

The Royal Pavilion & Museums Review

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QUEEN VICTORIA AND THE ROYAL PAVILION: “A STRANGE, ODD, CHINESE LOOKING PLACE”

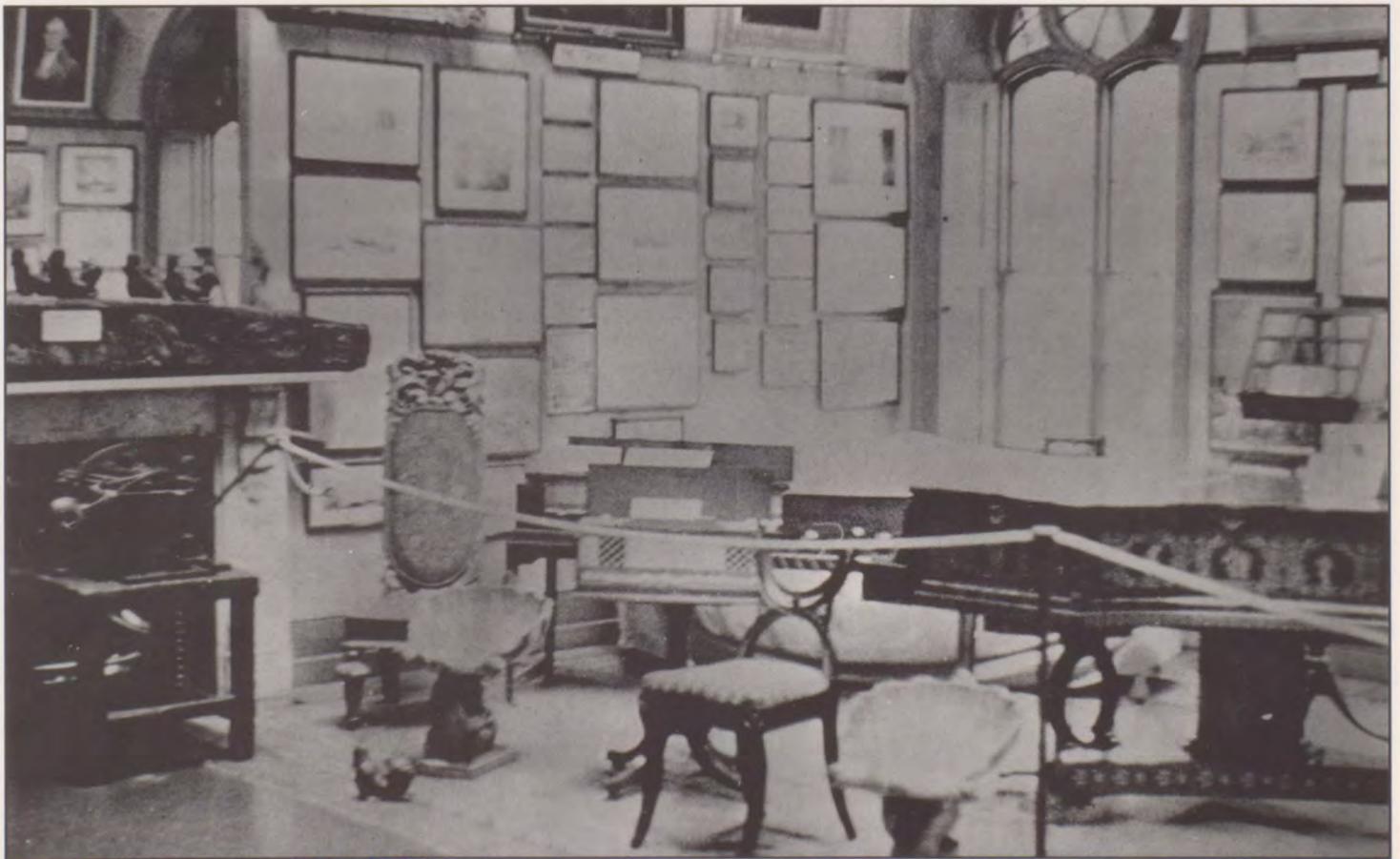


Fig. 1 Queen Victoria's bedroom in the late nineteenth century, being used as a museum exhibition area. The internal partition walls between the bedroom, closet and maid's room have been removed to create a large space. The original fireplace has also been removed, and replaced with a Victorian fireplace, centralised on the south wall.

Jessica Rutherford, Assistant Director and Principal Keeper of the Royal Pavilion.

A few months after her accession to the throne in 1837 the young Queen Victoria made her first visit to the Royal Pavilion. Prior to her arrival on 4 October the Pavilion was made ready: ornaments were regilt, papers cleaned and bed and window furnishings taken down, repaired and cleaned. The hand-tufted carpets,

'planned to the room', from the Music Room and Saloon were sent to Wilton to be cleaned and sheared. For her bedroom the Queen used the modest but secluded 'Chamber over the Entrance Hall', a guest room in the days of George IV, tucked discreetly behind the porte cochere on the west front. The room was restored by Robson whose account records 'Taking down Carefully the India Paper in Her Majesty's Bed Room, making good to Canvas

& Repairing with Bamboo borders . . . Sorting out, matching and hanging 23 sheets of India Paper, Cutting out Flowers & Birds & making good to the Paper with the same'. Two days before her arrival the clock maker B. L. Vulliamy went to Brighton 'to take the time and see that all the Clocks were right and going in their places'. Approximately £4,000 was spent preparing the interior for the young Queen's visit.

A policy of financial stringency prevailed throughout Queen Victoria's period of residency in Brighton. The Office of Woods and Forests, who were responsible for the structure, consistently urged the Pavilion's architect, Joseph Good, to prepare estimates for the maintenance of the buildings 'with the most rigid and severe economy'; in 1839 Good was instructed to limit the works at the Pavilion 'to keeping the outside and roofs in good repair and the prevention of injury to the interior by rot occasioned by confined air or damp'.

The people of Brighton were overjoyed by the Queen's first visit in 1837. Queen Victoria recalled in her diary the friendly and enthusiastic reception she received, and the elaborate decorations of the Pavilion. Her initial reaction was cool: 'The Pavilion is a strange, odd, Chinese looking place, both outside and inside. Most of the rooms are low, and I can only see a morsel of the sea, from one of my sitting room windows, which is strange, considering how close one is to the sea'. Queen Victoria returned again to the Pavilion in December 1838 and seems to have enjoyed her second visit more. She recorded in her diary 'The Pavilion, lighted up, looked cheerful . . . and my impression of it, was not so cheerless as last year'. She did not return again until 1842, when her visit (February 10 – March 8) coincided with the

second anniversary of her marriage to Prince Albert.

