THE HOLBURNE MUSEUM

FOR SUPPORTERS OF THE HOLBURNE MUSEUM SPRING 2022



PLANT SALE 2022 A fun day with beautiful plants to buy and delicious refreshments, Sunday 8th May



INSPIRING DAY TRIPS: Wyndcliffe Court is among several super excursions planned for 2022



MAJOR NEW EXHIBITION: Tudor portraits from the National Portrait Gallery

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Front cover images

Top centre: Photograph of Rosa chinensis (Murielana) © Jonathan Davis

Riaht:

Nicholas Hilliard, (c.1547-1618/19) Sir Walter Ralegh (Raleigh) c. 1585, watercolour on vellum

© National Portrait Gallery, London

Lower left: Wyndcliffe Court house and garden view © Wyndcliffe Court 2018



Left: Unknown Continental artist *Queen Elizabeth (* (detail) c. 1575, oil on panel © National Portrait Gallery, London

Jonno's letter

Dear everyone

Looking back on our activities this year, despite the ongoing pandemic, we managed to get out and about to some special places and events. We have been fortunate to see so much inspiring art on display at the Holburne: we've gathered for the annual Plant Sale in the gardens (where we were honoured to have the company of the Mayor of Bath on her first public engagement), we've enjoyed beautiful music in recital, and visited amazing buildings and collections further afield.

I hope these events and more have made your support for the Holburne both exciting and very rewarding. For me it is great to meet some of you on these special occasions and I hope you've enjoyed them as much as I have. Here are a few snapshots of some of last years events. I do hope you will join us as we venture out on more day trips and I look forward to meeting more of you in 2022.

Thank you for your support of the Holburne, and my best wishes for good things in the new year ahead.

Jonno Davis Chairman of the Holburne Supporters

Joans











Top left: The Mayor of Bath, Councillor June Player (right) with her daughter, the Deputy Mayor, Mrs Chloe Ovens.

Top right and middle left: Holburne trips to Salisbury Cathedral and the Grinling Gibbons exhibition at Compton Verney.

Middle right: Lute player Sam Brown with soprano Angela Hicks performing in the Holburne Picture Gallery.

Lower: A Holburne group on a private visit to the Elizabeth Frink exhibition at Messum's Gallery in Wiltshire.

A message from Chris Stephens



Dear friends

The value of museums, art and culture has been made very clear over the last two years. For many of us, the denial of access to the arts during those long lockdowns was like a fast for which even binging on box sets and the first series of *Bridgerton* was scant compensation.

Three years ago, we at the Holburne posed the question: 'Why do museums matter?' The responses we had from artists and visitors were rich and varied and our recent experiences have made clear how much museums do matter to so many. That question was asked in relation to a display of work made as part of our amazing project Pathways

to Wellbeing through which members of our community with lived experience of mental illness engage creatively with the Museum. We are now mounting a similar show: its title - People Make Museums – acknowledges that museum collections are made up of inanimate objects which only come to life when looked at by a visitor, each encounter drawing something new out of the work.

The artist Mick Peter also questions what museums are for and what values and conventions are assumed in and by them. His installation, positioned in various sites around the Holburne. playfully pokes fun at some of the norms and protocols of art and museums. Sign-writers, archaeologists. and the cast and crew of a period film set all appear around the Museum. prompting us to think about what goes on and why.

Finally, in our top-floor Roper Gallery we are presenting The Tudors: Passion, Power & Politics in which you will see some of the most iconic images in British art. If the first modern royal dynasty has a familiarity and abiding fascination unlike any before. it is, in part at least, thanks to the power of these extraordinary paintings. Alongside some of the most famous depictions of each monarch, especially the magnificent Elizabeth I, are portraits of such key figures as Thomases More. Cranmer and Cromwell and Sir Walter Raleigh and Sir Francis Drake.

It is a rich and exciting season at the Holburne which we very much hope will not be interrupted by external events. If it is, rest assured we will wait patiently to welcome you all warmly and safely when we can. Here's to a happy, safe and enriching new year.

With best wishes. Chris

Dr Chris Stephens, Director

The Tudors: Passion, Power & Politics

28th January to 8th May 2022

In our opening exhibition of 2022, *The Tudors: Passion, Power & Politics*, you will come face-to-face with the five Tudor monarchs – Henry VII, Henry VIII, Edward VI, Mary I and Elizabeth I – who, to this day, remain some of the most familiar figures in English history; not least because these instantly recognisable portraits have preserved their likenesses for five centuries.

