

## THE ATTINGHAM TRUST

FOR THE STUDY OF HISTORIC HOUSES AND COLLECTIONS

### A Changing of the Guard



John and Suzy Lewis, Buckingham Palace, February 2019

The joint meeting of the trustees of Attingham and its Council on 18<sup>th</sup> November this year was a milestone event in the long and distinguished history of the Trust; after 32 years as chairman, Sir John Lewis stepped down. It is difficult to sum up his enormous and unique contribution to the charity over three decades. His judgement, always quietly given, is revered by all who know him and has been central in building the reputation for quality for which the Trust is known across the world. His sound financial acumen has been particularly important during the last 12 months and has enabled the charity to support its team whilst having the confidence to plan for the future. I am very glad that John has agreed to remain as a trustee; this will ensure that Attingham will continue to benefit from his sage advice and his perspectives honed over many years of fulfilling senior positions both in the law and business.

I am hugely honoured to have been invited to succeed John and am fortunate indeed to be chairing an organisation of such calibre; I look forward to supporting it to the best of my ability over the next few years, if not, alas, 32. My own professional background is also in business and like John I have always made time to support initiatives and organisations with which I feel a personal attachment: for a number of years I co-chaired the international project to commemorate the 200th anniversary of the Battle of Waterloo that culminated in a series of high profile events in 2015. My association with the campaign to save Wentworth Woodhouse, the Palladian behemoth in South Yorkshire, began in 2012 and I am now vice chairman of the preservation trust that is restoring the house. Until recently I was also Master of the Plaisterers' livery company which traces its origins to the reign of Henry I when the trade was pargetting, although it was in 1501 that the Guild received its first charter from Henry VII. The theme for my year as Master was the heritage of plastering and I recall gazing at the list of previous holders of the position, including Robert Doegood, Chrisostome Wilkins and Joseph Rose whose work will be known to many of you.

To all my roles I commit time and energy; Attingham should expect nothing less given its enviable reputation and the huge loyalty that it engenders from everyone who is fortunate to be part of it. I look forward very much to meeting as many of you as possible in the coming post-Covid months.

**Timothy Cooke OBE**  
Chairman, The Attingham Trust



Lockdown has provided an opportunity to delve into my research on Thomas Coke's grand tour (1712-1718) and its impact on the creation of Holkham Hall, Norfolk: its architecture and collections. It has been a perfect way to armchair travel under lockdown and I have been intrigued to realize that just as I was avoiding Covid, Coke too was having to quarantine at the very time he was attempting one of his most brilliant acquisitions, in Lyon, France in 1715. The idea of quarantining had become established in western Europe during the seventeenth century, whereby it was thought necessary to self-isolate for forty days to prevent cross infection from infectious diseases, especially when it came to foreigners, who needed to present a bill of health to authorities on entering a city.

Disease was rife in pockets of France, Italy and northern Europe in 1715 and Thomas Coke (1697-1759) was one of those travellers who, along with his Governor Dr. Thomas Hobart (c. 1669-1727), found himself having to self-quarantine. He had crossed the Alps from Turin expecting to stay in Lyon in April 1715, but his visit was cut short and he made his way back to Chambéry in the Savoy, in all likelihood to self-isolate against a smallpox outbreak in Lyon, as there was illness if not infectious disease in his entourage. Both the smallpox and the measles

had recently hit the French Royal family in Paris: the Grand Dauphin and his daughter in law, Marie Adélaïde had caught the measles and died within a year of each other, 1711-12, as had her husband, the [new] Dauphin. By spring 1715 rumours were circulating throughout France as to how long the King himself could survive in Paris. Lyon was a significant centre of population and Coke needed to retire from there back to Chambéry, to enable his party to self-quarantine. Coke and his entourage had to take time to recover fully from the pace of travel and their ailments under the ministrations of the apothecary: both his valet Edward Jarrett and his newly employed servant, the Savoyard Abraham Blaumer, were ill. He also needed to await the final outcome of financial decisions concerning the extension of his travels. They spent almost three months in Chambéry, at that time something of a backwater.