The arrangements of the chamber (or first) floor had to be adapted for this visit to accommodate her husband and two children, the Princess Royal and the Prince of Wales. A plan of the chamber floor, probably executed before the 1842 visit shows the re-allocation of rooms and certain proposed structural alterations. Baroness Lehzen, the Queen's confidante, now less in favour since the Queen's marriage, was moved to apartments in the south-west tower, so providing rooms for Prince Albert near the Queen. Victoria retained her bedroom over the Entrance Hall, with the Wardrobe Maid's Room to the east and the wardrobe to the north; above, in the four attic rooms, resided the Queen's dressers. Her bedroom was linked by a gib door and steps to the dressing rooms of herself and Albert (now the William IV Room). The former bedroom of the Prince of Wales on the east front became their sitting room; the South Gallery served as a breakfast and lunch room. A partition to the north end of the South Gallery created a servants' passage and access to the Royal sitting rooms. The children were accommodated in the north-east rooms (the Bow Rooms) with the nursery kitchen and dining room in the north-west tower. The Prince's valet occupied rooms in the Saloon bottle, with

his dressers located in the northern range of rooms.

Victoria recalls in her diary that Prince Albert was struck with the strangeness of the Pavilion. However, she noted that he 'was in great admiration of the Dining and Music Rooms, which are so splendid and richly done up and furnished, in every detail'. Possibly as a result the magnificent central dragon gasolier in the Banqueting Room, which had been removed and put in store in 1833 by William IV, was reinstated later that year. Following concern expressed by the Office of Woods and Forests regarding the safe replacement of the chandelier, Good examined the ceiling of the Banqueting Room and recommended the installation of iron braces in the roof to provide additional support for the chandelier (which weighed just under a ton).

As the Queen's family grew rapidly in the early 1840s, the Pavilion, built for the pleasure of George IV, failed to provide her with the space and domestic quiet she required. She also felt unable to walk in the town or by the sea without being annoyed by crowds of on-lookers. A newspaper report in 1845 noted her displeasure with the unfortunate behaviour of 'errand boys' rudely peering beneath her bonnet; the report continues 'but if the Queen cannot enjoy a walk without being subject to



Fig. 2 Queen Victoria's bedroom recently restored.

annoyances from which the meanest of her subjects are free it is not to be wondered that Brighton is so seldom selected for the royal residence'. As a result she sought an alternative and more private residence at Osborne on the Isle of Wight. The interior decorations and furnishings of the Royal Pavilion were completely dismantled and removed to Kensington Palace in the late 1840s and the building sold to the Town Commissioners of Brighton in 1850.

Following the acquisition of the Pavilion by the town, the chamber floor of the Royal Pavilion was converted for use for functions and for museum or exhibitions areas. During the 1860s Queen Victoria's bedroom and the two adjacent rooms were structurally altered to provide a large single exhibition area. (Fig.1) During the mid-1980s, however, as part of the structural restoration programme, the interior architecture was reinstated to a plan of about 1840. These three rooms, the Queen's bedroom, the maid's room and the closet, have now been restored to reflect as closely as possible the interiors as used by Queen Victoria between 1837 and 1845.

THE RESTORATION OF QUEEN VICTORIA'S APARTMENTS

To achieve the most accurate restoration, the accounts covering the period of Queen Victoria's residency in the Pavilion were carefully examined for information regarding the decoration of the interior. Another important source of information was the Denew's 1846 inventory in the Royal Collections, which was compiled shortly after Queen Victoria left Brighton. Other information came from physical evidence remaining in the area, as for example paint-scrapes which provided the colour scheme for the pink and green woodwork.

QUEEN VICTORIA'S BEDROOM

The original 'India' paper, a hand-painted Chinese paper made for the export market, has been meticulously reproduced using for reference original fragments that have survived and information from other, similar sets of 'India' papers still in situ in country houses. These papers came in rolls twelve feet long by four feet wide in sets of twenty-five or more rolls. Each sheet was numbered so that when hung they formed an unrepeatable scene; extra sheets provided details such as birds and flowers which could be applied to hide joints or balance or composition. The entire paper has been hand-painted using as far as is practical original techniques and materials. (Fig.2)

According to the contemporary accounts the curtains and bed furnishings were renewed for Queen Victoria in green *gros de nap* (a finely ribbed silk), and lined with silk. Following the description in the 1846 inventory a design was chosen from Thomas King's *Upholsterer's Guide* of c.1835, which provided not only an appropriate design for continuous drapery, but also the cutting patterns which formed the basis of their construction. The tassels, made of turned wood, covered in alternating silk and wool, derived their shape from originals used in the Pavilion. The drapery design for the interior furnishings of the bed was also taken from Thomas King's pattern book and made up meticulously to his specifications.



Fig. 3 Queen Victoria's bed, in mahogany, with green silk furnishings with gold tassels.

As it proved difficult to find a bed of the appropriate period and design that also conformed to the inventory description, an exact reproduction has been made from an early nineteenth-century bed at Stratfield Saye in Berkshire, by kind permission of His Grace The Duke of Wellington. (Fig.3) The bed is made up of mahogany, cannibalizing old tables and mahogany fittings from local churches; it is furnished with six mattresses of straw, hair and feathers reproduced by Heal and Son. The top mattress, known as a 'feather bed', provides a soft shape to the bed, characteristic of the period.

The entire chamber floor of the Royal Pavilion was furnished with a Brussels carpet, with a pattern of 'drab and flowers'. The carpet has been reproduced, manufactured in twenty-seven inch strips, then sewn together. The elm and maple suite of furniture which was used in this room during the Prince Regent's period was subsequently replaced with rosewood and mahogany items. Fortunately a number of original pieces of furniture in the collections con-

form to Denew's inventory list of 1846 and are now shown in Queen Victoria's bedroom; of particular interest are the rosewood dressing table and the wardrobe. The room is lit with Argand oil lamps of the period made by such notable manufacturers as Hancock and Co and Perry.

