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Some curious facts about the Gavazzi family

This chapter deals with certain particular facts or aspects regarding the lives of various members of the Gavazzi family over the centuries - themes that have been briefly mentioned in the previous chapters and which deserve to be covered more thoroughly. These include the origins of the Gavazzi surname, relations between the family members and the artists of their time, and the impressive list of industrial, banking and commercial activities set up by the various family members over the centuries.

EVOLUTION OF THE SURNAME GAVAZZI IN DOCUMENTS RELATING TO THE 16TH, 17TH AND 18TH CENTURIES¹

During the 16th and 17th centuries the Gavazzi surname was registered with many variations and modifications, both in the documents of the Historical Archives of the Milan Diocesan Archiepiscopal Curia (where many of the oldest deeds relating to various places in Brianza are kept) and those of the Canzo parish archives (which record all the births, marriages and deaths of the many family members). Not until the first years of the 19th Century did the surname take on its final and present-day version.

With no specific order that could indicate a gradual modification, the surname Gavazzi appears from time to time registered in the documents regarding the family as follows:

- *Gavaz* or *Gavazz*, directly «transcribed» to the documents from the dialect version of the present-day form Gavazzi.
- *Gavazi*, clearly a result of a misspelling by the person compiling the document, keeping in mind that Lombards tend to have rather singular ideas about the usage of the double consonant.
- *Gavatij* (17th century), an interpretation of the Gavazzi surname that clearly stems from the Latin culture of the person drawing up the deeds in question. In Latin, in fact, the consonant «t» followed by the vowel «i» produces the sound «z».

The «j» at the end of *Gavati* (j), meanwhile, stresses the plural form of the surname (keeping in mind that in the 16th and 17th centuries the surname had a masculine form, a feminine form and also a plural form).

Often the form *Gavatij* was preceded by the predicate «de».

¹ Da appunti di Giorgio Mauri, storico e studioso di Erba.

– *Gavacij*, (late 16th–early 17th century). This is probably an interpretation of the surname made by the person who drew up the deed and tried to set down on paper the oral dialect version of the surname. Often surnames had a vernacular form, which was used in the common spoken language, while the «historical» version was used only on official occasions, i.e. in the written language. Sometimes, however, as in this case, the surname that appeared in documents was the result of a somewhat clumsy attempt to join together in one formula both the spoken and written versions. The form *Gavacij* was often preceded by the predicate «de».

– *Gavaggi* (second half of 16th–early 17th century). This is obviously another oral dialect interpretation of the surname based on the Lombard word «*gavagg*», which is probably at the origin of the name. It sometimes appears also in the masculine form of *Gavaggio*, and occasionally in the feminine form, *Gavaggia*.

– *Gavatus*, *Gavatia*, *Gavatis* or *De Gavatijs*. Latinised variations of the surname. These can be found only in documents relating to the period in which the family lived in Switzerland (during the lifetime of Carlo Francesco Gavazzi) and in Chiavenna, which until 1816 was ruled by the Grisons.

The deeds of the Grison registers (regardless of whether those entered were Catholics or Protestants), as those compiled throughout the larger part of the Roman rite dioceses of Italy (Chiavenna, although under the Grisons, was part of the diocese of Como, which is of Roman rite), were compiled strictly in Latin, but in the registers of the Ambrosian Diocese it was exclusively the common language that had always been used in the registering of names, while Latin was reserved for documents of a purely ecclesiastic nature.

– *Gavazzo*, *Gavazza*, *Gavazzi*. This is a 18th century form of the surname, as it gradually develops into its final version.

In the Canzo parish registers of the 18th Century, as in all the registers of this period, each surname was written according to the custom of the time:

– in masculine form (for various documents regarding the males of the family: e.g. Andrea Gavazzo);

– in feminine form (for the women: e.g. Maria Gavazza);

– in plural form (for all the members of the family, regardless of gender). This form sometimes appears in a shortened version: *Gazo* – short for Ga(vaz)zo; *Gaza* – Ga(vaz)za; *Gazi* – Ga(vaz)zi.

Around the beginning of the 19th century the plural form of the surname, which was to become the final version, began to be used exclusively.

Presumed etymology of the Gavazzi surname

With regard to the study of the Gavazzi surname, the following are to be considered mere etymological hypotheses; nevertheless, they are still curious and interesting suppositions.

Surnames, as we know, were introduced in around the year 1000, though they became established in Italy, and throughout most of Europe, only during the Renaissance.

They were taken from first names, from trades or professions, from nicknames relating to physical or moral traits, or from place names.

On the basis of this, we may form the following considerations.

An initial etymological hypothesis might suggest that the origin of the surname Gavazzi could be related to the Lombard place name of Gavazzo.

This is the name, in fact, of a hamlet in the city of Cremona (known in the ancient documents as *Gavatiium*) and a hamlet of Melegnano. Gavazzi, meanwhile, is the name of a hamlet of Canneto, in the province of Mantua. There is also a place near Brescia named Villa Gavazza, and not far from Lodi there is an irrigation canal named «la Gavazza»².

As we have seen, very many surnames were based on the names of the places from where the family originated: Molteni from Molteno, Erba from Erba, Bosisio from Bosisio, Parravicini from Parravicino, Seveso from Seveso, etc., to name just a few of the surnames from Brianza. We could hazard a guess, therefore, that during the Middle Ages at least one Gavazzi family unit probably moved to Canzo from one of the places mentioned above, and that their members – and later their descendents – became identified initially as «from Gavazzo» which, in time, became simply «Gavazzi».

Olivieri, in his dictionary of Lombard toponyms, indicates the place-name of Gavazzo not only as the source of the surname Gavazzi but also of two other surnames from Lombardy, Gavazzotti and Gavazzeni, suggesting common etymological roots born, undoubtedly, of the same origin.

According to another etymological hypothesis, however, it is likely that the surname Gavazzi derives from the word *gavazzo*, which in turn comes from the intransitive verb *gavazzare* (to revel).

In one of its remote forms the word *gavazzo* is thought to have been a synonym of *gozzo* (goitre) and also, though less frequently, of *bocca* (mouth) and *gola* (throat). In this case, the surname would have originated from the Medieval nicknames inspired by physical imperfections.

As we read in the *Vocabolario della Lingua Italiana*, published by Istituto dell'Enciclopedia Italiana, founded by Giovanni Treccani, the word *gavazzo*, with its feminine version *gavazza*, also means «a noisy get-together» and «an uncontrolled manifestation of joy», as in the quotation from Matteo Villani: «con gran gavazze di grida e di stromenti» («with a great raucous shouting and noise»).

In this case there is a clear connection with «shouting at the top of one's lungs», or rather, referring to what we said earlier, at the top of one's 'gavazzo'!

From the writings of Cesare Cantù, meanwhile, we have the phrase «coglier il fior della vita fra spassi e gavazzi» («pluck the flower of life in the midst of frolic and rumpus»).

² Agnelli, a researcher in Lombard etymology, claims that the name of this irrigation canal is closely related to that of the Gavazzi family, which in the dialect of Lodi was «Guazzi».

The fact that the Gavazzi family lived for over a decade in the Lodi district (in Ospedaletto Lodigiano, to be precise) leads us to wonder whether there was indeed a connection between the irrigation ditch and this branch of the family, or whether there was another family with the same surname. This latter hypothesis is possible, since in the scrutiny of Gavazzi-related documents kept in the Trivulziana Library in Milan there emerge a number of deeds regarding a family with the same name that lived in the Lodi district before my relatives moved there.

The verb *gavazzare*, which first appears in written form at the end of the 14th Century, means «to abandon oneself with exuberant and riotous joy to merriment and pleasure; to revel»³.

The verb *gavazzare* is believed to take its etymon from *gava*, a popular word that in turn comes from *gaba*, a word of uncertain origin (possibly pre-Latin or pre-Celtic), which means in modern Italian *gozzo* (*goitre*) and which gave birth to a great many words in both Italian and French dialects⁴.

The word *gavazzo*, with its variations and different meanings (all originating, as we said above, from the word *gaba*) was commonly used in the dialects of Lombardy; *gavagia* and *gavazza* are sometimes considered synonyms of *bocca* (mouth), especially if it is «howling with laughter», as Monti and Cherubini say⁵.

The Piedmontese also referred to *goitre* as *gavass*. All these vernacular words explain the semantic passage to meanings like «uncontrolled merriment» and «raucous revelry» given by all Italian dictionaries under the heading of *gavazzare*.

Likewise, in the dialects of Southern Italy words originating from *gaba* are commonly used, such as *vavace* (Abruzzo), *cavazzu* (Taranto) and *gavazzu* or *vavazzu* (Calabria) – all these words are translated into the same Italian term, «*goitre*»⁶.

The dialect of Provence, meanwhile, includes the word *gavach* and the Gascony dialect contains the term *gavacho*, again with the meaning of «*goitre*». From this latter term comes the French word *gavache*, or «ragged person», probably intended in the sense of a «rowdy», as in the meaning of «mouth» referred to above.

We must also remember the French verb *gavar*, which means «to guzzle, to gorge oneself, to stuff one's throat and mouth», as well as the word *gava*, «throat», and the popular French term *gavion*, also with the meaning of «*goitre*»⁷.

In the toponymy of Lombardy the word *gavazzo* was applied to geographical terms in the figurative sense of «hump», «outcropping of a hill», «mound of earth». In addition to the place-names mentioned earlier, the same etymological origins are attributed also to *Gavazzoli*, near *Pianengo* in the province of *Cremona*; *Gavazzo*, *Gavassa* and *Gavasseto*, in the province of *Reggio Emilia*, and *Songavazzo* (known in ancient times as *Sommogavazzo*), in the province of *Bergamo*.

Near *Lecco*, moreover, there is a *Mount Gavazzo* (912 m.), a peak of the southern crest of *Mount Magnodeno*, which divides the *Saina Valley* from *Garlate lake*.

³ The above-mentioned Treccani dictionary gives some classic examples of the use of this verb: «E tra noi gozzovigliando, gavazzando, gareggiamo a chi più imbotta» («And we, revelling and carousing, compete to see who can gorge himself the most») (Redi); and again: «Manigoldi, avvinazzati che gavazzavano in piazza» («Rogues, drunkards, who revel in the square») (Nievo) or «Voluttà con bellezza si gavazza» («Sensual pleasure revels in beauty») (Poliziano).

⁴ The *Dizionario Enciclopedico della Lingua Italiana* by Salvatore Battaglia, which faithfully includes all words in dialect that have become part of the official Italian language, gives the term *gavazzo* expressly as a synonym of *gozzo* and offers several literary examples of its use, the clearest of which is from verses by Stigliani: «Io son magro di gola ed ho il gavazzo» («I am thin of neck and have a goitre»).

⁵ Pietro Monti's monograph, *Il vocabolario della Gallia cisalpina e celtica*, published as an appendix to the *Vocabolario dei dialetti della città e diocesi di Como*, includes the word *ganascia*, meaning «mouth» and «loudmouth»; the verb in *Como* dialect *gavascià*, which means to howl with laughter; the ancient *Milanese* term *gavagg* or *gavasg* (literally meaning «big-mouthed») was used to indicate either a chatterer or a great eater, alluding always to a large mouth capable of swallowing considerable amounts of food. From here, therefore, we have the *Lombard* verb *sgaviscià*, which means «to eat heartily».

⁶ Carlo Battisti, Giovanni Alessio, *Dizionario etimologico italiano*, G. Barbera, Florence, 1952.

⁷ From the word *gavots* (*goitrous*), a nickname given to the mountain folk of *Provence* and the inhabitants of *Gap*, in the *Dauphiné* region, comes the name of one of their famous folk dances, the *gavotte*.

Summing up these hypotheses, we may say that the surname of Gavazzi probably originated from:

1. the toponym «Gavazzo», name of the place to where, in the Middle Ages, the first Gavazzis moved in Brianza; or
2. a forefather nicknamed «il Gavazzo» for the fact that he either had goitre or had a large mouth; or
3. the fact that these traits (goitre or large mouth) were the most outstanding - and therefore most characterising - common features in the family in Medieval times, when surnames came into use. Hence the nickname «Gavazzi», the plural form of «goitrous», which was then passed down through the generations to distinguish the various branches of the family and finally, in time, became established as the surname.

Another interesting etymological hypothesis (by Marco Soresina from Milan) suggests that the surname may originate from the Vedic Sanskrit *gó* (plural *gāvas*), which means 'ox' or 'cow'.

Sanskrit, which is documented from the second millennium B.C. onwards, influenced a great many pre-Latin words and place-names, and the ancient languages of Cisalpine Gaul show a greater resemblance to eastern rather than western Indo-European languages, i.e. to satem type (including Sanskrit, Old Church Slavonic, Avestic, etc.) rather than kentum type (including Latin, Greek, Germanic, British Celtic, etc.) languages.

Gav may also take the meaning of 'brook' or 'mountain pass', which, in any case, could be plausible with '(brook, pass) of the oxen, the herds'.

Passes or brooks with *gav* as the root are predominantly found in mountain pasture areas.

While Gavazzi may derive directly from the root *go-/gav-*, the second part of the name could be an adjectival suffix. Other possibilities might also be considered, however, on the basis of the Sanskrit *àkshi* = 'eye', which would form the meaning 'oxe eye'; i.e. a possible meaning relating to physical characteristics, or, with the Sanskrit *àksha* = 'wheel' or 'cart', which would create the meaning '(place) of ox-drawn carts'.

NAMES MOST FREQUENTLY APPEARING IN THE FAMILY TREE

The family tree reconstructed and included in this book is made up of almost 400 members of the Gavazzi family, spouses excluded.