This focused exhibition, developed in partnership

with the National Portrait Gallery and National Museums Liverpool, includes some of the most iconic images in British painting, including the 'Darnley' and 'Armada' portraits of Elizabeth I. Several of the works have never been shown outside London, including a portrait of Jane Seymour after Hans Holbein the Younger and the highly unusual Sir Henry Unton (c.1558-1596) portrait, which was painted posthumously and charts key moments in his life and death Through the portraits, the exhibition explores this torrid period of religious conflict and political intrigue, the legacies of which continue to reverberate through contemporary British life. It features vivid likenesses of many significant figures of the time, including Sir Francis Drake and Sir Walter Raleigh, Thomas Cranmer, Thomas More, William Cecil and Thomas Cromwell.

Beginning with the oldest painting in the NPG's collection, a 1505 portrait of the first Tudor king, Henry VII, the exhibition follows the family's successive generations and their courtiers, including the Protestant spymaster Sir Francis Walsingham (c.1585) and Nicholas Hilliard's dashing miniature portrait of Sir Walter Raleigh (c.1585).

This exhibition at the Holburne Museum is kindly supported by The Tudors: Passion, Power and Politics Exhibition Supporters Circle:

Dr and Mrs Martin Clarke Eva and Van DuBose



PROUD TO SUPPORT ART IN EDUCATION AND THE COMMUNITY.

With additional support from the Holburne Museum's Directors Circle, Patrons, and Friends

Left: Unknown Netherlandish artist King Henry VII, 1505, oil on panel © National Portrait Gallery, London



Castles of the Severn valley: Woodchester & Berkeley

Wednesday 6th April 2022

A full day trip to see these splendid properties, a few miles apart, but separated by 700 years of history. While Woodchester perhaps represents one man's folly, Berkeley shows the ability of a single family through determination, political acumen, astute marriage and good fortune, to retain control of an estate for almost a millennium.

We start at Woodchester, a Victorian Gothic manor, never completed, situated in a quiet valley. William Leigh, son of a Liverpool merchant, bought the site in 1845, and commissioned the house from Augustus Pugin, who died in 1852; it was left to an ambitious young architect, Benjamin Bucknall, to finish Pugin's vision. Work started in 1858, but barely four years later ground to a halt as Leigh had lost interest in the

project! From outside, the masonry and roofs look complete, but inside it is empty - hauntingly so if the numerous tales of ghosts is to be believed. Fittingly perhaps, that the mansion is home to a large bat colony.

To Berkeley Castle next, (shown below) home of the Berkeley family since the 11th century, and given a rare 5 stars by Simon Jenkins in his book English Houses. This is a Marches Castle - built to keep out the Welsh, in what was disputed territory. The castle layout is unusual in having two sets of curtain walls, with only the inner one having real defensive merit in protecting the Great Hall while the outer wall is mainly ornamental. The 14th century Hall is the heart of the castle. but the group of buildings is a remarkable medieval survival. It was in the Keep that King Edward II was

murdered by his jailers.
There are state apartments, richly decorated and furnished, containing such historically fascinating items as a bedspread used by Elizabeth I and a ship's cabin chest owned by Sir Francis Drake. There will be time to see the beautiful gardens too.

Tickets, available only in advance, are £70 each, to include private return coach transport, refreshments on arrival, a light lunch, and private tours of both sites. Depart promptly at 9.15am, returning around 5.30pm.

Please complete booking form no. 1 for tickets

Access: Woodchester has level access to most areas or the ground floor. Berkeley has many uneven steps and terracing; the first floor is not wheelchair accessible. Please check with each



A day out in Dorset: Sherborne Castle & Minterne House

Friday 6th May 2022

A spring day in Dorset to see two of the county's finest properties, both still owned by the extended Digby family. We have a private tour of each house; at Minterne we will be guided by Lord Digby.

Built by Sir Walter Raleigh, but lived in by the Digby family for the past 400 years, Sherborne Castle has two incarnations- the original castle, now in ruins, and Raleigh's hunting lodge, which we will visit. The lodge forms the kernel around which various wings, towers and courtyards have been added.

Sherborne's interiors were remodelled in the 19th century - intriguingly along Jacobean lines, with the exception of the Library which has a Gothic feel, with ogee windows. Other highlights include Raleigh's

Great Parlour, and the Red Drawing Room with its elaborate plasterwork ceiling. A series of richly furnished rooms leads to the old entrance hall and Oak Room, where oak furniture and bare flagstone floors are typical of the old hunting lodge.