MAID'S ROOM

This small adjacent room, with a reproduction of the original wallpaper supplied by courtesy of Brunswig et Fils, has been furnished to recreate the maid's room. Servants' rooms in the Royal Pavilion were generally supplied with a tent or camp bed, a four-poster bed which easily dismantled for transit or storage. For example, such beds furnished the attic rooms over Queen Victoria bedroom, which was used by her dressers. The three feet six inch tent bedstead was fitted with a palliasse (a straw mattress), a wool mattress and a feather mattress, with white dimity bed hangings. The bed displayed in the maid's room was made by John



Fig. 4 Queen Victoria's bedroom as refurbished in the 1960s with a Coles wallpaper, Aubsson carpet and black lacquer furniture.

Durham (c.1823-30) and is furnished with white dimity, a woven patterned cotton cloth. The mattresses, reproduced following the description in the inventory, were supplied by Heal and Son.

THE CLOSET

In George IV's reign this room was used as a servant's room but was subsequently converted into a closet, either for William IV or Queen Victoria. The design of the panelling is based on a surviving example found in the North Bow Room, the former bedroom of the Duke of York. The bowl and mechanism dates from the second half of the nineteenth century and was originally installed in a closet off the South

Gallery. The wallpaper is another reproduction made and supplied by courtesy of Brunswig et Fils.

It is perhaps fortunate for Brighton that Queen Victoria found the Royal Pavilion an inappropriate domestic residence. It was due to the sagacity and vision of the Commissioners of Brighton that the Royal Pavilion was purchased, refurbished and opened to the public as a historic interior. Since 1850 the Pavilion has undergone successive waves of restoration and redecoration, each phase acquiring, as the decades passed, a character of its own. (Fig.4) To our eyes the rooms installed in the 1950s, as for example Mrs Fitzherbert's room and Princess Charlotte's room, appear to have a characteristic quality of 1950s interior decora-

tion, typified perhaps by the Regency striped wallpaper and the treatment of the curtains. No doubt the restorations of today will acquire the character of the 1990s. The Pavilion itself is extremely well-documented, both through inventories and in the Lord Chamberlain's accounts. Despite this material being available since the nineteenth century, it has not been used in earlier restorations. This restoration, or perhaps one should say reconstruction, of Queen Victoria's rooms is as authentic as the information and appropriate materials available, given certain inevitable financial constraints. No doubt, however, in fifty years' time they will appear to visitors as much a period piece as the 1950s refurbishments do to us today.

Romance of the Primitive: Part Two 1948-1990

Anthony Shelton, *Keeper of Ethnography*

From Paris, the fascination with non-Western art gradually spread elsewhere in Europe and to the United States. After the merciless wars of attrition against the Indians during much of the nineteenth century, beginning in the 1880s, Americans began to romanticise the first inhabitants of their continent and increase efforts to document their disappearing way of life. The collection of Indian art became the final movement in the orchestration of decades of genocidal policy, which salvaged a highly selective sample of their material culture for institutionalisation into European style museums. Historically, in the United States, non-Western art was collected and exhibited in natural histo-

ry museums and was justified by the scientific and educational uses that such collections could serve. It was exhibited to illustrate the different styles, and artistic and technological achievements of particular tribes which were then arranged in an evolutionary order from the simplest hunter-gatherers to the more complex settled agriculturalists to confirm the laws of social evolution and the Enlightenment idea of the progressive development of the human spirit. Later, partly as a result of the renowned anthropologist Franz Boas, evolutionary ideas lost favour and tribal groups were divided into culturally related areas, with specific art styles. The increased respect this view accorded to the life and achievements of what had been called 'primitive' societies lead to natural history

museums providing contextualised exhibitions organised by geographical and culturally specific criteria.

American art galleries and museums began to exhibit 'primitive' art in the 1930s. From the very beginning New York's Museum of Modern Art was at the forefront in championing the high artistic merit of such objects. Their aesthetic significance was reiterated in a stream of exhibitions which followed in quick succession, interrupted only temporarily by the Second World War: in 1933 *American Sources of Modern Art*; in 1935 *African Negro Art*; in 1937 *Prehistoric Rock Pictures in Europe and Africa*; in 1941 *Indian Art of the United States* and in 1946 *Arts of the South Seas*. The art museum offered nominal cultural contextualisa-



American Museum of Natural History whose doors face the back of the former building on the Park's western perimeter. Nevertheless, it was not the spartan Rockefeller Wing providing the crisp, stark home for the Metropolitan's ethnographic collections, that sought to finalise the absorption of non-Western artefacts into Western categories of thought, but a more ambitious exhibition project staged in 1984 at New York's Museum of Modern Art.

Primitivism in Twentieth-Century Art: Affinity of the Tribal and Modern, curated by William Rubin, juxtaposed 'tribal' art with the works of twentieth-century Western artists to bring full circle the ideological enterprise of consolidating the firm incorporation of non-Western art into Western art historical nomenclature, began thirty-six years earlier in *40,000 Years of Modern Art*. The exhibition guide described its goal as to examine 'the influence of tribal art on modern art, the affinities they share, and the nature of modernist 'primitivism' as a force in Western art over the last century'.

Although promising to provide 'a significant correction of the received history of modern art', the exhibition met a sceptical response that not only questioned the assumptions of the particular kind of art history that the exhibition

typified, but challenged the purpose and work of museums generally and exposed to public debate the political nature of the West's involvement with indigenous societies. The disguise of the much romanticised noble savage was suddenly cast aside, revealing the down-trodden and wretchedly exploited peoples of the Third World whose 'art' had come to represent so many of the fears and phobias of modern man.

As with previous art/aesthetic exhibitions, *Primitivism* ignored the cultural and historical context of non-Western objects. The exhibition based its interpretation on the viewers' intuitive recognition of an 'exotic' object resulting from its juxtaposition with a work by a recognisable twentieth-century artist. Western works of art therefore provided the index for the recognition of aesthetic quality. Any real historical relationship between the two works was ignored in favour of the idea of 'affinity'. 'Affinity' referred to the external appearance of the work and was used by the exhibition organisers to claim that similar conditions, problems and anxieties created like technical solutions that were observable in the similarities found between Western and non-Western styles. *Primitivism* thus proffered a folk psychology

Figs. 5 and 6 'Affinity between the modern and Tribal'. Formal similarities between a sculpture by Jacques Lipchitz (figure 1925-30) and three Ikenga and an Igboni figurine, Nigeria (c.1920). (Brighton Museum Collection).

tion for the objects in their exhibitions. Instead they emphasised the formal qualities of the work (their forms, texture, plasticity, etc) which were meant to appeal to the aesthetic sense of their audience. The art establishment believed the perception of beauty to be a universal propensity and claimed that the aesthetic dimension of a work could be observed and appreciated independently of its cultural significance, use or the technology that created it.

