

Newsletter

THE
HOLBURNE
MUSEUM

FOR SUPPORTERS OF THE HOLBURNE MUSEUM

SPRING 2021



LONGFORD CASTLE VISIT: Saturday 4th September 2021



NICHOLAS POPE:
new sculpture
display opens
May 2021



CANALETTO:
PAINTING VENICE
exhibition opens
May 2021

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Front cover images

Top left:

Sir Joshua Reynolds, (1723 - 1792)
The Honourable Anne Duncombe
c.1786, oil on canvas,
© Longford Castle Collection

Top right:

Exterior view of Longford

Below left:

Nicholas Pope (1949 -)
Mr & Mrs Pope vased and flowered,
2016, glass, h.41cm flowers not included
© Nicholas Pope, Pope Collection.
Courtesy of the artist;
photograph by David Williams

Below right:

Giovanni Antonio Canal,
called Canaletto (1697 - 1768)
*The Entrance to the Grand Canal,
with the Dogana and the Church of
Santa Maria della Salute* (detail)
1731-36, oil on canvas, © From
the Woburn Abbey Collection

Antonia Johnson, who many of you will know as the previous chairman of the Holburne Friends, or from our own plant stall at the annual plant sale, also chairs the Scientific & Educational Committee of the International Dendrology Society. Antonia has kindly offered to give **specialist garden advice** to help raise some funds for the Museum:

"Although we are in the grip of both icy weather and lockdown as I write, the world will once again warm up and open up; and our gardens will inevitably grow.

Do you have an unidentified tree or shrub? Would you like some advice on how best to look after it, or prune a woody plant, or manage an area of your garden? In exchange for a modest contribution to the Museum's coffers, I am happy to come and visit."

Antonia Johnson,
Dendrologist

If you are interested in more information please email Antonia via:
AJ@simonjohnson.co.uk



Gymnocladus dioica in the Royal Victoria Park, Bath © Antonia Johnson

Jonno's letter

Dear Holburne Supporters,

When you read this I hope it will not be long before the Holburne can throw open the doors again and welcome everyone back.

Firstly I would like to say **thank you to Richard Frewer**, who is standing down from the Friends Committee after many years of sterling service to the Museum: as a Trustee and organiser and performer of many wonderful musical events that have greatly benefitted the Holburne.

Spring is here, and thoughts turn to getting gardens ready for the brighter days ahead. We are very glad that the first event this year will be our popular and fun **Plant Sale**. We have a special pull-out mini-poster for the occasion on pages 8-9 with art by Claire Ishino (claيرهishino.com), who kindly let us use her work free of charge - please feel free to display it, and do put **9th May** in your diaries. The Museum grounds will become a mini-garden centre, with beautiful plants and herbs to buy. We will also have a stall of fine quality secondhand books on gardens, cooking and more.



Jonno Davis

Those who braved the wintry chill to support our 'pop-up' Christmas sale will recall the array of delicious produce and cakes for sale. We would love to have something similar for the Plant Sale - do check the panel below for info about how you could help.

My thanks to Olivia, Simon, Sally, Stephen, Sidney, David and Mark for making the 2020 Christmas sale happen, and thanks to an anonymous donor too, we raised over £1,000 for the Holburne!

Do you have time to spare and enjoy **organising trips** or events? Perhaps you are recently retired, or know someone who is, and needs a 'project' to keep occupied?! Our solution: come and help us by arranging a fund-raising event - whether it's a visit to a local garden, artist's studio or workshop, a talk or concert, or a full day trip to a special place, we would love to hear from you.

Such events all help to raise funds for the Museum, but are also **lively social occasions** - a chance to meet fellow Holburne supporters, and enjoy a special day out or a visit to somewhere different. You won't need to sit on the Supporters' Committee or anything formal, (although

joining the Committee does have many rewards too). Please get in touch via the Museum; we can offer advice and help you get started.

We hope to re-introduce our series of day trips and events later this year. One such trip is an exciting, and rare, chance to visit Longford Castle, home to a collection of fine paintings, tapestries, porcelain and furniture. See details on p.15.

Thank you for your continued support of the Holburne. I do hope to see you at the Plant Sale and in the Museum soon.

