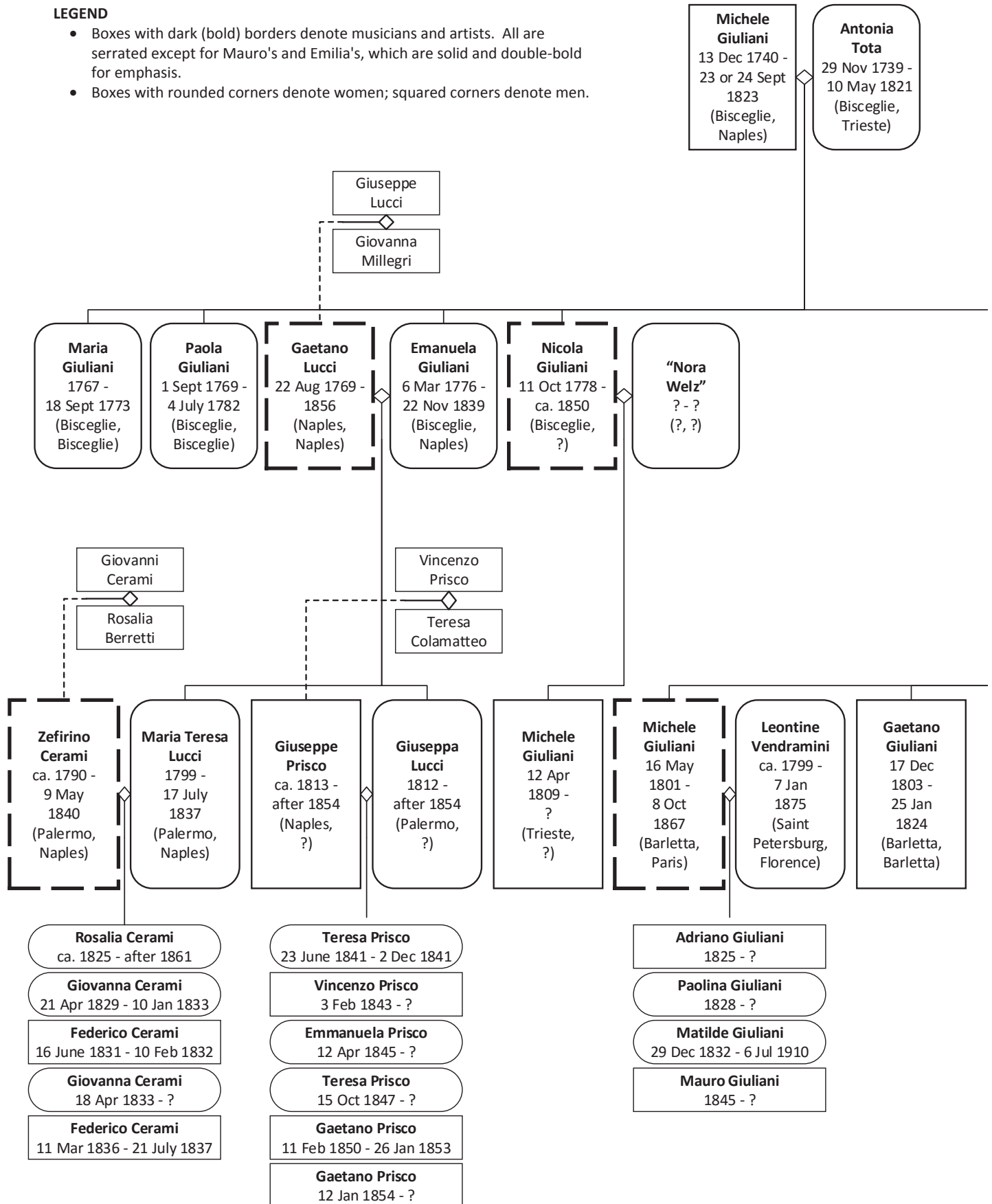