Minterne (interior shown below) is known as much for its gardens as for its Arts & Crafts house. Nearby Sherborne Castle employed Capability Brown, but Admiral Robert Digby would ride over from Minterne to his relatives whenever Brown was there and tried to "pick the brains" of the landscape architect. Thus, at Minterne, a natural small stream was transformed into the series of lakes and ponds, formal gardens removed and trees planted. Specimens of azaleas and rhododendrons, grown from seeds taken by Victorian plant hunters on trips to Central Asia, can still be admired. The house itself is more eclectic than the label Arts & Crafts would suggest- the facade has elements of Tudor, Queen Anne, and Regency, while inside, the three principal reception rooms are distinct: 17th century, Stuart and Adam.

Tickets, available only in advance, are £75 each to include return private coach transport, private tours of both houses, and a 2 course lunch. Depart promptly at 8.30am, returning 6.30pm.

Please complete booking form no. 2 for tickets.
Access: Sherborne has 3 floors with many stairs; only the ground floor is wheelchair accessible. Minterne has a lift/ramps for wheelchairs but no disabled toilet facilities.
Please check with each







Gardens of the Wye valley: High Glanau & Wyndcliffe

Wednesday 29th June 2022

A full day trip to see these two glorious gardens, both designed by noted gardener and plantsman H Avray Tipping in the 1920s, who made High Glanau his principal country residence. Both gardens retain much of Tipping's original design and Arts & Crafts flourishes such as bowling green lawns, terracing and yew topiary.

We first visit High Glanau Manor (shown below). The house was designed by Tipping in collaboration with a young Chepstow architect, Eric Francis, and is in the Arts & Crafts style, set in 12 acres of landscaped gardens. From expansive stone terraces there are far reaching views over the Vale of Usk toward the Brecon Beacons. Azalea

and rhododendron borders flourish near where a steep path leads down to a fernery and waterside primula beds. There are ancient oaks and cherry trees, an Edwardian glasshouse and a restored pergola, and an orchard with wild flowers

After lunch we visit Wyndcliffe Court. Like High Glanau, Wyndcliffe was built in 1922. by Charles Leigh Clay, and again with Eric Francis as architect and Tipping as garden designer. Pevsner described the house as "Cotswold Jacobean, relaxed and sophisticated". The garden is in the Italianate Arts & Crafts style, A payed terrace has steps down to a lily pond with dolphin fountain and further stone walls link a summerhouse to the different

levels on the steeply sloping site. The gardens also feature ancient sculpted topiary, a sunken garden, walled gardens, greenhouses, ponds, a bowling green, double tennis courts and woodland. The Rose garden was replanted to a new design in 2017.

Tickets, available only in advance, are £70 each, to include private return coach transport, refreshments on arrival, a light lunch, afternoon tea and private talks and tours of both gardens.

Depart promptly at 9.30am, returning to Bath about 6pm.

Please complete booking form no. 3 for tickets. Access: both sites have very limited disabled access; many steps, steep slopes and uneven paths in the gardens



Schantz fortepiano recital: Nathaniel Mander plays Mozart

Friday 1st July 2022

The fortepiano by Johann Schantz, acquired by the Holburne in 1983, is one of the highlights of the collection, gracing the top floor picture gallery. It was made in Vienna in about 1795 and is extremely rare; one of only four such instruments to have survived.

We have invited Nathaniel Mander, an internationally respected keyboard artist, to play the Schantz for us in the gallery this summer. The composer Joseph Haydn bought a Schantz fortepiano in 1788 and in his letters stressed that if his music was to be played properly, it should be on one of these instruments. However, on this occasion, Nat is giving us a recital of some of Mozarts' most appealing and enchanting sonatas and variations.

Nat is one of the most exciting early keyboard players to emerge over recent years, and is known for his expressive and virtuosic style. He is a noted interpreter of Mozart, and has recently recorded Bach's *Goldberg Variations* for ICSM records. This is a special opportunity to hear the Schantz brought to life by an artist of exceptional talent.

Tickets are £20 each from: **www.holburne.org** - the recital will be listed in the calendar section. Doors will open at 7:00pm, the recital will start at 7:30pm. The cafe will be open for drinks before and after the performance (NB no interval).





Nathaniel Mander Photograph courtesy of Matthew Walker

Johann Schantz (1762-1828) Fortepiano about 1795, yew wood with ebony keys and bone veneer © Holburne Museum 1983.12

Gardens of Gloucestershire: Painswick & Miserden

Wednesday 27th July 2022

A day trip to see two very fine gardens. Almost a century separates Painswick - the country's only remaining complete Rococo garden - from Miserden, a "classically designed" series of garden rooms and spaces.

At Painswick (pictured below), ornate follies, gazebos and pavilions dotted around and about the gardens are as important as the plantings themselves and provide vantage points to admire six acres which were restored in the 1980s and 1990s to their former exuberant and flamboyant glory. There is also a splendid kitchen garden planted with numerous

heritage varieties, and bordered by espaliered fruit trees. A more recent addition is a privet maze.

