

COLLECTIONS DEVELOPMENT POLICY

The Holburne Museum, Bath

Approved by The Holburne Museum Trust Company on 7 February 2025

The policy is next due for review in 2030

Name of museum: The Holburne Museum

Name of governing body: The Holburne Museum Trust Company

Date on which this policy was approved by governing body: 7 February 2025

Policy review procedure: The collections development policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: 7 February 2030

Arts Council England will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of collections.

1. Relationship to other relevant policies/plans of the organisation:

1.1. The museum's statement of purpose:

The Holburne's charitable objects for the public benefit, as set out in our original trust deed, are:

- The provision and maintenance of a museum in the city of Bath for the exhibition to the public of a collection of specimens of the fine and decorative arts
- The extension, enhancement, conservation, storage and maintenance of the art collection
- Promotion of education in art and allied subjects, and of the appreciation of art

As a University affiliated museum we also seek to:

- Develop and encourage the use of the Holburne's collection and the expertise of its staff as an educational resource

Vision

Our vision is to make the Holburne an open, welcoming, inspiring and empowering space for everyone.

- At the heart of this vision is the powerful relationship of art, creativity and social and personal wellbeing.
- Our Vision is encapsulated by our slogan *Changing Lives Through Art*.
- We seek to deliver our Mission with *Ambition* and *Innovation*, ensuring that we always do so in ways that are *Inclusive*, of the highest *Quality*, *Relevant* and *Sustainable*.

- 1.2.** The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.3.** By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.
- 1.4.** Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5.** The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6.** The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 1.7** In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:
 - the disposal will significantly improve the long-term public benefit derived from the remaining collection
 - the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)
 - the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored
 - extensive prior consultation with sector bodies has been undertaken

2. History of the collections

The Holburne Museum's collections have at their heart the largely intact collection of Sir Thomas William Holburne (1793-1874), a unique survival of a Victorian townhouse collection, together with his library and some family papers. Since it was founded, the Museum's collections have expanded and acquired a second significant strength, in 18th-century British art, with an emphasis on work produced in Bath when the city was second only to London as an English artistic and cultural centre.

From 1830, Sir William lived at 10 Cavendish Crescent in Bath with his three unmarried sisters. Very little is known of the circumstances and pattern of Sir William's collecting, but to some inherited family treasures (Chinese armorial porcelain, silver and portraits) he added seventeenth- and 18th-century silver and porcelain, Italian maiolica and bronzes, Old Master paintings, portrait miniatures, books and furniture and a variety of other smaller items including Roman glass, coins, enamels, seals, gems and snuff boxes. All of these give the Collection its unique character.

In 1882 this collection of over 4,000 objects, pictures and books was bequeathed to a private Trust by Holburne's sister, Mary Anne Barbara Holburne (1802-1882). From the start, it was intended to form 'the nucleus of a Museum of Art for the city of Bath'. Since the Museum opened to the public in 1893, a further 6,000 objects have been acquired. Some of the growth has consisted in filling gaps in the founding collection: the embroidered pictures and furniture, for instance, are almost entirely post-Holburne additions.

In some sections of the collection, where the original holdings were comprehensive, not much has been added since Holburne's day; this is true of the maiolica, silver and gems. In other sections, growth has taken place by building on what Sir William himself laid as sound if modest foundations. It might involve supplementing what appeared to be under-represented, such as the original tiny group of glass which was greatly enlarged in the 1920s and 1930s by generous gifts from the Blathwayt family (1927) and the Holburne Society (1926 and 1927); similarly, the scope of the oriental ceramics collection has been widened, with earlier pieces bequeathed by the collectors J Murray Elgar in 1955 and George Warre in 1938. The group of early Meissen porcelain was enormously enriched by a bequest in 1963 from A E MacGregor Duncan, one of the Trustees of the Museum during the Second World War. A comprehensive collection of English 18th-century porcelain was bequeathed by another Trustee, James Calder, in 1944, and further items were given by his widow in 1954. This complemented the existing collection of Chelsea, Derby and Worcester. In 2018, the transfer of the Geoffrey Freeman Collection of Bow porcelain from Pallant House, Chichester, added over 320 items. In 2024, the decorative arts collection was considerably enhanced with the gift of the collection of Tim Miller expanding and in-filling the collections of silver and porcelain especially.

Since the founding bequest, perhaps the most significant acquisitions have been pictures. These have greatly enriched the Museum's collection of British 18th- and early 19th-century paintings and miniatures. In 1955 the Museum received ten important pictures from the bequest of Ernest E Cook, grandson of the travel entrepreneur Thomas Cook. This included works by Gainsborough, Stubbs and Turner. Fine mid-18th century portraits of the Sargent family by Allan Ramsay came with the bequest of Sir Orme Sargent in 1962. More recently, the collection has been greatly enhanced by a combination of gifts, judicious acquisitions and long-term loans. Significant recent gifts include a portrait by Joseph Wright of Derby (2014), made under the Cultural Gifts Scheme, and the Somerset Maugham collection of Georgian theatrical portraits, transferred from the National Theatre in 2010. The Tim Miller gift (2024) included two significant works by George Romney, several other portraits and has considerably expanded the collection's representation of landscapes and conversation pieces. The Acceptance in Lieu scheme has enabled the Holburne to acquire a portrait by Arthur Devis (2007), the important japanned cabinet from Witcombe Park

(2005) and a portrait by Godfrey Kneller (2024). Grant funding from the HLF, ACE/V&A purchase grant scheme, Art Fund and others, combined with donations from visitors and supporters, have enabled the acquisition of such works as the marble Diana and Endymion made in Bath in 1752 by Joseph Plura (1997), Angelica Kauffman's portrait of Henrietta Laura Pulteney (1996), an extraordinary beadwork basket (2013), and Sir Thomas Lawrence's sketch for Arthur Atherley (2015). Long-term loans include three full-length portraits by Gainsborough, a major conversation piece by Zoffany and two important collections of 18th-century portrait miniatures. In 2021, we took on long loan from the Schroder Collection nine Northern Renaissance portraits, including Jakob Fugger's marriage portrait by Hans Burgkmair; from summer 2025, these will be housed in a purpose-built gallery also displaying the Schroder Collection of Renaissance (and other) silver, Italian maiolica and bronzes, and gems, totalling almost 200 objects, many of international importance. The loan of the Schroder Collection is for at least twenty years from the opening of the gallery.

While most later acquisitions have been in keeping with the founding collection, there have been significant exceptions such as the collection of Middle Eastern objects donated by Ellen Tanner (§3.2.12.1) and the Handley Read collection of Arts & Crafts objects. Since 2018, our Collections Development Policy has been broadened to allow, in particular, the acquisition of modern and contemporary works of art.

In 1954-5, the Trustees took the decision to sell a selection of paintings from the original Holburne collection. This regrettable chapter in the Museum's history has yet to be fully researched, but in hindsight it has become clear that whilst the sale did little to resolve the Holburne's deficit, it damaged the integrity of Sir William Holburne's collection and allowed some important paintings to be lost. From time to time these come to market, recognisable from Sir William Holburne's seal and hand-written labels.

In 2008 the entire collection was removed to storage from the Museum's premises prior to the building work associated with the redevelopment. The collection was inventoried and audited and a small number of items transferred to Leighton House, namely a 1917 gift from Sir Thomas Brock of two plaster casts (working models) for his bust of Lord Leighton and for the monument to Lord Leighton in St. Paul's Cathedral.