Neither the genre of exhibition pioneered by the natural history museum or the art gallery could really communicate the significance that non-Western objects had for the societies that produced them. Both institutions imposed Western values and interpretations on such objects and presented them from a Western point of view. It is not surprising therefore that so often non-Western objects reveal more about the presumptions and prejudices of Western society than the values and uses which underlied their creation. The conflict between exhibiting non-Western objects as art for aesthetic contemplation or as illustration of non-Western technologies and testaments of exotic thought-worlds is the single most contentious problem in the politics of ethnographic display. Nowhere, until recently, was this opposition more dramatically and immediately perceptible than if one crossed from the Metropolitan Museum on the east-side of Central Park, to the

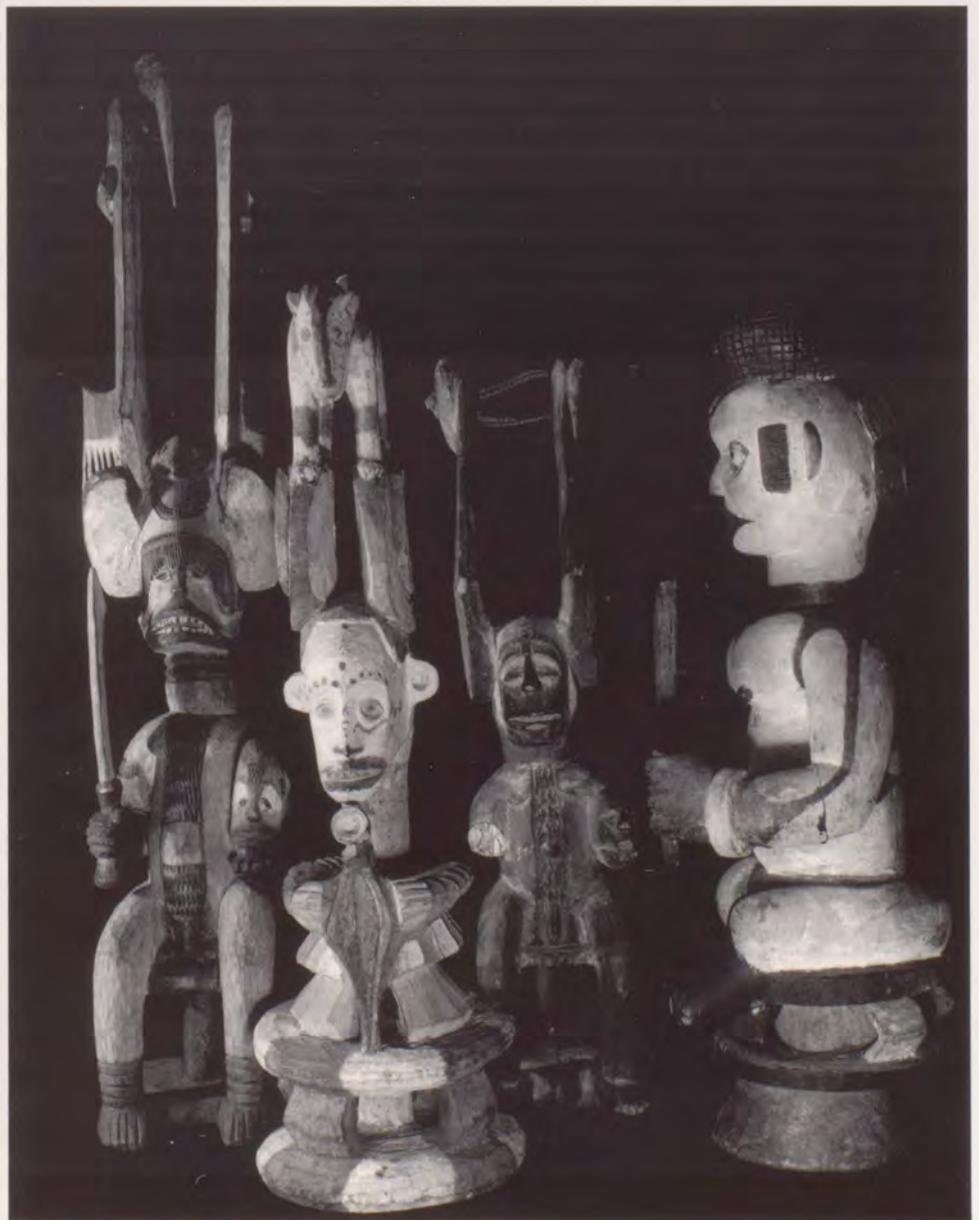




Fig. 7 Exhibition based on associating specific art styles with particular culture areas. (American Indian Hall, The Museum, University of Pennsylvania. Early 20th century)



Fig. 8 Exhibition providing a contextualised environment in which to display ethnographic objects. (The Bazaar in Market-Towns in North Afghanistan, 1980. Rijksmuseum voor Volkekunde, Leiden.)

based on 'affinity' which itself relied on the assumption of the universal nature of human creativity in place of serious historical or anthropological research.

Unlike *40,000 Year of Modern Art*, and many of the assumptions of the early modernists, *Primitivism* abandoned the idea of a primitive creative atavistic mentality unencumbered by rationalist concerns and therefore nearer to the pure experience of the world. This enabled the exhibition to avoid the corollary of these ideas which saw non-Western art as representing a degenerative stage (viewed positive by many artists but negatively by critics) in a universal evolutionary scheme. *Primitivism* therefore corrected some of the racist excesses found in Modernism, while by continuing to ignore the cultural context of non-Western art and refusing to problematise the relationship between the West and non-West, it was successfully able to reproduce a refined version of Modernist aesthetics which assimilated such objects within the stylistic and referential classifications of the Western art establishment. For the curators of *Primitivism* the evaluation of non-Western objects by the same criteria as used for Western works signalled the de-colonisation of their previously subordinated cultures and their acceptance as being of equal value to Western art. Such views ignore that the conditions of such acceptance are defined in Western terms that reject the original cultural identity of the object. The non-Western art object is therefore emptied of its original meaning. The achievement of *Primitivism* is better seen as a re-colonisation of the art and representation of foreign peoples in a less prejudicial but no less enveloping Western theory. *Primitivism* has had two important effects on our present perception of non-Western art. Its claim to de-colonise non-Western objects and regard them as equal to Western art has encouraged some American natural history museums and newer museums (such as the National Museum of African Art in Washington and New York's prolific Centre for African Art) to adopt art historical and art/aesthetic displays. At the same time the controversy over the ideological and political effects of such exhibitions has led to a renewed interest in art and material culture by anthropologists and cultural critics alike.