It is curious to see which are the names that appear most frequently, and so I have compiled some statistics: Giovanni 31, Pietro 24, Carlo 20, Giuseppe 16, Miro 9, Egidio 9, Antonio 7 and Pio 6 times.

These figures include also the feminine versions of the names as well as their corresponding nicknames and diminutives forms (e.g. the name Pietro includes Piero, Piera, Pierina, etc.).

The names were often in pairs, and therefore appear, in fact, much more frequently (e.g. Giuseppe Antonio, Pietro Antonio, Giovanni Carlo, etc.).

It is interesting to note that some names were born in a certain generation and then continued on to become typical family names. Others, meanwhile, have a different origin and sink into oblivion, like, for example, Miro, which was a typical Gavazzi name in the Canzo period.



Iconography of San Miro, originally from Canzo and highly venerated by the local inhabitants. Devotion to the saint is the reason for the frequent recurrence of the name Miro in the Gavazzi family tree.

In the 10th and 11th generations, therefore, we first come across the names of Egidio and Pio; the fame of these distinguished ancestors was passed down through their respective families and the name, consequently, was and still continues to be used.

The name of Miro

As we have said, many members of the Gavazzi family bore this unusual name, and it cannot have been a mere coincidence.

The Blessed Miro Paredi, popularly known as «San Miro»⁸, originally came from Canzo, where he spent several years living as a hermit in the mountains.

He was widely venerated in Canzo, where many families placed themselves under his protection; one of these, beginning in 1746, was the Gavazzi family, which baptised many of their children, both boys and girls, with the name of the blessed Miro.

The person responsible for the family's veneration of the San Miro of Canzo was Beatrice Verza, the wife of Filippo Gavazzi, who remained always devoted to the saint, also placing her entire family under his protection.

Beatrice Verza and Filippo Gavazzi gave the name Miro to their son, born in 1746. After him six more boys and two girls were named after the saint⁹.

The name of Egidio

From 1818 onwards a great many Gavazzis bore the name of Egidio or its feminine version, Egidia.

It may be interesting to know how this name, which is so common among the Gavazzis, first made its entrance in the family.

The first Egidio Gavazzi was born on September 15, 1818, in Valmadrera, the son of Giuseppe Antonio and Luigia Verza. He was baptised in the parish church of Valmadrera with the name of his godfather, Egidio Beltrami.

The man responsible for the introduction of this name into the Gavazzi family was a very singular

⁸ Miro belonged to the third order of the Franciscans and was a pilgrim, a hermit and a miracle worker. He was born in Canzo to Erasmo Paredi and Drosiana di Prada. He lived between 1336 and 1381 (or, according to some, between 1386 and 1481). Orphaned at a very early age, he received a Christian education from a poor hermit of Canzo named Brigido, his spiritual teacher; at 32 years of age he gave all of his worldly possessions to the poor, donned a pilgrim's cloak and travelled around visiting the holy places of Rome and other countries, living off charity as he went.

After seven years of pilgrimage he returned to his homeland, where he lived a cave above Canzo, in the valley from which the Ravel descends. Miro spent several years in this mountain hermitage close to heaven and God, content to remain alone with his penitences and the grace of the Lord, until, indifferent to the distinction that the fame of his great virtues had earned him, he left his home town, though not before he made sure that his fellow villagers received the water they so earnestly appealed for (he had previously performed similar miracles also in Lomellina on returning from his pilgrimages).

From Onno he crossed the lake miraculously to Mandello and came to Sorico, where he died alone and neglected. His remains lie in the Oratory dedicated to him, which has become the object of a yearly pilgrimage for the devout people of Canzo.

⁹ Miro Pietro Francesco, son of Pietro Antonio Gavazzi and Teresa Rocca, born in 1765; the first girl to receive the name Mira (Giuseppa Maria Ludovica Mira), born and deceased in 1763, and the second (Beatrice Mira Lodovica, known as Mira or Mirina), born in 1766, both daughters of Pietro Antonio Gavazzi and Teresa Rocca; Primo Antonio Miro, born in 1807, son of Filippo Gavazzi and Margherita Haller; Miro Antonio Redento, born and deceased in 1826, son of Giuseppe Gavazzi and Carola Pellizzoni; another Miro, born in 1836, son of Costantino Gavazzi and Teresa Duroni, who also gave the second name of Miro to two other of their sons, Giovanni Miro Antonio, born in 1825, and Modesto Miro, born in 1828.

character from the aristocracy of the Bergamo district, who was also related to the silk industry of his city. It was probably their common interest in this industry, in fact, that created the friendship between the Gavazzis and the Beltrami family of Bergamo.

Egidio Beltrami (1767-1837), son of Giovanni, came from a rich and highly respected family. The multifaceted business activities of the Beltramis, who were general customs officers of the Republic of Venice, also included the silk and cotton trade. One member of this family, Giacomo Costantino Beltrami, donated a great number of heirlooms to the museum of Bergamo, and in return a street was named after him in the historical upper part of the city. Egidio Beltrami was also an amateur poet, and his many poems include a sonnet, written in commemoration of a newly-constructed road that was to link Bergamo with the boroughs of the Brembana Valley.

In this valley, in a village named Clenezzo, Egidio Beltrami and his brother Luigi owned a castle, which they had purchased in 1804 from the aristocratic Martinengo family. In 1824, after the two brothers had it restored and decorated, the castle was used to provide accommodation for the Viceroy Ranieri of Habsburg, when he came to the Brembana Valley to personally inspect the construction of the road mentioned above. On that occasion the Beltrami family had a plaque set in the wall of the castle to commemorate the visit.

The Beltramis were generous hosts, and both their castle of Clenezzo and their palace in Bergamo were regularly frequented by learned men, poets and painters.

Egidio Beltrami married a noblewoman named Teresa Ragazzoni and had two children, Aurelia and Paolo (1792-1853); this latter in turn married Anna Maria Vitalba, and their son Vincenzo (1820-1880) married a noblewoman by the name of Lana de Terzi, from Chiari, who, in 1885, sold the castle of Clenezzo to the counts of Roncalli.

STREETS NAMED AFTER GAVAZZIS

I have attempted to find the streets dedicated to the family in Brianza in particular and throughout Italy in general.

Some of these streets I came across by chance (an advertisement for a shop, heard on the radio, a newspaper article, etc.).

Except for Rome, the streets named after Gavazzis are located in those towns and cities in which the family played a leading role in community life and in social and economic growth, through the factories that provided work and improved the living standards of wide swaths of the local population. The list is as follows:

Canzo (Como)	Viale Gavazzi
Valmadrera (Lecco)	Viale Ing. Piero Gavazzi - private road Via G. Gavazzi
Bellano (Lecco)	Via Gavazzi
Calolziocorte (Lecco)	Via Gavazzi (formerly Via Gavazzi - private road)

Desio (Milan)	Via Egidio Gavazzi e Pio Gavazzi (recently eliminated in the new urban works)
Rome	Via Giuseppe Gavazzi - Senator of the Kingdom by Appointment of the King (area of Casal dei Pazzi, near Monte Sacro)
Melzo (Milan)	Viale Riccardo Gavazzi
Cernusco sul Naviglio (Milan)	Piazza Gavazzi

PUBLIC OFFICES HELD BY GAVAZZIS

A considerable contribution to society has been made over the centuries by various members of the Gavazzi family who, not limiting themselves to entrepreneurial activities, have also held public offices. The following is a list of these.

Giuseppe Antonio (1768-1835)	Mayor of Valmadrera
Pietro (1803-1875)	Member of the Provisional Government of Lombardy (1848) Head of Zecca in Milan Town Councillor of Milan Town Councillor of Desio
Modesto (1828-1878)	Town Councillor of Milan
Giuseppe (1831-1913)	Mayor of Valmadrera Town Councillor of Valmadrera Chamber of Commerce Representative Town Councillor of Malgrate
Egidio (1846-1910)	Mayor of Desio (1883-1910) Provincial Councillor of Milan (Member of the Finance Committee and Auditing Commissioner) Member of the Mombello Lunatic Asylum Watch Committee Administrator of the Melzo Town Council Auditor and Censor of the Bank of Italy
Pio (1848-1927)	Mayor of Desio (1910-1921)
Piero (1854-1932)	Town Councillor of Valmadrera Mayor of Valmadrera
Lodovico (1857-1941)	Town Councillor of Valmadrera Deputy Senator of the Kingdom
Antonio (1875-1948)	Podestà of Desio (?-1945)
Giuseppe (1877-1949)	Senior Councillor of the Milan City Council

City Councillor of Milan
Town Councillor of Desio
Member of the Italian Peace Delegation
Senator of the Kingdom

Carlo (1877-1944)	Podestà of Desio (1932-?)
Giulio (1884-1932)	Podestà of Desio (1926-1932)
Piero (1886-1938)	Podestà of Melzo

THE GAVAZZI AND THE DUBINI FAMILIES

In Milanese society the Gavazzis were often placed alongside the Dubinis, due to the numerous marriages between the two families and to a certain affinity of origin. The Dubinis were also silk merchants and had also been prolific. The following is a list of the marriages between the two families, two of which produced many descendants.

Marriages between the Gavazzi and Dubini families

Gavazzi	Date of birth	Dubini	No. of children
Angela	8-4-1882	Angelo	6 (a)
Carla	3-11-1883	Antonio	10 (b)
Fanny	4-1-1885	Carlo	-
Vittoria (Toret)	9-1-1910	Gian Carlo	2 (c)
Piero	25-7-1916	Giulia	2 (d)
Roberto	27-4-1953	Francesca	2 (e)

(a) Carolina, Pia Lodovica Lanza, Vittorio, Franco, Piero, Virginia (Ginia) Gandini.

(b) Giuseppe (Pippo), Vittoria (Tota) Boselli, Lodovico (Vico), Emanuele (Lele), Luisa (Scimpa) Bozzi, Camillo, Federico (Chicco), Pio, Angelo, Giulia Gavazzi (moglie di Piero).

(c) Max, Emanuela.

(d) Elena, Giuseppe Antonio.

(e) Alessandra, Nicolò.

THE GAVAZZIS AND THE ITALIAN RED CROSS

Thousands and thousands of wounded soldiers lay dying on the battlefield of Solferino on June 24, 1859.

Faced with such a sight, the Swiss Henri Dunant, who followed the armies of Napoleon III in the hope of having a chance to talk with the Emperor and petition support for certain of his speculations in Algeria, decided to help the poor soldiers.

Dunant may have initially acted in order to attract the attention of the Emperor and win his favour, again in the hope of being granted an audience with him, but undoubtedly he was later prompted by sincere compassion and fellow feeling, awoken by the sight of so much suffering.

This episode led to the birth of the Red Cross, the organisation based on Swiss neutrality and dedicated to bringing relief to victims and prisoners of war.

The International Red Cross Committee was founded in Geneva in 1863. Subsequently (on the basis of the international conferences that were held in Geneva), the Italian Red Cross Association was established, primarily thanks to the initiative of the Milan medical association for the relief and assistance in wartime of sick and wounded soldiers.

The Volunteer Committee of Milan took part in the 1866 war with its health organisations. The supporters of the Italian Relief Association, as the Volunteer Committee of Milan was later to be re-named, included all the families that counted the most and that believed most strongly in the founding of this worthy association.

One of the leading figures in the Milanese Committee of the Relief Association was Angela Gavazzi Sessa, the wife of Giuseppe (1831-1913). In the 1860s she contributed actively to the work, earning great praise for her admirable efforts.

Angela Gavazzi, therefore, was not only very active in founding and starting up the Association, but she also involved several other members of the family – her mother-in-law Ernestina, her uncle Egidio, her husband Giuseppe, her sisters-in-law Giulia and Adele, and her sons Piero and Lodovico.

Egidio Luigi (1846-1910), in fact, appeared in the list of Permanent Active Members with a donation of 100 lira, and the list of Annual Active Members included Ernesta (Ernestina Pascal), wife of Pietro (1803-1875), again Angela Gavazzi Sessa, Giulia Gavazzi (wife of Carlo, 1832-1878) and Adele Mazza Gavazzi (1835-1896).

Lastly, the members who made financial contributions included Piero Gavazzi (1854-1932) with 5 lira, Lodovico (1857-1941) with 4 lira and Giuseppe (1831-1913) with 40 lira.

THE GAVAZZIS AS ENGINEERS

The Gavazzis were also famous for their natural flair as engineers. Many members of the family, in fact, became engineers and graduated in the subject from the Milan Polytechnic. I have attempted to identify them:

Giuseppe	(27-5-1831/3-5-1913)	Pio	(29-3-1922/17-8-1994)
Carlo	(21-5-1832/25-9-1878)	Alessandro	(23-8-1922/1-3-1961)
Egidio	(7-5-1846/12-2-1910)	Riccardo	(6-10-1925)
Pio	(21-2-1848/16-9-1927)	Giulio	(20-3-1927/7-4-1971)
Piero	(8-8-1854/4-5-1932)	Gino	(25-3-1938)
Adolfo	(29-6-1873/3-2-1950)	Piero	(10-10-1940)
Giuseppe	(3-3-1877/5-11-1949)	Agostino	(5-4-1945)
Riccardo	(7-11-1881/8-1-1919)	Piero	(15-5-1954)
Luigi (don Egidio)	(23-8-1905/1-6-1990)	Nicola	(7-2-1955)
Pietro	(18-7-1913/4-3-1983)	Pietro	(27-4-1956)
Piero	(25-7-1916)		

THE GAVAZZIS AND THE UNION CLUB¹⁰

The Union Club, or the Union Society Club, had two distinct phases. The *first period* began on May 28, 1841 and ended suddenly on January 5, 1848; the *second period* began on September 10, 1859.