Lunch will be at Miserden. where we will spend the afternoon and will have exclusive access. A Lutyens' designed topiary yew walk is one of the garden's highlights, along with a mulberry tree planted in 1620. Numerous. densely planted herbaceous borders provide year round colour, and there are superb views across a deer park and to the Cotswolds hills. There should also be time to look round, and perhaps make some purchases, from Miserden's world class nursery. so do bring your carrier bags!

Tickets, available only in advance, are £80 each, which includes private return coach transport, refreshments on arrival, a private talk and tour of Painswick, a light lunch, and private access to Miserden.

Depart Holburne promptly at 9am, returning to Bath about 6.30pm.

Please complete booking form no. 5 for tickets.

Access: Painswick has steep, uneven paths; only a small area of the gardens, cafe and shop have wheelchair access. Miserden has gravel paths, steps and uneven ground, but there are some alternative routes around. Please check each location for more detail



Museum profile: Olivia Mason

Olivia Mason has recently joined the Holburne as part of the Development team.

Q: Welcome to Bath - do you have links to the city?

A: I have very strong links -Bath is my hometown! I have fond memories of growing up in a village near Bath and attending the local primary before joining King Edward's secondary school.

My husband, two young children and I recently relocated here from London at the start of the pandemic. We were attracted by a move back to Bath because the city and surrounding area feels increasingly vibrant. As a family, we like to spend time walking the Bath skyline, having coffee in town or visiting Hauser & Wirth in Bruton or seeking out curiosities at the Walcot Street flea market on a Sunday.

I have always wanted to work at a museum with a rich collection and vibrant exhibition programme like the Holburne. I never grow tired of watching the evening light catching Bath's exquisite architecture, so I was over the moon when the role was offered to me this summer – it felt like it was meant to be!

Q: What issues do you find challenging and exciting in your role at the Holburne?

A: Unlike many of the nation's art organisations, such as Tate where I have most recently been working, the Holburne receives no core public funding. As an independent museum and charity, the Holburne is dependent on the support of the community. donors and partners to deliver our work. Each year, it is through gifts and donations that we raise half of what we need to deliver our ambitious programme of exhibitions, learning and engagement activities. This lack of public funding presents an enormous challenge for everyone involved at the museum on a daily basis, not least for the Development Team as we have high fundraising targets to ensure we can realise our objectives.

I find it motivating to work closely with such talented and committed colleagues from a range of different backgrounds. Equally, I find the Holburne's exhibition and engagement programme incredibly exciting. I am looking forward to the forthcoming Tudors exhibition, in partnership with the National Portrait Gallery.



Q: What aspects of your role do you enjoy the most?

A: It became clear from the start that there is a very loyal and dedicated team of staff and volunteers at the heart of the Holburne. I was amazed to learn that we have over 250 volunteers who play a vital role in the daily life of the museum.

The Holburne is very inclusive, and every voice is welcome. I learnt this when I was invited to contribute ideas at a programme planning meeting in my first week. This simply wouldn't have happened at a larger institution where in some cases, you hardly even see your colleagues. I feel very proud to have joined a small yet responsive team who are so cooperative and who take such great pride in their work.

Museum profile: Olivia Mason continued

Q: You have worked with contemporary art - how does the 18th century Holburne look and feel?!

A: I have had the pleasure of working with traditional. modern and contemporary art in my career. I am thrilled at the Holburne's approach which invites new artists to respond to the permanent collection by offering new interpretations of the pieces on display. In 2020, the Holburne was the recipient of the inaugural National Gallery Contemporary Fellowship award. This four-year project will culminate in a large-scale new commission by leading contemporary Indian artist Nalini Malani at the Holburne. I am excited by this commission because it promises to address the Museum's histories with intelligence and sensitivity.

Q: Would you care to write something about your vision for the Holburne's higher level supporters?

A: As mentioned before, the Holburne does not receive any core public funding so we have to raise every penny ourselves. Finding funding for the arts is challenging at the best of times and the impact of Covid-19 has been financially devastating for our sector.

We have launched our Endowment Campaign and are actively seeking match funding to reach our ambitious target in 2025. We have also introduced a Legacy campaign, for those who hold the Holburne close to their heart, and wish to leave a gift in their Will to the Museum.

Supporters of our activities also have the option of donating towards a range of projects from exhibitions to curatorial research, education programmes, conservation and essential repairs, or to our adult engagement activities such as 'Recollection' - a project led by the Holburne helping people with memory loss and their carers.