The movement from ethnographic to passive aesthetic exhibitions also engenders a shift from attempted encyclopaedic comprehensiveness to abstract specificism, from an elaborate, even baroque code or classification to the attempt to deny the presence of any intellectual coding which surreptitiously misrepresents the object as neutral. In the last instance such shifts coincide with a move away from popular and accessible consumption to elitist consumption – the snobbery of taste acquired from long familiarity with excellence and beauty. In the long process, all sorts of non-Western artefacts that can be subsumed under Western 'aesthetic' categories are ignored or discarded and deemed to be of no interest.

In 1966, the French historian and critic, Michel Foucault, announced his belief that 'modern thought is advancing towards that region where man's other must become the same as himself'. By 'other' Foucault is referring to whatever objects, phenomena, behaviour or values that Western man defines himself in opposition to, including the works and lives of those societies somehow considered inferior or

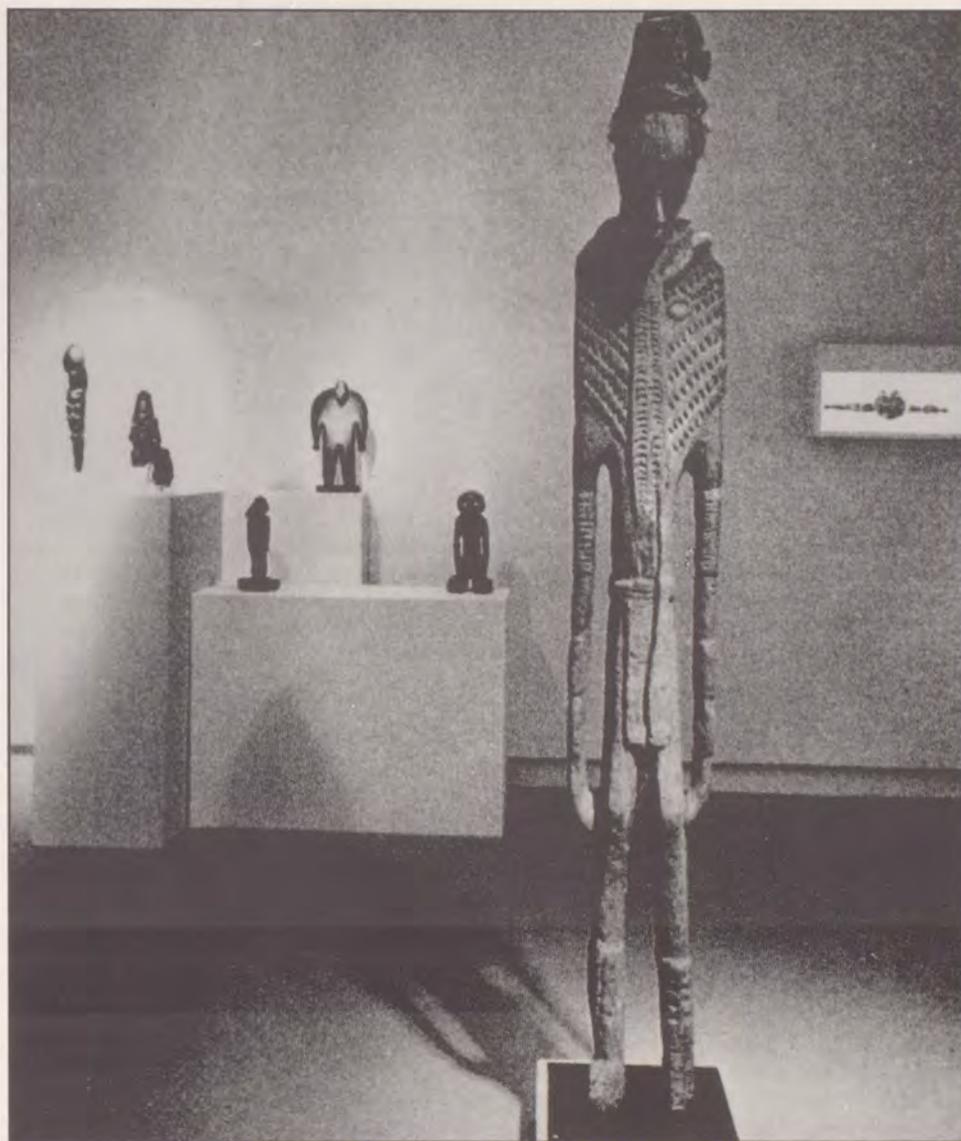


Fig. 9 Art historical/aesthetic exhibition displaying non-Western objects according to formal criteria. (The Raymond Weilgus Collection, c.1960. Museum, of Primitive Art, New York.)

threatening to the West. The assimilation of the 'other' into the West has been a hallmark of Modernism but nowhere is the condition which Foucault predicted more apparent than in a later exhibition at the Centre Pompidou and La Villette in 1990.

Magiciens de la Terre was a uniquely French response to *Primitivism's* already domesticated savagery. In certain ways it tried to reconcile the anthropological and art historical approaches that the latter had found so irreconcilable. In deference to anthropological opinion, the exhibition's curator, Jean-Hubert Martin, invited the participants to construct their own installations in Paris. This provided more authentic contexts for their works but recognised the reality of the foreign setting: a N'debele house was built to provide the surface for a painting, while the painted bark panels of a Sepik men's house were mounted in the characteristic frontal positions of the building. The display of such works in the modern exhibition buildings worked effectively to create the desirable distance between the installation and their original cultural contexts, successfully transforming them into the mediators between two cultures, while not ignoring the problems such a relationship invokes.