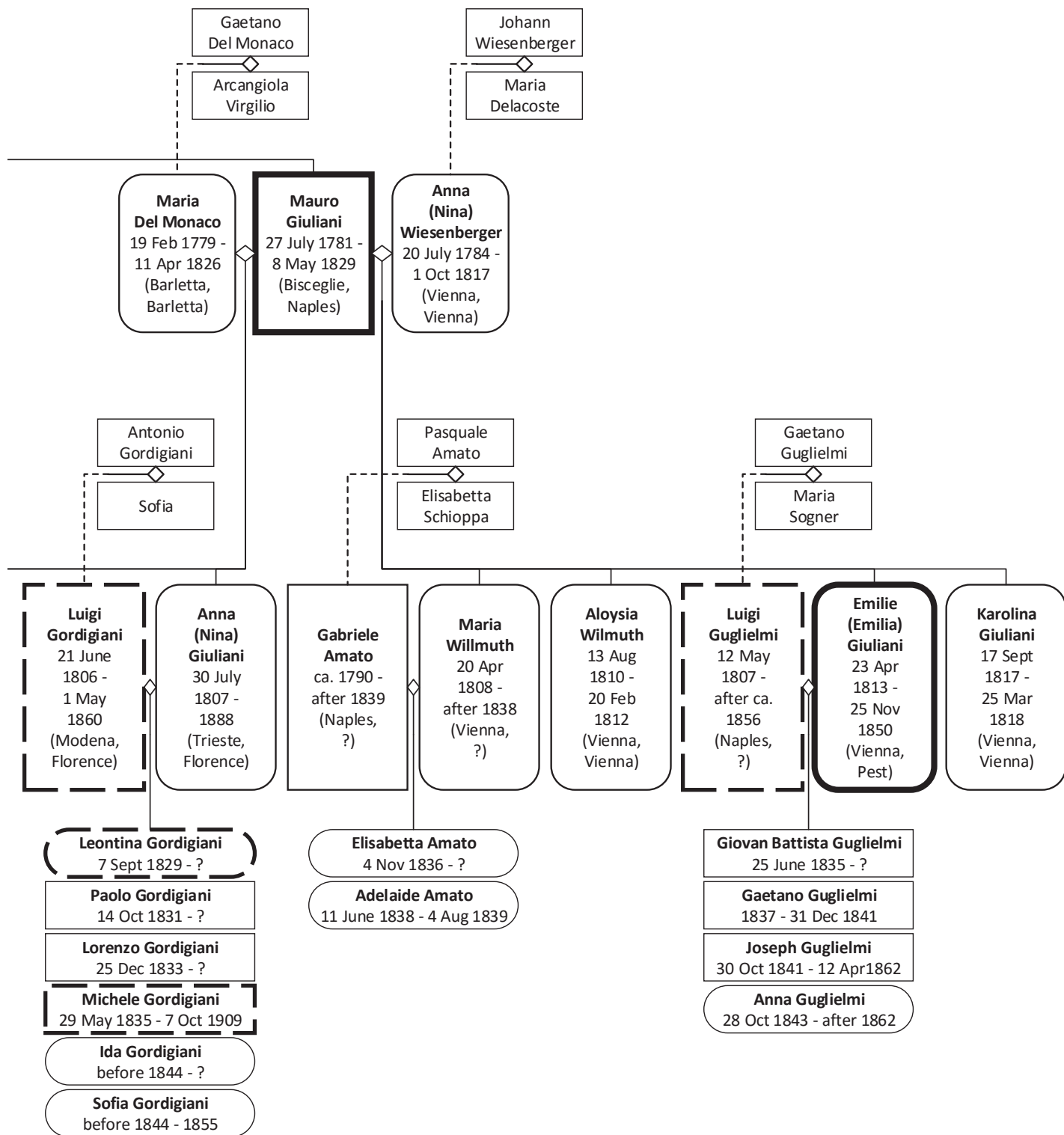