The amnesty granted by Ferdinand I of Austria in September 1838 resulted in the return to Milan in the following year of the entire group of young conspirators who, from 1831 to 1833, had been forced to leave Lombardy because of their involvement, in varying degrees, in the trials and the political inquests of those years.

They brought with them, along with an enduring patriotic passion and broader political knowledge and experience, also a taste for the lifestyle they had learned to appreciate in Paris and London. It was logical, therefore, that, as soon as they had settled down again in their homeland and become once more a part of city life, they also began to think about setting up one of the clubs that had taken on such an important role in the social life of the great European capitals in Milan as well. This initiative came mainly from Prince Emilio di Belgiojoso d'Este and Don Giovanni Resta, both founders of the Paris Jockey Club, and especially from the first, celebrated and recognised head of the *Lions*, as its members were then called.

In the spring of 1841 these succeeded in gathering together thirty members, of which seven were *pardoned political refugees*.

According to the courtly wishes of the Royal Imperial Government, there had to be a political delegate among them; this was Pietro Oggioni, Knight of the Order of St. Michael of Bavaria.

In those years Austria was implementing a conciliatory policy towards its subjects in Lombardy and, in the hopes of more closely controlling the various hotheads that were to make up the new club, readily gave its consent. On May 21, 1841, in fact, Cavalier Oggioni was able to announce the government authorisation and invite the founding members to a meeting to decide on the formation of the new organisation.

This happened on May 28th, after which Count Luigi Barbiano di Belgiojoso d'Este was elected President, the management was appointed, and each founding member undertook to contribute the sum of 1,000 Milanese lira to cover the needs of the new club; on June 1st the President asked the founders to pay an initial sum¹¹.

In Turin, almost at the same time, the Whist Society was founded on the initiative of Camillo di Cavour. This group, which was officially established on April 6th, 1841, had a similar membership and the same aim.

¹⁰ From Franco Arese Lucini, *I soci del Circolo dell'Unione (1841-1948 e 1859-1988)*, Circolo dell'Unione, Milan, 1989.

¹¹ The first task the management set itself was to draw up a charter and establish where the society was to be based. The statute was quickly prepared and sent to the Government for approval, which arrived by dispatch from the Royal Imperial Police Department, and after they were reviewed for the last time on July 17th by the members they were sent to be published. The printed rules appeared with the date of *September 1st* and established three categories of members – honorary members, permanent members and temporary members. The sum of 100 Austrian lira was set as an entrance fee and 200 Austrian lira as an annual fee for permanent members. Also established were the rules for the second ballot for admission of new members, the composition of the management and the procedures relating to the meetings.

Over the next few years the charter, which totally ignored the figure and the interference of the political delegate representing the Austrian government, was naturally subjected to several slight alterations. Only one of these is worth remembering, as it is symptomatic and characteristic of the political independence that was increasingly evident at the club: an article of the statute stated that, should a permanent member be absent from Lombardy for one or two years, his annual fee would be reduced.

In the charter of 1843 there is again mention of *absence from the Kingdom of Lombardy-Veneto*, while from the year 1844 onwards the charters referred only to the absence from the *territory of Lombardy*.

The Club was to be situated in the immediate vicinity of the La Scala Theatre, where a large part of Milanese social life gravitated, and a temporary base was found at the home of Morardet, at no. 1835 in the district of San Giuseppe, (the present-day Via Verdi no. 7). From the beginning of July, a room was placed at the disposal of the Society, and on July 17th the first elections were held and a meeting that was to decide, among other things, *the name of the Society*.

The name chosen was *Union*, in honour of the now consolidated co-existence of the aristocracy and the middle classes, but also as a presage of many political hopes.

The Club had several nicknames, including the Jockey Club and the Lions Club, in analogy of the famous prototype and its brilliant members of Paris¹² and that of the Caffè Cova Club¹³. Who, then, were the famous Lions? The records of the first Union Society were dispersed by the Police; all we have are the names contained in three very rare annual lists, but these certainly represent the vast majority of the members.

The first characteristic that one notices in examining the overall composition of the society is the mixture of aristocracy and middle class – the rigid division insisted on by the Noble Society (and maintained not without dispute) produced a serious rift within the Milanese ruling class. Lombard society, which in twenty years of French rule had been accustomed to the co-existence of the nobility and the middle classes, found in the Union a sure combination for a concrete cohesion. Out of the 197 Club members on the 3 lists, 115 were noblemen and 82 were middle-class¹⁴.

¹² In contrast, the liberal Merchants Society in Milan was given the nickname of «Lapins (TN:Hares) Club».

¹³ It was, in fact, to the Contrada del Giardino, above Cova, the elegant pastry shop that could «compete with the most classic buildings of the Thames or the Seine», that the Union Society moved in October 1843 (having become by this time too cramped in the Morardet house). The new premises had been specially arranged by the «Noble Society», which in those years had undertaken the restoration of its own premises and the construction of a new building to replace a number of hovels on the corner between the Contrada di S.Giuseppe and the Contrada del Giardino, the present-day Via Manzoni. The move naturally involved considerable expense, for which an internal loan had to be requested, but the new premises were splendid indeed and elegantly furnished. In imitation of the English *clubs*, various rooms were reserved exclusively for members, and here social life could be conducted in comfort and luxury. There was a library with numerous foreign newspapers, a braseria (conversation room of a men's club), in which heated discussions of all kinds took place, card rooms, and the kitchen service, a feature that existed from the very beginning of the club (which was famous for its social lunches). These constituted the proper setting for the Union Society, which by the end of 1841 counted 102 members, a number that later settled at 170.

¹³ Again according to Jockey Club tradition, horseracing had to be a fundamental activity of the society. On March 9th, 1842, therefore, the club met to decide on the formation of the Racing Society, a branch of the Union reserved for its members, but independent and with its own charter which would regulate, according to the rules adopted in England and put into practice by the Newmarket Racing Club, the horse races held in the Piazza d'Armi (a large square used for military parades).

¹⁴ Another characteristic aspect of the Union was the fact that a majority of its members were of the new generation, born in the first 20 years of the 19th Century. There were very few seniors, in fact, who could boast a brilliant political past, such as Luigi Porro Lambertenghi, who had been, along with Confalonieri, the leader of the 1821 conspiracy; Bali Ferretti, cousin of Pius IX and a passionate revolutionary, and Francesco Borgia, the future General Commander of the National Guard after the Five Day Revolt.

The club thus pursued integration (or Union, actually) of the ancient nobility with the wealthy professional men of the bourgeoisie, on the extremely delicate ground of social interaction and possible marriage alliances. In addition, the club also promoted cultural events.

The plan was to form a modern ruling class, capable of replacing the Lombard aristocracy, which though already rulers *jure sanguinis* on a public level, were heterogeneous, halved in number since the days of the ancien regime and now lacked legitimacy. Non-doctrinarian Liberals, Separatist and strongly non-denominational Christians, fervent advocates of a meritocracy, while at the same time not insensitive to the attraction of a patriarchal-type widespread success, the members devised a transformation of the country from the Milanese viewpoint. More than focusing on the special interests of the city, they followed the English model, presenting themselves to the country as the custodians of a superior model of civil coexistence, a successful and exemplary driving force for the future.

They were the heirs of Cavour and regarded themselves as founders of the Unity, guardians of the liberal nature of the State, friends of the monarchy and advocates of an orderly development and progress.

This, then, was the origin of Milan's legendary reputation as the «moral capital».

The composition of the Club includes a great number of names that still call to mind the glories of the Italian Risorgimento. With the exception of a few pro-Austrians, the overwhelming majority, both because of its structure and because of the fact that «not a few of its members were on the list of (politically) undesirable and seditious persons», was considered by the Austrian police to be formed by elements that were «all more or less in thrall to Liberalism». Their political tendencies were varied, from fervent Republicans to Bonapartists and those who advocated fusion with the Piedmont. However, the Union Society should not be regarded as merely a political club: it is very likely, in fact, that within its walls politics was not frequently discussed for many years and that the favourite subjects were horseracing, card-playing and, of course, the gentle sex. It was logical, on the other hand, that this concentration of brilliant young men, many of whom were known to be politically compromised, almost all very well-off, and who all had acquaintances, friendships and useful connections everywhere¹⁵, would come to symbolise the resistance against Austria, and to the Royal Imperial Government the leaders of the rebellion. Undoubtedly, the impetuous Lions were not always the only ones responsible for all the incidents attributed to them, but they galvanised, nevertheless, the seething unrest that exploded in the Five Day Revolt¹⁶.

¹⁵ For example, 74 Lions were also members of the Noble Society, while 66 were also members of the Liberal Artists' Society, which boasted such names as Carlo Cattaneo, Achille Mauri, Agostino Bertani, Manfredo Camperio and Luciano Manara, and many frequented the «Caffè della Cecchina».

¹⁶ We can see from the sequence of presidents how the atmosphere at the Union was becoming progressively more heated. The first President, Count Luigi Barbiano di Belgiojoso d'Este, was a man, as one biography remembers him, «accustomed to living a quiet family life», and was chosen because he was the brother of Prince Emilio, who was himself too politically compromised to be placed in charge in the initial period of the new Club, during which constant contact had to be maintained with the Austrian authorities. As soon as the organisation of the Society was completed, in fact, the Count resigned, and on January 30, 1842 was succeeded by Don Giovanni Resta. Although he had been a political refugee (having had to leave Milan after participating as second in the famous duel between Carlo Dembowski and Lieutenant Grisoni, in which the latter was killed), he was by no means considered a fervent revolutionary. He was succeeded in 1846 by Marquis Gaspare Rosales, a dedicated follower of Mazzini, whose term as President coincided with an increasingly radical involvement by the Lions Club in patriotic activities in Milan.

The funeral of Federico Confalonieri, on the morning of December 30, 1846, marked the first spark of a general uprising against Austria. Besides attending the funeral service at the Church of San Fedele, several members of the Union took it upon themselves to arrange a collection for the erecting of a monument on the St. Gothard Pass, where the martyr had died. The police, immediately upon learning of the initiative, regarded it as a glaring insult to the Royal Imperial Government and intervened, reprimanding President Rosales and threatening to close the Club. In 1847 the atmosphere in Milan was one of festering hostility towards the Austrians, and anyone reckless enough to converse with them in public or invite them into their homes received menacing letters.

General Schönhals, the official Austrian historian who documented the 1848 uprisings, had no doubts about the fact that all the hostile letters originated «from the so-called Jockey Club, which held its meetings in the Caffè Cova, and whose members included the entire Milanese aristocracy, in which, however, according to the modern theories, only the young members were allowed to speak».

The September 1847 demonstrations, on the occasion of the arrival of the new Archbishop, Monsignor Romilli, in Milan, marked the first incidents of bloodshed among the citizenry and mobilised the Lions¹⁷.

Within the Club, social dinners were occasions for dynamic evenings of pure patriotism, which never failed to cause a sensation, such as that, for example, organised on Christmas Eve of 1847 for the son of the Duke of Parma, who «was decorated with the medal of Pius IX by one of his dinner companions, after which he was obliged by the whole party to join in a toast to the Italian League and reformist principles»; or that which is said to have taken place in January 1848 in honour of member Captain Melli, veteran of the Sonderbund war, «for the purpose of congratulating him on the victory of the Radical party in Switzerland».

However, the demonstration that must have garnered the Lions Club the most official acrimony was that of the three-day no-smoking strike, in the first three days of 1848. According to Austria this was at the initiative of the Lions¹⁸.

The scuffles against the smokers came to a head on the afternoon of January 3rd with a bloody attack by Austrian troops against the citizens in front of the Galleria De Cristoforis. The Podestà, Count Gabrio Casati, hastening to calm the rioters, was arrested and taken to the Police headquarters. When he was finally released in the late evening, he went straight to Palazzo Marino to explain to the Governor how serious the situation was and ask for his intervention against the abuse of military force.

¹⁷ Especially conspicuous were Marco Greppi, Filippo Villani, Cesare Stampa, Pietro Ponzani and Ottaviano Vimercati, who were recognised as they lauded Pope Pius IX and Italy. The Governor of Lombardy ordered an investigation into the exact responsibility of the Union Society in the hope of finding sufficient evidence to dissolve it, but nothing was found against the Society or its members.

¹⁸ In his *Memoires*, Hübner writes: «the Caffè Cova Club, the meeting-place of the conspirators that the authorities do not have the courage to arrest, had the idea of forbidding the use of tobacco as of January 1, 1848», and Schönhals gives us a description of those grim days that is no more than a continual accusation against the Union. On January 3rd, Viceroy Ranieri himself ordered the Governor, the Count of Spaur, to investigate whether the Lions had any part in the circular letter urging the people not to smoke, and to have the Club watched in order to discover the leaders of the disturbances.

At the same time a delegation was sent out from the Union, made up of a dozen Lions and including Carlo and Giovanni d'Adda, Cesare Giulini, a certain Prinetti and Enrico Besana, who were joined by Manfredo Camperio from the Caffè della Cecchina. Having succeeded in entering the courtyard of Palazzo Marino, they found themselves surrounded by the troops and threatened at bayonet-point. Finally, down the large staircase came the Governor, Count Spaur, with the Count of Ficquelmont, the envoy extraordinary of Metternich to Milan. Casati and Giulini expressed with proud and eloquent words their indignation for the state of the city and the massacre that was being enacted there. The two high Austrian dignitaries replied with embarrassment, appearing to agree with the delegation but at the same time urging them to cease from all provocation and protest. Meanwhile, the Head Priest of San Fedele was passing by on his way to give the viaticum to Ficquelmont's cook, who had been mortally wounded by the imperial soldiers. Carlo d'Adda, in a tone that was both ironic and indignant, exclaimed: «Was by chance the Count of Ficquelmont's cook also with us in provoking the Austrians?» This «arrogant» demonstration at Palazzo Marino was the last straw. On January 4th Archduke Ranieri, foreseeing what the orders of Vienna and the reaction of the Prince of Metternich would be, ordered the closing down of the dangerous Club.