By July Coke had set off for Switzerland, fortified with supplies of Bordeaux wine which he no doubt shared with his travelling companions at the time, his cousin Hamon LEstrange (1689-1715) and Henry Lee Warner (1688-1770), and also William Capel, 3<sup>rd</sup> Earl of Essex (1697-1743), who had joined the party in Geneva. Henry Lee Warner was returning from Rome and wrote to his uncle, Sir James Howe, 2<sup>nd</sup>



Baronet (c. 1669-1736) at Berwick St. Leonard, near Hindon, Wiltshire: 'I intend to make a short quarantine to be certain of my being untainted with the infection of Rome then we intend to go to Berne with Mr. Coke and from Basel down the Rhine with my Lord Essex.'

Coke was in Basel by August 1715 at which point matters took a serious turn, when Coke had to consult an attorney about the situation regarding Hamon L'Estrange who had died of smallpox that very day, 20<sup>th</sup> August. Henry Lee Warner had written to his uncle, Sir James Howe, on 11<sup>th</sup> August to relay the news that his friend was sick with the smallpox and: 'the doctor thinks him in much danger ... Mr. Coke is here with his Governour Doctor Hubbert who takes all the care of Mr L'Estrange is possible. I don't write to my Mother for fear of frightening her, therefore be pleased to mention my being well.'

Hamon L'Estrange's memorial stone survives today in the English Church in Basel. The previously unrecorded, somewhat eccentric Latin memorial stone inscription reads in translation: 'Hamon L'Estrange, a foreigner. Eldest son [an] inquisitive fellow. After he had travelled around the shores of France and Italy for about two years, when he was at last about to come back to his lovely lovely homeland, he became ill in this Kingdom from some horrible illnesses. The firmness of his mind was overcome and in August 1715, aged 27, overwhelmed, he was dispatched to the joyful heavens. Whatever moral character he had, he lies buried in this [place] and here he is alive in death so that, having died he might live'. Coke was clearly affected by his cousin's death and arranged his own will shortly thereafter: in a letter to his guardian (1<sup>st</sup> March 1716) he comments that '... I have taken care in a will to indemnify my Guardians from all los[s]es'. Coke had to obtain a bill of health for each member of the party before moving on from Basel, as was normal practice, but was now essential in the light of L'Estrange's death from smallpox, which was as prevalent in Switzerland as France and Italy.

At this time there was no recognized antidote to these highly infectious diseases: Lady Mary Wortley Montague (1689-1762) would soon be promoting the notion of inoculation in England, having experienced its effectiveness in Istanbul, against a background of hostility to the idea from conservative physicians within the Royal Society of London. Coke would have known little of this as he travelled through Switzerland and Germany before turning back to Lyon, which he reached in early November 1715. He stayed for eleven days in Lyon and it is clear that he had unfinished business there. It was back in Lyon that he made his first major purchase of manuscripts.

Under the guidance of his governor Thomas Hobart, Coke finally managed, in a single purchase, to acquire forty-seven manuscripts from the Discalced Augustinians of Lyon. Coke's pride in this monumental purchase can be seen in the way he signed each of these manuscripts, in the lower right corner of the first leaf : *T. Coke*. This was the only purchase where he did so. The purchase included a total of seven manuscript volumes of Livy, two of which had illuminated portraits of Livy himself. This acquisition must have kick-started Coke's passion for Livy, clearly instilled by his governor, as much as for collecting illuminated manuscripts.

Coke soon departed Lyon south down the Rhône valley, making for Marseilles, from where he would set sail for Sicily. He was heading for one of the most dangerous of the Mediterranean ports – and not just because of the dangers of raids along the coast by Barbary Corsairs. In less than five years time, Marseilles was to suffer the greatest outbreak of bubonic plague in Western Europe, which killed some 100,000 people in that city alone.