Jonno Davis
Chairman, Holburne Supporters

If you can bake a cake or other tea-time treats, make jam or produce in a jar, please consider donating some for us to sell at the **Plant Sale on Sunday 9th May**. We are hoping to have a well-stocked stall with lots of tasty fare to tempt everyone into buying and supporting the Holburne. Do encourage your friends and family to join in, and please label the ingredients. Contact Olivia Eliot for details on: 01225 462156 **Thank you!**

A message from Chris Stephens



Dear all,

It is a strange state of affairs when planning to reopen the Museum after months of enforced closure seems like familiar territory. We have such a rich season coming up, however, that the sense of excited anticipation seems even greater than last summer when we emerged from the first lockdown. Much of what is coming was originally planned for 2020 and then postponed to January of this year and the further delay of Lockdown 3 just whets our appetite all the more.

The headline event coming up is our display of the

greatest surviving set of **Canaletto's views of Venice.**

Through twenty-three paintings, the exhibition takes you up the Grand Canal to the Rialto Bridge and, from the far end, back down again, and finishes with views of various inland sites in the city, including the Piazza San Marco. The set, which has not been lent for seventy years, normally lives in the dining room of Woburn Abbey, where the paintings hang three-high. So, this is a once-in-a-lifetime opportunity to see Canaletto's greatest group of paintings up close. While so much is uncertain about the summer, it is also a great opportunity to have a little taste of Italy.

Alongside Canaletto we are showing an exquisite group of **Islamic metalwork** from the Courtauld Collection. The craftsmanship is extraordinary and the exhibition includes some

of the greatest masterpieces of this form of art. They are on display in the Davidson Ballroom which, since we closed, has been opened up by the removal of the huge vitrine in the middle of the room. We are looking forward to the more varied range of displays and events that this will allow.

In the Picture Gallery we are showing for the very first time a series of sculptures by **Nicholas Pope**, a graduate of Bath Academy of Art, each of which shows in abstract form the artist, his wife and the state of their marriage. Humorous and absurd, the sculptures are made of wood, metal, ceramic, glass and, even, shrunken knitwear, and offer an examination of a human relationship over five decades made all the more poignant by the death of the artist's wife late last year.



Top left: Chris Stephens, photograph © Clare Green

Left: Metalwork bag, Iraq, Mosul (Ilkhanid dynasty 1256-1353) c.1300-1330 brass, hammered, engraved and inlaid with silver and gold. The Courtauld, London (The Samuel Courtauld Trust) © The Courtauld

A message from Chris Stephens continued

Finally, hot on the heels of the Holburne's starring role in Netflix's *Bridgerton*, we are bringing Regency Bath's most famous resident back for a summer stay. From July to September, we will be showing the only accepted portrait of **Jane Austen** (on loan from the National Portrait Gallery) who once lived across the road and used to enjoy our gardens. Jane will be one of several new additions to the collection displays in our Posnett and Fletcher galleries.

While we are waiting for these treats, do keep an eye on our website. Please join in our weekly **Creativity 4 Wellbeing** sessions on Wednesdays and look out for the short films we

are making about works in our collection. On the subject of the website, in a radical departure for us, from May we will be presenting **Thomas Lawrence: *Coming of Age***, focused on the artist prodigy's early life in Bath, as an online exhibition. The accompanying book by Amina Wright is already out and can be bought from our online shop.

We cannot wait to get open and to see our loyal visitors and supporters again. Do come as soon as you can. Our Garden Café will open for outdoor service as part of Step 2 of the Prime Minister's roadmap to normality, hopefully April 12th, and we have a marquee on the terrace so

you can enjoy a meal or a drink even in bad weather. In May, come and stock up your garden or window box at the Friends of the Holburne Plant Sale on Sunday 9th and look out for a weekend of family workshops and entertainment over the late May Bank Holiday (29th-31st). Hopefully, by then the Museum will be fully open.

Until then, thank you to everyone for your support even while we are closed. We are looking forward to seeing you all.

With best wishes, Chris



Dr Chris Stephens, Director



right: *Jane Austen*
by Cassandra Austen (1773-1845)
pencil and watercolour, circa 1810
Purchased with help from the
Friends of the National Libraries, 1948
National Portrait Gallery, NPG 3630
by kind permission

Holburne Insights: re-opening the Museum

While the Museum has been closed during lockdown, we have been busy breathing new life into the Ballroom at the Holburne ready for a new season of exhibitions. Following the de-installation of the Bow porcelain last Autumn, the long table and perspex case were removed and given a new home - 'repurposed'. The vision is to create a flexible space for exhibitions and collection displays.

