

İSTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SCIENCE AND TECHNOLOGY

THE ROYAL PAVILION IN BRIGHTON

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SUMMARY

THE ROYAL PAVILION IN BRIGHTON

The main concern of this study is to analyse the Royal Pavilion in Brighton, through the various phases it went through, from 1787 until 1823. This was the time of the Enlightenment in the 18th century, when there were major changes throughout the world. One of the results of the Enlightenment was the Industrial Revolution, which was the major technological, socioeconomic and cultural change in late 18th and early 19th century England. Although there are different views on the exact dating, most agree that the Industrial Revolution coincides with the Regency period. The impact of the Industrial Revolution was so enormous that things were never the same again. Its impact on arts resulted in Romanticism whereas in architecture this was called the Picturesque, which led to Revivals of architectural styles and eventually to Eclecticism in architecture.

After the Introduction, the thesis continues with the analysis of English architecture from the 18th until mid-19th century in England, which lay the groundwork for the Royal Pavilion. The first part of this chapter is dedicated to the prevalent architectural styles of the time. The architectural styles that were most popular during the 18th century England; Palladianism, Adam Style, Neoclassicism, Baroque and Rococo are discussed as well as the stylistic approaches of the 19th century such as Revivals and Eclecticism. The second part of this chapter discusses the impact of Industrial Revolution on English architecture, which resulted in the use of structural elements like cast-iron. It is pointed out that the Royal Pavilion was one of the earliest domestic examples where structural cast-iron was used. This chapter, aiming to clarify the architectural background of the subject matter, is consolidated with specific examples for each architectural style, with corresponding pictures.

The next chapter introduces the location of the subject matter, Brighton. The chronological, architectural and social history of Brighton is analysed, as it is considered of utmost importance for the development of this thesis: How the town improved from a small fishing village to a famous health and pleasure resort has close ties with the Royal Pavilion itself.

The fourth chapter discusses King George IV, the donor of the Royal Pavilion, who was as influential in the design of the building as the architects. King George IV is one of the most interesting monarchs of all times in English. His life style, his hobbies, his love for art and his passion for building are examined, due to the fact that they are directly related in the shaping of the Royal Pavilion.

This is followed by the analysis of the architectural history of the Royal Pavilion, starting from the earliest times when Henry Holland had begun constructing his

neoclassical villa, the Marine Pavilion, until the final completion date in 1823. During this analysis, architects and decorators who worked for the building and their previous works which may eventually have resulted in their employment for the Prince are mentioned. Furthermore, various designs of different architects, which were made for the alteration of the Pavilion, are studied in terms of style and their similarities to the building today. Moreover, various factors that are thought to have influenced the Pavilion are underlined. Eventually, the events after the final completion date are summarized so as to help the readers understand the situation of the building today.

The sixth chapter is the backbone of this thesis. The layout plan, structural aspects of the building, façades and interiors of the building are analysed in detail. How these aspects developed in time is underlined so that a common understanding of the building is achieved.

The Conclusion evaluates of the results derived from each chapter. The complicated factors that have shaped the building were evaluated in order to understand the development of the Royal Pavilion. Moreover, it was emphasized that King George IV's influence on the architecture of this building was as important as the actual architects and decorators who worked at the Royal Pavilion.

ÖZET

BRIGHTON'DAKİ KRALİYET SARAYI

Bu çalışmanın amacı, Brighton'daki Kraliyet Sarayı'nı, 1787'den 1823'e kadar geçirdiği aşamalar ışığında incelemektir. 18'inci Yüzyıl'da Aydınlanma Çağı ile bütün dünyada büyük değişiklikler baş göstermiştir. Bu değişikliklerin sonuçlarından biri de İngiltere'de geç 18'inci Yüzyıl ve erken 19'uncu Yüzyıl'da etkilerini gösteren teknolojik, sosyoekonomik ve kültürel değişimlerin sebebi olan Endüstri Devrimi'dir. Endüstri Devrimi'nin tam tarihiyle ilgili değişik görüşler olsa da, pek çok uzman Kral 4. George'a atfedilen Krallık Dönemi (Regency Period) ile aynı döneme rastladığı konusunda hemfikirdir. Endüstriyel Devrim'in etkileri son derece çok sayıda olduğu için, sadece bu tezi doğrudan ilgilendirenler ele alınmıştır. Sanat dalları üzerindeki etkisi Romantizm olarak adlandırılmış, mimarlık üzerindeki etkisineyse Pitoresk adı verilmiştir. Pitoresk anlayış, Yeniden Canlandırma eğilimlerine kucak açmış ve bu da zamanla Eklektisizm'e yol açmıştır.

Giriş bölümünden sonra, İngiliz mimarisinin 18'inci Yüzyıl'dan 19'uncu Yüzyıl'ın ikinci yarısına kadarki gelişimi incelenmiştir. Bu incelemede, dönemin mimari akımlarıyla, Endüstri Devrimi'nin İngiliz mimarisi üzerindeki etkileri ayrı olarak ele alınmıştır. Mimari akımlar da, 18'inci Yüzyıl ve 19'uncu Yüzyıl ilk yarısı akımları olmak üzere iki ayrı başlık altında incelenmiştir. 18'inci Yüzyıl'da İngiliz mimarisine hakim olan akımlar olarak Palladyanizm, Adam Üslubu, Neoklasisizm, Barok ve Rokoko üslupları vurgulanmış; 19'uncu Yüzyıl mimarisinde ise çeşitli Yeniden Canlandırma üslupları ve Eklektisizm'e bakılmıştır. Her akım için İngiltere'den bir veya birkaç örnek verilerek anlatılanlar görsel olarak desteklenmiştir.

Daha sonra, Brighton'un tarihçesi, cemiyeti ve mimarisine ağırlık verilerek incelenmiştir. Bu inceleme sonucu, şehrin küçük bir balıkçı köyünden tanınmış bir sağlık ve eğlence merkezine nasıl dönüştüğü irdelenerek, bunun Kraliyet Sarayı'nın burada yapılmasıyla ilişkisi vurgulanmıştır.

Bir sonraki bölümde ise, Brighton'un bu kadar popüler olmasının sebeplerinden biri olan Kral 4. George'un hayatı araştırılmıştır. Kral 4. George İngiliz kraliyet tarihinin en ilginç kişiliklerinden biridir: Brighton'daki Kraliyet Sarayı ile ilgili görülen kişilik özellikleri; müsrif hayat tarzı, hobileri, sanat aşkı ve yeni binalar inşa ettirme tutkusu bu tezin kapsamı içinde incelenmiştir.