The exhibition, however, collected together the works of over 100 artists around the world which was justified by upholding the notion of the universality of the artistic individual whose creative flare everywhere, so it held, originated from a mastery over transformation or 'sorcery'. It replaced the notion of 'artist' with a 'sorcerer' with no less spurious an effect. By subsuming works under one single category rather than another, the original meaning of the object was again ignored in favour of the significance they held for the show's curator. Clementine Deliss has observed that exhibitions which relate together works drawn from different cultures lose sight of the specific historical traditions to which individual works are tied and thereby ignore the real and dynamic processes of change and transformation which creative work undergoes in response to social, political, economic or religious upheavals in a society. *Magiciens de la Terre* and *Primitivism* have tried, in different ways, to convince their publics that the process of artistic creativity stems from a common body of experience shared by Western and non-Western peoples alike. Despite frequent anthropological objections, they succeeded for a time at least in masking the 'primitive' in the civility of the West.

The Ernest Box Collection of Chinese Deities in Brighton Museum and Art Gallery

by Louise Tythacott

There have been several thousand religious figures who have, at some point, populated and influenced the imagination of the Chinese people. Some of these gained prominence and fame through canonization by the Imperial bureaucracy, other flickered momentarily on the margins of Chinese society, as cults or local heroes, only to be extinguished and forgotten in the passing of time. The thirteen deities in the Brighton Museum collection therefore represent those figures whose qualities were sufficiently relevant and enduring to render them a place of significance within the Chinese belief-system.

There are very few collections of this type in the United Kingdom and the Brighton collection has been described as the second most significant in a museum collection in the country. Fourteen of the figures were donated in 1923 by the Reverend Ernest Box, who worked at Medhurst College, Shanghai, and these statues are characteristic, stylistically, of the Shanghai area and were most probably carved in the late nineteenth century. A further five, about which there is little documentation, may have come from this source.

Although these figures have their own distinct identities and virtues, taken as a whole they give us an insight into the overall Chinese system of belief. A collection of this type would not be complete, for example, without the inclusion of the figure, known as Kwan Yin or the goddess of mercy (Fig.10), who is undoubtedly

the most significant goddess generally known to the Chinese people. A small statue of her, either in wood or porcelain, is placed in almost every believer's home, and she has numerous temples dedicated to her all over China.

Kwan Yin has controversial origins and at least two distinct stories have evolved around her identity. Many believe that she was originally the male Indian god of compassion, Avalokitesvara, who was brought to China in the first century AD and progressively transformed into a female image; others postulate that she was a pious young girl who lived around the eighth century, and who cut off her arms and gouged out her eyes to save her father's life. But, whatever her precise origins, it is Kwan Yin's qualities of compassion and infinite mercy that are her most significant features to Chinese worshippers.

A similar theme of compassion and devotion can be found within the myth of Tien-Hou, the goddess of the fisherfolk. (Fig.11) Originally known as Lin Ma Tau, she was born in the ninth century on the Island of Mei Chau in the Fukien province of China. Like Kwan Yin, Tien-Hou refused to marry and instead devoted her life to meditation and perfection, and to performing miracles of healing and salvation. She is worshipped in the southern provinces of China, Hong Kong, Macao and Taiwan, primarily by the fisherfolk who place a shrine to her on their boats believing that she has powers to protect and guide them on the seas. By the thirteenth century her cult had become so widespread that

she was canonized as the imperial concubine, queen of heaven.

Another significant Chinese deity is the god of loyalty, Kwan Di (Fig.10), who is said to have been an early Emperor of China (160-220 AD) who devoted his life to fighting oppression and injustice. He is so important as a guardian and protector that in Hong Kong, for example, a statue of him is placed in almost every Chinese home, in restaurants, pawn shops, police stations and brothels. Although he can often be identified by his red face and long-handled sword, in this particular carving he is represented with a book and pen to symbolize his affiliations as a patron of literature.

The main god of literature, Wen Chiang (Fig.11), is believed to have been a Taoist deity, who underwent numerous reincarnations as a human, until he was canonized by the Imperial powers in the Yuan period (1314 AD). In the heavens he has an entourage of assistants, each of whom is responsible for aspects of the official examination system. One of these is depicted with an official stamp in his left hand, a writing brush (now missing) in his right hand and standing on a dragon's head. (Fig.11) He is known as Kuei Hsing, and is the official in charge of examination passes, who originally was thought to be so ugly by the heavenly powers, that he was considered incapable of passing the examination himself.

A further deity residing within the official walls of these heavenly hierarchies is the city god, Sung Wang (literally the 'god of the



Fig. 10 (Left to right) Kuan Di, god of loyalty; Sung Wang, city god; Kwan Yin, goddess of mercy; Hai Lung Wang, dragon king.



Fig. 11 (Left to right) Tu Ti, earth god; unknown; Tien Hou, goddess of fisher folk; Wen Chiang, god of literature; Tsao Chun, kitchen god.

moat') (Fig.10). He is depicted, seated, with a flat cap and tablet in his right hand to indicate his official rank. Sung Wang holds a position in the heavenly ministry of justice, compatible with that of a local magistrate on earth. His time is spent reading the official reports on human activities which are compiled and sent to him by the god of the earth, known as Tu Ti (Fig.12).

The earth god is fundamental in protecting and defining the Chinese landscape at various distinct levels: his image may reside in individual rooms, outside homes and temples, or inside shrines which mark community, village or district boundaries. His affiliations with notions of permanence, longevity and time are manifested in his iconography, that of an old man, with a long white beard and staff held in his right hand.

His role as the guardian and reporter of human activity is shared with that of the kitchen

god (Fig.11) Tsao Chun, who is always placed in the kitchen, where he oversees the comings and goings of the Chinese household. On the twenty-fourth day of the twelfth month (in the Chinese calendar) he ascends to heaven to give his report on the yearly behaviour. Traditionally, at this time his lips are smothered with treacle or sugar, in the hope that what he reports will be made that much sweeter!

Another important figure to the Chinese everywhere is the wealth god, Tsai Shen (Fig.12) who, amongst his various guises, is always identifiable by the gold nugget held in his left hand. Here he is represented in a more aggressive pose, wielding a sword above his head and placating a tiger under his right foot. As his name suggests, he is prayed to for future prosperity and good luck and inhabits many of the side altars in Chinese temples.