The huge table was made in Germany and installed as part of the Museum refit in 2010. The table was then encased in a large clear perspex box which protected the objects on display, while still giving Museum visitors a full 360° view of the collection as they walked around the table, as the centrepiece of the room. The main frame of the table was quite a feat of manufacturing, made of high-quality steel assembled in three sections to provide a clear span below, with no central support. The frame was then overlaid with panels to create a table 8 metres in length, and weighing 900kgs, which presented great challenges when it came to its removal. The tabletop had to be cut into three panels to gain access and take apart

the steel sections which were then physically carried out by six men to the balcony where contractors used an extendable forklift to lower the sections to ground level.

We understand the new owners will repair and reuse the table as part of a hobby workshop. The perspex panels in part have been reused for our shop display with surplus panels being used by Bath Spa University's Art and Design students. Some of the perspex was given a whole new lease of life and reshaped into snowflakes (see picture below), which were sent out in December to long term Holburne supporters to adorn their Christmas trees.



With the Museum still closed we're taking the opportunity to do some spring cleaning. Back in January, for example specialist chandelier cleaner



and conservator Terry Brotheridge and his team worked their magic on the late 18th-century chandelier in the Ballroom (pictured above). The whole process took an entire day and involved removing every piece of glass, cleaning each part separately before re-assembling the chandelier. Returned to its former glory, the chandelier is now ready for when we can welcome you all back to the Museum. The space is filled with light and perfect for the next exhibition there - *Precious and Rare: Islamic Metalwork*.

The Ballroom now feels completely refreshed and is, once again, one of the most beautiful rooms in Bath. We look forward to sharing it and all its new possibilities with you in 2021 and beyond.

An appreciation of Dr Marianna Clark 1922-2020



Marianna Clark (pictured above, in 1966) who died in November last year was for almost seven decades a loyal and very generous supporter of the Holburne. She was born in Stolberg to a Polish father and German mother. In 1939 the family fled to England from the Nazis, and she went on to study at the Polish School of Medicine in Edinburgh, and married Stephen Clark, great-grandson of the founder of the family's shoe company.

She completed her medical studies at Edinburgh University, graduating in 1947. After moving to Bath in 1952, she was a locum for practices here on a regular basis.

She lived in Bath for over sixty years, being a councillor, Lady Mayoress, and magistrate. Marianna was one of the founders of the Museum of Bath at Work which she tirelessly supported, and was an early campaigner against traffic pollution in the city, so she would no doubt have approved of the new 'clean air zone' being introduced here!

One of many projects she helped was the replacement of more than 1000 finials on the railings in Lansdown Crescent which had been missing since WWII. She was also a trustee of St John's Hospital.

Marianna was an enthusiastic supporter of the Holburne's

Patrons and Friends, attending events and participating in visits where her interest, insight and practical good sense enhanced the occasion.

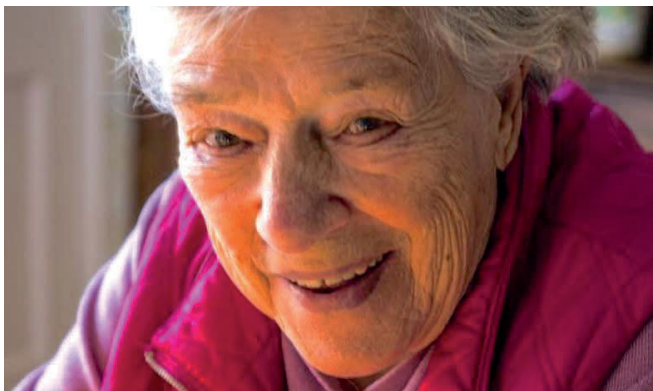
She was a generous donor to the Friends' fundraising auction of Antiques and Collectables in 2011, giving some silver-gilt spoons originally in William Beckford's collection and an 18th-century portrait of a lady, among several other items.

Christopher Woodward, a former Director of the Holburne, remembers visiting her to look at a drawing by Picasso for an exhibition: "and she said 'take it', and I cycled down the hill with it in my bicycle basket! She was a very trusting person".

Marianna is survived by her four children, eleven grandchildren and eight great-grandchildren.