The Holburne of Menstrie Museum first opened to the public in 1893 in the old Bath Bank building in Charlotte Street. From 1905 to 1913 its Curator was Hugh Blaker, the artist and collector best known for his association with the Davies Sisters of Gregynog. In 1913, the Holburne trustees purchased the old Sydney Hotel. It was converted for use as a museum by Reginald Blomfield between 1914 and 1916, when the Holburne re-opened to the public in its new home under the curatorship of George Dudley Wallis.

In 1970, a partnership between the University of Bath and the Holburne enabled the establishment of the Crafts Study Centre on the Holburne Museum's premises. The Centre opened to the public in 1977 and, although its collections were never amalgamated with the Holburne Museum's, objects from the two collections were often shown side-by-side in imaginative displays and temporary exhibitions. The Crafts Study Centre moved to its own purpose-built home at the University of the Creative Arts in Surrey in 1997. The 'Holburne of Menstrie Museum' was re-branded as the 'Holburne Museum of Art'.

In 2008, after almost a century at the Sydney Hotel, the Holburne closed its doors to the public for a major redevelopment. The existing galleries were refurbished and an extension built to a design by architect Eric Parry ARA. The new building, opened in 2011, now branded the 'Holburne Museum', includes purpose-built spaces for temporary exhibitions, collections stores, teaching space, a café and visitor facilities. In 2024/5, the lower ground floor was refashioned: environmental

controls were introduced to refurbished storage areas in the historic, 18th century building; the stores in the 2011 extension were converted into a treasury-stye gallery to house the Schroder Collection and the larger part of the collection was relocated to a storage facility outside Bath.

3. An overview of current collections

3.1 How the collection meets the statement of purpose and key aims of the museum:

The Holburne family's wills provided for "a museum in the city of Bath for the exhibition to the public of a collection of specimens of the fine and decorative arts", and the nature of both the founding bequest and subsequent early donations have made it clear that these 'specimens' need not be confined to Western European art or to works from Holburne's own lifetime. The collection has continued to grow in the spirit of these wishes, and particular consideration has always been given to the educational value of any new acquisitions.

3.2 Overview of the Collection

3.2.1 Paintings

Number of items: 281 + 8 on long-term loan

Date range: c.1500 - 2014

Geographical range: Britain (especially Bath), France, Italy, Netherlands, Belgium, Germany

Founding Collection: Pictures acquired by Sir William Holburne are of particular interest as a collection demonstrating the taste of a 19th-century gentleman collector. For example, although Holburne collected virtually no French paintings, he did amass the most significant group of 17th-century Dutch paintings in the western part of England.

The core of Holburne's bequest is made up of some fine Italian pictures, including the outstanding *Entombment* by Giovanni Francesco Romanelli (1610-1662), *The Good Samaritan* by Giovanni Battista Langetti (1625-1676), two early *capricci* by Giovanni Paolo Panini (1691-1765), and a collection of Dutch and Flemish pictures, remarkable in range and number for a museum of this size. It includes a number of works of international significance including: Backer's (1609-1651) *Portrait of a Lady*, Pickenoy's (1588-1656) *Portrait of an Unknown Man* and three works by Pieter Brueghel the Younger (1564-1636): *The Wedding Dance*, *A Visit to the Farmhouse* and *Robbing the Bird's Nest*, and the remarkable painting of *The Temptation of St Anthony* by the rare Jan van de Venne (1590-1651). The group's greatest strength is in small cabinet pictures, particularly pastoral Italianate landscapes. British portraits include Gainsborough's (1727-1788) *Unknown Lady in a Blue Cloak*, Hoppner's (1758-1810) portrait of Holburne's aunt Catherine Cussans, Thomas Barker's (1769-1847) self-portrait and two very early paintings by Cornelius Johnson (1593-1661). The Holburne also holds an important collection of sixty-three landscapes, fancy pictures, drawings and early lithographs by three generations of the Barker family of Bath. The majority are from the collection of Thomas Barker's neighbour and putative pupil Sir William Holburne.

Subsequent additions: The paintings acquired since the original bequest have given the museum a particular strength in English 18th-century British portraiture. The Museum's own paintings by Gainsborough, portraits of Dr Rice Charleton (1955), Lady Clarges (1988), Thomas Bowlby (2010), are complemented by three Gainsborough portraits on long-term loan: *The Byam Family* (2001), *Robert Craggs Nugent* (2007) and *William Wollaston* (2011). The museum also holds three fine portraits by Allan Ramsay (1713-1784) from the bequest of Sir Orme Sargent (1962), the best of these being his *Rosamund Sargent*. Other highlights

include Portraits of Mr & Mrs Thomas Mure of Warriston by Raeburn (1756-1823), and George Stubbs' (1724-1806) *Carter Thelwall Family* (all from the bequest of Ernest Cook, 1955), Thomas Barker of Bath's portrait of his fiancée Priscilla Jones (1939), *Henrietta Laura Pulteney* by Angelica Kauffman (1996) and the *Clarke Sisters* by Arthur Devis (2007). Recently-added portraits by Bath artists include *Mrs Balguy* by Wright of Derby (2014), an unfinished version of *Arthur Atherley* by Thomas Lawrence (2016) and *The Pitt Family of Encombe* by William Hoare (2009). In 2013 the Holburne accepted Johan Zoffany's *The Auriol and Dashwood Families* on long-term loan. In 2010 the Holburne acquired by transfer from the National Theatre fifteen oil paintings from the Somerset Maugham collection, including portraits of David Garrick by Johan Zoffany (1733-1810) (*Venice Preserv'd* and *Sir John Brute*) and Francis Hayman (1708-1776) (*Richard III*), and a further three works by Zoffany. The 2024 Miller gift included around twenty 18th and early 19th-century paintings, notably two important works by Romney, a group of conversation pieces (some after Hogarth) and three landscapes by Wootton and two by Smith of Chichester.

An oil sketch of Flatford Lock by John Constable (1776-1837) has recently joined the small collection of British landscape paintings.

Between 2002 and 2014, the Holburne has commissioned a series of six portraits of local cultural figures from winners of the Holburne Portrait Prize. The biennial Prize was established in 2001 with the aim of celebrating portrait painting in the South West; commissions include portraits of Michael Eavis by Jason Walker (2006), Stephanie Cole by David Fisher (2011) and Don McCullin by Charlotte Sorapure (2014). The Collections Development Policy's extension in 2018, rationalised these acquisitions whilst enabling the museum to collect works from the 20th and 21st centuries. Acquisitions in this area have included two paintings of the Holburne by local artist Peter Brown, a group of works by Anthony Fry and a small painting by Winston Branch, a gift from the artist.

Apart from the loans from the Schroder Collection, additions in the area of continental paintings have been far fewer, but include a *Coast Scene* by Francesco Guardi, acquired in 1933, a landscape by Henri Harpignies (1964), the *Mask of Truth* by Michele Rocca (1924), a large still life by Cornelis de Blyer and a small landscape attributed to Paul Bril from the same collection, and the bequest of a Poussin-esque landscape by a follower of Francois Millet.