Dr. Andrew Moore  
Director, 'From College Library to Country House'  
The Attingham Trust

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## EXHIBITIONS & RESEARCH

### Splendour and Scandal: The Office of Arms at Dublin Castle

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The Office of Arms was, and in some senses still is, the oldest office of state in Ireland. The Office of Ulster King of Arms was established in 1552 as the heraldic authority for the island of Ireland and for almost 400 years it granted coats of arms to individuals, places and organisations; it maintained family trees and arbitrated on the rights of inheritance; and it stage-managed the pomp and ceremony of the state. In 1943, it became the last office to be handed over by the British government to the Irish state, which had gained its independence in 1922. Reconstituted as the Genealogical Office, and later as the Office of the Chief Herald of Ireland, it continues its centuries-old heraldic work to this day, as part of the National Library of Ireland.

For some time before and after its reconstitution, the Office was known colloquially and simply as “the Office of Arms” and the majority of its work remained the same either side of the 1943 demarcation. It is for this reason that it was decided to explore its story as a single entity, looking at aspects of its history during the 150 years it was physically located within the walls of Dublin Castle, from 1831 to 1981. With that in mind, the purpose of the exhibition and accompanying catalogue is to look at different aspects of this 150-year relationship. The intention is to re-focus attention on the role that the Office played in the life of the Castle and, also, to reconnect the Castle with some of the historic events that the Office was responsible for when it was located within its walls.

For the majority of its long history, Dublin Castle was the centre of English, and later British, rule in Ireland. As well as being a fortress, secretariat and administrative hub, it also provided a residence for the colonial governor in Ireland, variously styled the Justiciar, Lord Deputy, Viceroy or Lord Lieutenant - a shortened form of ‘Lord Lieutenant General and General Governor of Ireland’. The Lord Lieutenant, as he was generally referred to during the period covered by the exhibition, was the monarch’s representative in Ireland and Dublin Castle was the monarch’s official residence – “His [or Her] Majesty’s Castle in Dublin”.

As regal representative, the Lord Lieutenant was expected to hold court and to



entertain in a style that reflected the glory and power of the monarch. In this, he was assisted by the Office of Arms. The Office was headed by Ulster King of Arms, who was assisted at different times over the centuries by a variety of pursuivants (literally, ‘follower’ or ‘attendant’) and heralds, as well as by a deputy.

As the Office regulated rights of succession and precedence, managing the protocol that was such a large part of viceregal ceremony was an obvious duty for it to take on. This duty grew, encompassing not just orders of precedence, but also choreography, dress regulation and a variety of other details. It was further added to with the creation of the Most Illustrious Order of St Patrick in 1783. In this way, ‘Ulster’ and the Office of Arms became the chief conductors of the pageantry of the Irish state.

The otherwise impressive record of the Office of Arms in this respect is, however, marred by one unhappy event – the disappearance of the Irish Crown Jewels. These insignia, the property of the Crown and symbolic of its connection with the Order of St Patrick, were discovered missing on 6 July 1907, days before King Edward VII arrived in Dublin on one of the rare royal visits to Ireland. The King’s rage, coupled with and, perhaps, fuelled by, the whirlwind of scandal and innuendo that came to surround the event, meant that heads would roll. The chief casualty in this case was Sir Arthur Vicars, Ulster King of Arms, loyal servant of the Crown and the person responsible for the safe custody of



the King's Irish jewels. His dismissal was a tragic end to an otherwise stellar career, and left him bitter to the end. The affair also left Dublin Castle the home of one of Ireland's great unsolved mysteries, for the jewels have never been recovered.

The disappearance of the Irish Crown Jewels occurred on the eve of great change, not just for the Office of Arms, but also for Dublin Castle – and Ireland as a whole. The Office was left in a precarious position as Ireland descended into war, first with Britain (1916, 1919–1921) and then with itself (1922–1923). Despite this, it managed to emerge from the partitioning of the island as one of the only institutions with an all-Ireland authority, and it continued to provide services to both new governments on that island – a rare instance of unity and continuity at that time. Among these services were the design of a coat of arms for the new state of Northern Ireland, as well as superintending the opening of its new parliament in 1921. South of the border, it continued to be accommodated at Dublin Castle, which quickly became one of the centres of the new Irish Free State government, and it contributed to the design of the new Great Seal of the Irish Free State. Perhaps more importantly, the Office maintained control of its valuable records, preventing them from being lost in the destruction of Ireland's Public Record Office in 1921. With the loss of this institution, and most of its contents, the records of the Office of Arms took on an added importance in the study of Irish history and genealogy.