Written by Sidney Blackmore

right: photograph of
Dr Marianna Clark
by kind permission
of her family



The background of the entire poster is a vibrant, abstract pattern of stylized leaves in various shades of green, blue, and yellow. The leaves are layered and overlapping, creating a sense of depth and movement. The colors range from deep blues and greens to bright yellows and pinks.

PLANT SALE 2021

SUNDAY 9TH MAY

10:00am - 2:30pm

Great Pulteney Street

Bath BA2 4DB


FABULOUS
BOOKS & CDs

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TREATS

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PRODUCE

GARDENING ADVICE & TIPS



THE HOLBURNE MUSEUM

COME AND
SUPPORT
THE HOLBURNE!

BEAUTIFUL PLANTS
& HERBS

EXPERT
NURSERIES

Image 'Breathe'
used with thanks
to Claire Ishino

Learning and engagement: an update

Pathways to Wellbeing

The Holburne's commitment to the vital relationship between art, creativity and wellbeing has never felt more important than it does now. In recognition of this we have expanded our *Creativity 4 Wellbeing* offer. Now anyone who finds playful creativity helps them to maintain a sense of wellbeing and connection is able to access our weekly downloadable activities and live 'Zoom' events.

“ *Wednesdays became a life saver for me and pulled me back from feeling depressed and lonely. I am so grateful and I would like to thank the Pathways team for the effort they put into organising the whole project.* **”**

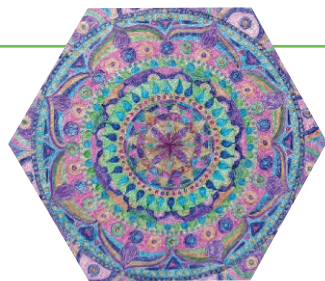
Taking inspiration from our collection and exhibitions, we've invited a different artist to design and demonstrate a simple creative activity each week. Ranging from 18th-century



patch boxes to Venetian skylines inspired by Canaletto, there's a wealth of information and creative inspiration. There are now over 20 downloadable activity sheets ready to enjoy at home, and with over 100 people a week downloading these resources we know they are being well used.

One person has completed every activity we've created and now has a 'lockdown gallery' of all the pieces she's made in her spare room! Visit www.holburne.org/learning/community-engagement/pathways-to-wellbeing/activities/ where we've created a virtual home for all these resources.

We have also continued to support our regular *Pathways to Wellbeing* participants (originally signposted to our groups through mental health services and support organisations). Usually our face-to-face weekly groups provide a much-needed safe, non-judgmental space for over 20 people to explore their creativity. We know how difficult it has been for people already living with mental health issues and social isolation to lose this contact so we have provided regular contact, postal art packs and a supported online group.



Recently, participants have been learning how to re-create the intricate geometric patterns which decorate objects in our upcoming exhibition *Precious & Rare: Islamic Metalwork*. We hope to have a Museum display of some of the hexagonal boxes they created.

Children and Families

We are delighted to announce the appointment of Anna Highley, our new Learning & Engagement Assistant, who has been developing fun Saturday afternoon creative events for children and families online. These offer exhibition-related activities such as Venetian mask making, in the style of the Venice Carnival and Canaletto, with free templates to download and inspiring demonstrations using household materials.

For a lovely, outdoor school holiday activity we're working with our friends at Sydney Gardens to create a Canaletto inspired family trail. These will be available from outside the Holburne from Monday 12th April.

*Louise Campion,
Learning and Engagement Lead*

Inspired by Canaletto: a Venetian-themed quiz

To celebrate the *Canaletto: Painting Venice* exhibition, Sidney Blackmore (a former Chairman of the Holburne Friends) has kindly compiled this Venice-themed quiz, so get in a Venetian frame of mind and enjoy!

NB, the answers are on page 13.

- 1** What are the names of the two famous cafes in Piazza San Marco?
- 2** Name the leading dynasty of Venetian painters during the transition from Gothic to Renaissance.
- 3** Who painted the Holburne's capriccio of a Venetian coastal scene? (detail shown below)



- 4** Who described the Piazza San Marco as 'the finest drawing room in Europe'?
- 5** Who was the towering figure in Venetian art in the 18th-century, whose work included frescos?
- 6** What happens on the Feast of the Redentore?