Tezin son iki bölümü, Kraliyet Sarayı'na ayrılmıştır. Bu bölümlerde sırasıyla sarayın mimarlık tarihi ve bugünkü halleri irdelenmiştir. Sarayın mimarlık tarihini anlatan bölümde, basit bir çiftlik evi olarak yapıldığı dönemden, Kral 4. George için Kraliyet Sarayı olarak tamamlandığı 1823 tarihine kadar çeşitli mimarlar ve dekoratörlerin elinde geçirdiği evreler anlatılmıştır. Çeşitli mimarlar tarafından hazırlanan cephe

önerilerinin mimari tarzları incelenerek bugünkü binaya olan benzerliklerinin altı çizilmiştir. Sarayın inşasında ve dekorasyonunda görev almış olan mimar ve dekoratörlerin çalışmaları, burada görev almalarına sebep olan önceki işlerinden de örnekler verilerek anlatılmıştır. Kraliyet Sarayı'nın bugünkü durumunun detaylı olarak incelendiği bir sonraki bölümdeyse, öncelikle binanın yapısal özellikleri analiz edilmiş, John Nash'in yenilikçi ve yaratıcı fikirlerini binaya nasıl adapte ettiği ortaya konulmuştur. Daha sonra yerleşim planı ve binanın cepheleri irdelenmiştir. Cephelerdeki alıntı öğeler, Egzotik Yeniden Canlandırma kapsamında incelenerek Eklektisizm'e yaklaşan noktalar vurgulanmıştır. Son olarak, kat planları ve iç mekanlar incelenmiştir.

Sonuç bölümünde, bu araştırmanın neticeleri analiz edilmiştir. Binayı şekillendiren karmaşık etkenler incelenerek, binanın mimarisine yeni bir bakış açısıyla yaklaşmaya çalışılmış; ayrıca binanın mimarları ve dekoratörleri dışında, Kral 4. George'un da binanın şekillenmesindeki etkisi vurgulanmıştır.

1. INTRODUCTION

1.1. Aim of the Study

The Industrial Revolution resulted in many artistic movements in England, as a reaction to the mechanization that began to dominate people's lives. Some artists were totally against the ideals that the Industrial Revolution represented, so eventually, a counter movement called Romanticism, which emphasized the importance of nature, in contrast to the machines and factories, emerged. The result of this counter movement in architecture was simply chaos: Many architectural styles were 'revived' and not still content with the diversity; architects began to mix different architectural style in a single building, which resulted in Eclecticism in architecture.

The Exotic Revival, one the fashionable 'revived' architectural styles of 18th and early 19th century England, resulted in a building that is unique in all aspects: The Royal Pavilion. The evolution of the Royal Pavilion from just a modest farmhouse to a moderate neoclassical villa by Holland to the time when it was altered by Nash to become the royal residence of King George IV represents in a way its patron's improving status: from the Prince of Wales to the Prince Regent and finally to King George IV. As he improved in status, the building improved as well, in extravagance and grandeur.

The Royal Pavilion is an example for the evolution of a building in time parallel with the architectural movements of the period; under the influence and orientation of its patron. Moreover, it is one of the greatest examples of Exotic Revival throughout the world: being a hybrid building, it bears elements from numerous Exotic styles.

Consequently, it became the major concern of this thesis to analyze why and how the Royal Pavilion evolved to become one of the most interesting monuments in the history of Western architecture.

1.2. Method of the Study

It is hard to imagine how this thesis would proceed without John Nash's picture book of the Royal Pavilion, *Views of the Royal Pavilion*. The book contained coloured illustrations which are essential in demonstrating how the exteriors and interiors of the building looked like when they were completed in 1823. These coloured illustrations were prepared by Augustus Charles Pugin, a French draughtsman who worked for Nash, but it was King George IV, who commissioned Nash to prepare a picture book of the Royal Pavilion. Nash's views by Pugin demonstrate each room of the Pavilion as well as the façades with necessary close-ups, as they were completed in 1823. During the analysis of the façades and the interiors of the Pavilion in this study, each illustration has been compared to the situation today and this enabled objective research.

After the Introduction, the thesis proceeds with the second chapter, where the architectural movements in English architecture from the 18th until mid-19th century are analyzed in detail with specific examples. The analysis of the prevailing architectural styles during those times was necessary to clarify the factors that shaped the Royal Pavilion, because we need to understand the architectural background behind the stylistic formation of the building. Moreover, the impact of Industrial Revolution on English architecture was underlined so as to explain the use of structural cast-iron in the building, which is one of the earliest domestic examples in England.

As it was crucial for this thesis to understand why the Prince of Wales chose Brighton for the building of the Royal Pavilion, the town became the subject of the third chapter of this thesis. Without taking a brief look on the historical development of the town or analysing the type of people who preferred there and what their way of life was, we would not have been able to clarify why Brighton became the choice of the Prince of Wales.

King George IV was as important for the Royal Pavilion as the architects and decorators who worked at the Royal Pavilion, because he was as equally and sometimes more influential in the design of the exteriors and interiors of the building. Moreover, it would not be wrong to say that the building evolved in time

parallel with the status of George IV. Consequently, the thesis would have been incomplete without studying his character, life style and stylistic preferences, whose traces on the Royal Pavilion will be preserved as long as the building survives.

As the Royal Pavilion did not pass out of the hands of a single architect, studying the architectural history of the building was important for understanding the evolution of the subject matter itself, which is the reason why this became the subject of the fifth chapter.

This thesis would have been incomplete without the thorough analysis of the layout plan, structural aspects, façades and interiors of the building. How these aspects developed in time is researched meticulously in the sixth chapter, so that a common understanding of the building is achieved.

The Conclusion was necessary for the evaluation of the results derived from each chapter. The complicated factors that have shaped the building as we see it today are justified in the aid of throwing a new light on the evaluation of the Royal Pavilion.

1.3. Limits of the Study

The most important restriction faced during the research of this thesis was regarding the subject matter itself: Due to its evolution in time, many alterations were made to the building, which continued even at a greater speed after it was completed in 1823. After the town of Brighton took the building over, it was stripped of almost every piece of furniture and furnishing. This resulted in a restoration process, which is still continuing, so the building today is a hybrid of restoration works that were realized at different time intervals. Moreover, some rooms were demolished, whereas some have not yet been restored so are closed to public. Although I was fortunate enough to be allowed to see many of the rooms that are closed to public, this does not mean that I have seen everywhere in the building. Added to this is the fact that the furniture we see in the rooms today consists mostly of reproductions of the originals or furniture that has been donated to the Royal Pavilion and placed at various locations found appropriate by the Conservation Team. To mix things up a bit more, most of the rooms have remainders of the previous decoration schemes and/or previous restoration works, which makes it more complicated to perceive the interiors,

although the general principle of the restoration of the building is that rooms will be restored as closely as possible to their appearance in 1822-23, where appropriate & possible.