Another way of becoming closer to the Museum is by joining one of our membership schemes. Patron membership is £50 per month and members have access to special events and trips including private views. Alternatively, our Director's Circle is for those who love the Holburne and would like to provide an annual significant gift of £3,000 to support our major exhibition programme. Our Circle members benefit from a closer association with the Museum whilst enjoying a

behind-the-scenes look at how our exhibitions are created.

It is thanks to our family of supporters that the Museum can survive as an independent charitable organisation with a wonderful art collection for all. I would be delighted to discuss any of these options further with those interested

Q: Any favourite objects or spaces in the Holburne?

A: We have just displayed 17 artworks produced by contemporary artists and their children in an exhibition called My Kid Could've Done That at The Edge Art Centre as part of the Holburne's ongoing partnership with the University of Bath. This particular exhibition looked at the impact and burden of childcare for practising artists; a theme that immediately resonated with me. The commissioned works all had provocative vet tender attributes, especially a piece by Laure Prouvost and her child. Isidor. I have followed this artist since she won the Turner Prize in 2013 and have previously secured funding for her shows at Tate. It has been nice to reconnect with this artist's work in my latest role at the Holburne

On show: 14th January to 15th May 2022

Mick Peter

Old Ghosts is an exhibition of new work by Glasgow-based artist, Mick Peter.
Old Ghosts takes a wry and affectionate look at the idea of history as an industry. In several surprising interventions, inside and outside the Holburne Museum, visitors will encounter amusing tableaux which appear to be cartoons that have come to life

Old Ghosts creates a narrative trail through the Museum and its garden that humorously critiques the conventions of heritage sites. Outside the gallery, there will be what appears to be an archaeological dig complete with a half-buried "Roman" road, although the artefacts being revealed are somewhat 'wrong'.

Meanwhile, on the Holburne's famous facade – known to Jane Austen as the Sydney Hotel, and more recently to fans of the *Bridgerton* TV series as the home of Lady Danbury – facing Great Pulteney Street, a hapless signwriter desperately tries to complete his task of refreshing the Museum's signage.

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.

Please donate via www.holburne.org/support-us...thank you!



Mick Peter (1974 -) Studio Selfie, photograph © Mick Peter

Kindly supported by an Arts Council England National Lottery Grant



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

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Please send cheque, payable to the 'THE HOLBURNE MUSEUM' to: **ARTHUR WARBURTON**, ASSISTANT ADMINISTRATOR, THE HOLBURNE MUSEUM, GREAT PULTENEY STREET, BATH, BA2 4DB

Email (or send stamped self-addressed envelope).....

IMPORTANT: PLEASE WRITE A SEPARATE CHEQUE + SEPARATE ENVELOPE FOR EACH EVENT, THANKS

BOOKING FORM 4 PATRONS/DIRECTORS CIRCLE VISIT TO BADMINTON WEDS 6TH JULY 2022
I/we would like tickets at £78.00 each
Please indicate any food allergies or intolerances
Name (s)
Address
MOBILE NO.
Email (or send stamped self-addressed envelope)
BOOKING FORM 5 PAINSWICK & MISERDEN GARDENS WEDS 27TH JULY 2022
I/we would like tickets at £80.00 each
Please indicate any food allergies or intolerances
Name (s)
Address
MOBILE NO.
Email (or send stamped self-addressed envelope)
Please send cheque, payable to the 'THE HOLBURNE MUSEUM' to: ARTHUR WARBURTON , ASSISTANT ADMINISTRATOR, THE HOLBURNE MUSEUM, GREAT PULTENEY STREET, BATH, BA2 4DB
IMPORTANT: PLEASE WRITE A SEPARATE CHEQUE + SEPARATE ENVELOPE FOR EACH EVENT, THANKS

Nathaniel Mander: Mozart recital Friday 1st July 2022

Tickets for this concert will be available online soon, and are £20 each. To purchase a ticket, please check **www.holburne.org** and go to the What's On section, where the concert will be listed on the calendar for July.

The Museum doors will open at 7:00pm, and the concert will start at 7:30pm. The cafe will be open for drinks before and after the recital, please note there will not be an interval.

Tour organisers/contacting you

For your information, Mark Hake is organising all the outings, except Badminton (for Patrons and Directors Circle only), which is being arranged by Mary Jane Wilkinson and Jonno Davis. All bookings are now being kindly co-ordinated by the Museum's new Assistant Administrator, Arthur Warburton.

Please note that by giving us your contact details you consent to us getting in touch about the events to keep you updated on any changes etc. Please allow us time to confirm your booking as we are volunteers and not based in the Museum, thank you for your understanding.