- 7** What figures crown the two columns in the Piazzetta?
- 8** What was the name of the British Consul to Venice whose picture collection was bought by George III?
- 9** What is the name of the international art exhibition held in Venice since 1875?
- 10** Who, whilst on his honeymoon, jumped from a balcony into the Grand Canal?
- 11** What would one find on Isola di San Michele?
- 12** Who lived in Venice from 1949-79 and established a modern art collection?

- 13** Which Venetian artist spent the years 1746 -1755 in England?
- 14** How many bridges cross the Grand Canal?
- 15** In which hotel did Von Aschenbach in Thomas Mann's *Death in Venice* stay?

- 16** What is the name of Venice's picture gallery?
- 17** Who died on 13 February 1883 in the Palazzo Loredan Vendramin Calergi (now the Venice Casino)?
- 18** Where did St Mark's four bronze horses a) come from, and b) spend the years 1797 -1815?

- 19** What is a rio terrà?
- 20** Who was choirmaster to the orphanage of La Pietà?
- 21** What collapsed into a heap of rubble in July 1902?
- 22** Which architect designed San Giorgio Maggiore?
- 23** What work was inspired by Titian's painting *The Assumption of the Virgin* in the Frari Basilica?
- 24** Which Bath resident owned Giovanni Bellini's portrait of Doge Loredan?
- 25** Who wrote the play *Il Servitor di Due Padroni* (*The Servant of Two Masters*)?
- 26** Which campanile did Ruskin advise the visitor to climb and survey 'Far as the eye can reach, a waste of wild sea moor...?'



A rather dapper gentleman in the Piazza San Marco, from a postcard sent in 1909. The message on the back reads: 'This picture gives a better view of the Great Portal of San Marco, with the beautiful mosaics in the Tympanum. The pigeon seemed quite at home on my hat'

Canaletto: *Painting Venice*

This article was written by Monserrat Pis Marcos, Curator at the Holburne, for an online talk given at the London Art Fair in February. The Canaletto exhibition is a once-in-a-lifetime opportunity to see a series of 23 stunning paintings that belong to the Duke of Bedford and are usually on display at Woburn Abbey, which is now being refurbished.

There are two key characters involved in this series; Antonio Giovanni Canal (below left) and Lord John Russell, the 4th Duke of Bedford (below right), who commissioned the paintings in the early 1730s. The two met through one of Canaletto's most important patrons, the British Consul Joseph Smith, who lived in Venice and introduced Canaletto's work to countless British aristocrats visiting Italy.

Although today we know him as one of the most admired painters of Venetian vistas, Canaletto remains obscure in terms of his personal life.



Born in Venice in 1697, his nickname was probably adopted to distinguish him from his father, Bernardo Canal, with whom he worked as a scene painter for opera theatres in Venice and Rome. He travelled little beyond Venice, except for a long sojourn in England from 1746-1755. In spite of his fame and reputation abroad, Canaletto ended his days living in humble means.

John Russell, 4th Duke of Bedford, was born in 1710, and was not expected to inherit the title, as he had three older brothers. Two of the brothers died in infancy and the third, who inherited the Dukedom aged 3, died young without issue. Between 1730 and 1731 Lord John Russell went to Italy on his 'grand tour', travelling to Rome, Florence and Venice, where he commissioned several works by Canaletto as a souvenir of his travels. These commissions often took several years to complete,

so the works were shipped to England after John had returned. This is one reason why it is difficult to date the paintings or indeed establish the completion date of the set with absolute certainty.

Upon his return to England, John's fortune changed radically. In October 1731 he married the wealthy Lady Diana Spencer, and about a year after the marriage, he became the 4th Duke of Bedford when his brother suddenly died in Spain. He went on to have a stellar career as a statesman, with a dizzying list of posts and honours, including First Lord of the Admiralty and British Ambassador to France.

At Woburn Abbey (above), the Canaletto series has been traditionally hung on three levels, which renders close examination of the ones on the two upper levels very difficult. The hang in Bath will present them all at eye level,

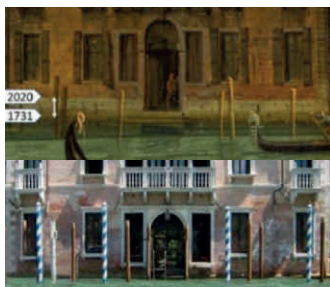
Canaletto: *Painting Venice* continued

providing a very rare chance for visitors to enjoy and study the paintings up close.