As a result, we can safely say that the thesis is limited to what we see today and what has been added later on, which presents hardship in the search of an objective approach to the building.

2. ENGLISH ARCHITECTURE FROM THE 18th UNTIL MID-19th CENTURY

2.1 Architectural Styles

The aim of this chapter is to analyze the development in English architecture from the end of the 17th century until the middle of the 19th century. After the Tudor period, the Stuart period gave way to various architectural styles in English architecture, some of which continued in the 18th century, in the Georgian period. Moreover, most of the architectural styles prevalent in the rest of Europe arrived in England very late in the 18th century- sometimes due to the geographical location of the country, sometimes due to the political differences with the rest of Europe. On the one hand, 18th century architecture in England witnessed unique developments in architecture; on the other hand parallel tendencies with the rest of the Western architecture took over. Consequently, national styles and international styles prevailed English architecture together in the 18th century. However, with the improvement in communications and transportations in the 19th century, English architecture became part of the architecture of the rest of the Western world. As a result, it was found appropriate to discuss the national and international styles prevalent in England from the end of the 17th century until the middle of the 19th century under two separate headlines: ‘English Architecture in the 18th Century’ and ‘English Architecture in the First Half of the 19th Century’.

2.1.1 English Architecture in the 18th Century

The mid-18th century was a turning point for the Western world. The cultural, economical and technological transformations that have reached peak level with the Enlightenment, French Revolution and Industrial Revolution led the way to a modern world, resulting in probably the most painful transformations in the Western history [1, p. 322]. The Industrial Revolution inevitably affected the society, resulting in the

formation of a new class in society: bourgeoisie. The bourgeois stood up against the church and the aristocrats, resulting in the French Revolution. Although it was sudden and decisive, the revolution was the result of an evolution of two centuries in society; it meant that the societal system from the medieval times was totally rejected. After the revolution, skilled trades gave way to industrialisation. The same happened with England, only at a lower speed with no need of a revolution [2, p. 16].

In England, 18th century architecture is generally referred to as Georgian architecture, which was prevalent roughly “during the reigns of the first four Georges (1714-1830)”. Many architectural styles were fashionable during the Georgian period, like the Palladian Revival, Adam style, Rococo, Chinoiserie, Gothic and Greek Revivals, Eclecticism and Neoclassicism [3, p. 270]. Some of these fashionable styles were national whereas some were imported from abroad: the Palladian Revival and Adam style were two of the national styles dominant in England in the 18th century, whereas Baroque, Rococo and Neoclassicism were the international styles that teemed in England.

From the first half of the 17th century until the end of 18th century, many buildings were built first in Palladianism and then in English Palladian Revival. Palladianism in England was basically the impact of Renaissance on England. The style was prompted by Inigo Jones in England, during the first half of the 17th century. Between 1640 and c.1680, few country houses were built in England in Palladian style, such as Wilton House. However, as Palladianism was closely related to the court of Charles I in England, it was eventually surpassed by Baroque style [4]. The reign of Baroque lasted only until George I accessed the throne in 1714, as the Whigs, who had recently attained power with Charles I, found Baroque to be inseparably related with the Stuarts. The solution was to look for a new style in antiquity to prevail over the civilization of Rome, as “the new ruling class” demanded [5].

Consequently, Baroque style was dominated by Palladian Revival in England during the first quarter of the 18th century, with the publication of four books on architecture: Palladio’s *Four Books of Architecture*, Leone Battista Alberti’s *De Re Aedificatoria*, *Vitruvius Britannicus* published by Colen Campbell and *The Designs of Inigo Jones... with Some Additional Designs*, published by William Kent. With the

help of these books, Palladian Revival became widespread in England in the 18th century [4].

Most of the outputs of English Palladian Revival were grand country-houses [3, p. 475]. English country houses of Palladian Revival “were no longer villas but ‘power houses’ in Sir John Summerson's term, the symbolic centres of power of the Whig ‘squirearchy’ that ruled England”. Eventually, English Palladian Revival took a different turn than Palladianism. Instead of designing square houses with low, detached wings flanking them, architects preferred to add these wings to the main building to acquire an artificial sense of size, which enabled English Palladian Revival to develop a character of its own. A very good example to English Palladian Revival is Holkham Hall in Norfolk, built in 1734-64 by Lord Burlington and William Kent, who were among the most important supporters of English Palladian Revival (Fig. 2.1.1- 1). Although the main block of the house complied with the principles of Palladianism, the low and separated wings which would normally flank the main block were attached to the four corners of the main block in order to both add to the importance and visibility of the wings and to make the building longer so that it would look bigger than it really is [4].

In time, architects began to think that Palladianism was narrowing their creativity, so they began searching for ways to create a new architectural style, although they still valued the outputs of ancient architecture [5]. Consequently, Robert Adam was the creator of this new style, which would eventually be called the ‘Adam style’.

Robert Adam studied at Edinburgh University and set off for his Grand Tour in 1754, after his graduation. On his return in 1758, he set up an architectural office, assisted by his two brothers, James and William. He set a new trend in English architecture, which can be considered as a variation of Neoclassicism, embodying elements from various architectural sources, which would set the trend for a new Neoclassicism, without the Greek and Palladian reflections [3, p. 5].

Consequently, the Adam style combined elements from Gothic, Egyptian and Etruscan architecture to decorate classical structures. Among these elements were “Roman style decorative motifs such as framed medallions, vases, urns and tripods,

arabesque vine scrolls, sphinxes and gryphons, flat grotesque panels, pilasters, painted ornaments such as swags and ribbons and complex colour schemes” [6].

The Adam style peaked in the late 1760s in aristocratic residences in England, Russia and United States. Fig. 2.1.1- 2 demonstrates Adam’s design for the Etruscan Dressing Room in Osterley Park, 1773-74. The ornaments on the walls and ceilings were painted by Pietro Maria Borghis, who was working for Robert Adam [6]. The style began to lose its popularity after Robert Adam died in 1792, but was revived in 1862, together with many other previous architectural styles, as will be discussed in 2.1.2.1. [3, p. 5].