On the night between January 4th and 5th the police, reinforced by 150 troops, surrounded the headquarters of the Union and forced their way into the Club.

They found three card-players, Max Majnoni, Antonio Beretta and Rocco Bignami.

This latter made a few sharp-witted ironic remarks, to which the police superintendent replied, indicating the policemen who waited in the street, saying: «Don't give yourself such airs – the police are down there!» Bignami, looking out of the window just as a garbage wagon was thundering by, added: «and so is the artillery!»

In the meantime, the President and the Secretary intervened, while the police began a thorough search of the premises and the papers, some of which they confiscated, without discovering anything compromising.

At the end of the search, the superintendent declared the Society dissolved and sealed off the premises. So it was that at 2 a.m. on January 5th the Union Society concluded its first period of life¹⁹.

In the Five Day Revolt, there were many ex-Lions on the barricades and on the various provisional committees, and later on in the Government and in the various diplomatic missions. According to some, during the period of Milanese independence, from the end of March to the beginning of August 1848, the Union Society recommenced its activities. Apart from the invitation to attend the solemn commemoration services of April 6, 1848 for the Italians

¹⁹ A few days later, the Encouragement Society and the Artists' Society were also temporarily dissolved, although in actual fact Austrian wrath was only directed against the Union club and its members. Partly for the sake of bowing to Vienna's wishes, in the course of the month of January Filippo Villani was arrested; Marquis Rosales, Count Cesare Stampa and Achille Battaglia were deported to Lubiana, the Falcòs were expelled from Milan, Ignazio Prinetti and his cousin Manfredo Campiero were transferred to Linz, and others, such as Carlo d'Adda and Enrico Besana, left Lombardy of their own accord. The remaining ex-members set up their headquarters at the Caffè della Cecchina.

who lost their lives in the revolt (referred to as the *Sixth Day*), no other record confirms the reopening of the club²⁰.

On June 5, 1859, the Austrians finally left Milan, and the ideals that had first come to light and found their first foothold in the old Club finally emerged triumphant. A Provisional Committee²¹ was quickly formed, and just four days after the signing of the preliminaries to peace in Villafranca, on July 15th the invitation was issued to give «new life to the suppressed Union Society».

On September 10, 1859, 63 friends (33 of whom had been members of the first Club), together with their numerous sons or brothers, founded the second *Union*.

On January 12, 1860, the Club opened its doors once more, again in the same rooms above the Cova that had witnessed the conclusion of the first glorious period²².

Of the 2000 or so members of the Club, from 1859 up until today, half have come from 172 families who had at least three members in the Union Society club, although some especially numerous families have had 15 or more: Gavazzi 27, Greppi 24, Borromeo 21, Castelbarco 20, Visconti di Modrone 16 and Litta Modignani 15.

In keeping abreast of the times, the Union Society changed its name in 1912 to the Union Club, and again in 1935 to the Union Circolo [Translator's note: While the Club previously used the original English term, with the arrival of Fascism and the introduction of the law banning the use of foreign words in the Italian language it was forced to change its name from Club to the Italian equivalent, Circolo].

The patriotic spirit which had characterised the first Union Society had not been damp-

²⁰ While individually the members of the Union contributed generously to the various public collections, nowhere do we find mention of the Union Society, unlike the Patriotic Society and the Club Society in San Giuseppe (the former Noble Society). This latter, in fact, allowed its rooms to be used for lotteries, and for a reading by the poet Rajberti of his patriotic epic, entitled *March 1848*. With all probability the premises of the Union had previously been vacated, if on March 5th of that year its rooms were used «for the sale of «tortelli» of various types, fried in excellent oil from Nice» and after the Five Day Revolt it was possible to join, for a monthly membership fee of 3 lira, a «Political Club located in the upper rooms of the Caffè Cova». The return of the imperial armies also spelled the end of the more aloof Noblemen's Club. The leadership of this club (Giuseppe and Antonio Belgiojoso, Giuseppe Fossati, Apollinare Rocca Saporiti and Barnaba Barbò) «were ordered to promptly adapt the building [of the Society] to accommodate 800 and more soldiers with their respective officers, which will cost the amount of 4,600 lira», as notary Tommaso Grossi, acting as minutes-taker, writes. In April 1850, with Count Giacomo Barbò as President, the members of the Society, a group of fifty or so «Most Distinguished Members», firmly voted for its dissolution. Due to the continuing state of siege the Society was at the time housed (with the consent of the Royal Imperial Lieutenancy) in the Institute of Science, Literature and Art, although exclusively «for economic and administrative purposes». The dissolution, which represented the sad end of the noble fellowship, was officially decided on April 17, 1850, and marked, thanks to Austria, the disappearance of the last Milanese aristocratic institution.

²¹ This was composed of Alberto Visconti d'Aragona, Carlo D'Adda, Giovanni Resta, Carlo Prinetti, Guglielmo Fortis and Carlo Cagnola.

²² The new charter contained the same regulations previously used before 1848. In addition to the active members and the subscribing members, who in the first Society were known as permanent and temporary members, two more categories were introduced, that of associate members, which was reserved for the high civil and military authorities of Milan, and that of honorary members. This category, from 1900 onwards, included all the Princes of the House of Savoy and, from 1913, the most prominent figures of the period. In 1878 King Humbert I, and in 1900 King Victor Emanuel III, held the position of Honorary President.

With time, the group of active members was divided into different categories - in 1911 the category of *non-resident members* was established, followed in 1928 by that of *extraordinary active members*, reserved for permanent functionaries and State officials, and lastly, in 1936, by that of *active sons of members*. This last category was introduced in order to facilitate their access to the club, and to allow the continuation of one of its peculiar traditions - that of having, from father to son, the same families which form the Club, so that the elder might inspire in the younger the same devotion and the same spirit that animates the brotherhood.

ened; it was now, in fact, in full flower. In the Club were brought together those who had returned from emigration to Piedmont and those who, in Milan, through their resistance, had succeeded in keeping the torch of hope aflame.

While before 1848 the Club members were of various political leanings, after 1859 the Moderate Liberals were clearly predominant. The elders were Deputies and Senators of the new Kingdom or members of the Civic Administration of Milan, and the younger members served as officers or volunteers in the new army.

The new Club was no longer exclusively Lombard but opened its doors first to the Piedmontese, which allowed it to boast among its members Camillo di Cavour (who, unfortunately, was also the first member to pass away), and Massimo d'Azeglio, who had previously been one of the Lions, and later, before 1866, was in charge of the Veneto emigration²³.

Thanks to the influence and ability of its leaders, the Milanese Moderate party survived the fall of the Right Wing and succeeded in maintaining its power in Milan for a long time to come. By the end of the century, however, all those who had taken an active part in the Risorgimento and had subsequently managed to keep the reins of power firmly in their hands were now no more, and the Union Society began to gradually lose its political clout, in spite of the fact that numerous renowned figures of Milanese politics continued to be members of the Club. The concept of patriotism remained, however, the supreme ideal of its members, who, in every age and on every battlefield, consistently gave of themselves wholeheartedly in the fulfilment of their duties.

This is the story of the Union Club and its members during the heroic period of the Risorgimento and in that happy age when Italy became a European nation. Today times have changed; the political class that made Italy, that laid the solid foundations of a modern Milan, transforming the old city into a metropolis, found itself overtaken by new events and new problems. It strayed away from political and administrative competition, when it perhaps might still have had something to say. What has survived of the finer 19th Century Milan is the Union Club, with its well-established and now very ancient tradition.

Antonio Gavazzi (1815-1885) was a member for the whole first period, from 1841 to 1848. Together with his brother Egidio (1818-1877) he re-joined the club again in the second period, from 1864 onwards.

The following is a list of the 27 Gavazzi members of the club:

²³ We could say that the Moderate Liberal party, which determined the destiny of Italy from 1861 to 1876, had its headquarters in Milan at the Club, and their voice in the newspaper *La Perseveranza*. Torelli-Viollier tells how the distinguishing feature of the shareholders of that fine newspaper was the membership of «almost all of them from the Union Club, and therefore it would not be wrong to say that *La Perseveranza* is the organ of this Club, which, however, has no particular political affiliation; in fact, it contains Liberals and also some Radicals... of the milk-and-water type. At the beginning of each year, the board members of *La Perseveranza*, all people of great authority, gather their friends together in a room of the Club, explain the needs of the newspaper, ask them to talk with friends of friends and in a few days the required sum is collected. This scene has been repeated for many years, and never has *La Perseveranza* failed to fulfil its commitments.»

	Date of admission	Date of cessation
Egidio (1818-1877)	26/01/1864	† 09/02/1877
Antonio (1815-1885)	01/02/1864	† 22/08/1885
Giovanni * (1845-1887)	31/12/1870	† 09/04/1887
Carlo (1894-1957)	20-06-1927	† 27/07/1957
Uberto (1902-1986)	20-06-1927	† 06/08/1986
Franco (1904-1984)	7-01-1929	† 14/02/1984
Gino (1882-1935)	17-06-1929	† 22/04/1935
Giuseppe (1877-1949)	15-01-1940	† 31/12/1948
Egidio (1907-1987)	11-10-1945	† 24/02/1987
Rodolfo (1908-1995)	12-01-1955	† 11/12/1995
Egidio (born 1937)	9-12-1955	C.M.
Giulio (1927-1971)	2-06-1957	† 07/04/1971
Riccardo (born 1925)	15-12-1957	C.M.
Stefano (born 1939)	8-04-1958	C.M.
Gino (born 1938)	1960 (?)	R 1962 (?)
Pio (1922-1994)	21-12-1960	† 17/08/1994
Gilberto (1932-1995)	18-12-1962	† 24/12/1995
Gerolamo (born 1943)	16-12-1964	C.M.
Marco (born 1940)	21-12-1966	C.M.
Paolo (born 1947)	18-11-1971	C.M.
Francesco (1965-1985)	26-03-1984	† 12/08/1985
Antonio (born 1940)	11-04-1987	C.M.
Matteo (born 1967)	28-11-1987	C.M.
Nicolò (born 1975)	17-12-1998	C.M.
Simone (born 1979)	16-12-1999	C.M.
Piero (born 1940)	11-12-2003	C.M.
Pio (born 1947)	11-12-2003	C.M.
Rodolfo (born 1966)	14-12-2006	C.M.

* = Gavazzi Spech
† = deceased
R = resigned
C.M. = currently member

GAVAZZI INDUSTRIES, BANKS AND BUSINESSES

The following table contains a list of the companies, associations, businesses, banks and factories owned by the Gavazzi family or in which they held a major parcel of shares and/or the chairmanship, legal representation or a position of power.

GAVAZZI INDUSTRIES, BANKS (*) AND BUSINESSES

(Companies, associations, businesses and factories owned by the Gavazzis or in which they held an important parcel of shares and/or the chairmanship, legal representation or a leading position)

COMPANY	YEAR(S) of SURVEY	LOCATION	NOTES	GAVAZZI	DATE OF BIRTH	GENER.
SILK TRADE COMPANY	1720	CHIAVENNA		C. FRANCESCO	28.07.1668	VII
CANZO TAX OFFICE	1759	CANZO		G. BATTISTA I	18.08.1668	VII
	1743-1758	"		FILIPPO	1692	VII
	1760	"		C. FRANCESCO	1723	VIII
	1758	"		P. ANTONIO	1729	VIII
MELZO TAX OFFICE	1759-1760	MELZO		P. ANTONIO	1729	VIII
LODI TAX OFFICE	1760	LODI		P. ANTONIO	1729	VIII
OSPEDALETTO TAX OFFICE	1761	OSPEDALETTO DI LODI		P. ANTONIO	1729	VIII
GAVAZZI SILK MILL	1767	VALMADRERA	year of foundation - later becomes the Pietro Gavazzi Company			
BOVARA SILK MILL	1769-1773	PARE' DI VALMADRERA	as Manager	P. ANTONIO	1729	VIII
GAVAZZI SPINNING FACTORY	1772	VALMADRERA	on lease from G. Carrozzi; later owned	P. ANTONIO	1729	VIII