Figure 3: Genealogical tree of the extended Giuliani family.



GENEALOGICAL APPENDIX

to

“Giuliani’s Naples: A Walking Tour”

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The latest genealogical documentation regarding Mauro Giuliani’s extended family

The documents newly discovered by the authors are preceded by an asterisk. The following archives hold them, as marked:

ASB	Archivio di Stato di Bari
ASDN	Archivio storico diocesano di Napoli
ASDT	Archivio storico diocesano di Trieste
ASF	Archivio di Stato di Firenze
ASN	Archivio di Stato di Napoli
BFL	Budapest Főváros Levéltára (Budapest City Archives)a
SCN	Stato Civile Napoleonico, part of the ASN
SCR	Stato Civile della Restaurazione, part of the ASN
Wien	Domarchiv St. Stephan (St. Stephen's Cathedral Archive, Vienna)

Giuliani–Tota family

Mauro Giuliani’s parents and siblings

Michele Antonio Giuliani (Bisceglie, 13 Dec 1740–Naples, 23 or 24 Sep 1823).

Householder (*possidente*). Baptism cert. 14 Dec 1740, *Registri degli atti di battesimo*, Chiesa Cattedrale at Bisceglie, 1740–1743

(NicolaG2005, 26). Death cert. n. 772 (1823), Montecalvario, SCR, ASN. *Death cert. parish of Santa Maria ad Ogni Bene dei Sette Dolori, *Libro XVIII di morti ove conservasi la Fede*, Anno 1823, p. 9, ASDN.

Husband of:

Antonia Giovanna Teresa Tota (Bisceglie, 29 Nov 1739–Trieste, 10 May 1821).

Baptism cert. 1 Dec 1739, Chiesa Cattedrale at Bisceglie, 1737–1740. (NicolaG2005, 27) Marriage cert. 19 Jun 1763, *Registri degli atti di matrimonio*, Chiesa Cattedrale at Bisceglie, 1752–1769. (NicolaG2005, 27) Death information publ. in Nicola Giuliani’s Introduction to *Mauro Giuliani, Werke für Gitarre Solo und Gitarre mit Violine oder Flöte* (Schell Music, 2012), 21.

Children:

Maria Giuseppa Giuliani (Bisceglie, 1767–Bisceglie, 18 Sep 1773).

Died around age 6.

Paola Giuliani (Bisceglie, 1 Sep 1769–Bisceglie, 4 July 1782).

Died at age 12. Baptism cert. 3 Sep 1769, *Registri degli atti di battesimo*, Parrocchia di Sant’Adoeno at Bisceglie, 1752–1769. (NicolaG2005, 38)

Emanuela Maria Giuliani (Bisceglie, 6 Mar 1776–Naples, 22 Nov 1839).

For descendants, see **Lucci–Giuliani family**.

Nicolas [Nicola] Filippo Giuliani (Bisceglie, 11 Oct 1778–?, ca. 1850).

A musician active mostly in Russia. For descendants, see **Giuliani–Welz family**. Nicolas confirmed that he and his brother were born in Bisceglie: “mon frère et moi nous sommes nés à Bisceglia [sic]. . .” “my brother and I were born in Bisceglie and raised in Barletta, towns in the province of Bari, in the Kingdom of Naples . . .” See Nicolas Giuliani, *Introduction au code d’harmonie pratique et théorique ou nouveau système de basse fondamentale* (Paris: Hector Bossange & St. Petersburg: J. Hauer, 1847).

Mauro Giuseppe Sergio Pantaleo Giuliani (Bisceglie, 27 July 1781–Naples, 8 May 1829).

For descendants, see **Giuliani–Del Monaco family** and **Giuliani–Wiesenberger household**.

Lucci–Giuliani family

Gaetano Stefano Raffaele Lucci (Naples, 22 Aug 1769–Naples, 1856).

Professore di musica, cellist at the Real Teatro Carolino of Palermo, son of Giuseppe Lucci and Giovanna Millegrì. (NicolaG2008, 28)

Husband of:

Emanuela Maria Giuliani (Bisceglie, 6 Mar 1776–Naples, 22 Nov 1839).