The exhibition is displayed geographically, showing the length of the Grand Canal, approaching the Rialto Bridge from two sides, from San Marco, where many visitors travelling by sea would have seen Venice for the first time, and from Santa Chiara. The stretch of the Grand Canal from Santa Chiara has been greatly altered since Canaletto's day. One of the paintings in the series shows an area that was substantially filled in during the 19th century, and shows buildings such as the Palazzo Bembo which no longer exist today.

Whilst the paintings show the magnificent series of architectural treasures lining the canal, such as fine palaces and churches, Canaletto also includes closely-observed scenes of everyday life, such as men working on a roof, a woman carrying water from a well, travellers, trades-people and fishermen.

For the exhibition, we commissioned high resolution photographs of the paintings, enabling us to see them in greater detail. One of the advantages of this has been



to show evidence of rises in sea levels in Venice. A detail of the Palazzo Erizzo Nani Mocenigo in one painting (above), shows the white stone base covered by a belt of green algae, which only grows when there is sufficient sun and water. Algae indicates rising sea levels and research shows there has been an increase of 60cm since the 18th century. Many buildings have also subsided.

Another advantage of the new photographs is that we can appreciate in detail another interesting quirk of Canaletto: he has a tendency to paint people in yellow. The further away they are in the composition the yellower they become, until they eventually become yellow dots.

Ascension Day is the largest work that will go on display in Bath. It depicts the most important festival in the Venetian calendar, where the Doge would represent the symbolic marriage of Venice

and the sea by throwing a gold ring into the water. This magnificent painting has many fascinating details, such as a crowd of people watching events from the Campanile, and a mysterious masked figure in a gondola, who unlike most of Canaletto's figures, turns to look directly at us. Do come to the exhibition and see if you can find him!



Answers to the Venetian quiz on p11 - how many did you get right?

- 1:** Florian and Quadri **2:** the Bellini family
3: Francesco Guardi (1712-93)
4: Napoleon **5:** Giovanni Battista Tiepolo (1676-1770) **6:** A pontoon of boats is created across the Giudecca Canal **7:** Lions of St Mark's and St Theodore, first patron saint of Venice
8: Consul Joseph Smith **9:** Biennale
10: John Cross, husband of writer George Eliot **11:** Venice's cemetery
12: Peggy Guggenheim **13:** Canaletto
14: four - Academia, Rialto, Scalzi and Costituzione **15:** Grand Hotel des Bains on the Lido **16:** Galleria dell'Accademia **17:** Richard Wagner
18: a) Constantinople, b) Paris
19: Infilled canal **20:** Antonio Vivaldi
21: St Mark's Campanile
22: Andrea Palladio
23: Lord Byron; *Childe Harold's Pilgrimage, Canto*
24: William John Bankes, of Kingston Lacy **25:** Carlo Goldoni, (written in 1746)
26: Torcello's Cathedral

Holburne Insights: redisplaying the Plantation Day Book

We can view an exciting redisplay of the Plantation Day Book thanks to work by Jill Sutherland (pictured below), a Curatorial Fellow 2019-2021, and PhD student at Bath Spa University. The post has been generously funded by the Artisa Foundation.



The Plantation Day Book is a little-known ledger in the Museum's collection. Dated 1722, it comes from the Williams Plantation in Barbados and the cover is inscribed with a host of names including 'Guy Ball'. The Williams Plantation was taken over by the Ball family in the 1720s. Sir William's grandmother was Frances Ball and Guy Ball was her father. The book has remained in the Holburne family archive.

Ledgers like this were used in the British colonies to document imports and exports for accounting purposes, and often included enslaved people who were born in their possession, bought and sold, and who died on the plantation.



What makes our book particularly unusual is that the majority of its pages were cut out (see photo above). Who, when and why remains a mystery! Only one page with legible content remains, and itemises a delivery of candles, beef and cocoa. This transactional treatment of people of colour during this period, against a backdrop of consumption and luxury in Britain, warrants long-overdue acknowledgement and remembrance.

At present, the book is on display in a drawer in the Fletcher Gallery, a section of the Museum dedicated to taste and elegance in Georgian Bath. The drawer is labelled '*Sugar and Slavery*' and contains only a brief summary of the production of sugar by enslaved Africans for European consumption. It is currently displayed with minimal significance to the overall narrative of the gallery, and shown less care and attention than its neighbouring objects.