COMPANY	YEAR(S) of SURVEY	LOCATION	NOTES	GAVAZZI	DATE OF BIRTH	GENER.
GAVAZZI SPINNING FACTORY	1780	AIZURRO		P. ANTONIO		VIII
GAVAZZI SPINNING FACTORY (THE MILL)	1796	VALMADRERA	2 sets of staff, 6 posts and 2 spinning machines for 20 reels	P. ANTONIO + sons CARLO & G. ANTONIO	1729	VIII
GAVAZZI SILK MILL	1797	"	on lease from the Prior of Fatebenefratelli; later owned	P. ANTONIO + sons CARLO & G. ANTONIO	1729	VIII
GAVAZZI WEAVING FACTORY		CANZO		MIRO	1746	VIII
GAVAZZI SILK MILL		CANZO		MIRO + sons CASIMIRO COSTANTE (known as COSTANTINO) and GIUS. CASIMIRO	1746	VIII
GAVAZZI SILK MILL	1813	PARABIAGO		CARLO (1761) e G. ANTONIO (1768)		IX
GAVAZZI SILK MILL	1813	ZETTO		CARLO (1761) e G. ANTONIO (1768)		IX
GAVAZZI SILK MILL	1813	CASALBUTTANO (CR)		CARLO (1761) e G. ANTONIO (1768)		IX
GAVAZZI SILK MILL	1813	CAMIGNIANO (CR)		CARLO (1761) e G. ANTONIO (1768)		IX
* BANCA BIGNAMI	1813	MILANO		CARLO GAVAZZI (1761)		IX
GAVAZZI BROTHERS COMPANY	1823	MILAN under the porticoes of Figini	dealers in fine fancy goods, trinkets and jewellery	GIOV. BATTISTA, BENEDETTO GIOVANNI M., VENANZIO	1758/1769/1767/1772	IX
"	1823	PARIS		"	"	IX
COMPANY DEALING IN SILK AND FANCY GOODS		MILAN		GIOV. BATTISTA II	1758	IX
"		MILAN		GIOVANNI MARIA	1767	IX
FANCY GOODS COMPANY		"		STEFANO BENEDETTO	1769	IX
SILK DEALERS		PARIS		FR. ANT. FERD. VENANZIO	1772	IX
GAVAZZI SILK MILL	FROM 1805	BELLANO		G. ANTONIO	1768	IX
GAVAZZI SPINNING FACTORY	"	"		G. ANTONIO	1768	IX
GAVAZZI SILK MILL	"	OGGIONO		G. ANTONIO	1768	IX
SILK MERCHANTS		FRANKFURT		C. ANT. FILIPPO	1774	IX
* SILK MERCHANTS AND BROKERS	1850	MILAN	District of Rovello no. 2279	CASIMIRO COSTANTE (known as COSTANTINO)	1790	IX
GAVAZZI SILK MILL (Costantino Gavazzi Silk Broker's Company)	1826/80	NERVIANO	Steam-operated silk mill with 120 basins and spinning mill	CASIMIRO COSTANTE (known as COSTANTINO)	1790	IX
GAVAZZI SILK MILL	1840	COMO	In partnership with Quinterio and with Ciani	PIETRO	1803	X
SPINNING FACTORY	1860	PIANELLO LARIO		CASIMIRO COSTANTE	1790	IX
GAVAZZI SILK MILL	1847/60	S. PIETRO ALL'OLMO DI CORNAREDO	109 burners and 109 steam-operated reels	GIOVANNI MARIA GIOVANNI BATTISTA III	1767 1796	IX X
GAVAZZI SILK MILL	1847/60	S. PIETRO ALL'OLMO DI CORNAREDO	20 burners and 20 non-steam-operated reels	GIOVANNI MARIA GIOVANNI BATTISTA III	1767 1796	IX X
SILK DEALERS		PARIS		CARLO FRANCESCANTONIO (known as ANTONIO)	1785	X
"		MILAN		CARLO FRANCESCANTONIO (known as ANTONIO)	1785	X
SILK AND FANCY GOODS DEALERS		MILAN		GIUSEPPE CESARE (known as CESARE)	1792	X
GIOVANNI BATTISTA GAVAZZI SILK DEALER	1857	MILAN	Via Montenapoleone 23	GIOVANNI BATTISTA III	1796	X
SILK MILL OWNER AND FANCY GOODS DEALER		MILAN	Based in Via Montenapoleone 23	GIOVANNI BATTISTA III	1796	X

COMPANY	YEAR(S) of SURVEY	LOCATION	NOTES	GAVAZZI	DATE OF BIRTH	GENER.
GIOVANNI BATTISTA GAVAZZI & CO.	1828	MILAN	Under the porticoes of Figini no. 4072	GIOVANNI BATTISTA III	1796	X
PIETRO & GAVAZZI BROTHERS	1843/1852	S.GIOVANNI IN CROCE - PIADENA (CREMONA)	Silk mill - In partnership with Baron Ippolito Gaetano Ciani, limited partner	PIETRO / ANTONIO / EGIDIO	1803/15/18	X
PIETRO GAVAZZI SILK MILL	1870	VALMADRERA	56 basins and 56 beaters. Throwing mill for organzine with 12,672 spindles (700 employees - 1870). Powered by hydraulic power	PIETRO	1803	X
SILK MILL OWNER AND FANCY GOODS DEALER	1850	BELLANO	for spinning of cotton. Subsequently leased to Eugenio Cantoni.	ANTONIO/EGIDIO	1815/18	X
PAPER MILL	1850	BELLANO	Subsequently leased to Giovanni Cima	ANTONIO/EGIDIO	1815/18	X
MILL	"	"	Subsequently leased to Mr. Denti	"	1815/18	X
SILK MILL OWNER AND FANCY GOODS DEALER	"	"	For silk	"	1815/18	X
PIETRO GAVAZZI' SILK MILL & SPINNING FACTORY	1886/1900	VALMADRERA	Lower mill - extracting in 1900 had 5,000 employees and was based in Via Cusani 14, Milan	PIETRO	1803	X
"	1886/1900	VALMADRERA	Borgata - extracting	PIETRO (+ sons GIUSEPPE, CARLO and RICCARDO + nephews PIERO and LODOVICO + descendants)	1803	
"	1847	SARONNO	Silk mill. San Giorgio di Saronno. Steam-operated with 60 burners and 60 reels	PIETRO	1803	
"	1886	PARE'	Throwing	PIETRO	1803	X
"	1870/1900	BELLANO	Silk mill with 188 basins	PIETRO	1803	X
"	1870/1900	BELLANO	Silk/Throwing mill for organzine and weave with 6,600 spindles (700 employees - 1870). Turbine-powered	PIETRO	1803	X
"		VENDROGNO	At Bellano - Throwing/spinning mill	PIETRO	1803	X
"	1845	LEGNANO	non steam operated	PIETRO	1803	X
"	1868/1900	DESIO	Silk mill. Contrada S. Maria no. 85	PIETRO	1803	X
"	1847/1900	DESIO	Throwing/spinning mill with 360 reels. Horse-powered spinning mill (1847)	PIETRO	1803	X
"	1892/1900	MALGRATE	Silk mill	PIETRO	1803	X
"	1900	MALGRATE MOLINO	Silk mill	PIETRO	1803	X
"	1903	MORCHIUSO	Hamlet of Bindella - Erba	PIETRO	1803	X
"	1903	PERGINE	Spinning raw silk from cocoons of Trentino	PIETRO	1803	X
"		CALLIANO		PIETRO	1803	X
"	1903	RASSINA	Spinning cocoons purchased in Tuscany	PIETRO	1803	X
"	1900	ORO	Throwing/spinning mill	PIETRO	1803	X
"	1900	SERNAGLIA	Province of Treviso - Silk mill	PIETRO	1803	X
"	1875	INESIO		PIETRO	1803	X
GAVAZZI'S SILK MILL	1847/1900	CERNUSCO SUL NAVIGLIO	Limite - Silk mill with 80 burners and 80 reels (1847). Spinning mill for weave with 1,152 spindles (400 employees -1870). Powered by 3-horse-power steam machine.	PIETRO	1803	X
PIETRO GAVAZZI' SILK MILL & SPINNING FACTORY	1874	CERNUSCO SUL NAVIGLIO	Year of purchase of a silk mill etc...	PIETRO	1803	X
" " "	" " 1876/1900	ALBESE	Throwing/Spinning/Winding mill with 1440 spindles, in operation 10 months a year	PIETRO	1803	X
" " "	" " 1847	LEGNANELLO	Silk mill with 20 burners and 40 spindles	PIETRO	1803	X
" " "	" " "	LORA DI COMO	Worked as agent for the de Herra company.	PIETRO	1803	X
PIETRO GAVAZZI' SILK MILL & SPINNING FACTORY	1900	PARE' AL LAGO	Throwing/Spinning mill	PIETRO	1803	X
" " "	1900	PASSIRANA	Throwing/Spinning mill	PIETRO	1803	X

COMPANY	YEAR(S) of SURVEY	LOCATION	NOTES	GAVAZZI	DATE OF BIRTH	GENER.
"	1900	BALLABIO	Branch	PIETRO	1803	X
"	1900	BOVISIO	Branch	PIETRO	1803	X
"	1900	CASARGO	Branch	PIETRO	1803	X
"	1900	CERNUSCO LOMBARDONE	Branch	PIETRO	1803	X
"	1900	GORGONZOLA	Branch	PIETRO	1803	X
"	1900	INTROBBIO	Branch	PIETRO	1803	X
"	1900	LIMBIATE	Branch	PIETRO	1803	X
"	1900	MORCHIUSO	Branch	PIETRO	1803	X
"	1900	PADERNO MILANESE	Branch	PIETRO	1803	X
"	1900	PERLEDO	Branch	PIETRO	1803	X
"	1900	SEREGNO	Branch	PIETRO	1803	X
"	1900	VARENNA	Branch	PIETRO	1803	X
"	1900	VIGNATE	Branch	PIETRO	1803	X
PIETRO GAVAZZI SILK PROCESSING PLANT	1870/1900	CORNAREDO	Throwing/Spinning mill	PIETRO	1803	X
* GAVAZZI & QUINTERIO BANKING AND SILK COMPANY	1821/1844	MILAN	Based at Contrada dei Meravigli no. 2348, later at Contrada dei Bossi no. 1774 (1843)	PIETRO	1803	X
"	26.6.1940	COMO	Silk mill	PIETRO	1803	X
LOMBARDY LAKES NAVIGATION COMPANY (PRIVILEGED STEAMBOAT COMPANY)	1826		Sponsored by the Gavazzi-Quinterio Company	PIETRO	1803	X
* PIETRO GAVAZZI & BROTHERS COMPANY	1844/1852	MILAN	Continuation of the Gavazzi-Quinterio.	PIETRO	1803	X
* BANK OF LECCO		LECCO	In partnership with Baron Ciani Bankrupt in 1912	PIETRO	1803	X
* SILK BANK OF LOMBARDY	1872/5	MILAN	Closed down in 1875	PIETRO	1803	X
GAVAZZI AND LONGA	1872	MILAN	It sold japan silkworms provided by Pericle Seteri from Livorno, Chancellor of the Italian Royal Council in Yokoama	PIETRO	1803	X
HABERDASHERY DEALERS	1847	MILAN	District of Paschi Vecchi	MIRO ANTONIO MARCO (known as ANTONIO)	1826	X
SONS OF COSTANTINO GAVAZZI COMPANY	1860/1887	NERVIANO	District of Rovello no. 2219, Silk/Winding mill with 407 workers	MIRO ANTONIO MARCO (known as ANTONIO) and sons	1826	X
COMPANY DEALING IN THE SALE OF PHOTOGRAPHIC ARTICLES	1886	MILAN	In partnership with Edoardo De Socher	MIRO	1826	X
SOC. FOR THE ENCOURAGEMENT OF ARTS AND TRADES		MILAN		PIETRO/ANTONIO/GIUSEPPE	1803/15/31	X
* VALMADRERA AGRICULTURAL LOANS BANK	1896	VALMADRERA	Unlimited co-operative	GIUSEPPE	1831	XI
ITAL. JOINT-STOCK FIRE INSURANCE CO-OP.	1889	MILAN		GIUSEPPE	1831	XI
SOC. FOR THE ENCOURAGEMENT OF ARTS AND TRADES		MILAN		PIETRO	1854	XII
GAVAZZI PIETRO WINDING COMPANY	1911	CASSINA MARIAGA D'ERBA		PIETRO	1854	XII
EGIDIO & PIO GAVAZZI	1869	DESIO	2,500 employees in 1906	EGIDIO/PIO	1846/8	XI
"	1910	MELZO	1,000 employees in 1906	EGIDIO/PIO	1846/8	XI
"		PADERNO DUGNANO		EGIDIO/PIO	1846/8	XI
"	1899 e 1922	SABBIONCELLO DI MERATE	Inaugurated on 30.10.1899. 300 power looms, 600 employees in 1906	EGIDIO/PIO	1846/8	XI
"		BESANA		EGIDIO/PIO	1846/8	XI
"		VERANO		EGIDIO/PIO	1846/8	XI
"		BRUGHERIO		EGIDIO/PIO	1846/8	XI
"	1906	ROVERETO (TN)	600 employees	EGIDIO/PIO	1846/8	XI
EGIDIO & PIO GAVAZZI	1906	PARIS	retail house - 30, Rue du Caire	EGIDIO/PIO	1846/8	XI
"	1906	VIENNA	retail house - I. Singerstrasse, 32	EGIDIO/PIO	1846/8	XI
"	1906	LONDON	retail house - Cheapside, 137, e/c	EGIDIO/PIO	1846/8	XI