Milliner (modista di cappelli). Baptism cert. 7 Mar 1776, *Registri degli atti di battesimo*, Parrocchia di Sant’Adoeno at Bisceglie, 1775–1784. (NicolaG2005, 39) Death cert. n. 763 (1839), SCR, San Ferdinando, ASN. Emanuela’s death certificate states that she was born in Barletta, but her baptismal certificate in Bisceglie confirms that she was born there.

Children:

Maria Teresa Lucci (Palermo, 1799–Naples, 17 July 1837), householder.

For descendants, see **Cerami [Cerame]–Lucci family**.

Giuseppa Lucci (Palermo, 1812–?), householder.

For descendants, see **Prisco–Lucci family**.

Giuliani–“Welz” family

Nicolas [Nicola] Filippo Giuliani (Bisceglie, 11 Oct 1778–?, ca. 1850).

Maestro di musica. His baptism, 12 Oct 1778, was recorded in the *Registri degli atti di battesimo*, Parrocchia di Sant’Adoeno di Bisceglie, 1775–1784 (NicolaG2005, 39). He is believed to have spent his adult life teaching music in St. Petersburg. In a letter dated 20 Jun 1820 (Vienna, Stadt- und Landesbibliothek, J.N. 69721/1) Mauro’s father, Michele, asks Domenico Artaria if Mauro’s “son (Michelino) had gone to Russia to visit his Uncle Nicolas.”

Husband of:

“*Nora Welz*”.

(?–One can tentatively decipher the name “Nora Welz” on the baptismal certificate of their son, Michele Giacomo Giuliani.)

Children:

Michele Giacomo Giuliani (Trieste, 12 Apr 1809–?).

Baptized at the church of Sant’Antonio da Padova, Trieste. See *Liber Baptizatorum Parochiae S. Antonii Patavini*, Anno 1809, p. 486. ASDT. The godmother is cited as “Josepha Del Monako” [sic], “uxor (Latin for ‘wife’) maestro di musica.” She would have been Mauro Giuliani’s legal wife, and an aunt of baby Michele. This confirms her presence in Trieste, with her in-laws and sister-in-law, and not in Vienna with Mauro at that time. It also suggests that Nicolas was in Trieste in 1808–09.

Giuliani–Del Monaco family

Mauro Giuliani’s legal, official family in Italy

Mauro Giuseppe Sergio Pantaleo Giuliani (Bisceglie, 27 July 1781–Naples, 8 May 1829).

Guitarist, composer. *Baptism cert. 27 Jul 1781, *Registri degli atti di battesimo*, Parrocchia di Sant’Adoeno at Bisceglie, 1775–1784. For details of this discovery, see Thomas F. Heck, “Mauro Giuliani (27 July 1781–8 May 1829): Birth and Death Dates Confirmed,” *Guitar Review* 37 (1972): 14–15. Death cert. n. 337 (1829), Chiaia, SCR, ASN.

Husband of:

Maria Giuseppa Del Monaco (Barletta, 19 Feb 1779–Barletta, 11 Apr 1826).

Daughter of Gaetano Del Monaco and Arcangiola [Arcangela] Virgilio. Death cert. n. 178 (1826) Barletta, SCR, ASB.

Children:

Michele Giuseppe Giuliani (Barletta, 16 May 1801–Paris, 8 Oct 1867).

Baptism cert. 20 May 1801, *Registri degli atti di battesimo*, Chiesa di Santa Maria Maggiore at Barletta. (NicolaG2005, 42) For descendants, see *Giuliani–Vendramini family*.

Gaetano Nicola Maria Giuliani (Barletta, 17 Dec 1803–Barletta, 25 Jan 1824).

Baptism cert. 21 Dec 1803, *Registri degli atti di battesimo*, Chiesa di Santa Maria Maggiore at Barletta. (NicolaG2005, 42) Death cert. n. 51 (1824) Barletta, SCR, ASB.