Around 1750s, it became a custom among artists, architects and aristocrats to study “on the spot”. They travelled long distances, not only to sites discovered long before, but to the sites that were newly discovered, like Pompeii, Herculaneum and even further to Greece and the Middle East [7, p. 131]. The discoveries in these travels, called “Grand Tour” or “the Gentleman’s tour of Europe” shook the autarchy of Rome that had been going on for around 300 years; resulting in the Westerns world to research Greek, Roman and Gothic cultures with the same diligence [1, p. 322]. Thus, Classical Revival or Neo-classicism was born in the second half of the 18th century.

Classical Revival was as a reaction to late-Baroque and Rococo styles. The style was based on the admiration for ancient Greek and Roman architecture as well as the classical tendency that developed in Italy in the 16th century, called Renaissance. The style aimed to achieve the wise magnificence of the ancient world. Neoclassical buildings are generally solid, strong, linear and austere looking. Straight lines, columns, column capitals and pilasters have re-emerged as a result of this style, and buildings in a mixture of styles that were valid in Europe at the time were built [8, p. 555].

Sir William Chambers was one of the masters of Neoclassicism in England. One of his most important neoclassical buildings is the central block of the Somerset House (Fig. 2.1.1- 3), in London, built in 1776-96. During the Victorian period, the house was enlarged by the wings flanking it on a north-south axis, which are visible in Fig. 2.1.1- 3 [9].

Another international style that had a very short life span in England was Baroque. The style emerged in Italy in the mid-16th century, as a reaction to the strict rules of Renaissance. According to *Doreen Yarwood*, Baroque showed up as a result of man turning back to the Roman Catholic Church, in need of believing in something greater than him. As the authorities of Baroque realized that the style had to attract people in order to provide for their spiritual needs, they incorporated all forms of art to Baroque so that the Church would earn back its past popularity. The style became prevalent in Italy in the 17th century [10, p. 45].

Although Baroque architecture had a classical concept like Renaissance, curves were preferred in Baroque instead of flat lines. Curves were used in ceilings as well as walls, flowing from convex to concave. Moreover, theatrical lighting effects were used to achieve an effect of movement and vitality. The dynamism of Baroque was emphasized with integrated sculpture and painting. The preferred floor plan was oval, because the shape could fully accentuate the idea of movement in full. Baroque façades looked like statues and ornamentation covered the structure of the building completely [8, p. 77].

In time, Baroque spread from Italy to the rest of Europe, evolving into two different forms: the Roman Catholic countries adopted a freer and more vigorous interpretation of Baroque style, whereas in the Protestant regions the style was more restrained, as was the case in England [11]. Indeed, Baroque in England was different than the rest of Europe: there were neither flowing curves nor extravagant arrangements, but only movement controlled by strong massive shapes. [10, p. 45, 47].

Although Baroque had only a brief flowering in England, with a short life span of only a few decades from 1690 until 1730, architects like Sir Christopher Wren, Sir John Vanbrugh and Nicholas Hawksmoor have created many masterpieces in this style, which have reached our time. Wren's interpretation of Baroque was a restricted one, as can be seen in the west towers of St. Paul's Cathedral (built 1675-1709). Although the towers (Fig. 2.1.1- 4) had a plastic and dynamic effect, they were restrained with Neoclassicism. Another example of English Baroque is Castle Howard (Fig. 2.1.1- 5) built by Vanbrugh in Yorkshire, 1701-1724. The castle demonstrates a freer interpretation of English Baroque [10, p.45, 47]. As for the

Baroque interiors in England, one of the most well-known examples is the Heaven Room at Burghley House in Lincolnshire (Fig. 2.1.1- 6). The room was named after the wall decorations of the Italian artist Antonio Verrio, depicting classical gods and goddesses in an architectural setting [12].

One of the other international styles of 18th century England was Rococo. Rococo emerged in France around 1700, as a reaction to the ornamental but heavy buildings of Baroque and refined the architecture of the 17th century to suit the tastes of the 18th century. The term 'Rococo' derived from the French word 'rocaille', which means "the rock or broken shell motifs that often formed part of the designs" [13]. Also considered as the last phase of Baroque, Rococo style became the characteristic style of France during the reign of Louis XV and was eventually dominated by Neoclassicism in 1780s, as Louis XVI succeeded the throne [14].

Rococo style was different than the other styles, because it first appeared in the interior design and then influenced architecture. Ornamenting every square centimetre of the walls and ceilings with decorative elements using curves in various dimensions as well motifs of flowers and leaves is typical for Rococo [8, p. 438]. Rococo style is characterized by the S and C-shaped curves, combination of naturalistic motifs and asymmetry [14].

A restrained version of the Rococo style became popular in England around the mid-18th century and had a very short span; from about 1730 to 1770. English designs used various motifs: "rocks and shells, flowers and foliage, birds, the cabochon, and scroll work" [14]. Among the common features of Rococo interiors in England were stuccoed wall decorations; chimneypieces and ornamented doorways [10, p. 302, 304]. Chinese, Gothic and even Indian motifs were added to create variety to Rococo designs and the colour scheme was limited to white, pastel tones and gilding in silver and gold, used less sparingly than in Baroque [3, p. 558]. However, we cannot deny the fact that Rococo in England was always considered as the 'French taste'.

The Grand Staircase at Powderham Castle (Fig. 2.1.1- 7) and The Norfolk House Music Room (Fig. 2.1.1- 8) are among the best examples of Rococo interiors in England. John Lindell's design for the side of a room (Fig. 2.1.1- 9) in 1755 is also a good example for the Rococo interiors in England [15].

2.1.2 English Architecture in the First Half of the 19th Century

English architecture during the first half of the 19th century coincides with the Regency period. Actually, the time when George IV was the Regent (1811-1820) is called the Regency period, but the term is also used to identify the period from late 1790s until the end of the reign of King George IV. Regency architecture was based on Neoclassicism, ornamented by the Exotic and revived architectural styles of the time. It must also be underlined that Regency architecture “particularly associated with the Picturesque and with the architecture of Nash” [3, p. 541, 542].

Regency style was classical in nature. That is, it used the philosophy and traditional designs of Greek and Roman architecture. The typical Regency upper or middle-class house was built in brick and covered in stucco or painted plaster. Decorative details like Greek columns and cornices were reproduced in stucco, because it was cheap. Residences of this period were generally built in the form of terraces or crescents [16]. The overall effect of these residences can be described as ‘refined elegance’.