The importance of these records meant that, when the Office was finally handed over from the British to the Irish government on 1 April 1943, it was renamed the Genealogical Office. The intention was that it would focus its work on Irish genealogical research. However, it also maintained the right to grant arms – which it still does to this day – and it was renamed the Office of the Chief Herald of Ireland. The reconstituted Office used its skills to popularise heraldry and family research, and also deployed its talents diplomatically. At Dublin Castle a coat of arms was designed for President John F. Kennedy, work was done on the

Irish genealogical connections of Princess Grace of Monaco and Charles de Gaulle of France, and Ireland's Chief Herald contributed to the design of the European Flag. This work was all inextricably linked to the physical location of the Office where it happened, at Dublin Castle, which it left in 1981.

Although no longer physically located at the Castle, reminders of the Office's former connection with, and influence on, that place are still to be seen aplenty. Many are so intrinsically woven into the fabric and life of the building that they pass unobserved by most, unless attention is drawn to them. Armorialia abound in the Chapel Royal and St Patrick's Hall – in cloth, enamel, wood and jewel-like stained glass. More subtle are those incorporated into the frames of the Castle's Portrait Gallery, or the arms of the Irish state at the top of the Battle Axe Staircase. These also serve to connect the work of the Office to Irish craftsmen and women across the centuries, from Frederick King in the 1880s to Sarah Purser in the 1920s.

As Éamon de Valera described it, Dublin Castle is still one of the Ireland's premier 'showplaces' and remains the natural home the nation's official state events. In this capacity, it is not unusual to see the flag of the European Union fly in the Upper Castle Yard – a fitting tribute to the connection between the Office of Arms and the Castle.

The exhibition was installed, ready to be opened on 16 March this year, just as Ireland entered its first lockdown in reaction to the coronavirus pandemic – unfortunate timing! It eventually opened to the public on 29 June and closed again on 18 September. With the kind support of lenders, it has been extended until 24 January 2021.

A version of the exhibition is available to view on Dublin Castle's website, here: <https://www.dublincastle.ie/exhibitions-2/> (scroll down the page until you see it). A copy of the catalogue with four additional essays is also available. For further details please email: [William.Derham@opw.ie](mailto:William.Derham@opw.ie)

William Derham (RCS '18)  
Collections, Research and Interpretation  
Office of Public Works

The château of Rambouillet, a heavily modified 15<sup>th</sup>-century castle situated some 37 miles southwest of Paris, has always dwelt in the shadow of the region's other great royal residences. Since its acquisition in 1783 by Louis XVI as a *domain privé du Roi*, until its recent reinvention as a museum, Rambouillet offered successive rulers a secluded and somewhat rustic setting for hunts. In 2009 President Sarkozy handed Rambouillet over to the *Centre des Monuments Nationaux*, a quasi-public body analogous to *English Heritage*. Lacking something of the lustre of its royal cousins, and in spite of its proximity to Paris and easy accessibility by train, attracting visitors to Rambouillet has proven challenging.

To re-introduce the public to the château and its park, the CMN has organised for spring 2021 an exhibition, *Vivre à l'Antique: de Marie-Antoinette à Napoléon I*.