Anna Maria (Nina) Giuliani (Trieste, 30 July 1807–Florence, 1888).

For descendants, see **Gordigiani–Giuliani family**.

Giuliani–Wiesenberger household
Mauro Giuliani's unofficial family in Vienna

Mauro Giuseppe Sergio Pantaleo Giuliani (as above). In a long-term relationship (ca. 1807–1817) with:

Maria Anna Elisabeth Theresia Katharina (Nina) Wiesenberger.

(Vienna, 20 July 1784–Vienna, 1 Oct 1817), daughter of Johann Georg Wiesenberger, co-partner of the Passy trading company (Passischer Niederlags Kompagnon) and his wife Maria Anna Delacoste.

Children:

Maria Willmuth (Vienna, 20 Apr 1808–?, after 1838).

For descendants, see **Amato–Willmuth family**.

Aloysia Victoria Maria Wilmuth (Vienna, 13 Aug 1810–Vienna, 20 Feb 1812).

Emilie (known as Emilia) Emmanuelle Maria Anna Giuliani (Vienna, 23 Apr 1813–Pest, 25 Nov 1850).

Renowned for her skills as both a composer and a guitarist. For her descendants, see **Giuliani–Guglielmi family** below.

Karolina Katharina Giuliani (Vienna, 17 Sep 1817–Vienna, 25 Mar 1818).

Cerami [Cerame]–Lucci family

Zefrino [Zefferino, Zeferino] Cerami (Palermo, ca. 1790–Naples, 9 May 1840).

Professore di musica and cellist, son of Giovanni Cerami and Rosalia Berretti. *Death cert. N. 279 (1840) San Ferdinando, SCR, ASN.

Husband of:

Maria Teresa Lucci (Palermo, 1799–Naples, 17 July 1837).

Householder (gentildonna). *Death cert. n. 1197 (1837) San Ferdinando, SCR, ASN.

Children:

Rosalia Cerami (Naples, ca. 1825–?, after 1861).

She married Salvatore Adamo (Naples, ca. 1806–?, after 1861), professore di musica and suggeritore (prompter of the Royal Theatres), in the church of Sant'Anna di Palazzo, Naples, on 9 Oct 1840. *Marriage cert. n. 203 (1840) San Ferdinando, SCR, ASN.

Giovanna Gaetana Pasqua Cerami (Naples, 21 Apr 1829–Naples, 10 Jan 1833).

Baptized at the church of Sant'Anna di Palazzo. *Birth cert. n. 430 (1829) San Ferdinando, SCR, ASN. *Death cert. n. 34 (1833) San Ferdinando, SCR, ASN.

Federico Gaetano Giuseppe Cerami (Naples, 16 Jun 1831–Naples, 10 Feb 1832).

Baptized at the church of Sant'Anna di Palazzo. *Birth cert. n. 513 (1831) San Ferdinando, SCR, ASN. *Death cert. n. 106 (1832) San Ferdinando, SCR, ASN.

Giovanna Elena Cerami (Naples, 18 Apr 1833–?).

Baptized at the church of Sant'Anna di Palazzo. *Birth cert. n. 344 (1833) San Ferdinando, SCR, ASN.

Federico Luigi Gaetano Cerami (Naples, 11 Mar 1836–Naples, 21 July 1837).

Baptized at the church of Sant'Anna di Palazzo. *Birth cert. n. 240 (1836) San Ferdinando, SCR, ASN. *Death cert. n. 1257 (1837) San Ferdinando, SCR, ASN.

Prisco–Lucci family

Giuseppe Prisco (Naples, ca. 1813–?, after 1854).

Civil servant (impiegato civile), son of Vincenzo Prisco and Teresa Colamatteo.

Husband of:

Giuseppa Lucci (Palermo, 1812–?, after 1854).