3.2.2 Metalwork

Number of items: 970 + 1 on long-term loan

Geographical range: Britain, Ireland, Germany, Netherlands, Belgium

Subsections include: Silver (695), Weapons (35), Friendly Society pole heads (135)

Founding Collection: The silver collection contains over 400 objects and 275 spoons, the great majority from Sir William Holburne's bequest, with a number of pieces of major significance. Outstanding items include early 17th-century London silver from the Duke of Sussex's collection – the finest being a magnificent rosewater dish, London 1616 – and a Scottish epergne by William Robertson, Edinburgh 1791. Other items of significance are a silver-gilt wine cup, London 1606; a magnificent "bell" salt, London, 1613; and a porringer with chinoiserie ornament by John Jackson, London 1684.

Holburne's collection of 17th-century German and Dutch silver also contains some especially fine items, including a folding combination spoon, fork and toothpick by Friedrich Hillebrandt, Nuremberg 1600-1650; a silver-gilt dolphin cup, Augsburg c. 1650; a Dutch auricular-style funeral spoon c. 1664/5 and a funeral medallion, and a number of fine Dutch beakers and Augsburg tankards. Of these tankards, a silver-gilt mounted ivory tankard,

Augsburg c. 1700, is particularly fine. Noteworthy items from the collection include a large tankard by William Lukin, London 1703, a ceremonial cup and cover by Charles Frederick Kandler, London 1736, fine early examples of silver spoons and a group of rare Bath-made spoons. In addition Sir William Holburne's domestic silver, primarily English and eighteenth- and early 19th-century, including wine labels, salvers and decanter trays, forms part of the collection.

Subsequent additions: Selected additions include two teabowls and saucers (c. 1700, one marked by Mark Paillet) from a toilet service in Lord Brownlow's collection at Belton House, given by the Holburne Society in 1933; a silver-gilt toilet service made in London (two pieces marked by Thomas Jenkins), c. 1680, given in 2016; a group of Warminster silver. The long-term loan of the Schroder Collection from 2025 will make the Holburne one of the most important repositories of antique silver in the UK.

3.2.3 Sculpture

Number of items: 331

Date range: 100 AD to early 20th century

Geographical range: Britain, Italy, France, Japan, Germany, Istria (Croatia), India, China, New Zealand, Egypt, Greece

Subsections include: Bronze (67), Marble and stone (34), Wood (6), Ivories (24), Antiquities (95), Japanese netsuke (105)

Founding Collection: Sir William Holburne's collection of post-classical bronzes represents one of the most important public collections in Britain, second only to the major national and university museums of the UK. These small-scale bronzes date from c. 1525 to c. 1650, with two pieces (the Crouching Venus by Antonio Susini and Saint George and the Dragon by Florentine sculptor Francesco Fanelli) of international importance and perhaps a dozen pieces of major significance.

Subsequent additions: Diana and Endymion, the marble showpiece of the Italian sculptor Joseph Plura, made in Bath in 1752 was acquired in 1997 and a portrait bust of Ralph Allen by Prince Hoare, local subject and artist, was donated in 2023. Other items include a carved group in limewood by Robert Carpenter, Bath, about 1798, given in 1938; small-scale works in carved ivory by G Stephany & J Dresch; architectural fragments from Istria (now Croatia) from the collection of Mr. Cavendish Bentinck of Corfe Castle and given through the National Art Collections Fund in 1931; a group of cork architectural models of Roman ruins given by Miss Hope in 1919; and a scrimshaw shoe-horn by Robert Mindum dated 1598.

3.2.4 Ceramics

Number of items: 1142

Date range: 8th century to c.1900

Geographical range: Britain, Ireland, Italy, France, Germany, Russia, Middle East and Far East

Subsections include: Maiolica, English pottery & porcelain, European porcelain, Chinese porcelain, Japanese porcelain, Middle Eastern ceramics.

Founding Collection: Sir William Holburne’s varied collection of pottery and porcelain includes some world-class pieces, and a wide range of factories and styles are represented. Highlights from Holburne’s English porcelain collection include: a pair of square baluster Chelsea vases with covers c. 1745; a number of good Chelsea leaf and peony dishes; a Wedgwood factory group consisting of some good Wedgwood & Bentley vases and an outstanding “fish tail” ewer after a design by Stella, and a group of 118 Wedgwood plaquettes. Other fine 18th-century continental factory pieces include a St. Cloud white potpourri vase with cover, a Fürstenberg potpourri vase with cover, a Tournai set painted by Duvivier, and a pair of early 19th-century blue-ground ice pails with covers and liners, made in Paris by the Schoelcher factory. A notable piece is an early Meissen bourdaloue, 1735-40, probably decorated by Johann George Heintze with scenes after Lafontaine’s *Comtes* and Watteau’s *La Surprise*, with later gilt-bronze mounts in the Baldock style.

Holburne’s group of 46 pieces of Italian maiolica is one of the best in the country. Of the many impressive pieces within the collection, the plate bearing an image of *Diana surprised by Actaeon* stands out as a world-class masterpiece. One of the most remarkable examples of early *istoriato* in existence, the piece dates from around 1490-1500, when red colour was used only in Tuscany at this time. Indeed, the piece bears a striking resemblance to the celebrated plate at Rouen, described as Sienese by Dr Mario Luccarelli. Compelling evidence suggests that the same painter painted both plates.

Another exceptional piece in the maiolica collection is the Warriors plate bearing the pallone mark, c. 1560. This mark was common at Faenza, sometimes associated with the Casa Pirota workshop or with the Dalle Palle family, while the hatched arches on the back suggest a Venice or Padua origin. Other pieces of note include an imposing pietà sculpted group by the Patanazzi workshop, c. 1580-1600, and an Urbino plate by Francesco Durantino, c. 1545. This latter piece was created as part of a significant istoriato series also on display in Manchester and the Hermitage. While the Diana plate is certainly of international importance, many others in the collection merit significant attention.

The extent and quality of maiolica at the Holburne will be considerably enhanced with the loan of the Schroder Collection from summer 2025.

Holburne’s collection also includes Chinese pieces made for export in the 18th century, including items from the Holburne family’s armorial service, and *famille rose* wares dating from 1730 to 1790, some of which feature unusual designs.

Subsequent additions: Sir William Holburne’s founding collection has been significantly enhanced by a number of later gifts and bequests.

The Holburne Museum’s porcelain collection represents an extensive array of 18th- and early 19th-century English and Continental work. The particular strengths of the collection are the English pieces, especially the Chelsea factory pieces and the English figures dating from 1765 to 1775. These include some rare pieces, the most unusual being the 1768-1770 Worcester sportsman and companion. Other English factory pieces from Worcester, and Wedgwood complement the Chelsea collection; the transfer of the Freeman Collection means the Holburne has an extensive collection of Bow porcelain and numerous other factories have been added through the Tim Miller gift (2024). There are also some fine showings in Meissen, Sèvres, and other continental factories, including a very rare and fine blue and white Meissen bottle.

The 18th-century Chelsea work includes a “Lady in the Pavilion” tea bowl and saucer, c. 1749-1752, fine kakiemon pieces, a pair of square baluster vases with covers c. 1745 and a number of good leaf and peony dishes. The Holburne already had a number of significant Bow pieces, the most exceptional being the rare figure of a woman with performing monkey before a rococo vase, c. 1765, before the acquisition of the Freeman Collection established the museum as a major repository of Bow porcelain. Besides the rare sportsman pair, the

Worcester collection includes some nice chinoiserie pieces and the finest from the Derby collection is probably a pair of Juno and Jupiter figures, c. 1765.