COMPANY	YEAR(S) of SURVEY	LOCATION	NOTES	GAVAZZI	DATE OF BIRTH	GENER.
"	1906	BARCELONA	retail house - Barbara, 16	EGIDIO/PIO	1846/8	XI
"	1906	COPENHAGEN	retail house	EGIDIO/PIO	1846/8	XI
"	1906	COSTANTINOPE	retail house	EGIDIO/PIO	1846/8	XI
"	1906	BUCAREST	retail house - Strada Carol, I	EGIDIO/PIO	1846/8	XI
"	1906	NEWYORK	retail house - 19 and 21 Greene Street	EGIDIO/PIO	1846/8	XI
"	1906	BUENOS AIRES	retail house - 691, Lavalle	EGIDIO/PIO	1846/8	XI
"	1906	MILAN	retail house - Via Meravigli, 14	EGIDIO/PIO	1846/8	XI
ITALIAN INDUSTRIAL ASSOCIATION		MILAN		EGIDIO	1846	X
DRINKING WATER CO-OPERATIVE SOCIETY		DESIO		EGIDIO	1846	XI
GAS COMPANY		DESIO		EGIDIO	1846	XI
PRIVILEGED CHEMIST'S CO-OPERATIVE		DESIO		EGIDIO	1846	XI
* AGRICULTURAL BANK (later Bank of Desio)	1909	DESIO		EGIDIO	1846	XI
* PEOPLE'S CO-OPERATIVE BANK OF SEREGNO AND DISTRICT		SEREGNO		EGIDIO	1846	XI
* DISCOUNT & SILK BANK	1904	MILAN	Incorporated in 1904 by the Milanese Banking Co.	EGIDIO	1846	XI
* ITALIAN BANKING SOCIETY	1908			EGIDIO / LODOVICO	1846/57	XI/XII
ZARI COMPANY (for wood-working)	1909	BOVISIO		EGIDIO	1846	XI
COMPANY FOR WOOD PRESERVATION & TAR DISTILLATION				EGIDIO	1846	XI
JOINT-STOCK FUEL COMPANY	1870/1873			EGIDIO	1846	XI
GAVAZZI BROTHERS & CO.	1905	MILAN	Timber trade	EGIDIO/LUGI/ GIOVANNI/FELICE	1846/80/ 82/83	XI/XII
MOMBELLO LUNATIC ASYLUM				EGIDIO	1846	XI
BRIANZA ELECTRIC TRAMWAYS COMPANY (for the Monza-Meda-Cantù tram)	1910			EGIDIO	1846	XI
FIREFIGHTING CO-OPERATIVE SOCIETY				EGIDIO	1846	XI
ACCIDENT INSURANCE COMPANY	1898	MILAN		PIERO	1854	XI
ITALIAN INSURANCE COMPANY	1899	MILAN		PIETRO	1854	XI
MUTUAL AID SOCIETY		VALMADRERA		GIUSEPPE	1883	XIII
MUTUAL AID SOCIETY FOR SILK INDUSTRY EMPLOYEES				LODOVICO	1857	XII
ADOLFO GAVAZZI ELECTRIC APPLIANCES COMPANY	1907			ADOLFO	1873	XII
ADOLFO GAVAZZI-PIETRO MARIANI COMPANY	1913		Agents for electrical and technical appliances. Electro-industrial engineering studio	ADOLFO	1873	XII
GAVAZZI E CO' RIBBON MANUFACTURERS	1881 e 1900	VALMADRERA	founded in 1881. In 1900 it had 725 employees	GIUSEPPE	1883	XIII
GAVAZZI E CO' RIBBON MANUFACTURING COMPANY	1900	VIENNA	Branch (now Torrani)	"		
"	1900	BERLIN	"	"		
"	1900	BARCELONA	"	"		
"	1900	CONSTANTINOPE	"	"		
"	1900	ALEXANDRIA	"	"		
"	1900	CANZO	"	"		
"	1900	MILAN	"	"		
GAVAZZI RIBBON MANUFACTURERS	1997	ARCORE		"		
PIETRO GAVAZZI SILK RIBBON AND ARTICLE MANUFACTURERS	1900 e 1997	VALMADRERA	now Torrani	LODOVICO	1857	XII
"	1900 e 1997	CALOLZIOCORTE		PIERO	1916	XIV
PIERO GAVAZZI SILK FACTORIES		DESIO		LODOVICO	1857	XII
* ITALIAN DISCOUNT BANK	1914	ROME		LODOVICO	1857	XII
* VONWILLER BANK		MILAN		LODOVICO	1857	XII
LOMBARDY INDUSTRIALIST FEDERATION		MILAN		LODOVICO	1857	XII
AGRARIA' CATHOLIC CO-OPERATIVE OF DESIO		DESIO		GIUSEPPE	1877	XII

COMPANY	YEAR(S) of SURVEY	LOCATION	NOTES	GAVAZZI	DATE OF BIRTH	GENER.
ELECTRIC JOINT-STOCK COMPANY OF BOVISIO & AREA				GIUSEPPE	1877	XII
CERRO AL LAMBRO HYDROELECTRIC COMPANY				GIUSEPPE	1877	XII
S.A.E.B.				GIUSEPPE	1877	XII
NATIONAL UNION OF PRODUCERS OF ELECTRICAL POWER FOR PRIVATE CONSUMPTION (U.N.A.P.A.C.E.)				GIUSEPPE	1877	XII
BRIOSCHI SOCIETY FOR ELECTRIC COMPANIES				GIUSEPPE	1877	XII
ALPINE RESERVOIR COMPANY OF OSSOLA, ALTO TOCE				GIUSEPPE	1877	XII
PRATI PLANT				GIUSEPPE	1877	XII
VIZZE HYDROELECTRICS				GIUSEPPE	1877	XII
ISORNO HYDROELECTRICS				GIUSEPPE	1877	XII
ITALIAN HYDROELECTRICS ASSOCIATION				GIUSEPPE	1877	XII
ROSSI WOOL MANUFACTURERS		VICENZA		GIUSEPPE	1877	XII
* AMBROSIAN BANK		MILAN		GIUSEPPE	1877	XII
MILAN INSURANCE COMPANY		MILAN		GIUSEPPE	1877	XII
LEATHER & WOOL JOINT-STOCK COMPANY				GIUSEPPE	1877	XII
TEXTILE INDUSTRY MACHINERY COMPANY						
I.A.C. CHEMICAL APPLICATIONS INDUSTRY				GIUSEPPE	1877	XII
ITALIAN WOOL MANUFACTURERS FEDERATION				GIUSEPPE	1877	XII
INTERNAZIONALE WOOL MANUFACTURERS FEDERATION				GIUSEPPE	1877	XII
WOOL TRADE INSTITUTE		MILAN		GIUSEPPE	1877	XII
LADIES' HEALTH CLINICS (ZUCCHI)		MONZA		GIUSEPPE	1877	XII
"		MONZA		GINO	1882	XII
"		MONZA		FRANCO	1904	XIII
"		MONZA		RODOLFO	1908	XIII
SAN MARTINO MONTENEVE MINE		MAIERN		GIUSEPPE	1877	XII
NARCAO MINE		IGLESIAS		GIUSEPPE	1877	XII
BEMBERG		MILAN		GIUSEPPE	1877	XII
CIVIC HOSPITAL OF DESIO		DESIO		GIUSEPPE	1877	XII
MILAN AND VARESE PROVINCIAL UNION		MILAN		EMANUELE	1885	XIII
SILK INDUSTRIALISTS UNION		MILAN		EMANUELE	1885	XIII
GAVAZZI & RIVA	1908		General agency	PIERO	1886	XII
* BANK OF COMMERCE AND INDUSTRY		MILAN		PIO	1888	XIII
* BANK OF DESIO AND BRIANZA		DESIO		PIETRO	1913	XIII
CARLO GAVAZZI		MILAN		CARLO	1894	XIII
"		MILAN		RICCARDO	1925	XIV
PIRELLI & CO.		MILAN		EGIDIO	1907	XIII
BOFFI SPA	1999	LENTATE SUD SEVESO	Kitchen manufacturers	ROBERTO	1953	XIV
PARPINELLI S.R.L.		MILAN		EGIDIO	1937	XIV
L'AIRONE OF G. MONDADORI INCORPORATED SPA	1980/6	MILAN	Magazine publishers - L'Airone, Gardenia, etc.	EGIDIO	1937	XIV
ED. DEL CORMORANO SRL	1986/8	"	Publishers of magazine AQUA	"	"	"
GAVAZZI STEEL SA	1999	RUMANIA	Formerly state-owned Socomet SA.	STEFANO \MARCO	1939/40	XIV

Legenda: * = banche.

Notes: The «Pietro Gavazzi» in 1900 had 5,000 employees and was based in Via Cusani 14, Milan

THE GAVAZZIS AND ART

The main characteristics of the Gavazzi family members, as we have seen, were those that qualified them as businessmen, bankers and industrialists.

The majority of the family, therefore, were of this stamp; there are no artists, with the exception of a few from the blue line, such as Modesto Miro (1828-1868), who was an explorer, journalist and writer, Giuseppina Gavazzi (1830-?), the sister of Modesto, who was an opera singer, her niece Eva Roversi Gavazzi (1850-1933), a pianist, and Giovanni Gavazzi Spech, of the yellow line, who was a fairly well-known writer.

In the field of music and theatre the Gavazzis of Valmadrera contributed considerably to the birth and construction of the Theatre of Lecco. Giuseppe Badoni, the husband of Maria Grazia Gavazzi (1814-1866), besides being a Board member since the Theatre was established, was appointed president and director in December 1844. He was the «representative» of the Gavazzi family in the Theatre.



Two valuable pieces from the collection of Carlo Gavazzi featuring ebony furniture with ivory inlays, by Pogliani.

The musician and composer Gaetano Braga (Giulianova 1829 – Milan 1907) created a music drama in 3 acts with a prologue of Antonio Ghislanzoni and dedicated to his friends Antonio and Egidio Gavazzi.

It was represented for the first time in Lecco at Teatro Sociale in 16 september 1871.

The Gavazzis of Canzo (yellow line) contributed to the creation of the Social Theatre of Canzo (1829).

Lodovico Gavazzi (1857-1941) held a «musical salon» in his home in Milan, which became famous and is mentioned in *Storia di Milano*, published by Treccani.

Also worth remembering are Giuseppe Gavazzi (1831-1913), author of studies on numismatics, Carlo Gavazzi (1877-1944), owner of a well-

known coin collection, Antonio Gavazzi (1874-1948), an important and famous art collector, and Franco Gavazzi (1904-1984), my father, who was a talented poet and accomplished pianist, like his sister Piera Dell'Orto Gavazzi (1902-1998).

Carlo Gavazzi (1832-1878) and his wife Giulia de Mazzeri were patrons and clients of Pogliani, a great artist, designer and furniture-maker, who had a shop in Via Montenapoleone, Milan²⁴. His ebony furniture inlaid with ivory was much sought-after, highly-prized and costly. Pogliani's fine technique was greatly admired at the 1881 Exhibition of Milan.

In short, there were few exceptions²⁵, of no great importance with respect to the typical characteristic of the Gavazzi family members.

²⁴ Certain pieces of furniture in ebony inlaid with ivory, a wedding present to his daughter Vittoria (1860-1936), who in 1882 married Marquis Barnaba Ernesto Quartara, are reproduced in *Storia di Milano*, published by Treccani.

²⁵ Today, however, this is no longer the case. There are «writers» among the Gavazzis still living: Egidio (b. 1937), author of books and publisher of magazines on the subjects of nature and flying; Stefano (b. 1939), author of novels and autobiographical notes with strong religious overtones; and Paolo (b. 1947), author of children's books.

Those who did not follow the profession of the industrialist became prelates and nuns, but not artists.

Nevertheless, as we have mentioned, on many occasions the family has been involved with art and has sought the services of artists. As we can see below, the search for artists has always been limited to the sphere of the Gavazzis' influence, and in particular Lombardy and Brianza²⁶.

Painting

The Gavazzis were art collectors and quickly built up a collection of paintings by well-known painters, especially from Lombardy.

In *Storia di Milano*, published by Enciclopedia Italiana, founded by Treccani, we read that «still to be discovered are most of the rare small pictures of profane and still life subjects that, according to the old writers, Cerano was fond of painting, between church altar-piece commissions, for such aristocratic Milanese art lovers as the families of Toso, Dardanone, Gavazzi, Arconati and Simonetti, who, as Borsieri said, preferred the «modern» and true works of Cerano²⁷, Procaccini²⁸ and Morazzone²⁹ to the «old-style» paintings of Luini and Gaudenzio (or those that had so far been passed off as such).

Now let us have a look at the direct relationships of the Gavazzi family with painters.

²⁶ *La Corte dei Gavazzi a Valmadrera*, from *La formazione del collezionismo imprenditoriale in Lombardia* (1829-1881), by Sergio Rebor, in *Imprenditori e cultura. Raccolte d'arte in Lombardia* (1829-1926), Silvana Editoriale, 1999: «The example of Enrico Mylius, the most renowned entrepreneur and patron of Lombardy-Veneto, is rivalled also by a silk mill owner of the following generation. This is Pietro Gavazzi, who, together with his wife Ernestina Pascal, from the mid-1830s onward pursued a cultural policy whose basic aim was the promotion and consolidation of his social ascent. His parents before him, Giuseppe Antonio Gavazzi and Luigia Verza (who also came from a dynasty of successful silk manufacturers), had perceived the value of the contribution provided by figurative arts and literature.

Especially significant was the relationship the couple and their children had with the abbot and romantic poet Giuseppe Prina. In actual fact Canzo, the small town in Valassina from where the couple came, in the late 18th and early 19th Century was known for its rather lively cultural activity, determined by the presence of certain prominent families who also lived in Milan part of the year. During the period of the Restoration further encouragement was provided by the activity of the Social Theatre, established in 1829, and by the work of the painter Carlo Gerosa, who during his stays in Milan frequented the artistic and literary circles that revolved around Alessandro Manzoni. For the Gavazzis the turning point occurred in 1817, when Giuseppe Antonio came into possession of the villa in Valmadrera (formerly owned by noble Confalonieri family). He had the building completely restructured, assigning the project to Giuseppe Bovara, and alongside the house he built the family's new silk mill complex, known as the «Filandone». With the transformation carried out by the Lecco-born architect, the residence took on a more sober and austere appearance, perfectly in line with the style that marked the new standard of living adopted by the prolific family which, through well-calculated marriages, branched out exponentially from generation to generation.