Householder (gentildonna). They were married in the church of Sant'Anna di Palazzo, Naples, 25 July 1839. *Marriage cert. n. 158 (1839) San Ferdinando, SCR, ASN.

Children:

Teresa Giovanna Emmanuela Lutgarda Prisco (Naples, 23 Jun 1841–Naples, 2 Dec 1841).

Baptized at the church of Sant'Anna di Palazzo. *Birth cert. n. 520 (1841) San Ferdinando, SCR, ASN. *Death cert. n. 383 (1841) San Ferdinando, SCR, ASN.

Vincenzo Maria Gaetano Raimondo Biase Prisco (Naples, 3 Feb 1843–?).

Baptized at the church of Sant'Anna di Palazzo. *Birth cert. n. 124 (1843) San Ferdinando, SCR, ASN.

Emmanuela Giulia Anna Geltrude Prisco (Naples, 12 Apr 1845–?).

Baptized at the church of Sant'Anna di Palazzo. *Birth cert. n. 335 (1845) San Ferdinando, SCR, ASN.

Teresa Gaetana Giovanna Prisco (Naples, 15 Oct 1847–?).

Baptized at the church of Sant'Anna di Palazzo. *Birth cert. n. 870 (1847) San Ferdinando, SCR, ASN.

Gaetano Giovanni Antonio Raimondo Prisco (Naples, 11 Feb 1850–Naples, 26 Jan 1853).

Baptized at the church of Sant'Anna di Palazzo. *Birth cert. n. 135 (1850) San Ferdinando, SCR, ASN. *Death cert. n. 53 (1853) San Ferdinando, SCR, ASN.

Gaetano Giovanni Raimondo Prisco (Naples, 12 Jan 1854–?).

Baptized at the church of Sant'Anna di Palazzo. *Birth cert. n. 52 (1854) San Ferdinando, SCR, ASN.

Giuliani–Vendramini family

Michele Giuseppe Giuliani (Barletta, 16 May 1801–Paris, 8 Oct 1867).

Singer, guitarist, composer. (NicolaG2005, 68–72, is the principal source of the information on this branch of the family.)

Husband of:

Leontine Vendramini (Saint Petersburg, ca. 1799–Florence, 7 Jan 1875).

APPENDIX: (cont.)

Children:

Adriano Giuliani (1825–?).

Paolina Giuliani (1828–?).

Matilde Giuliani (Nice, 29 Dec 1832–Florence, 6 Jul 1910).

Mauro Giuliani (1845–?).

Gordigiani–Giuliani family

Luigi Gordigiani (Modena, 21 Jun 1806–Florence, 1 May 1860).

Son of Antonio Domenico Gordigiani (nr. Pistoia, ca. 1772–Florence, 1820), singer, and his wife Sofia.

Husband (married 19 Oct 1828) of:

Anna Maria (Nina) Giuliani (Trieste, 30 July 1807–Florence, 18 Mar 1888).

Her death date according to Nicola Giuliani, *La sesta corda* (2008).

Children:

Leontina Niccolina Gordigiani (Florence, 7 Sep 1829–?).

Author. From the online catalog of the B.N. di Firenze: Gordigiani, Luigi. *Impressione : canto popolare toscano / L. Gordigiani; parole di Leontina Gordigiani* (Firenze: G. G. Guidi, [after 1844]). 5 p. ; 35 cm.

Paolo Giuseppe Gordigiani (Florence, 14 Oct 1831–?).

Lorenzo Gordigiani (Florence, 25 Dec 1833–?).

Michele Gordigiani (Florence, 29 May 1835–Florence, 7 Oct 1909).

Painter.

Ida Gordigiani (? , before 1844–?).

Sofia Luisa Gordigiani (? , before 1844–?, 1855).

Amato–Willmuth [Wilmuth] family

Gabriele Angelo Amato (Naples, ca. 1790–after 1839).

Jeweler (gioielliere), son of Pasquale Amato and Elisabetta Schioppa.

Husband (married 9 Jun 1836) of:

Maria Willmuth (Vienna, 20 Apr 1808–after 1838).