Through a diverse selection of artefacts loaned by Versailles, the Louvre, Sèvres, the INHA and the National Archaeological Museum, the show examines how the archaeological discoveries of the second half of the 18<sup>th</sup>-century transformed the intimate spheres of early modern French monarchs. Of all the royal domains, Rambouillet is uniquely suited to recounting the 18<sup>th</sup>-century *retour à l'antique*. In 1786, Louis XVI's innovative director of buildings and manufactures, the comte d'Angiviller commissioned for its park an elaborate ornamental dairy in the "Etruscan" taste. His goal was to attenuate Marie-Antoinette's aversion to the estate, which she derided as a gothic "crapaudière" and to showcase the latest Etruscan porcelain produced by Sèvres. The talents of painter Hubert Robert, Georges Jacob, Pierre Julien, and Jean-Jacques Lagrenée were mobilised to create this Etruscan fantasy.

Two decades later, when Rambouillet joined the imperial civil list, Napoléon commissioned an elaborate "Pompeiiian" bathroom within his apartments. No ex-

pense or effort was spared in confecting these "antique" microcosms within which the ruler and their intimates could immerse themselves in anachronistic fantasy.

The influence of archaeology upon the arts in the 18<sup>th</sup> century has been richly examined through exhibitions such as *L'Antiquité rêvée* (Louvre, 2009) and *La Fascination de l'Antique* (Musée de la Civilisation Gallo-Romaine, 1998-1999). This exhibition, however, focuses upon the technological advances made in recording and representing archaeological sites and artefacts, and then the manner in which these depictions incited a fashion for immersive antique décors. The

exhibition brings together a number of artefacts that have a unique relationship to Rambouillet: for the first time since 1791, visitors will see the dairy with elements from its Sèvres porcelain service and Jacob furniture in place. The show also features a pioneering panoramic painting, Louis Le Masson's 1779 4.5 meter-long view of Rome from the Janiculum and a recently re-discovered Pompeiiian décor by the architect Bélanger.

*Vivre à l'antique de Marie-Antoinette à Napoléon I* will run from March 5 - May 31, 2021 at the Château of Rambouillet. It is curated by Renaud Serrette (CMN) and Dr. Gabriel Wick (SS '19, LHC '16). An illustrated catalogue (in French) of the same title is published by Monelle Hayot.

Dr. Gabriel Wick (SS '19; LHC '16)  
Lecturer, NYU Paris & Parsons/The New School, Paris



Anonymous, Model of the bathroom of Mlle Dervieux, c. 1900.

Wood, card, 22 x 56 x 29 cm. Paris, galerie Féau.



## The Charterhouse: Revealing the Great Chamber



The former Carthusian monastery of the Charterhouse remains just outside the City of London as a legacy of the area's medieval monastic past. Today, the diversity of architectural styles charts its different uses, and hints at its repurposing as the aristocratic mansion of Tudor courtiers fol-