The symbolic heart of the residential complex (in which the pace of everyday life, at the time of Pietro and Ernestina, emulated the ritual and formality of life at court) was the Chapel of San Gaetano, rebuilt by Bovara himself in 1834 in a strict Late-Neoclassic style. The church was decorated with an altar-piece by Giuseppe Sabatelli depicting *San Gaetano Receiving from Pope Clement VII the Brief for the Founding of his Order* (1840) and, more importantly, with an extraordinary cenotaph of Giuseppe Antonio Gavazzi, in whose honour Benedetto Cacciatori, professor of sculpture at the Academy of Brera and rival of Pompeo Marchesi, sculpted a commemorative bas-relief in marble in 1838.

In his choice of canvasses Pietro Gavazzi revealed a preference mainly for landscapes and especially those by one of the favourite artists of Enrico Mylius, Jacob Suter, a Swiss painter, to whom in 1837 he commissioned the watercolour *pendant View of Naples* and the *View of the Falls at Tivoli*, and in the following year the self-commemorative *View of Valmadrera*, the place which had become the adopted home of the Gavazzi family. The collector, however, did not neglect the landscape painters of Lombardy: he commissioned from Michele Bisi, in fact, the *Internal View of the Basilica of St. Mark in Venice with Characters in Costume of the Latest Period of the Republic* (1838), and from Luigi Bisi *Square of St. John and St. Paul in Venice* (1840), *Granduca Square in Florence* (1844) and *Internal View of the Church of Monastero Maggiore in Milan* (1850). Luigi and Michele Bisi specialised in internal architectural scenes.



Portrait of Ernestina Pascal Gavazzi (1805-1884) (Giuseppe Molteni, 1844-1846) Oils on canvas, 140 x 119 cm. Private collection.

«Ernestina is captured while pausing in her reading, in a blaze of bright shades, which are further exalted by the dazzling white of the brocade drape hanging in the background.» (Sergio Rebor).

Portrait of Antonio Gavazzi (1815-1885) (Giuseppe Molteni, 1840)
Oils on canvas, 114 x 94 cm.
Private collection.

«The naturalistic background of the portrait of Antonio Gavazzi – an evocative sky at sunset streaked with moving clouds of pale blue and purple – recalls the landscape of the plain of Brianza beneath Valmadrera. This “open air” setting, one of a series inaugurated by Molteni years earlier, gives the figure of the young entrepreneur the “allure” of a romantic hero».

One important painter sponsored by the family was Carlo Gerosa (1805-1878), a pupil of Pelagio Pelagi. Born and raised in Canzo, he lived at the time of the most famous Gavazzis, whose industrial activities took a decided turn for the better in this period.

It was inevitable that the painter and the family should meet and, in fact, Gerosa became virtually a protégé of Luigia Verza Gavazzi (1784-1866).

Many members of the family were painted by Gerosa; of the yellow line (in around 1833) he painted the portraits of Benedetto Gavazzi (1769-1833), son of Carlo Francesco and uncle to Giovanni



Female portrait of a Gavazzi (?) (Giuseppe Molteni)
Oils, full-length figure, life size
Commissioned by the Gavazzi brothers in Valmadrera
Private collection.

One of the collector's true passions was, in fact, portrait paintings. While the little gallery of ancestors' portraits in the ancestral home of Canzo contains late 18th century canvasses characterised by a somewhat provincial style, the gallery inaugurated by Pietro Gavazzi is distinguished by the works of the most renowned artists of his day. The author of the marble bust of Giuseppe Antonio commissioned in 1835 is, in fact, Benedetto Cacciatori, from whom Ernestina Gavazzi in 1838 ordered the marble statue of one of her sons who died in childhood. The most prestigious commissions, dating back to 1840, are the three-quarter-length portraits of Pietro and Ernestina, immortalised in two canvasses, one by Eliseo Sala and the other by Giuseppe Molteni. It is not unusual that, although the two portraits together make up a pendant with the same composition, dimensions and canvas and frame sizes, they were commissioned to two different artists. This, in fact, was a custom that became fashionable in Milan during the Restoration period, a fine example of which is the pair of portraits of the brothers Antonio and Giulio Litta, today preserved in the portrait gallery of the Maggiore Hospital in Milan, painted in 1843 by the same artists, Sala and Molteni.

In the same year works by Molteni were also commissioned by Pietro's brother, Antonio Gavazzi, and by Luigia Pascal, Ernestina's sister and the wife of Giovanni Battista Tallachini, another prominent silk industrialist of Lombardy in the Pre-Union period. The family portrait gallery was expanded over the years to include the portraits of Luigia Verza Gavazzi (1845), by Carlo Gerosa, Adele Gavazzi, daughter of Pietro, and her husband, Simone Mazza (1857), a pendant created respectively by Eliseo Sala and Carlo Gerosa, who also painted the portraits of Giuseppina Gavazzi, Pietro's sister, and her husband Marco Ponti (approx. 1840). In later years, Bartolomeo Giuliano painted Pietro and Ernestina Gavazzi (1883), while Egidio Gavazzi, son of Pietro, and his wife Giuseppina Biella (1885) were painted by Uberto Dell'Orto, to whom they were related.

The Gavazzi family's interest in the figurative arts can be seen also in their sponsorship of the decorations in the Parish Church of Valmadrera. Thanks to their patronage, in fact, the vestry-board was able to commission Raffaele Casnedi to add frescoes on the side walls of the presbytery, portraying *The Blessing of the Children* (1865), in which the donator Luigia Verza Gavazzi is also depicted, and *The Second Descent of Moses from Mount Sinai* (1868), while the *Crucifixion* by Mosè Bianchi (1879) was donated directly by Antonio Gavazzi.

Another branch of the extended clan also established important relations with the artists of the period. Between 1836 and 1838 Giovanni Battista Gavazzi and his wife Emilia, daughter of Benedetto Gavazzi and therefore his first cousin, had an impressive building erected at via Montenapoleone no. 23, in Milan, by Luigi Chierichetti, an established architect who often worked for the Milanese aristocracy, grafting Renaissance elements onto a late-Neoclassic matrix. In the construction of the funerary monument for the family chapel in the Canzo cemetery (1835), the couple commissioned Gaetano Motelli to do a series of Purist-style profile portraits enclosed in a medallion».

²⁷ Giovan Battista Crespi, known as Cerano - after his birthplace near Novara - (b. in approx. 1575 - d. in Milan in 1632), was one of the leading Milanese artists between the 16th and 17th centuries.

²⁸ Arriving in Milan from his home town of Bologna, where he was born in around 1570, with his father Ercole and his brothers Camillo and Carlo Antonio, all painters, Giulio Cesare Procaccini became part of the most well-established set of local painters, headed by Cerano, bringing as his own contribution a pleasant and charming personality, a warm and cheerful generosity, with an aristocratic accent that clearly betrayed his Parma origins. He died in Milan in 1625.

²⁹ Pier Francesco Mazzuchelli, called Morazzone - after his birthplace near Varese - (b. on 1573, d. in Piacenza in 1626), played a prominent part in 17th century Lombard painting. He was the greatest of the fresco painters.

Battista III, Teresa Gavazzi Vegezzi (1797-1858), daughter of Benedetto, and Emilia Gavazzi Spech (1812-1885), also daughter of Benedetto. Of the red line he painted in 1840 Marco Ponti (1793-1853) and his wife Giuseppina Gavazzi Ponti (1811-1877), in 1845 Luigia Gavazzi Verza (1784-1866), depicted in the act of making an official donation, with behind her a bust of her husband Giuseppe Antonio Gavazzi, and in 1857 (or 1859) Simone Mazza (1825-1877), the husband of Adele Gavazzi (1835-1896). Benedetto Cacciatori (b. in Carrara on 1794, d. in Milan in 1871), whom we find also among the sculptors, in the 1830s painted a portrait of the elderly Giuseppe Antonio Gavazzi (1768-1835). Giuseppe Molteni (b. in Affori in 1800, d. in Milan in 1867), a friend of Hayez, was a great, famous and «expensive» painter, very successful in middle-class and aristocratic portrait painting. He is the author of a very fine painting of Ernestina Gavazzi Pascal (1805-1884), the wife of Pietro (1803-1875) and another of Antonio Gavazzi (1815-1885) for the Institute for the Blind, of Milan. Both portraits date back to 1840.

He also painted the sisters Rosalinda (1820-1855) and Paola Gavazzi (1823-1852) in a fine painting dedicated «to Pietro Gavazzi 1840 in Valmadrera»³⁰.

In 1840 another great painting was commissioned by the Gavazzis of Valmadrera, of a lady (a member of the Gavazzi family?) in a room in front of a window showing a view of the Brianza landscape of Valmadrera. This painting was exhibited in Brera; later all traces of it were lost, but its copy is well known. In 1854, the painter C. dè Bianchi painted oval portraits in oils of Antonio (1815 - 1885) and Egidio Gavazzi (1818 - 1877) in Valmadrera.

Eliseo Sala (b. in Milan in 1813, d. in Roncate di Brianza in 1879) painted a portrait of Pietro Gavazzi (1803-1875) (which inspired Antonio Bignoli to make a miniature copy depicting just the face) and in 1859 that of Adele Mazza Gavazzi (wife of Simone Mazza, mentioned above).

Adele Mazza Gavazzi was also painted «from memory» by Emilio Magistretti, in 1897, on commission from the Institute of the Blind, of Milan, which had benefited from Adele's generosity.

Vitale Sala painted a Gavazzi family group painting³¹.



Portrait of Luigia Tallachini Pascal (1790-1855) (Giuseppe Molteni, approx. 1840) Oils on canvas, 132 x 117 cm. Private collection.



A portrait of Antonio Gavazzi (1815-1885) painted by C. dè Bianchi in 1854, in Valmadrera.

³⁰ In Trucazzano there are beautiful oval lozenges portraying Antonio (1815-1885) and Egidio (1818-1877), the brothers of Rosalinda and Paola. The author is unknown.

³¹ The painting is kept in the home of Count Porro in Canzo. Painted in 1866 and entitled *Suffer the Little Ones to Come Unto Me*, the fresco was painted mainly in commemoration of the building of the nursery school and in thanks to its benefactors, symbolically represented by the figure of Luigia Gavazzi Verza, who died in the same year, recognisable (the last figure on the right) behind Christ.

Portrait of Adele Mazza Gavazzi (1835-1896) (Eliseo Sala, 1859)
Oils on canvas,
66 x 54.3 cm.
The Gavazzi family.

«Adele Mazza Gavazzi is portrayed by the artist with penetrating introspection in the role of a young bride, her asymmetrical face softened by a gentle and composed smile. Similarly, the sobriety of her dress is moderated by the show of lace and jewellery ... the collar, the trimmings of the sleeve and the lace headdress and, above all, the conspicuous gold brooch and pendant set with large pearls, added later by the artist in place of a red bow ...» (Sergio Reborà).

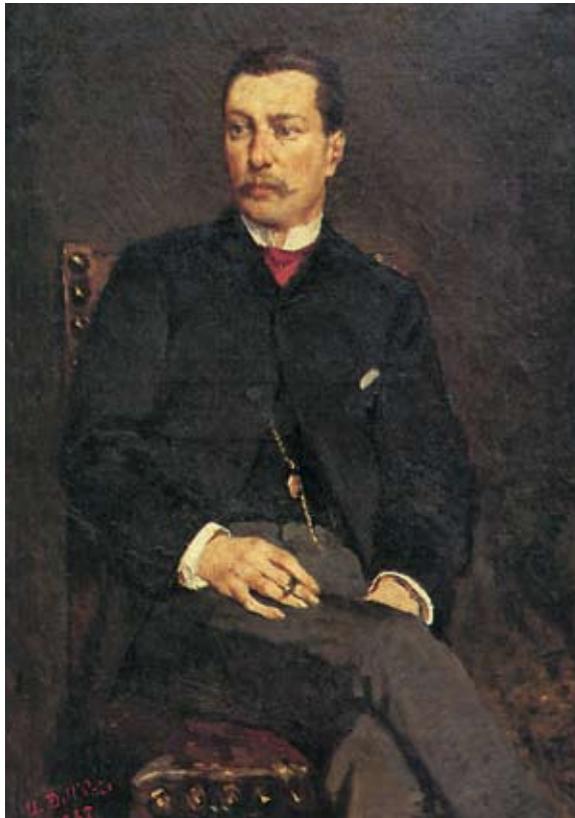
In 1885 Uberto Dell'Orto (b. in Milan in 1848, d. in 1895) painted two separate portraits of Egidio Luigi Gavazzi (1846-1910) and his wife Giuseppina Gavazzi Biella (1849). Egidio was also painted by Innocente Cantinotti (1877-1940), a painter from Monza who, though not very well known, boasted a rich, sound and varied production.

Raffaello Casnedi (b. in Runo, Como, in 1822, d. in Milan in 1892) painted a fresco on the side walls of the main altar in the Parish Church of Valmadrera.

Giuseppe Sabatelli (1813-1843) was the author of a fine painting that is today kept in the private chapel of the villa in Valmadrera³².



Portrait of Egidio Gavazzi (1846-1910) (Uberto Dell'Orto, 1885)
Oils on canvas,
114 x 78 cm.
Private collection.



Pietro Gavazzi (1803-1875) and Ernestina Gavazzi Pascal (1805-1884) were depicted in Valmadrera in different paintings (in 1884) after their death by Bartolomeo Giuliano (b. in Susa in 1825. d. in Milan in 1909).