Their marriage in Naples was recorded in **Libro IX Dei Matrimoni di questa Chiesa Parrocchiale di SS. Francesco e Matteo Dal dì 8 Gennajo 1835 fino al 30 Dicembre 1861*, fol. 17, ASDN. *Civil marriage cert. n. 132 (1836) Montecalvario, SCR, ASN.

Children:

Elisabetta Carolina Geltrude Amato (Naples, 4 Nov 1836–?).

*Baptism recorded in Libro Decimoquinto de' Battezzati di questa Parrocchiale Chiesa de' SS. Francesco e Matteo dal 1° Gennaio 1822 al 26 Dicembre 1849, p. 294, ASDN. *Civil birth cert. n. 908 (1836) Montecalvario, SCR, ASN.

Adelaide Antonia Virginia Amato (Naples, 11 Jun 1838–Naples, 4 Aug 1839).

*Baptism certificate in *Libro Decimoquinto de' Battezzati di questa Parrocchiale Chiesa de' SS. Francesco e Matteo dal 1° Gennaio 1822 al 26 Dicembre 1849*, ASDN. *Civil birth cert. n. 477 (1838) Montecalvario, SCR, ASN. *Civil death cert. n. 552 (1839) Montecalvario, SCR, ASN.

Giuliani–Guglielmi family

Luigi Guglielmi (Naples, 12 May 1807–?, after ca. 1856).

Singer, voice teacher, opera composer. For his ancestors, see **Guglielmi–Sogner family** below. Luigi's birth certificate could not be located in the civil registers, but only in the parish register, because he was born before the introduction of civil recordkeeping by Murat in October 1808.

*Baptism recorded in *Libro XIII de' Battezzati di questa Parrocchiale Chiesa di SS. Francesco e Matteo Dal 1° Luglio 1803 al 23 Agosto 1807*, fol. 8, ASDN. According to this certificate he was 28 years old when his first child, Giovan Battista, was born (Naples, 25 Jun 1835) but in Giovan Battista's civil birth certificate Luigi gives his age as 26. We found some discrepancies between the real age and the declared age in other civil certificates mentioned in this research, but Luigi Guglielmi was a common Italian name, so we cannot exclude a case of homonymy. In favor of the hypothesis that the Luigi Guglielmi born in Naples the 12 May 1807 really became Emilia's husband there are the birth certificates of his third and four children, Joseph Aloys Stephan and Anna Emilia, in which one reads that he was the son of Gaetano Guglielmi and Maria Sogner. There are two celebrated opera composers of the Neapolitan school named Guglielmi: Pietro Alessandro (1728–1804) and his son Pietro Carlo (1772–1817). In *Il Pirata*, 98 (7 February 1848), we can read “Luigi Guglielmi, grandson of the famous composer” (Luigi Guglielmi, pronipote del celebre compositore), but the credibility of this statement is in question. Francesco Piovano also mentioned Luigi Guglielmi, albeit generically, as a grandson of Pietro Carlo, but without clarifying who his father was. See Francesco Piovano, “Notizie storico–bibliografiche sulle opere di Pietro Carlo Guglielmi (Guglielmini) con appendice su Pietro Guglielmi,” *Rivista Musicale Italiana*, XVI (1909–10): 243–70, 475–505, 785–820, and XVII: 59–90, 376–414, 554–89, 827–77. Even if he were not related to either of the two famous composers named Guglielmi, Luigi may have benefited professionally in some way from the coincidence of surnames and implicit kinship. Luigi could also be a relative on the maternal side of the Neapolitan composers named Sogner, because of the rarity of this surname in Naples. Tomàs Sunyer, italianized Tomaso Sogner (1762–1821) and his son Pasquale (1793–1843) both have entries in the *Biographie universelle des musiciens et bibliographie générale de la musique*, 2ème edition, Tome 8 (Paris: Firmin Didot Fères, Fils et Co, 1860–68), 58–59.