Fig.11 shows two deities in the collection that are of unknown provenance, but the figure

on the left, seated with a grey beard and stick is identifiable as an earth god. The figure next to him, with his very generalised pose and iconography, however, could be any of 100 or so distinct deities, and it has been suggested that his green face and hands were probably painted on at a later date, thus causing even greater problems of identification. They both have similarities, however, with the Amoy style of carving.

Traditionally in the lives of China's many peasants and farmers, the success of the harvests and the fertility of the soils was of paramount importance. And hence the Dragon King, Hai Lung Wang (Fig.10), a deity presiding over the watery worlds in the lakes and rivers of China – was the figure they would pray to for rain. Such kings and lords of the Chinese pantheon were often depicted with flat caps and strings of hanging beads, and the rather fearsome image (Fig.12) with his head-



Fig. 12 (Left to right) Yen Lo Wang, king of the underworld; T'sai Shen, wealth god; Tu Ti, earth god; Kuei Haing, official in charge of examination passes.

dress, a blackened face and tablet of authority (now missing) is identifiable as the king of the underworld, Yen Lo Wang.

The underworld is conceived of to the Chinese as a dark, fearsome landscape of torment and torture, that is populated by ghosts, guardians and officials in charge of punishing or relocating the souls of the dead. Yen Lo Wang presides over this world of darkness and anguish, and together with the city god, is

responsible for bringing these souls to justice. Depending on his decision, the soul may be confined and tortured within the ten storeys of hell, it may be turned into a wandering 'hungry ghost', reborn on earth in a modified status, or it may gain official passage up to the western paradise in the heavens.

A soul, such as this last one, that has led an exemplary life on earth, may be acknowledged and propitiated until it gains the status of a hero,

a legendary figure or even, as in the cases described above, as a deity. One can see therefore how the Chinese system is a complex mosaic of faith that has expanded and contracted through time, constantly incorporating new figures and destroying others. One could consider then that the thirteen deities within the collection represent some of the strongest and most enduring threads within this unique tapestry of belief.

Might in Miniature: Dinosaur Stamps at The Booth Museum

John Cooper, Keeper of Geology

In 1841 Professor Richard Owen addressed a meeting of the British Association for the Advancement of Science in Plymouth and reported on a survey he had conducted on British discoveries of fossil reptiles. The bones and teeth of gigantic reptiles were first identified only twenty years before this meeting and Owen's findings were of immense interest. He proposed that three of these new creatures were so different to any reptile group living today that they should be classified in a group of their own. He called this new group the DINOSAURS.

150 years later, Royal Mail Stamps celebrated this event by issuing a set of five stamps featuring dinosaurs. One of the dinosaurs featured is the Iguanodon, among the very first ever recognised and originally discovered by Gideon Mantell (1790-1852) near Cuckfield. Added to this, the Booth Museum houses a collection of dinosaur remains found in Sussex by George Holmes between 1829 and 1855, an important part of the early history of dinosaur discoveries. As a result of these special circumstances, Royal Mail Stamps got together with the Booth to produce an exhibition called *Might in Miniature* which opened on 16 August and which will continue until 27 November. Melanie Turner,

Manager of Stamp Sales and Promotion, in launching the exhibition, kindly presented a replica Iguanodon skull and a model of the restored dinosaur to Councillor Ian Duncan who received the gifts on behalf of the Booth Museum. They now form part of the exhibition itself. On display are the stamps themselves, in both original and enlarged sizes, together with some bones of the Iguanodon. These include recent discoveries as well as material found in the nineteenth century. The exhibition tells the story of the original discovery of the Iguanodon, through later discoveries of complete skeletons and finishes with current ideas of what we think the Iguanodon really looked like.



Fig. 13 John Cooper, Keeper of Geology (left) receives the donation of a model Iguanodon and replica skull from Melanie Turner of Royal Mail Stamps. The exchange is supervised by the ghost of Gideon Mantell (Dr Mike Barker) and Councillor Ian Duncan.

John Dinkel 1942-1991



Fig. 14 John Dinkel (1942-1991)

Patrick Connor, former Keeper of Fine Art

The re-appearance this year of the Royal Pavilion, free from scaffolding at last, has coincided with the death of John Dinkel – who had been closely involved for some fifteen years in conserving the building, in restoring its interiors, and in interpreting the former palace to a wider public.

On 9 October 1942 John Dinkel was born, if not with a silver spoon in his mouth, then at least with a sable brush within his grasp. Both his parents were practising artists: his father, Michael Dinkel, RWS, was a mural painter, a glass-engraver and a watercolourist in the tradition of Cotman and Girtin; his mother, Emmy Dinkel-Keet, RWA, ARCA, continues to exhibit her drawings and engravings at the Royal Academy and elsewhere. While Michael Dinkel was Head of the School of Design at Edinburgh College of Art, John was educated at Edinburgh Academy, from which he won an exhibition to Corpus Christi College, Oxford.

After Oxford he took a Diploma in Fine Art at Edinburgh University, taught briefly at Leeds Art College, and then came to London as Exhibitions Officer at the Commonwealth Institute. Here his duties included travelling to West Africa, and entertaining the 'Miss World' contestants at the Institute. In June 1969 he met Camilla Tyler, and married her four months later; their two daughters, Cosima and Sophie, were born in 1971 and 1975.

It may seem, from the foregoing, that John Dinkel set out in life with every prospect of success and fulfilment. But his achievements could not be taken for granted. He suffered from haemophilia (a condition much less well understood during his childhood than it is today), and at the age of nine he was told by his

doctors that he would never be able to walk again without callipers. Not for the last time, he proved them wrong. He was determined that his disability should not interrupt his own life, nor the lives of those around him. He regarded himself as a participator – to such a degree that his friends and colleagues were apt to forget that he was unable to join in everything. There is no doubt that his haemophilia disrupted his academic career; on the other hand, his wide-ranging general knowledge was partly attributable (or so he suggested) to the days and weeks which he had to spend lying in bed, listening to the radio.

In 1970 the Dinkels moved to Glasgow, where John was employed to draw up the complicated brief for the architectural competition to house the Burrell Collection. He liaised with assessors and competitors, and after the result had been announced, the members of the winning team – Barry Gasson, John Meunier and Brit Andreson – were often to be found with a glass of Scotch, sitting on the floor of the Dinkels' flat in Kelvin-side. Thus John Dinkel was the midwife at the birth of the Burrell Collection's fine museum in Pollok Park.