During the Regency period, windows of the houses were tall and thin and their glasses were divided by glazing bars, whereas the tops of the windows and doors on the ground floors were finalized with arches. Bow windows and elegant iron railings were among the most popular characteristics of the Regency style [17]. A common approach of this period was to imitate materials to resemble more expensive ones. It is true that people of the middle and higher class grew richer during the Regency period, but so did the alternatives to spend money on, so eventually people chose to use imitation materials. For instance, brick walls were stuccoed, which was painted to resemble stone or doors were grained or veneered to imitate Exotic woods, which were more expensive. Moreover, bright colours were preferred on the interiors.

2.1.2.1 Revivals

Although neoclassical buildings were still built by the end of the 18th century, new inspirations such as picturesque, exotic tendencies as well as an awakening interest in the architectural styles that were long forgotten showed up in architecture, as the new

century approached [5]. In short, 19th century was the century of revivals in architecture. Many national and international styles were revived in many countries throughout the world, one of which was England; where Greek, Gothic, Renaissance, Byzantine, Romanesque, Tudor, Exotic and many other styles of architecture were eventually revived.

In the *Oxford Dictionary of Architecture* the term 'Revival' is described as "resuscitation of any previous style, properly founded on archaeological studies and scholarship, as with the Egyptian, Gothic or Greek Revivals" [3, p. 547]. According to Jan Gympel in *The Story of Architecture*, revivals in architecture are related to Historicism, which is the mannerism of Classicism. He continues that as new materials and construction techniques began to be developed after the Industrial Revolution, Historicism accepted and used them, but by hiding them behind the façades which were designed in styles that were long out of fashion [18, p. 70].

Neoclassicism gave way to Greek Revival in the 19th century, with the purpose of reviving the classical essence of the Greek. Influencing the way people lived completely, the style resulted in the over appreciation of all the norms and patterns of ancient Greek and Roman architecture. Eventually, many building types of the 19th century were forced into the patterns of ancient Greek architecture, which did not consort with the needs of the 19th century. Many public buildings and city halls were designed in Greek Revival style in Europe [8, p. 554].

Greek Revival in architecture was based on the Greek element, which was such an awkward approach, as the Greek temple was far from meeting the needs of the modern world. Elements of Greek architecture were used as decorative elements, on the façades of palaces, museums, and exchange markets, houses of parliaments, coffee houses and even on houses [2, p. 24]. Architects like Robert Adam, John Nash, Sir John Soane, James Wyatt and James Stuart were among the key figures in the Greek Revival. One of the most important monuments of Greek Revival is the British Museum in London (Fig. 2.1.2.1- 1), which was built in 1823-47 by Sir Robert Smirke. The design of the south façade is based on the architecture of Greek temples [18, p. 65].

Greek Revival would soon cause an anti-thesis to emerge: Gothic Revival. Greek Revival was romantic in a classical and objective way and aimed to comprehend any kind of buildings, in a doctrinarian way, whereas Gothic Revival was picturesque and subjective, inspired by the medieval times. According to *B. Özer*, Gothic Revival was as awkward as Greek Revival. The society, unaware of life in medieval times, turned towards nature. Jean Jack Rousseau had set the trend for man-made natural environments. Christianity, revival by the ethical disassociation caused by the French Revolution, adopted the medieval cultures and eventually Gothic architecture [2, p. 24-27].

Gothic had never actually left England; the style survived in the cities during the late 17th century, where some additions and repairs to Gothic buildings were realized in their original style, rather than Baroque, which a popular style of the time. Romanticism of the mid-the 18th century resulted in an interest for the Middle Ages. Consequently, “church architecture, the tomb monuments of royal and noble personages, stained glass, and late Gothic illuminated manuscripts” became popular. By the 1770s, even neoclassical architects like Robert Adam and James Wyatt provided Gothic details for their interiors. As for the 19th century, Gothic Revival searched for ways to revive medieval forms, although Neoclassicism was still popular. Eventually, the style became prevalent in Europe and North America, and many buildings in this style were built in the 19th century [19].

All Souls’ College of Nicholas Hawksmoor (Fig. 2.1.2.1- 2) is one of the earliest examples of Gothic Revival, but it was the Strawberry Hill (Fig. 2.1.2.1- 3) that made Gothic Revival famous in Europe and America. Strawberry Hill was actually built in 1698 and it was converted into “a little Gothic castle” by Horace Walpole, 4th Earl of Orford and the son of England’s first Prime Minister. From 1747 until 1792, Walpole enlarged the house, by adding rooms in Gothic style, as well as towers and other Gothic features to the exteriors (Fig. 2.1.2.1- 4). Eventually, the house became famous with its Gothic character: “fireplaces and gilded ceilings like mediaeval tombs and vaults, painted glass with rustic and biblical scenes and heraldry” [20].

The two counter-movements that were the result of Romanticism, soon learned to get along. Greek Revival gave up on religious buildings, as the concept of the Greek temple was the opposite of the religious buildings of the time and dealt more with

museums and banks. The rest of the building types were handled sometimes in Greek Revival, sometimes in Gothic Revival or a mixture of both, as was the case in the Houses of Parliament building in London [2, p. 29].

Eventually, reviving architectural styles grew into fashion, which resulted in the revival of styles like Renaissance, Tudor and others. After having revived all previous styles, the architects, under the influence of the Romantic Movement, began referring to exotic elements in Asian and African architecture, as Romanticism meant longing for what is far away and cannot be reached [2, p. 30]. The result was Exotic Revival in architecture, which can be summarized as the integration of the 'Exotic' or rather what appealed to the Western world as 'Exotic' into architecture. Exotic Revival was the aspiration for the East and the Exotic, which people got to know through diaries and illustrations made by the ones who went there before.

In the 18th century, there were a few who were able to travel east, so most of the architects of the period who had designed buildings in Exotic Revival had never been to the Eastern countries; they designed with the help of works of others who had been there: Illustrations, paintings, even books were enough to inspire. The eastern concept was something new, so it was exciting and exotic to them. Of course architects alone were not the reason of the outburst of Exotic Revival, besides they were oriented by their patrons.

As most of the architects had never been to the countries which inspired their work, their copying of the certain symbols of the east did not actually help them achieve exotic buildings. The symbols were distributed to achieve a beautiful layout; they were even mixed with symbols of other concepts, as was the case at the Royal Pavilion: Masonic symbols were integrated into Chinese inspired paintings in the Banqueting Room; Chinese people were painted on the murals displaying domestic scenes, which look weird to a Chinese person. This is because the symbols were used just for decoration; they were placed where they would look good, together with elements of other disciplines. They represented what the Western world perceived as 'Exotic'.