Other strong elements of the collection include Meissen factory work such as a pair of Dutch-decorated sake bottles with kakiemon decoration, c. 1725-1730, and a quail pattern cup and saucer with Johanneum mark, c. 1720-1725. An armorial cup and saucer with the arms of the Scala family of Venice, c. 1730-1735, is especially good.

Chinese and Japanese ceramics from George Warre's 1938 bequest also form an interesting and unusual group and the 2024 Miller gift has added a number of pieces of antique Chinese porcelain and other ceramics. A small group of Etruscan, Roman and other antiquities are among the earliest pieces in the ceramic collection. Important Middle Eastern ceramics include a hexagonal lajvardina tile from Takht-I Sulayman, Iran (c. 1275) and two *cuerta seca* tiles from Khargird Madrasa, Iran (c. 1425), and a late 17th-century tile panel in carved wooden frame from Damascus, Syria (see also §3.2.12.1).

Since 2018, the expansion of the Collections Development Policy to encompass work of the 20th and 21st centuries has included craft/applied arts and in particular ceramics with this area of collecting being kicked off with a gift from ceramic artist Edmund de Waal in 2024.

3.2.5 Glass & Enamels

Number of items: 193

Date range: c.1450-1900

Geographical range: Britain, Ireland, France, Germany

Subsections include: Glass (170), Roman glass (22), Enamels (23)

Founding Collection: Sir William Holburne's collection in this area includes a small group of mainly Bohemian glass, many with metal mounts. The most important enamel piece from the collection is the small Qianlong cloisonné censer bearing the Summer Palace mark, certainly looted by British and French troops in 1860 (see also § 3.2.11).

Subsequent additions: Gifts from the Blathwayt family and the Holburne Society among others in the early 20th century, to include additional Georgian glass and 19th-century cut glass. A highlight of the collection is an English lead-glass chandelier, c.1790, from the Hector L. Duff bequest, 1956. The Handley-Read Collection (see also §3.2.12.2) includes a tall glass vase by Louis Comfort Tiffany. The Tim Miller gift (2024) added a number of Georgian glasses and expanded the collection of ancient Roman glass.

3.2.6 Works on Paper

Number of items: 772

Date range: c. 1560 to 2000

Geographical range: Western Europe

Founding Collection: Although noted as a collector of prints, Sir William Holburne arranged for his substantial collection of prints, including nearly 200 etchings attributed to Rembrandt and 20 Dürer woodcuts, to be sold during his lifetime. Two portfolios of mixed prints and drawings are listed in the 1887 catalogue, but only a brief indication is given of their contents so it is now very difficult to establish which of the Museum's prints and drawings were Holburne's.

Two notable exceptions remain: a sketch of a *Market Cart* by Thomas Gainsborough (c.1765), and a beautiful pastel of an old *Market Woman with Fruit*, formerly attributed to William Hoare.

Subsequent additions: The Holburne Museum's collection of works on paper lacks unity, having been built up piecemeal largely from bequests and occasional donations, but includes gems by Turner, Sylvia Gosse and Sir George Clausen.

A substantial part of the collection is a large unprovenanced group of Old Master and 18th-century prints of mixed quality and condition, thought to have come from the founding collection. The highlights are an album of etchings by Adriaen van Ostade (1610-1685) with imitations by David Deuchar (1743-1808), a second album of 17th- and 18th-century landscape etchings by Dutch, Flemish and German printmakers, a large landscape after Pieter Bruegel the Elder and a set of Nicolaes Berchem's (1620-1683) *Animalia*.

Later bequests, donations and purchases include:

- *Pembroke Castle* by J M W Turner (1775-1851) from his series *Picturesque Views in England and Wales*
- *Love Songs and Matches*, an outstanding pastel by John Russell (1745-1806, exhib RA 1793)
- A fine pastel portrait of James Nelthorpe by Jean-Etienne Liotard (1702-1789)
- Figure studies by Thomas Barker of Bath (1769-1847)
- Soft-ground etchings by George Morland (1763-1804)
- Portrait drawings by Oswald Sickert (1828-1885) and Powys Evans (1899-1981)
- Individual drawings by Federigo Zuccaro (1542-1609), Gaspar Van Wittel (1653-1736), James Seymour (c.1702-1752), Richard Cosway (1742-1821), Lionel Constable (1828-1887) and Bristol artist William James Muller (1812-1845).
- A group of cut-paper pictures by Mary West (later Glover), c.1709
- 51 figure and landscape studies in mixed media by Sir George Clausen (1852-1944), bequeathed by his son in 1949.
- 50 Watercolour landscapes, many of them local, by the mid-19th century amateur artist Philip Sheppard (1838-1895), a pupil at Sydney College.
- 19 pen, ink and watercolour Views of Bath c. 1916 by Sylvia Gosse (1881-1968), presented by the artist in 1934.
- A portfolio of landscapes by the widely-travelled Robert Charles Goff (1837-1922)
- A portfolio of 25 etchings inspired by the Wiltshire landscape by Robin Tanner (1904-1988), one of the founders of the Crafts Study Centre.
- Stage and costume designs by Charles Ricketts (1866-1931) and cartoons for *Punch* by George Du Maurier (1834-1896).
- Coloured aquatints after John Claude Nattes (1765-1839) of Sydney Gardens c.1805
- Portrait drawings of the brothers Abel and Samuel Dottin by Thomas Lawrence (1769-1830)
- Pastel portraits by Anna Tonelli (1763-1846) and Bath artist Lewis Vaslet (1742-1808)
- 40 watercolour theatrical portraits from the Somerset Maugham collection, mostly single figures by Samuel de Wilde (1751-1832).
- The Frank Brown collection, bequeathed in 2001: Almost 1,000 prints, drawings and ephemera relating to 18th-century Bath and musical life in Bath from c.1680-1960. Includes fine drawings and pastels by George Dance, William Hoare, Ozias Humphry, Samuel Shelley and William Crotch.
- A collection of Jane Austen related works, including several illustrations to her novels and works by her sister Cassandra.
- A squared-up drawing of Pulteney Bridge by Walter Sickert.

- The extension of the Collections Development Policy into the 20th and 21st centuries has focused, in particular, on works on paper. As well as three sculptures, a gift from the estate of Elisabeth Frink included a number of unique drawings as well as numerous prints. In 2019, an acquisitions award enabled us to buy prints by Pablo Bronstein and Cornelia Parker and Bronstein subsequently donated a large drawing installation.
- Since 2023, we have worked with private collectors to begin to build a 20th and 21st century collection of prints under the label '2023 Fund'. Building on the collection of Robin Tanner works, this started with a collection of over 50 etchings and related prints from 1900-50, along with another group of 1960s-80s prints. This relationship also involves the donation of money to purchase prints, the first such acquisition being two prints by Clare Woods.
- In 2024, our first CAS-sponsored acquisition was of a work on paper by Charmaine Watkiss.