At the Burrell Collection (as yet un-housed) he had some opportunity to deploy his medieval expertise, and his detective instincts, on an alabaster figure of a mourner – 'the Burrell weeper'. He considered the rival scholarly theories: was it from Troyes, from Norfolk, or from Catalonia? None of these, he concluded (in an article in the *Scottish Art Review*); nor was it even medieval, but a skilful modern forgery, made probably in Paris in the early twentieth century.

In 1974 he took up the post of Deputy Director and Keeper of the Royal Pavilion. He remained at the Pavilion until 1989, working

latterly on a more flexible basis as Keeper Emeritus and Senior Research Consultant. A major area of responsibility was the stonework restoration programme, and in the task of representing the subtle curves of columns, minarets and leaf-shapes, he was involved at every pencil-stroke. The project took him to the Combe Down quarry near Bath – close to the source of the Bath stone which had been supplied for Nash's Pavilion in 1818-25 – to supervise the carving of the intricate mouldings which were to replace the crumbling masonry of the porticoes and verandas.

He was involved also in the project of re-laying the Pavilion gardens in accordance with Nash's plans, and above all in the restoration of the Music Room. When the great carpet was laid down in 1987, with its elaborate design of stars and dragons which has been re-created from a surviving fragment, he described it in typical style: 'It is not a polite carpet', he wrote; in place of the 'classical bands and mannerly foliage' typical of the period, the Prince Regent's carpet conveyed 'a sense of magic space in which all the elements appear to float . . . an underfoot cosmos of mythological creatures'.

His articulate enthusiasm was well suited to several media. While in Scotland he co-scripted a revue for the Edinburgh stage; he performed with aplomb in *University Challenge* at Oxford, and in *Down Your Way* at Brighton. During the Nigerian civil war he was asked, as a supposed expert in African affairs, to broadcast to the Biafran people on how to manufacture salt in an emergency; loth to decline, he looked up 'Salt' in the *Encyclopaedia Britannica*, and passed on his new-found knowledge on the BBC World Service.

As the restoration programme continued, he re-wrote much of the Pavilion catalogue. But his enduring literary testament is his book *The Royal Pavilion, Brighton*, which was published in 1983 and is still selling well. The book does not simply describe the structure with its furnishing, but coaxes the reader into experiencing its aura of luxuriance and mystery. The book included much new material, and new photographs which he commissioned with great care and effort, clambering about on the roof in pursuit of fresh angles. At the close of the book he acknowledged the inspiration of the late Clifford Musgrave, former Director of the Pavilion; Musgrave and his predecessor Henry Roberts were the first curators in modern times to visualise the building not simply as a curious civic amenity but as an extraordinary palace, which was to be appropriately refurbished and conserved for posterity. Musgrave in turn had regarded John Dinkel as a person who shared his vision, and who was continuing the project in the spirit in which it had been conceived.

John Dinkel was a man of remarkable physical and intellectual tenacity. Even during spells of disablement, he would make himself rise to an occasion, whether at work, at home or on holiday. He was combative and witty in conversation, and always a stimulating companion. In several respects his estimate of George IV, as given in his book *The Royal Pavilion*, applied to his own personality. He appreciated good food and wine, music and drama; he had a strong sense of fantasy and showmanship, and 'a yearning for the marvellous'. The King, he wrote, had been 'fastidious, infuriating, and totally charming'; John Dinkel, too, could be all of these.

MUSEUM OF BRIGHTON IN THE LANES

Following the successful launch of the fund-raising campaign, donations have been regularly sent in through the 'Adopt-A-Brick' scheme. To date the figure stands at over £1,800 which, in three months, is £600 per month. The Chairman of the Friends' Committee, Lord Briggs, and all those involved in the campaign, would like to thank the following for their support by becoming 'Adopters'. The names are listed below in alphabetical order, with form of address as given on the adoption form:

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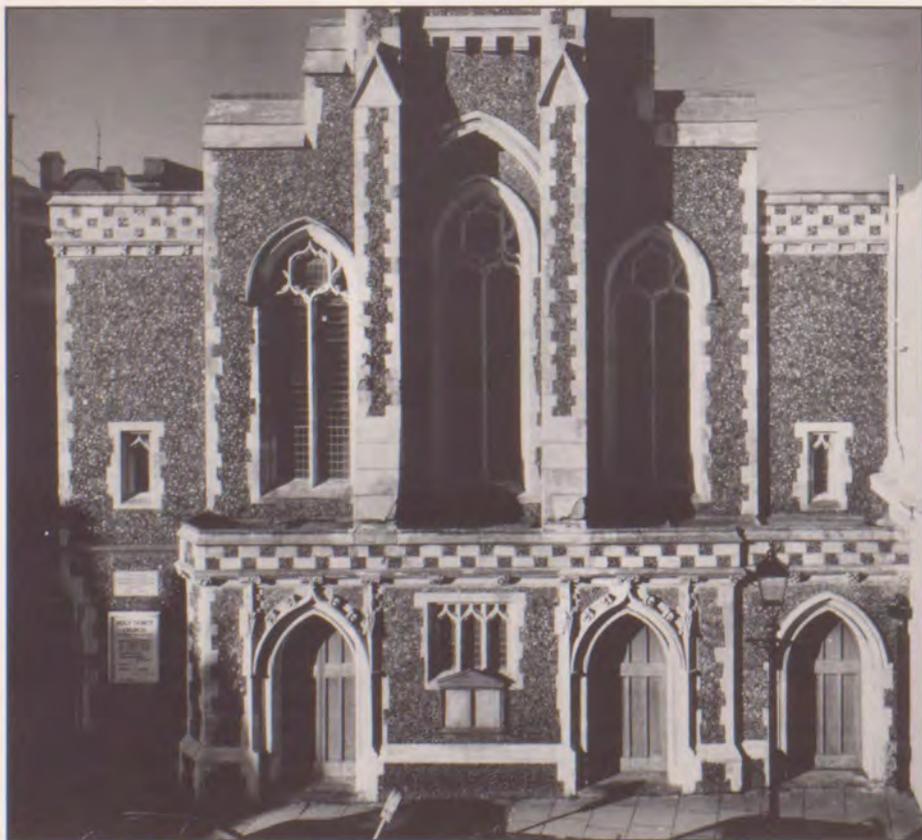


Fig. 15 Holy Trinity Church, Ship Street, Photographed by Barry Edwards

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