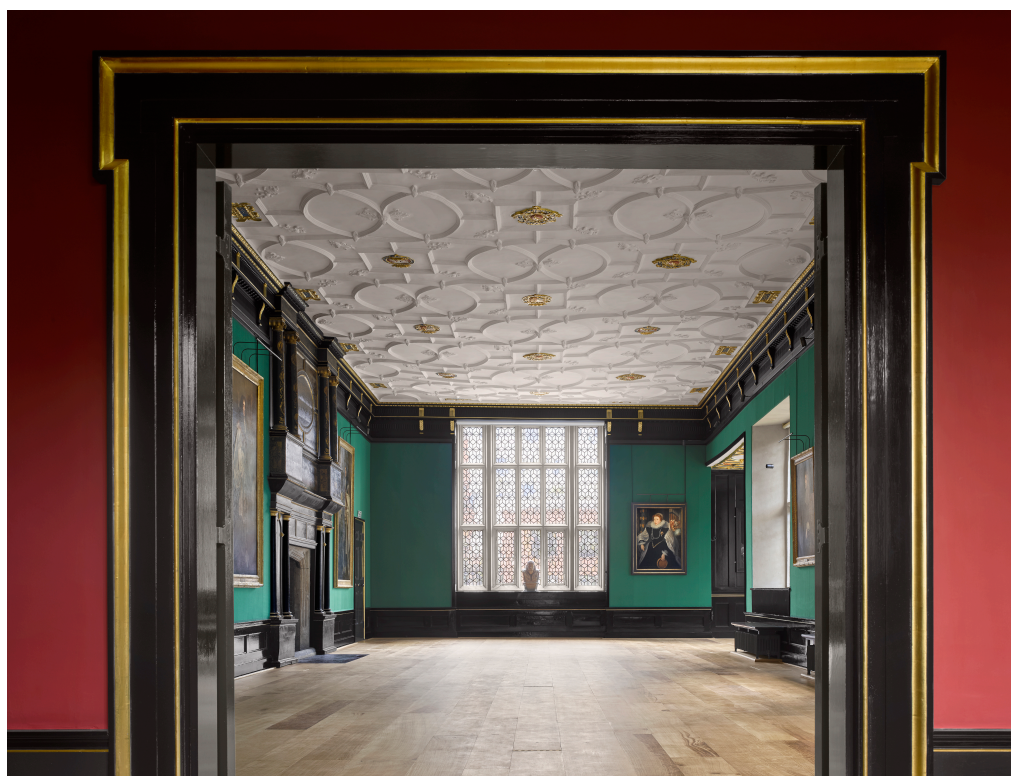
lowing the dissolution. Indeed Edward, Lord North under Henry VIII and Thomas Howard, Duke of Norfolk, in the reign of Elizabeth I, were the key successive owners who turned the buildings from a religious establishment into a grand townhouse.

In the summer of 2020, following a grant from the National Lottery Heritage Fund, the Tudor Great Chamber, destroyed by bombing 1941 and restored by Seely and Paget in the late 1940s, has been refreshed and reinterpreted to return its lustre as a room of reception and entertaining. It is the only such space surviving in London, and a new hanging scheme returns freshly restored paintings which are hung against moire silk lined walls woven specially for this project. Each portrait reveals elements of the historic narrative of the Charity, which was established in 1611 and is still supported by the financial endowment of its founder, Thomas Sutton.

In the course of the project, Cathy Ross, Curatorial Adviser to the Charterhouse, researched the portraits that have now been brought together. They provide fascinating insights into the charity's foundation and the diversity of ideas that have enabled it to endure to the present day. Her article: *Men of Honour: the Charterhouse's Restoration governors* can be found [here](#)

Tom Foakes (SS '14)

Director of Operations, The Charterhouse



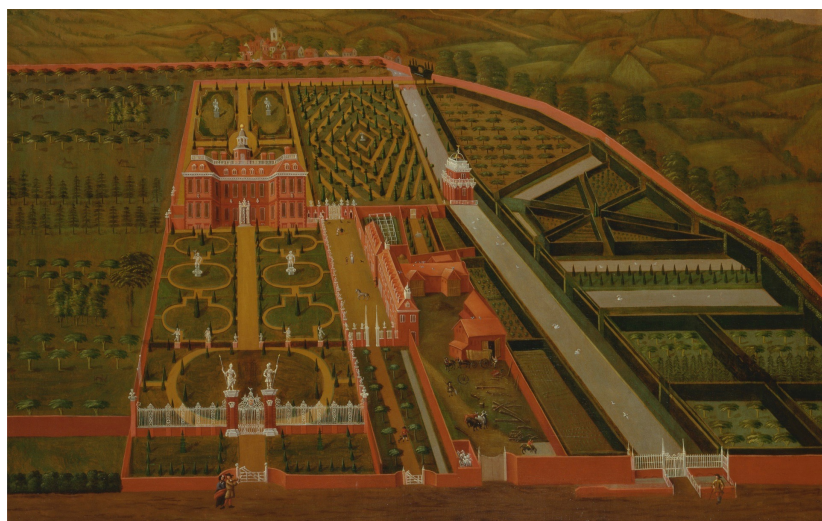


Image: (detail) unknown artist, *Denham Place, Buckinghamshire*, about 1695, oil on canvas, Yale Center for British Art, Paul Mellon Collection

Some Attingham alumni will be familiar with the conference entitled **New Insights into C16th and C17th British Architecture**

which is held every January at the Society of Antiquaries, London. It was established in 2011 by Dr Claire Gapper and Dr Paula Henderson, who since then have run it as an annual salon that enlivens the winter doldrums. After ten years, they have passed the organisational baton to Dr Olivia Horsfall Turner (SS '11) and Dr Jenny Saunt (SS '17). A new website has been created – [www.newinsightsconference.co.uk](http://www.newinsightsconference.co.uk) – where you can sign up to the mailing list, read the call for papers (issued each May) and book a place.