3.2.7 Portrait Miniatures & Silhouettes

Number of items: 226 (+ 162 on long-term loan)

Date range: c.1580-1870

Geographical range: Britain, France, Netherlands, India

Founding Collection: Sir William Holburne's miniatures first attracted attention when a significant number were lent for the South Kensington Museum exhibition in 1865, the first important exhibition of portrait miniatures ever held. This core collection amassed by Sir William Holburne features the leading miniaturists of the 18th century, including works by Richard Cosway (1742-1821), Andrew Plimer (1763-1837), Richard Crosse (1742-1810), John Bogle (1746-1803), Henry Spicer (1742-1804) and Henry Bone (1755-1834).

The collection includes portraits of Sir William, his parents and aunt, and a silhouette on glass of his older brother Francis by William Hamlet with a recently discovered pair of life-size paper templates. There is also a large silhouette profile of Francis Holburne by Hamlet who, we now know, had arrived in Britain in 1790 as an enslaved person.

Georgian Bath's important trade in miniatures and silhouettes is represented by portraits by Charles Jagger (1770-1827), Joseph Hutchison (1747-1830) and Joseph Daniel (1769-1803).

Holburne also owned an interesting group of plumbago drawings on vellum by Thomas Forster (1677-1713), late 17th-century portraits of individuals associated with William III's campaigns in Ireland.

Subsequent additions: Works acquired since Holburne's time have concentrated on artists working in Bath, including Ozias Humphry (1742-1810), John Lacon (d.1757) and the silhouette makers Spornberg (1768-1840) and Rosenberg (1787-1815). There is an outstanding portrait in enamel by Nathaniel Hone (1718-1784) of the Bath master of ceremonies, Richard 'Beau' Nash.

The collection also contains some good 19th-century cut-out silhouettes, including a group of particularly lively examples by Augustin Edouart (1789-1861) acquired in 1931. The Edouart group was greatly enhanced in 2015 with the acquisition of two very early 'Bath Characters' from Edouart's own 'lost' portfolio.

The portrait miniatures have been greatly enhanced by two major loans: 93 items from the collection of Bernard Falk (including fine examples of French portraits) on loan since 2008 and now a future bequest, and an outstanding group of 61 miniatures and preparatory drawings by John Smart accepted in 2017.

3.2.8 Furniture

Number of items: 107 + 1 on long-term loan

Date range: 17th to 20th century

Geographical range: Britain, Ireland, France, Germany, Austria

Subsections include: Musical instruments (3), Clocks (9)

Founding Collection: Sir William Holburne's mineral cabinets and a small number of other items form part of the collection.

Subsequent additions: The furniture collection is small but it includes some remarkable and rare pieces. Although a few works are from Sir William Holburne's original collection, most are later acquisitions. Some of the finest pieces include a Pembroke table with inlaid paterae, a pair of shield-back Hepplewhite chairs, c. 1780, a J. Schantz fortepiano and a Sebastian Erard harp. Among the most unusual work from the collection is a pair of corner cabinets, c. 1790, which demonstrate the rare use of harewood veneers in the base cavity. Other remarkable items include a musical japanned bracket clock signed by G.P. Strigel and rendered in the early Louis XV manner, and a rare Sheraton table incorporating panels from a late 17th-century lace box. The finest piece of marquetry from the collection is the chest of drawers topped with ebony ground, c. 1685, while other works of high quality include a marquetry chest of drawers with (rare) original stand and a 19th-century carved limewood mirror of excellent quality.

The most important piece in the furniture collection is a magnificent japanned cabinet with a silvered wood stand and cresting made in London, c.1700. This piece had remained with the same West Country family until it was assigned to the Holburne Museum in lieu of tax by MLA in November 2005. It is exceptional for its quality and for its remarkable condition. Other interesting items include the glazed bookcase in walnut with ebony mouldings and details by Ernest Gimson, 1913, from the Handley-Read collection, and the large Arts and Crafts drop-front desk by Bath Cabinet Makers, c.1900, identical to one BCM exhibited at the Paris Exposition of 1900, with the carved inscription "words are like leaves and where they most abound, much fruit of sense beneath is rarely found".

3.2.9 Textiles & Fashion

Number of items: 371

Date range: 17th to 20th century

Geographical range: Britain, France, Italy, Greece, Iran, India, China, Japan

Subsections include: Textiles and embroideries (250), Stumpwork embroideries (10), Fans (34), Middle Eastern items from Ellen Tanner (23)

Founding Collection: The majority of the collection consists of gifts and bequests during the 20th century.

Subsequent additions: The modest collection of Stuart embroideries comprises eight pieces, of which two are of national importance: *The Revenge of Queen Tomyris*, which was embroidered in a professional workshop, and *The Restoration of Charles II*. Another panel, depicting Orpheus, is also likely to have been worked by a professional. The remaining

pieces were all stitched by highly skilled amateur needleworkers. A 20th-century stumpwork panel by Bath resident Leonora Jenner is also of interest.

The remaining textiles consist mainly of a collection that falls into the following categories: baby clothes from the 17th to 20th centuries; mainly 18th- and 19th-century textiles and embroideries from the Middle East and Eastern Mediterranean; lace, mostly 18th and 19th century; 19th century embroidered bags and gloves; a group of beaded bags; miscellaneous items such as an 1809 Jubilee handkerchief and Lord Chancellor's purse. On the whole the quality is good but none of these are of national importance. There are small groups of embroidery and beadwork tools. The major donors of textile collections include Miss Mildred Alice Carr (mainly stumpwork), Miss Hope, Miss Springfield, Miss Tanner and Mrs Greg.

A group of largely 18th- and 19th-century paper and feather fans was acquired in the twentieth century (many of which were reallocated to 2002 museum numbers). Interesting items include a fan of 1796, by John Wallis, of *An Allegorical Map of the Track of Youth to the Land of Knowledge*, and a fan, c.1750, painted by Thomas Loggon of Bath showing a view of Harrison's Walk, Bath purchased in 2017.

The *Arts Tapestry*, designed by Edward McKnight Kauffer, showing a seated woman with emblems of the arts, was acquired as part of the Handley-Read purchase in 1972 (see also §3.2.12.2). A major recent addition was the 2013 acquisition of a Beadwork basket, dating from c.1665.

3.2.10 Coins, Medals, Gems, and *Objets de Vertu*

Number of items: 762

Date range: 2nd century BC to 19th century

Geographical range: Britain, Italy, France, Germany, Japan, India, China, Egypt, Greece, Russia

Subsections include: Coins & medals (293), Gems, cameos & intaglios (184), *Objets de vertu* (285)

Founding Collection: The collection of coins includes ancient Greek, Roman, Norman as well as coins from Ceylon and India, Spain, Portugal, and English coins through to the Georgian and Victorian periods, and a collection of approximately 97 medals and tokens.

The gem collection is composed of a mixture of ancient and later gems virtually all of which were Sir William Holburne's. Somewhat unusually for a collection of this date and scale most are intaglios. Just under half of the stones are ancient. These are Roman and Italic in origin, ranging from the 2nd century BC to Imperial stones of 1st and 2nd century AD. The most exceptional is an aquamarine ring mounted in gold of the late 1st century BC - 1st century AD. Other fine pieces include a Roman ring featuring *Venus Victrix* on plasma and mounted in gold, several 1st-century seal stones, as well as some humorous gems of significance; notably a 3rd-century jasper picturing Cupid riding on two lobsters.