Chinoiserie was the most prevalent trend in Exotic Revival of Western architecture. The style can be summarized as the interest of the Europeans in Chinese style, to

enliven the art and architecture of China. First appearing in the 17th century, the style matured in the 18th through the early 19th centuries. Germany was one of the countries, where Chinoiserie became very popular. Pagodas, bridges, summer-houses and tea houses were among the garden-buildings made in Chinoiserie [3, p. 145].

One of the most sophisticated examples of Chinoiserie in England is the Pagoda at Kew Gardens, built by Sir William Chambers (Fig. 2.1.2.1- 5). In 1759, William Chambers was commissioned by the Dowager Princess of Wales to design exotic buildings for the Kew Gardens, among which was the Pagoda [21]. Although he was actually famous for his neoclassical buildings, his outputs were so realistic, which can be related to the fact that Chambers did indeed travel to the East [22]. Consequently, the pagoda, his only remaining building at Kew gardens, is considered the most eminent example of Chinoiserie in England [21].

Although Indian architecture was at its peak in England during the Regency and Victorian periods, it had less influence on the Western world than Chinoiserie. The demand for Indian style was incited by the works of many travellers who had been to India, most important of whom were Thomas and William Daniell, who published views of India together with William Hodges. In his “Dissertation on the Prototypes of Architecture, Hindoo, Moorish and Gothic”, Hodges claimed that “Egyptian, Hindoo, Moorish and Gothic all derived from a common visual memory of stalactite and rock formations”. His dissertation was based on Romanticism, which, according to him, took its roots from the ‘Natural’ and ‘Primitive’. The south façade of the Guildhall in London (1788-9) was one of the reflections of Hodges’s thesis, as it consisted of interwoven elements of Gothic and Indian architecture (Fig. 2.1.2.1- 6) [3, p. 333].

Actually, Indian Revival consisted not only of Indian influences, but the term was also applied to the architecture of Moguls, who ruled India from the 16th until the 18th centuries. As the Moguls conquered India, they brought Islamic architecture with them. Consequently, an amalgamation of Indian and Islamic architecture became prevalent in India, which was called Mogul architecture; “characterized by strict symmetry, the use of the flattened four-centred arch, chatris, bulbous domes, and exquisite, regular decorations”. The Taj Mahal is a perfect example to Mogul architecture in India. Designed by Ustad Ahmad Lahori, the building was constructed

in 1630-53 (Fig. 2.1.2.1- 7) [3, p. 429]. Taj Mahal (Crown Palace) is a mausoleum built for the grave of Queen Mumtaz Mahal, the wife of Emperor Shah Jahan [23].

In England, the full blossoming of Indian Revival appeared in Sezincote House, Gloucestershire (Fig. 2.1.2.1- 8, Fig. 2.1.2.1- 9). Built around 1805 by S. P. Cockerell, the house combined many elements of Mogul and Indian architecture, some of which are the onion domes, pinnacles and multi-foil arches [3, p. 333]. It is interesting that the gardens were designed by Humphrey Repton, who later prepared designs for the enlargement of the Marine Pavilion in 'Indian' style, as will be narrated in 5.2.2. Moreover, the garden sculpture was made by Thomas Daniell, who had visited India himself [24].

2.1.2.2 Eclecticism

In the *Oxford Dictionary of Architecture* the term Eclecticism is described as “The practice of selecting from a wide range of sources what elements, styles, motifs, details, etc., that may appear to be sound, acceptable, functional, and beautiful, in order to create an architectural effect” [3, p. 219]. In general, the term describes the combination of different influences in one work. It was first used by Johann Joachim Winckelmann, in order to describe the art of the Carracci, who combined elements from various sources in their paintings [25].

Actually, as nothing in the world started from a scratch, all buildings have actually been inspired in a way from the ones built before them. This shows us that Eclectic continuity is inevitable. However, when the Eclectic continuity loses its natural quality and turns into a conscious quotation of forms, this is considered as an Ecclecticist approach [1, p. 505]. Ecclecticist buildings of this sense showed up in the 19th century, when the revivals in architecture were found insufficient for the atmosphere that the architect aimed to create. Although this kind of buildings contained elements that were familiar from the previous architectural styles, it was the way they were combined that made each of them unique. This approach was quite suitable to the ideals of Romanticism [1, p. 322]. Eclecticism emerged as the known architectural styles could no longer satisfy the needs of the bourgeois. Although they both supported and created pieces of art and architecture, they had a tendency to Eclecticism. Sometimes they preferred symbols of a totally foreign

culture, whereas sometimes they mixed elements from different sources [1, p. 505]. To sum it all, Eclecticism is different from the other architectural styles due to the fact that it is not a specific style itself [26].

Fig. 2.1.2.2- 1 demonstrates an example of Eclecticism in architecture. Wedgwood Memorial Institute was built in 1863-9 by R. Edgar and J. Lockwood Kipling [27, p. 167]. Elements from Gothic architecture collated with motifs of Classical, Greek and Medieval architecture, exemplify an eclectic yet elegant piece of architecture.

2.2 Impact of Industrial Revolution on English Architecture

The Industrial Revolution was the most important technological, social, economical and cultural change in the late 18th and early 19th centuries. The revolution set off in England around in the late 18th century and from there spread throughout the world during the 19th century. The impact of Industrial Revolution was enormous that it is comparable to the Neolithic Revolution, when human beings began agriculture. Eventually, the replacement of human labour by machinery began [28].

Naturally, the industrialization of England resulted in various reactions in society; so consequently, many artistic movements blossomed during this period. The reactions set off the Romantic Movement, “which encouraged individualism, freedom, and emotion” and whose effects were very influential on the society [29].

Therefore, the subject of this chapter is the technological innovations that the Industrial Revolution gave rise to. New materials and construction systems enriched architecture while giving way to new types of buildings. Cast iron is among these materials that have affected architecture deeply. Iron was already in use, the development of cast iron had a great impact on architecture, which was in the beginning neglected by many [2, p. 37]. If and when an architect used one of the structural innovations, he preferred to hide it behind a decorative cover, because he felt embarrassed.

The use of cast iron in structural terms began with iron bridges, first one to be designed by Thomas Farnolls Pritchard in 1775 and then built by Abraham Darby III, between 1777 and 1779, over the Severn River in England. This was followed by

many other iron bridges, aqueducts, at piers, mills, warehouses and eventually factories [30, p. 137-140]. The first building where cast iron was structurally incorporated was a textile factory in Salford, England, in 1801. The exterior walls of the building were constructed in a traditional method, whereas they were reinforced from the inside, using cast iron beams and columns [2, p. 37]. The domestic use of cast iron began with Sezincote House in Gloucestershire, which was discussed in 2.1.2.1. S. P. Cockerell used cast iron for the girders of the staircase in 1805. Afterwards in 1807, Thomas Hopper designed a cast iron conservatory for Carlton House in Neo-Gothic style [30, p. 137-140]. John Nash incorporated cast iron into the Pavilion during his alterations, between 1815 and 1823, as will be discussed in detail in 5.2.3.