Under the 'Archive' section, you can

find lists of all the papers presented over the past decade, as well as any publications arising from them. It therefore offers a useful bibliography of recent research in the field. Many publications address the architecture and decoration of country houses and the resource may therefore be of interest to Attinghamites.

## Art & the Country House

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*Art & the Country House*, launched in autumn 2020, is an online publication edited by Martin Postle, Deputy Director for Grants and Publications at the Paul Mellon Centre for Studies in British Art. Published in the year of the fiftieth anniversary of the Paul Mellon Centre, *Art & the Country House* underlines the Centre's long-term commitment to country house studies. Focused specifically on the collection and display of works of art in the country house in Britain from the sixteenth century to the present day, it contains eight case studies: Castle Howard, Doddington Hall, Mells Manor, Mount Stuart, Petworth House, Raynham Hall, Trewithen and West Wycombe. Each house has been carefully selected so as to ensure a broad range of research topics and to provide an appropriately varied set of examples, in terms of geographical location, scale, patterns of ownership, chronologies, collections and displays.

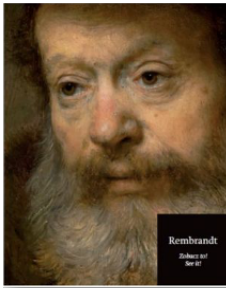
In addition, eight essays have been commissioned on themed topics, ranging from the evolution of customised picture galleries, the conscious preservation of the past, women's collecting and display strategies, to country houses as homes and tourist destinations and to the economic and political structures that underpinned the extravagant acquisition policies of the owners of so-called 'power houses'. These essays serve to amplify and provide a context for the materials and topics explored in the case studies. Collectively, they offer a rich, sharply focused set of new perspectives on the country house and on the role of art collections within the dynamics and history of such properties.

Involving research by over forty authors, *Art & the Country House* brings together detailed [catalogues](#), [document transcriptions](#), [essays](#), [films](#) and an abundance of specially commissioned photography. Through its search facility, objects, artists, art works and bibliographies can be located and compared in what we hope will prove new, productive and more rapid ways. In addition, individual contributions can be downloaded, preserved in hard copy and shared. *Art & the Country House*, as with all other Paul Mellon Centre digital publications, is open access.

Martin Postle  
Council Member of The Attingham Trust



## PUBLICATIONS



**Rembrandt. See it!**

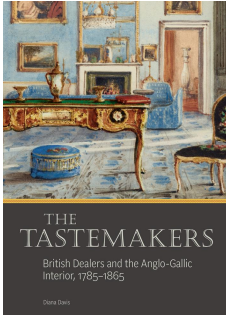
Alicja Jakubowska (RCS '16)

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Colour illustrations

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Royal Castle in Warsaw



**The Tastemakers: British Dealers and the Anglo-Gallic Interior, 1785-1865**

Diana Davis (RCS '12)

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**Empires and Splendour: At Home with David Roche**

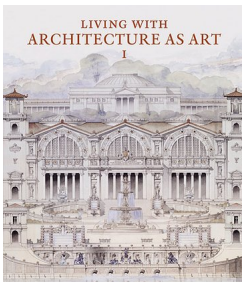
Robert Reason (SS '08; SP '17) and Christopher Menz with contributing authors

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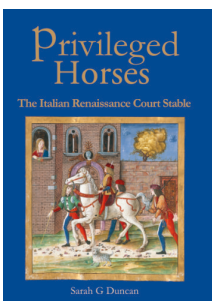
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Stephen Morris Publishing