The redisplay has several key themes:

Remembrance Rehousing the Plantation Day Book in its own case is a way of recovering the missing historical narrative and context of the book. To symbolise the missing pages, names of the enslaved will be printed on the case plinth alongside a poetic Epitaph by the Barbadian-Glaswegian Turner Prize-winning artist, Alberta Whittle, along with contributions from Barbados Museum and Historical Society.

Acceptance This research shows that the Holburne family were connected to the slave trade through naval links, marriages into aristocratic families, through the inheritance of titles, and through investments in the slave trade. We can now accept this with openness and critical awareness.

Resistance People not only objected to racial discrimination during British colonialism, but actively resisted it. Our display shows some examples of black and white individuals with links to Bath and Somerset who were activists or demonstrated black agency in the 18th, 19th and early 20th centuries.

Jill Sutherland

Longford Castle, Saturday 4th September 2021

This magnificent house, just south of Salisbury, has belonged to the same family for nearly 300 years. As a private home (currently lived in by the 9th Earl of Radnor), its outstanding treasures, including one of the finest collection of paintings in the country, are not widely known.

There has been a long association with the National Gallery, to which some pictures have been sold, notably Holbein's *The Ambassadors* in 1890, and others are on loan. In 2012 a partnership was formed and now guided tours to Longford are permitted via the National Gallery. We, however, have been granted one of the few times available for an independent group and hope this will mark a splendid

return to our programme of visits and a real treat to look forward to in early Autumn!

The visit will begin at 10.30am and last around 2 hours, after which there will be time for a stroll in the formal garden. The route does involve several flights of stairs and only a very limited part is wheelchair friendly. We would rely on the nearby Radnor Arms for toilet facilities and refreshments. We anticipate hiring a coach although independent transport is also possible.

Our plan is to arrange lunch and to organise another visit nearby in the afternoon but all will depend on the Covid-19 regulations in place nearer the time. Further details, including ticket prices will be announced

soon, meanwhile, if you are interested in joining us, please let us know by emailing:

development@holburne.org

Priority booking will be given to Exhibition Circle Members and Patrons initially and then by order of application.

Lastly, Sir Nicholas Penny, a former director of the National Gallery, who oversaw the partnership with Longford (and who wrote the guide book we'll all be given) has very kindly agreed to join us, if possible, on or around 4th September, and will give us a fascinating insight into the relationship between national and private collections. If Covid developments result in a clash of timing, his talk will be rescheduled for another date.



Longford Castle Picture Gallery,
photograph courtesy of the
Longford Estate



Sunil Gupta (1953 -) *Untitled #7*, 2008
From the series *The New Pre-Raphaelites*
Courtesy the artist and Hales Gallery, Stephen
Bulger Gallery and Vadehra Art Gallery
© Sunil Gupta All Rights Reserved, DACS 2020

Forthcoming new exhibitions at the Holburne

Rossetti portraits

24th Sept 2021 to
9th Jan 2022

Sunil Gupta:

“The New Pre-Raphaelites”

Unlimited Bath:

Jeremy Fry & Contemporary
Art in the 1960s

*All exhibition dates to be confirmed,
check Holburne website for details.*

We can only continue to create great exhibitions and
bring the best art to Bath with your help. If you are interested in helping the
Museum to **rebuild and recover** by **supporting a future exhibition** or **becoming a Patron**
from £50 per month, we would love to hear from you.
Donations, however large or small, will make a difference.

Holburne Supporters Committee

Jonathan Davis, Chairman; Newsletter Designer and Editor
Olivia Eliot, Deputy Chairman and Foreign Tours
Mary Jane Wilkinson, Honorary Secretary

Committee Members

Jennifer Bereska, Local and Studio Tours
Will Darby, co-opted member; Patrons' Representative
Mark Hake, Galleries, Gardens and House Tours
Tim Locke, Supporters' Web Pages
Anton Young, co-opted member; Patrons' Representative

The Holburne Museum

Great Pulteney Street, Bath BA2 4DB

The Museum is open Mon-Sat: 10-5
Sunday and Bank Holidays: 11-5
Closed 24th-26th Dec and 1st Jan

The Holburne Museum is an independent
museum and charity no: 310288

*All Museum Supporters enjoy free unlimited
entry to the collections and special exhibitions*