A second group of high quality gems, some on outstandingly beautiful stones, date from the sixteenth to the early 18th centuries. A remarkable, large circular 16th-century chalcedony cameo depicts the Birth of Venus. Other fine pieces include a Julius Caesar on topaz, an oval bloodstone plaque of the generosity of Scipio and a banded agate of the Genius of Rome before a Statue of Rome.

The collection also includes a remarkable group of eighteenth and early 19th-century Roman gems from the Poniatowski collection. This is the largest group of Poniatowski gems to survive in any collection. Prince Stanislas Poniatowski commissioned about 2,500 gems from a group of gem engravers in Rome. However, he encouraged the

belief that they were ancient. Following the sale of the collection in 1839, the pieces were recognised as modern and unjustly spurned and sold cheaply. In fact many are masterpieces of neoclassical design and gem cutting.

The Schroder Collection loan will include a number of gems.

Subsequent additions: The great majority of this part of the collection is from Sir William Holburne's founding collection. A gift of plaster-casts in a case from the studio of Tommaso Cades was accepted in 2017

3.2.11 Far Eastern Art

Number of items: 345

Date range: 8th century to 19th century

Geographical range: China, Japan

Founding Collection: Sir William Holburne inherited Chinese armorial and other services from his family (although only a small proportion of this service remains in the Holburne Museum's collection).

Subsequent additions: The collection of far eastern works of art includes some interesting ceramics, metalwork and lacquer work. Chinese pieces made for export in the 18th century represent the finest of the collection, particularly the *famille rose* wares dating from 1730 to 1790, some of which feature unusual designs (see also §3.2.4). The most important piece from the collection is the small Qianlong cloisonné censer bearing the Summer Palace mark, certainly looted by British and French troops in 1860 (see also §3.2.4). Other highlights include some rare export pieces of silver filigree work with dark blue and green enamels. Chinese and Japanese ceramics from George Warre's 1938 bequest also form an interesting an unusual group. A collection of Japanese netsuke were given in 1920 by Rev. Winwood (see also §3.2.3).

3.2.12 Miscellaneous

The collection is considerably more diverse than the founding, Holburne bequest. It has been expanded over the years by a number of significant acquisitions:

3.2.12.1 Ellen Tanner's collection of Middle Eastern Art

Number of items: 85

Date range: 1275-1904

Geographical range: Iran, Iraq, Syria, Egypt, China

Between 1917 and 1932 Ellen Georgiana Tanner gave a series of gifts of Middle Eastern material to the Holburne (as well as to Bristol Museum & Art Gallery), comprising 85 items of primarily late-Qajar applied arts including textiles, metalwork, woodwork, glass, enamel, ceramics and lacquer. Items of particular importance include historic Iranian tiles, including a

hexagonal *lajvardina* tile from Takht-I Sulayman (c. 1275) and two *cuerda seca* tiles from Khargird Madrasa (c.1425) (see also §3.2.4).

3.2.12.2 The Handley-Read Collection

Number of items: 85

Date range: 1275-1904

Geographical range: Britain, France, Hungary

A collection of late Victorian and Edwardian decorative arts, acquired in 1972 from the estate of Charles and Lavinia Handley-Read. Their collection was sold to various UK museum collections. Highlights from the Holburne's collection include a pair of silver Liberty candlesticks, c. 1900, a bookcase by Ernest Gimson, 1913, ceramics by William de Morgan, Martin brothers, Maw & Co., Doulton, Elton pottery, Minton and others, Edward McKnight Kauffer's *Arts* tapestry, a candelabrum after a design by Pugin, metalwork by Omar Ramsden & Alwyn Carr and the Artificers' Guild.

3.2.12.3 Mineral collection

Number of items: 144

Date range: unknown

Geographical range: Britain, Italy

Sir William Holburne's collection of uncut and cut minerals. Some of these have been found to be radioactive and so have been placed on loan at the University of Bath who have the facilities to store them safely.

3.2.13 Sir William Holburne's Library

Number of items: 1061

Date range: 1556 to 1882

Geographical range: England, Scotland, France, Italy, Greece, Spain, Middle East, USA

Founding Collection: Sir William Holburne's library, consisting of approximately 1500 volumes, forms an integral part of the collections of the Holburne Museum. The great significance of the library is that it informs and illustrates almost all aspects of the owner's character and life. It reveals that Holburne (1793-1874) was a genuine bibliophile who built his library thoughtfully and systematically to support his interests. Most importantly, he acquired books which informed him about his developing collections. His library is, therefore, much more than a standard Victorian Gentleman's Library. When he died in 1874, the *Bath Chronicle* of 19 February of that year described it as "the finest collection of books in the city" and commented on its remarkable condition. The library has been catalogued by the University of Bath's librarians and includes fine bindings, books on history, particularly naval history, travel, art, poetry and novels, many of them with fine illustrations.

Subsequent additions: The Holburne also houses the Huth Collection of 19th- and early 20th-century books on swordsmanship and combat sports.

In 2000, the Holburne received a gift of books from Frank Brown including early Bath guidebooks and an early illustrated edition of Goldsmith's *Animated Nature*.

3.2.14 Archive

Number of items: 555

Date range: 1726-1990

Geographical range: England, Italy, France, Spain, Barbados

Founding Collection: Holburne Family and Holburne Museum Trust papers, mostly correspondence relating to the founding of the museum and Trust and the purchase of property in Sydney Gardens. Letters, Wills, bills, legal documents. Albums of drawings and scraps, a herbarium and sketchbooks presumably collected and made by members of the Holburne family. Documents relating to Thomas William Holburne's travels and naval career. Documents relating to Holburne, Ball and Lascelles family in Barbados.

Subsequent Additions: Early Holburne Museum correspondence; Trustees' minute books; Friends' minute books; early catalogues and inventories of the collection. Architects' drawings relating to conversion by Reginald Blomfield in 1913-16, subsequent addition of a lift, and the conversions made for the Crafts Study Centre in the 1970s. Drawings and documents relating to Sydney Gardens. Two letters from Thomas Gainsborough, to Dr Rice Charleton (24 June 1779) and James Unwin Esq (15 Sept 1763).

3.2.15 Non-accessioned Material

- **Reference library:** In addition to the historic Holburne and Huth collections of books (§3.2.13), the Museum holds a working library of roughly 3,500 books, pamphlets and journals on subjects relating to the collection and the history of Bath, for the use of staff and researchers. The library is catalogued as a department of the University of Bath's library and can be searched online by the public.
- **Handling collection:** The Learning Department keeps a designated group of objects for educational purposes. It is not accessioned or catalogued.
- **Media:** 35mm slides, transparencies, digital images of the collection and digital surrogates of archive material.
- **Development Archive:** Material relating to the HLF-funded redevelopment of the museum, including Conservation Plan, drawings by Eric Parry Architects, project management material, research on the history of the Sydney Hotel.

4. Themes and priorities for future collecting

4.1 Background

The Museum Collections, though enlarged by subsequent acquisitions, are still governed, for the most part, by the taste and enthusiasms of Sir William Holburne. The Museum's second significant strength, in British 18th-century portraiture and works with particular Bath connections, can be seen as having its roots in Sir William's collection, but has been largely built up since his death.

Holburne's collecting was governed by personal taste and means rather than any scholarly or completist imperative. There is therefore no specific area of the founding collection in which we should be aiming to 'fill gaps' for completeness's sake even if there are certainly areas of strength to be built upon.