Husband of:

Emilie (known as Emilia) Emmanuelle Maria Anna Giuliani (Vienna, 23 Apr 1813–Pest, 25 Nov 1850).

Guitarist, composer, voice teacher. See Gerhard Penn, “Mauro Giuliani a Vienna: nuovi documenti,” *il Fronimo* 170 (April 2015): 30–51 (parte seconda: 1812–1816: il viso umano di un artista quasi leggendario). Death certificate checked by Nicoletta Confalone, BFL.

Children:

Giovan Battista Mauro Carlo Guglielmi (Naples, 25 Jun 1835–?).

Baptism in the Church of San Domenico Soriano; recorded in its **Baptizatorum Liber XXVI ab anno 1830 ad annum 1841*, p. 143, ASDN. *Civil birth cert. n. 448 (1835), Avvocata, SCR, ASN.

Gaetano [Cajetan] Guglielmi (? , 1837–Vienna, 31 Dec 1841).

Thanks to Gerhard Penn for the following information regarding Vienna:

Josef Aloys Stefan Guglielmi (Vienna, 30 Oct 1841–Vienna, 12 Apr 1862).

Sig. 01–113, fol. 343 (Taufe 1838–43), Archives of St. Stephen's Cathedral, Vienna. Gerhard Penn found the death date.

Anna Emilia Guglielmi (Vienna, 28 Oct 1843–after 1862).

Sig. 01–113, fol. 556 (Taufe 1838–43), Archives of St. Stephen's Cathedral, Vienna.

Guglielmi–Sogner family

Gaetano Guglielmi.

Information from Gerhard Penn indicates that Gaetano Guglielmi doesn't appear in the genealogies of either of the two famous Neapolitan composers bearing the same name. The Gaetano Guglielmi that we have identified in the State Archives of Naples as possibly the father of Luigi Guglielmi is described as a hairdresser (*pelucchiere*). There is also a Gaetano Guglielmi whose profession is given as *Maestro di cappella* in the civil death certificate of Maria Concetta Sogner, daughter of Concetta Guglielmi. Maria Concetta has the same given names as Gaetano's possible firstborn (Death cert. n. 510 (1827) Montecalvario, SCR, ASN). Nevertheless it would be a very unusual professional move for a hairdresser to suddenly become a *maestro di cappella*; hence the suspicion that he isn't the same person.

Husband of:

Maria Sogner.

Information from Gerhard Penn.

Children:

Maria Concetta Giovanna Gabriela Guglielmi (Naples, 10 Dec 1805–?).

*Baptism recorded in parish of Santi Francesco e Matteo, *Libro XIII De' Battezzati 1803 Dal 1° Luglio 1803 al 23 Agosto 1807*, fol. 29, ASDN.

Luigi Guglielmi (Naples, 12 May 1807–?, after ca. 1856).

Singer, voice teacher, opera composer. *Baptism recorded in parish of Santi Francesco e Matteo, *Libro XIII de' Battezzati 1803 Dal 1° Luglio 1803 al 23 Agosto 1807*, fol. 8, ASDN.

Salvatore Gabriele Raffaele Guglielmi (Naples, 13 Apr 1810–?).

*Baptism recorded in *Libro Decimoquarto de' Battezzati di questa Parrocchiale Chiesa de' SS. Francesco e Matteo Dal 25 Agosto 1807 al 31 Dicembre 1821*, fol. 31, ASDN. *Civil birth cert. n. 336, fol. 168 (1810) Montecalvario, SCN, ASN.

Maria Luisa Raffaella Guglielmi (Naples, 8 Nov 1811–?).

*Baptism recorded in *Libro Decimoquarto De' Battezzati di questa Parrocchiale Chiesa de' SS. Francesco e Matteo Dal 25 Agosto 1807 al 31 Dicembre 1821*, fol. 55, ASDN. *Civil birth cert. n. 843, fol. 422 (1811) Montecalvario, SCN, ASN.