And James Peill's (RCS '11) book **Glorious Goodwood** (featured in Issue 4) out now in softcover

## OBITUARIES

### Susan Bourne (1950-2020)

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Sue Bourne attended the Summer School in 1985 when she was Assistant Curator of Towneley Hall in Burnley, Lancashire. I remember her as an enthusiastic personality, keen to learn and further her research. As Geoffrey Beard noted in his history of Attingham, *The First Forty Years*, 'ever good on oak furniture', which proved to be the case in her article 'Oak Furniture and the Towneley Family of Lancashire' written for the first volume of *Regional Furniture*, two years later. She was a founder member of this society.

Sue spent her working life at Towneley Hall, appointed curator in 1988. When she retired in 2010, she had clocked up 38 years at the museum and her deep knowledge of the collection and sensitivity to the history of the building was fully realised in her successful HLF bid for an extension of the Hall to provide among other things a lecture theatre, library and exhibition preparation space.

Always keen to develop the collection and loan to exhibitions, she was also an active member of the North West Arts Panel, the National Trust Advisory Board the North West Museum Service Board, as well involved with the Cheshire Gardens Trust and the Lancashire Gardens Trust.

I last met Sue on a 2019 Furniture History Society trip to Milton Hall in Peterborough. She had attended a few Attingham Society events in the past, but on this occasion we recalled the fun and laughter of the final days of her Attingham year when we were based at Harlaxton Hall – a perfect place for a toga party dressed in our bed sheets. As her brother, Patrick Bourne has said, 'the Attingham Trust was important to her' and it clearly showed in her work and happy recollections.

Annabel Westman  
Executive Director, The Attingham Trust

### Gianpaolo Leonetti di Santojanni

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Carmine Romano writes in appreciation of a friend of Attingham who twice hosted the Attingham Study Programme (SP 2017, 2019), the second time in his family home Villa Leonetti overlooking the Bay of Naples (Andrew Moore):

On July 1st, Gianpaolo Leonetti di Santojanni left us. A sudden illness took him away at the age of 78, after a whole life dedicated to Neapolitan culture and art. Gianpaolo graduated in Engineering, creating a highly successful managerial career. Several times governor and superintendent of the Pio Monte della Misericordia, he privatised the institution and carried it through the first decade from the year 2000, carrying out an in-depth management and restructuring of its vast real estate heritage, opening the museum to the city in 2004, which is now frequented by thousands of tourists. He was director of the Filangieri Museum, President of the Digital Pole of the Neapolitan Archives, and founder and Vice-President of the Friends of Capodimonte.

Gianpaolo was a gentleman of great courtesy, a passionate collector always in search of new masterpieces. His house, one of the most beautiful in Naples - with a breathtaking

view of the Gulf and Vesuvius - was always open to scholars, curators and art historians from all over the world. When you crossed the threshold, you would enter an array of infinite works of art, porcelain, armour, paintings and sculptures, about which Gianpaolo reconstructed their stories, which he told with amusing anecdotes and that typical smile of his. Yes, that smile is the thing we will miss most about Gianpaolo. "The smile of a young seventy-year-old boy", I used to tell him.

The last time I met him, we were having tea in the splendid garden of the Leonetti villa with its antique marble busts. There were curators from abroad and we were talking about art projects, and an important exhibition to be held abroad with many problems and, of course, accounts to make ends meet. We were all full of admiration for his joy of life and that contagious enthusiasm.

This is how we will always remember you, dear Gianpaolo, happy and cheerful. Everyone will miss you: *Sit tibi terra levis* ('May the earth be light upon you').

Carmine Romano (RCS '19)  
Museum and Royal Palace of Capodimonte



*Season's Greetings  
and a Peaceful New Year  
from The Attingham Trust*



*Trompe L'Oeil Enfilade, Dyrham Park* by [Maud Taber-Thomas](#), Attingham Summer School 2014