There are some exceptions to this rule: the late-19th and early-20th-century decorative artworks from the Handley Read Collection, drawings by George Clausen and Sylvia Gosse, and Ellen Tanner's gift of Persian artefacts being arguably the most apparent.

Since 2018, the museum has been committed to building a collection of 20th and 21st century fine and applied arts. The current strategy is to focus on works on paper alongside a small number of significant acquisitions, including commissions, that will create dialogues with the core collection, our history and our site. In time, this will serve to rationalise the anomalies itemised above.

4.2 Future acquisitions

4.2.1 Aims:

4.2.1.1 Shedding light on the founding collection:

One aim of acquisitions should be to improve the quality of the Museum's holdings to the benefit of the public's understanding and enjoyment of the collection as a whole. A successful acquisition will shed new light on, and in some instances transform, the existing collection: the Witcombe cabinet, Thomas Lawrence's oil study for the Portrait of Arthur Atherley, the 17th-century beadwork basket and the Somerset Maugham Collection are all examples of recent acquisitions which have had a significant impact on the quality of the Museum's holdings and have helped place the Museum's collection within a richer context.

There are certain areas of the collection – most notably the bronzes, maiolica and gems – which remain largely untouched since Sir William Holburne created his collection. The fact that the distinction of these areas is as an individual's collection means that acquisitions are not actively sought in this area, though individual pieces that relate to those in the collection or extend and improve the collection will be considered for acquisition.

The loan of the Schroder Collection from 2025 will expand our representation of European silver, maiolica, Italian bronzes and antique and Renaissance gems. It also adds a small group of 16th century paintings. That collection will, however, be housed in a discreet, purpose-built gallery and not integrated with the Holburne's collection.

It is recognised that works that shed light on the founding collection will not necessarily originate from the same period covered by that collection.

4.2.1.2 Celebrating Georgian Bath:

While the collection is not essentially one of local history or topography, a second theme in the collection, developed since Sir William Holburne's death, is of paintings and decorative arts associated with Bath, particularly during its time as a resort in the 18th

century. In many ways potential acquisitions in this area are easier to identify than others but care should be taken to ensure that objects with specific Bath connections are of sufficient quality to serve more than purely local interest. In this context acquisitions such as Plura's *Diana and Endymion* and Angelica Kauffman's portrait of Henrietta Laura Pulteney are exemplary. We are conscious that we are an art museum and our collecting of items of local interest must never stray into historical artefacts unless they relate directly to the Holburne family or, possibly, the former Sydney Hotel and Gardens.

4.2.1.3 Amplifying stories:

While Sir William Holburne's founding collection will continue to provide the guiding principles of our collection, we aim to be ambitious in broadening our collecting into different periods to extend our holdings and our offer to our public, onsite and online, and to enter into constructive dialogue with and amplify the existing collection.

The arrival of the Witcombe Cabinet through the Acceptance-in-Lieu Scheme, although not directly related to other furniture in the collection, has had a positively transforming effect. Similarly, the recent long loan of *Numen*, three large heads by Thomas J Price, has broadened our offer and opened up conversations about identity and representation in the collection and beyond. For example, we might seek works of 20th or 21st century fine or applied art which relate to the objects of the past, examples of which are already held in the collection; or, we would actively seek to include in the collection objects which address aspects of the 18th-century heritage of Bath, such as trans-Atlantic slavery, the pleasure gardens or the classical tradition.

Similarly, acquisitions which extend those holdings outside of the founding collection would be considered: for example, Persian art, 19th- and 20th-century drawings or portraiture; theatre-related works.

4.2.1.4 Reconstructing the Founding Collection

The Museum would also consider re-acquiring for the Holburne any works that have been sold from the founding collection since Sir William Holburne's lifetime, particularly the paintings sold in 1954. However, this should be done with caution and the following criteria in mind:

- i) Proof of Holburne Museum provenance, e.g. an old Museum label or mark matching a Holburne inventory or catalogue
- ii) Quality and condition
- iii) Subsequent provenance

4.2.2 Priorities:

4.2.2.1 Paintings: The existing collection would be enhanced in particular by significant Dutch 17th-century paintings, Italian Renaissance and Baroque works and British 18th- and early 19th-century landscapes, particularly an example by Gainsborough. The possible long-term loan of a rotating collection of 17th century paintings, all Netherlandish bar one Claude Lorraine, from the Schroder Collection could go a long way to fulfilling that goal. Under-represented 18th-century British artists include Sir Joshua Reynolds, Francis Cotes and William Hogarth. The extension of this area into the 19th, 20th or 21st centuries could be considered in a judicious way (as per para. 4.2.1.3).

4.2.2.2 Metalwork: Rare and exceptional pieces of English and European 17th or 18th-century silver could both build upon the Museum's existing strengths and, if of sufficient quality, significantly enhance the impact of existing collections. High quality early and late 18th-century British silver would complement the rococo silver and fill two under-represented areas. In particular: items from the workshops of George Wickes and Paul de Lamerie, Neoclassical works designed by Sir William Chambers and Robert Adam, silver and gilt-bronze by Matthew Boulton, Bath-made silver, particularly by the Reeve family. The extension of this area into the 19th, 20th or 21st centuries could be considered in a judicious way.

4.2.2.3 Sculpture: High quality 18th-century British works by sculptors such as Rysbrack, Roubiliac and Wilton could add a new dimension to our representative collection of British art, particularly sculpture with Bath connections, e.g. by Joseph Plura, Prince Hoare, and the Gahagan family. We would also, like, opportunistically, to enhance our collection of Renaissance bronzes. This area has been extended by the gift of three bronzes, along with a group of prints and drawings, by Elisabeth Frink from the artist's estate and we could further develop our collection of 20th and 21st sculpture, particularly where it speaks to the classical tradition as clearly as Frink.

4.2.2.4 Ceramics: Exceptional and fine early Meissen, Chelsea, and other early English porcelain. Maiolica is not an area of active acquisition but exceptional pieces or those that relate to objects in the collection and the aims outlined above would be considered. The extension of this area into the 19th, 20th or 21st centuries is being actively pursued with the gift or a work by Edmund de Waal and our joining the Contemporary Art Society's Omega Group for craft acquisitions.

4.2.2.5 Glass & Enamels: Not an area of active acquisition but exceptional pieces or those that relate to objects in the collection and the aims outlined above would be considered. The extension of this area into the 19th, 20th or 21st centuries could be considered in a judicious way (as per para. 4.2.1.3).

4.2.2.6 Works on Paper: While mindful of the responsibilities for access, we recognise the prints and drawings collection offers an opportunity to extend the range of the collection and the stories it tells. We will consider pieces that relate directly to the collection, the Holburne family or Sydney Gardens, or are useful for archival purposes. Serious consideration should be given to acquiring items from Sir William Holburne's original collection of works on paper, which can be identified by his stamp and listed in his catalogue.

This is an area where we are actively building a collection of 20th and 21st century works. Numerous prints have been donated by the 2023 Fund which also provides funding for purchases – in the first instance two prints from 2024 by Clare Woods which complement those acquired in 2018 by Pablo Bronstein and Cornelia Parker. (as per para. 4.2.1.3).

4.2.2.7 Portrait Miniatures & Silhouettes: Significant earlier (16th- and 17th-century) English miniatures, and good quality 18th- and 19th-century examples made in Bath. Good examples of miniatures set as jewellery, snuffboxes etc. The collection is particularly short of silhouettes of good quality and condition, particularly those made in Bath.