As a result, the impact of the industrialization of Europe was drastical on society: People were wealthier, a new class named Bourgeois was formed, and nationalism became popular. The social and economical changes it produced have enabled us to live as we do today [29].

3. BRIGHTON

3.1 History

After the Anglo-Saxons conquered Sussex in the 5th century A.D., one of them built himself a farm, where the town of Brighton began to take shape. The people of Brighton earned their living by farming and fishing. In 1312 King Edward II granted marketing rights to the village as well as the right to hold an annual fair for three days. In June 1514, Brighton burnt down by the French as part of a war. When the French re-attacked Brighton in 1545, the residents of the town had to ask the King for additional means of defence. The population of Brighton had climbed up to 2,500 by 1580, consisting of fishermen, farmers and their families [31]. Around 1640s the population of Brighton was over 4,000 and it was the largest town in Sussex, with an economy based mainly on fishing [32].

In 1651, shortly after the civil war, Charles II persuaded the Scots to invade England, so that he could re-access the throne. However, the Scottish army was defeated at the Battle of Worcester, so Charles II escaped to Brighton in disguise, from where escaped to France by boat. As the wars with the French and the Dutch prevented the Brightoners from fishing, the fishing industry in Brighton began to suffer. Eventually, Brightoners armed and assembled themselves and managed to send the French away [31].

The Great Storm of 1703 caused great damage to the town and soon after, another disastrous storm in 1705 destroyed the lower town, so groins were built in 1723. Brighton was already suffering an economical decline at the time, due to the lessening demand for fish and sea erosion. Altogether these events resulted in a big decrease in population by the mid-18th century, from over 4,000 to 2,000 [32].

Brighton had a lucky hit when Dr. Russell published his work *Dissertation on the use of sea water in diseases of the glands* in 1750. Dr. Russell had been sending an

increasing number of patients there to have sea-water cures and achieved great success. Eventually in 1753, he moved over to Brighton after having a house built on the Steine. In this way, he would be able to take care of his patients, who were to stay in Brighton for some time, personally [33, p. 50-58].

The people of Brighton were very happy with Dr. Russell's treatment, because this was a great chance for them to earn money: Hiring bathing-machines, dipping the bathers, selling sea water and many other opportunities were at hand. Dr. Russell became very famous throughout the country and was elected a Fellow of the Royal Society in 1752. He published another work in 1754, again about treatments with sea water. After he died on 19th December 1759, in London, Dr. Relhan succeeded him, introducing Brighton soil and climate as one of the important aspects of healthy living. Consequently, Dr. Awsiter published a leaflet about sea water bathing and drinking in Brighton in 1768 and a year later he built a building for indoor bathing. To sum up all, Dr. Russell and Dr. Relhan introduced people the benefits of bathing and drinking sea water as well as the advantages of the fresh air of Brighton, whereas Dr. Awsiter brought the knowledge of indoor hot sea water bathing. After all these three doctors' as well as some minor followers' work, Brighton finally became a popular health resort [33, p. 54-60].

After the Prince of Wales visited Brighton in 1783, many royal and fashionable visitors, who got to know the town through him, flocked to the town. Although he was not the first member of the Royal family to visit Brighton, as will be explained in detail in 3.2, the patronage of the Prince of Wales was very important for the prosperity and social development of Brighton from the 1780s. The fact that he chose to reside in Brighton first in the summers and eventually as often as he could, resulted in the construction of the Marine Pavilion, which was eventually converted into the Royal Pavilion and consequently became the landmark of Brighton today, as will be discussed in 5.2. The construction works provided jobs for local tradesmen, craftsmen and labourers and from 1788 till 1794, many wealthy people rushed to Brighton after the Prince of Wales, rocketing accommodation prices and increasing the construction works. The number of houses doubled from 1783 till 1794. New streets were formed, with new houses, whereas the existing ones became more important. The population, 3600 in 1788, was 5669 in 1794, while in summer 10,000 people crowded the town [33, p. 101, 102].

In addition to the English, Brighton attracted the French even before the Revolution. The town was livelier than the other European cities; there was neither big poverty around nor any threats of rebellion as in Paris. When the French Revolution did occur in autumn 1789, thousands of richest of France fled to Brighton, as it was the closest port to France and a good location for reaching other locations. After the massacres that occurred in France in September 1792, the number of French refugees in Brighton increased a great deal. Later on, precautions for the fleeing aristocrats were increased and as a result, they could only run away in disguise or hiding. Many of them were acquaintances of the Prince and Mrs. Fitzherbert, so they were hosted and taken care of at the Pavilion [33, p. 106-108].

As England declared war against France in February 1793, means of defence were organized along the south Coast. The army arrived at Brighton in August, with the Prince's own regiment in front. By early November, the soldiers left Brighton and the next year another camp was set up at a different location in town. For almost ten years, the parades, sham fights, soldiers in their gay uniforms were a common feature of the town. As a result, Brighton camp became the most famous along the South Coast of England, while Brighton became very popular among young ladies due to the young officers in their stunning uniforms [33, p. 108-110]. After a decade of entertainment in 1803, the danger of French invasion peaked, so many Brightons left the town. However, the town regained its lively character very soon in 1805. This was one of the most eventful years for the town: the Royal Stables was being built and many visitors fled to the town. By the end of October 1805, various balls were organized to celebrate the victory of the battle of Trafalgar. In 1806 and the following years, Brighton became more and more vibrant and reached its climax in 1823 with the completion of the Royal Pavilion [33, p. 130-132].

3.2 Society

Although we can not deny the fact that King George IV is of utmost importance for the development of Brighton, the town was already recognized and appreciated for some of its virtues before he made it famous nationwide. In addition, we know the fact that Brighton was visited by other members of the royal family long before the Prince of Wales [33, p. 82]. As already mentioned in 3.1, the first Royal character in

Brighton was Charles II, who stayed in the George Inn in West Street disguised as a servant, before he fled abroad [34]. One of the earliest Royal visitors in the 18th century was the Duke of Gloucester, who first came to the town in July 1765. The number of fashionable and aristocratic visitors increased every season, especially after the Duke of Marlborough discovered the town in 1771, with the Duke of Cumberland following him that year. As soon as he came to Brighton, the Duke of Cumberland became the head of hunting, gambling and racing group in town [35].