The same Giuliano painted a portrait of Antonio Gavazzi (1815-1885) for the Congregation of Charity (today the Administration of the IIPAB). Another portrait of Antonio Gavazzi was painted by Ferdinando Brambilla for the Maggiore Hospital of Milan.

Antonio Gavazzi commissioned from Giuliano, Francesco Valaperta, Angelo Pietrasanta and Eleuterio Pagliano (b. in Casale Monferrato in 1826, d. in Milan in 1903) four allegorical works on a musical theme (now lost) to decorate a concert hall.

Antonio Gavazzi also commissioned for the Parish Church

³² Giuseppe Giovanni Battista Sabatelli was born and died in Florence (24.6.1813-27.2.1843). The work in the Church of San Gaetano at Valmadrera is entitled *San Gaetano Receiving from Pope Clement VII the Brief for the Founding of his Order* (as Guerrazzi tells us in his *Funeral Orations of Distinguished Italians*).



of Valmadrera Our Lady of the Assumption by Giuseppe Bertini (b. in Milan in 1825, d. in 1898) and the *Crucifixion*³³ by Mosè Bianchi (b. in Monza in 1840, d. in 1904).

The painter Giuseppe Palanti painted, approximately in 1930, a portrait in oils of Elena Gavazzi Viola (1883-1935) and Maria Orsola Gavazzi Torrani (1908-?).

Carlo Pellegrini (b. in Albese in 1866, d. in 1937) was well known to the Gavazzi family, who regularly bought his paintings³⁴.

Pia Gavazzi (1900-1992), who took on the married name of Ulrich, was photographed by the famous photographer Emilio Sommariva (approx. 1920)³⁵.

Portrait of Pietro Gavazzi (1803-1875) (Eliseo Sala, approx. 1853-1855) Oils on canvas, 139.3 x 118.5 cm. The Gavazzi family.

«Pietro Gavazzi is portrayed in the role of innovator of the silk industry, sitting at the desk in his study. In the background is a monumental file cupboard, and on the table are silkworm cocoons, the symbol of his profession. The expression of the figure reveals a certain austere dignity capable of expressing effectively an awareness of the forthcoming difficult tasks that await the new ruling middle classes. This mood, meanwhile, is matched by the solemn, in parts stern, shades of colour, marked by the browns of the leather and polished wood and the dark red of the wallpaper in the background.» (Sergio Reborà).

The author and his family in their Milan home, painted by Marilì Gonzaga Annoni in 1997.

Giuseppe Gavazzi (1877-1949) had his portrait in oils painted by the artist Gino Mazzoli.

The painter Giuseppe Riva was commissioned to decorate the Desio parish church complex in 1927.

Franco Gavazzi (1904-1984) had a painting done of his house at Viale San Michele del Carso no. 17, Milan by the painter Giannino Grossi (b. in Milan in 1889, d. in 1969).

Gerolamo Gavazzi (b. in 1943) commissioned a *trompe l'oeil* for his home in Viale San Michele del Carso, Milan, from the painter Gian Maria Carione. The same Gerolamo had a portrait of himself with his wife and son painted in 1997 by the painter Marilì Gonzaga Annoni.

Alfonso Orombelli executed a series of fine watercolours of the Gavazzi house in Valmadrera, of Cypress Island and Parravicino d'Erba³⁶.



³³ See also note 26.

³⁴ From the diary of 24 year-old Ernestina Gavazzi, commenting on the wedding presents of a relative (March 26, 1896): «The painting Bice, Giuseppe and I gave her is also among the nicest presents. Moreover, it has made two people happy, at least I hope so – the bride and poor Carlo Pellegrini!!!».

³⁵ Braidense National Library, Milan. For the opticians and photographers associated with the Gavazzi family – Alessandro Duroni, Giuseppe Gilardoni and especially Icilio Calzolari, see chapter 5, Casimiro Costante Gavazzi (1790-1857) and Miro Antonio Marco Gavazzi (1826-1873).

³⁶ These are printed in the book *Viaggio pittorico in Brianza*, Valentina Edizione, Milan, 1999.

Funeral stele for Giuseppe Gavazzi (1768-1835) (Benedetto Cacciatori, 1838)
 Bas-relief in marble. The stele, which is housed in the Chapel of San Gaetano in Valmadrera, was commissioned by the Gavazzi family in 1838 and exhibited in the same year at Brera.



Architecture

Simone Cantoni (b. in Muggio di Mendrisio, Canton Ticino, in 1736, d. in Milan in 1818) was the architect responsible for the original designs, done around 1814, for the Parish Church of Sant'Antonio Abate in Valmadrera.

Giuseppe Bovara (b. in Lecco in 1781, d. in Lecco in 1873) was assigned by Giuseppe Antonio Gavazzi (1768-1835), the true Valmadrera founder, to do the designs for the silk mill and the factories, as well as the Villa and the small private Church of San Gaetano. Bovara was a first-rate architect and enjoyed great success in and around Lecco, where he designed and created the most important buildings of the period. He received many work orders from the Gavazzi family, and it is likely that he worked on the Bellano property as well.

Cipriano Spinelli, also a popular architect, was chosen by Pietro Gavazzi (1803-1875) in around 1834 to decorate the above-mentioned little Church of San Gaetano, next to the Valmadrera Villa. IN 1840, the landscape architect Giuseppe Balzaretto (1801-1874) designed the garden at Valmadrera for Pietro Gavazzi, as well as the famous «greenhouses» (Balzaretto also designed the Public Gardens in Milan).

In around 1838 Giovanni Battista III Gavazzi (1796-1864), of the yellow line, had the Gavazzi building of Via Monte Napoleone no. 23, Milan, constructed, assigning the project to the great architect Celeste Chierichetti, who was at the time very much in vogue (his many projects include the tomb of the Visconti di Modrone family in Cassago, Villa Bozzotti Cramer di Tassera in Alserio and the Tarsis building in Milan).

In Desio, Egidio Luigi Gavazzi (1846-1910) cultivated relationships with the other engineers, architects and artists of his day. For the Desio parish church complex engineers Domenico Laveni and Giuseppe Bettafava and architect Paolo Cesa Bianchi were consulted, and subsequently engineer Cesare Formenti was called in to decorate the church³⁷.

Architect Ottavio Cabiati was assigned the project of the Church of San Pio V, in Via Garibaldi, Desio (1924), as well as the designs for the restoration of the chapel and lecture halls of the Pio XI Archiepiscopal College and the improvement of the entrance in Via Due Palene (1941).

Sculpture

In around 1838 Benedetto Cacciatori (b. in Carrara in 1794, d. in Milan in 1871) was commissioned by Pietro Gavazzi (1803-1875) for a bas-relief portraying his father Giuseppe

³⁷ In occasion of the visit of the Archbishop of Milan, Cardinal Andrea Carlo Ferrari, to the vicarate of Desio from December 1 to December 18, 1900, engineer Formenti had prepared the designs for the new Church of San Bartolomeo (better known as the «Church of the Crucifix»). For the occasion «the customary parchment was cemented into the wall with a medal of Pope Leo XIII and a portrait of the Royal Couple. The patron was Giuseppe Gavazzi, son of Egidio, and the patroness was Mrs. Giacomina Gavazzi, widow of Villa».

At the beginning of the century, for the construction of this church it was necessary for the apse to encroach upon «the garden of Egidio Gavazzi. This caused some difficulties, but eventually an agreement was reached. Egidio Gavazzi relinquished the area required in return for a tribune near the main altar, for himself and his first heir».

Time elapsed and on April 23, 1909, the project was passed on to engineer Spirito Maria Chiappetta, who built the present-day church with its decorations from the Moro studio.

Antonio (1768-1835) and the family mourning the deceased (exhibited in the same year in Brera). The funeral stele is located in the little Church of San Gaetano at the Valmadrera villa.

Probably by the same sculptor are the marble bust of Giuseppe Antonio, dressed in ancient Roman garb (which today decorates the foyer of the Gavazzi home at n. 3 Via Goito, in Milan) and the marble bust with pedestal of Simone Mazza (1825-1877), bequeathed to the nursery school of Valmadrera by his widow, Adele Mazza Gavazzi. The bust of Giuseppe Antonio appears also in the background of the portrait, mentioned earlier, of Luigia Gavazzi Verza, painted by Gerosa in 1845.

In 1835 the sculptor Gaetano Motelli created two portrait medallions in marble

and a statue in plaster entitled *Health* for Giovanni Battista III Gavazzi (1796-1864). The work was displayed in Brera, where at the same time a marble bust that Pietro Gavazzi had commissioned from Benedetto Cacciatori (perhaps one of those mentioned above) was also exhibited. Another Pietro Gavazzi (1854-1932) conceived and designed the monument erected in honour of King Humbert I, which was unveiled in Valmadrera in Piazza della Chiesa on September 14, 1902. The monument was the work of Carlo Villa.

In his will, Giulio Gavazzi (1884-1932) left to the city of Desio the bequest of an important monument (built in 1929) to Pius XI, the work of the Milanese sculptor (originally from the Alto Adige) Albert Dressler (b. in Milan in 1879), which stands facing the Duomo in the main square of Piazza Conciliazione. The work was created under the supervision of Carlo Gavazzi (1877-1944), brother of the deceased Giulio and the executor of his will.

In the 1920s the sculptor Domenico Barcaglia (b. in Pavia in 1829, d. in 1930) was commissioned to make a memorial tablet in marble with the portrait of Egidio Gavazzi (1846-1910). In 1927 the same artist also created a Carrara marble bust of Pius XI, which stands in the little courtyard of the house in Desio where Pope Ratti was born, installed in occasion of the first five-year period of his pontificate.

The sculptor Giuseppe Scalvini began working when he was very young and in 1937 he sculpted two angels on the front of the San Livio and Materno Basilica in Desio. Since that period he remained very much bound to the city of Desio, to which he gave his collection, exhibited in Villa Tittoni.



Monument erected in Valmadrera in honour of King Humbert I, designed by Pietro Gavazzi (1854-1932) and created by Carlo Villa (1902).

He died at the age of 95 on September 6, 2003.

The beautiful Ada Gavazzi Terragni (1902–2000), wife of Felice Gavazzi (1883–1940), was sculpted in bronze by Francesco Messina (b. in Linguaglossa in 1900), a professor of the Academy of Brera since 1934.

This fine piece was originally a bust, until Ada had the lower part removed, keeping only the head, which is extremely beautiful.

Writings and poetry

Cesare Cantù (b. in Brivio, Como, in 1804, d. in Milan in 1895), who was a friend of the Gavazzi family³⁸, wrote a description of Valmadrera in 1859, in the book *Grande Illustrazione del Lombardo-Veneto*.

Pier Ambrogio Curti, in 1872, in *Guida – Il Lago di Como e il Pian d’Erba* wrote an interesting comment on the Villa of Valmadrera.

In 1846, Louis Blondel (b. in Milan in 1818, d. in Trento in 1848) gave an accurate and detailed account of his visits to Valmadrera and Bellano. Blondel was not a writer, and neither is he mentioned here for the fact that he was the brother-in-law of Alessandro Manzoni. I have included him among the «writers» simply because his account is particularly interesting³⁹.

In 1821, the Turin-born writer Davide Bertolotti (1784–1860) mentioned Bellano in one of his works, *Viaggio al Lago di Como*. In 1858 the writer Giorgetti, of Como wrote on the same subject.

Antonio Fogazzaro attended in 1896 to the epigraphs of Emma and Ernesto Gavazzi; Jeannette Crotta composed the *Chansonnette pour Noces*, with the title *Echange*, for Riccardo Gavazzi and Emma Althause marriage.

In 1865 the abbot and romantic poet Giuseppe Prina⁴⁰ wrote and published a work in two volumes entitled *Poesie Varie*, which he dedicated «To the Distinguished Lady Luigia Verza, widow of Gavazzi». Many poems and odes also refer to other members of the family, such as Pietro, Antonio, etc.

Carlo Cattaneo (b. in Milan in 1801, d. in Castagnola di Lugano in 1869), historian, politician, economist, scientist and philosopher, was a friend of Pietro Gavazzi (1803–1875) and Giovanni Battista III Gavazzi (1796–1864), of the yellow line. The former of these two offered Cattaneo his home at the silk mill in Lora di Como, while the latter gave him an apartment in the building he erected in Via Montenapoleone, Milan. A memorial plaque on the facade of the building, in fact, commemorates the fact that Carlo Cattaneo lived there from 1840 to 1848.

³⁸ From the diary of the then 17 year-old Ernestina Gavazzi (later known as «Aunt Mamà»), September 24, 1889: «Yesterday I was with my mother at the home of Cesare Cantù, who every Sunday holds meetings where people recite selected pieces of poetry and prose. I must confess that I found it terribly boring, even though Uncle Morandi says that such a confession does not do me credit. I have, however, found a very dear person who agrees with me. This is (Cesare) Degliocchi, who finds even his *Storia Universale* «impossible». How wonderful to have him on my side also in matters of taste.»

³⁹ See chapter 7, Giuseppe Antonio Gavazzi (1768–1835).

⁴⁰ The son of Anna Maria Gavazzi (1770–1843), sister-in-law to Luigia Verza.

Giuseppe Barbiano di Belgiojoso (1872-1911), husband of Ernestina Gavazzi (1872-1949), was a talented poet. He wrote a number of poems, especially in the Milanese dialect, commemorating events in the Gavazzi family, such as weddings, birthdays, the inauguration of Egidio & Pio Gavazzi factories, etc.

The Gavazzi surname and its distribution in 305 Italian municipalities.