4.2.2.8 Furniture: As space is limited and much of the existing furniture in the collection is currently in store or on loan, we set a very high bar for the acquisition of further furniture. However,

exceptional and transformative pieces that relate to the collection might be considered as in the case of the Witcombe Cabinet.

4.2.2.9 Textiles & Fashion: Outstanding examples of 17th-century English pictorial embroidery and stumpwork to expand and complement the existing collection. The extension of this area into the 19th, 20th or 21st centuries could be considered in a judicious way (as per para. 4.2.1.3).

4.2.2.10 Coins, Medals, Gems and Objets de Vertu: Modestly-valued objects retailed in Bath toyshops c.1700-1820 could enhance the displays relating to the cultural and commercial life in 18th century Bath. For example, small-scale high 18th- and early-19th century British portraits in wax, ivory and cameo. Particularly desirable would be works by Isaac Gosset, Samuel Percy, David Le Marchand and works made in Bath. Also portrait medallions and plaques by James Tassie and Wedgwood and gems produced by the Wicksteed family of Bath.

4.2.2.11 Far Eastern Art: Exceptional late 17th- and 18th-century porcelain made for export to the West, including items from the Holburne armorial service, particularly shapes and motifs not already represented in the collection.

4.2.2.12 Miscellaneous: Not an area of active acquisition but exceptional pieces or groups that relate to the aims outlined above would be considered.

4.2.2.13 Archive and books: We would not actively aim to collect historic books but exceptional pieces or those that relate to objects in the collection or that relate to the aims outlined above would be considered, subject to space and resourcing. Key documents such as Trustee minutes will continue to be added to the archive.

5. Themes and priorities for rationalisation and disposal

5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.

5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

5.3 Sir William Holburne's original collection should be kept intact and no disposals should be made from it. Any items identified as listed in Holburne's 1867 published catalogue, the inventories of silver and household furniture of 1874, and W. Chaffers' published catalogue of 1887, and/or with a provenance to the Holburne family by assumption, are to remain with the Museum.

5.4 We recognise the value of a diverse and eclectic collection. Should later donations or bequests that do not fall within the criteria listed in §4 be selected for disposal, we will do so using the procedures listed below in §15 and the Museum's Association's *Disposals Toolkit*. We aim, in particular, to ensure that the Holburne Collection remains an art collection and not one of historical artefacts.

6 Legal and ethical framework for acquisition and disposal of items

The museum recognises its responsibility to work within the parameters of the Museum Association's Code of Ethics when considering acquisition and disposal.

7 Collecting policies of other museums

7.1 The Museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

7.2 Specific reference is made to the following museums, as appropriate:

- The Victoria Art Gallery
- The Fashion Museum
- The Bath Archives
- Bath Preservation Trust
- The Museum of East Asian Art
- Bath Royal Literary and Scientific Institution
- British Museum
- National Gallery
- The Victoria & Albert Museum
- National Portrait Gallery
- Tate

8 Acquisition

8.1 The policy for agreeing acquisitions is:

8.1.1 The relevant curator will examine the potential acquisition for quality, condition and relevance and report back to the Collections Team, i.e. the Director and Curators. If necessary, they will commission a freelance conservator to prepare a full condition report.

8.1.2 Before deciding on an acquisition or long-term loan, consideration will be given to:

- Relevance to the Collections Development Policy
- Due Diligence (See §1.6 above and Appendix 1 below)
- Proposed use of the object for display, learning, and research
- Purchase price (where relevant) and how the necessary funds may be raised
- Resourcing. Is the museum able to provide for:
 - Transport to the museum
 - Valuations and insurance premium
 - The necessary SPECTRUM procedures, including photography
 - Any necessary remedial conservation
 - Display and/or storage

8.1.3 Any unsolicited gifts will be subject to the same scrutiny and due diligence as other acquisitions.

- 8.2** The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 8.3** In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

9 Human remains

The museum does not hold or intend to acquire any human remains

10 Biological and geological material

So far as biological and geological material is concerned, the museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United Kingdom or any other country, except with the express consent of an appropriate outside authority.

11 Archaeological material

- 11.1** The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.
- 11.2** In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

12 Exceptions

Any exceptions to the above clauses will only be *made* because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

13 Spoliation

The museum will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

14 The Repatriation and Restitution of objects

The museum's governing body, acting on the advice of the museum's professional staff, may take a decision to return, objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 15.1-5 will be followed but the remaining procedures are not appropriate.

15 Disposal procedures

15.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.

15.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

15.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

15.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or - as a last resort - destruction.

15.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.

15.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.

15.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.

15.8 If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the Museums Association's web listing service, an

announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

15.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

15.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

15.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

15.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

15.13 Disposal by exchange:

The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in §15.1-5 will apply:

15.13.1 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

15.13.2 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

15.13.3 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

15.14 Disposal by Destruction:

- 15.14.1** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 15.14.2** It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 15.14.3** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition or has high associated health and safety risks.
- 15.14.4** Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 15.14.5** The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

**Appendix 1:
Due diligence form for loans and acquisitions**

**LOANS AND ACQUISITIONS TO THE HOLBURNE MUSEUM
DUE DILIGENCE CHECKS**

Exhibition:	Object title/description:
Lender:	Inventory number:

As a result of international concern about issues of provenance title relating to cultural objects, especially arising from the spoliation of works of art during the Nazi period of European history and the current international illicit trade in cultural objects, the Museum needs to demonstrate that it exercises due diligence, that it follows relevant guidelines published by the Department for Culture, Media and Sport¹, and complies with international treaties and standards² with regard to all objects it borrows, regardless of type, origin and period. These checks are a prerequisite for the loan of objects under the Holburne Museum Loans Policy, acquisitions under the Holburne Museum Collections Development Policy, the Government Indemnity Scheme, and in respect of the protection of cultural objects on loan under Part 6 Tribunals, Courts and Enforcement Act 2007.

The Holburne Museum Loans Policy states:

The Trustees will require proof of the Lender's title to the object and will not accept the loan for display or exhibition of any object where they have good cause to believe that:

- the current holder is not legitimately entitled to retain the object;
- the current holder cannot lend the object to the Museum free from encumbrances; or
- the object was stolen, illegally exported or illegally imported.

Information on the history and provenance of the object(s) listed above - complete relevant sections only

Object creation period/date:	Place of origin:
Maker:	Nationality of maker:
Description of object appearance, including any identifying marks	
Find date:	Findspot:
Lender's acquisition date:	
Circumstances of acquisition:	
Other provenance information (Full provenance information required for period from 1970 to present):	
Ownership details 1933-1945:	
Provenance research sources, including relevant catalogue references:	
Details of any art loss database checks	

Curator Signature:

Date:

¹ *Combating Illicit Trade: Due Diligence Guidelines for Museums, Libraries and Archives on Collecting and Borrowing Cultural Material* (2005);

² Namely: the Statement of Principles issued by the National Museum Director's Conference on spoliation of works of art during the Holocaust and World War II period (1998); the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property (14 November 1970); the Convention on International Trade in Endangered Species of Wild Fauna and Flora, dated 3 March 1973; the Code of Professional Ethics of the International Council of Museums (ICOM); and SPECTRUM: the UK Documentation standard for museums