Prince Pückler-Muskau was one of the foreign royals who had visited Brighton several times between 1826 and 1828. He observed that “in Brighton we find the copy of London in little”. Indeed, the patronesses of Almack’s club were in control of Brighton’s social life, as was the case in London [36, p. 17]. During the Regency period, the Patronesses of Almack’s were Lady Sarah Jersey, Lady Castlereigh, Lady Cowper, Lady Sefton, Princess Esterhazy and the Countess of Leiven. Of course, it was a privilege to be accepted to this club, as only through the patronesses could one acquire tickets for the private balls and suppers at Almack’s. The patronesses decided if the person desiring to enter Almack’s could be accepted to the club. If someone was accepted to Almack’s, this meant that he or she would be allowed into London high society. The patronesses were so influential that they could easily prevent someone from entering the club, for reasons like they were not dressed properly or they were late. For instance, the Duke of Wellington was once refused entry due to the fact that he was late for 7 minutes and was dressed improper for the club [37].

As for the ordinary people, or better to say tourists, Brighton offered many attractions: balls, concerts, theatre plays, sea-bathing, vapour treatments, sea excursions and promenades with a sea view. When a visitor first came to town, he or she could add his name to the books kept at the bookshops or libraries so that the Master of Ceremonies could introduce them to the society. Social life in the day time was in circulating libraries where one could read, buy or borrow books, but also where men and women could get to know each other, play cards or gossip. Mr. Baker was the first to establish such a library in 1760. The ladies there played even billiard, an act that would have been criticized a century later. Several other libraries were established afterwards. After a while, several shops full of china, toys, lace and so on opened around the libraries. The shop owners claimed that the goods they sold were smuggled, as smuggled goods were so much in fashion at that time. Consequently,

people began gambling in these shops to achieve these valuable goods, which spread later on to the libraries. Gambling was eventually banned in Brighton [33, p. 76-78]. By 1767 two assembly rooms were built in Brighton, one at the Old Ship Inn and another at the Castle Tavern [31]. From then on, numerous balls, public assemblies and parties were held in these rooms.

Theatre had an important place in the history of Brighton, although it took time for the habit to settle down. The first acting company performed their play in a barn in 1764. In July 1770, another company came to Brighton, performing again at the same barn. In 1774, the first theatre opened in Brighton. In 1777, Mr. Fox rented the theatre for 15 years, who improved its decoration as well as providing new machines. The best plays were performed by the most famous actors of the time and eventually the theatre benefited from the patronage of several Royals including the Prince of Wales, who went to the theatre for the first time in Brighton and became a regular visitor from then on. In spite of all the audience and royal support, the theatre was closed down in 1789 due to financial problems, but the manager opened a new one in a more central part of the town in July 1790 [33, p. 98, 99].

The most popular outdoor activity was promenading upon the Steine. The fishermen, who were in the old habit of mending and spreading their nets dry there, caused problems to the ramblers, so in 1776 wooden railings were constructed to prevent them entering the area. In 1787, Captain Wade, who was the Master of Ceremonies, prohibited playing all kind of games, fighting and begging on the Steine. Another popular outdoor activity in Brighton was going to the horse races. The first races in Brighton took place in August 1783 with two races in three days, whereas today there are eighteen races in three days. The Prince of Wales missed the first two races during his first visit to Brighton, but attended the course when races were held next year. In 1785, further regulations had to be introduced in Brighton, due to the increasing number of races and spectators [33, p. 78-80].

After the completion of the railway from London to Brighton in 1841, it became much easier for tourists to come to Brighton. Thus, the number of annual visitors to Brighton rocketed up to 250,000 by 1848. Consequently, Brighton's population rose rapidly from 40,000 in 1841 to 65,000 in 1861 [31]. Today, Brighton is visited by eight million visitors every year.

3.3 Architecture

At the beginning of the 17th century, many of the new buildings were still made of timber and weatherboarding, and the ones that were closer to the seaside were also tarred for extra protection from the weather conditions. Later in the 1750s, the buildings were made of flintstone and brick; consisting of one or two floors, with entrances so low that a few steps down were necessary to enter. The entrance door opened directly into the living room, which was unusual for people out of Brighton. However, the townspeople were too poor to spend money on improving their homes and the town was so small that there were only six main streets. As a result, many of the visitors found Brighton quite unattractive at that time [33, p. 61, 62].

In 1780s, construction of Regency terraces commenced and eventually, Brighton became a well-known seaside resort. The development of the town reached an utmost speed as the Prince of Wales rented a farmhouse there in 1786 and constructed the Marine Pavilion, which was eventually converted into the Royal Pavilion in 1823, as already mentioned in 3.1. After the completion of the Marine Pavilion, the development of the town did gain momentum [33, p. 62].

One of the most important buildings of the late 18th century Brighton is the Marlborough House. It was built in 1769 by Samuel Shergold, probably as the first house to accommodate visitors. In 1771, the Duke of Marlborough bought the house and started renting the rooms separately when he was out of town. The Duke sold the house to W. Gerald Hamilton in 1786, who was an MP at the time. For the alterations to the house, Hamilton employed Robert Adam, who was the creator of Adam style, as already discussed in 2.1.1 [33, p. 64]. The plan of this house can be seen on the right-hand side of Fig. 3.3- 1, which depicts the ground floor of the Marine Pavilion as it was altered by Holland between 1801 and 1803. According to Fig. 3.3- 2, which demonstrates Humphrey Repton's *View of the North Front of the Marine Pavilion*, the Marlborough House is a "plain red brick Georgian block with a hipped roof, dwarfing Holland's villa in scale" (Fig. 3.3- 2). The Marlborough House was bought by the Prince Regent in 1812 and was demolished during the alteration works of Nash, in 1815 [38, p. 16].

Houses of that time consisted of three or four floors, with one main room on each floor. Some of their common features were bow windows as high as two or three floors, which were finalized above with a cornice. In the late Georgian period of 1820s, bow windows¹ of the houses had a stronger curve, and the frieze finalizing them above was more ornamental [33, p. 62]. Eventually, bow windows and elegantly wrought iron railings became characteristic of the houses in Brighton, as well as other seaside resorts of England (Fig. 3.3- 3 and Fig. 3.3- 4) [33, p. 94].

Apart from Henry Holland, William Porden and John Nash, there were many other architects, who had helped to improve the Regency style in Brighton, like Amon Wilds, his son Amon Henry Wilds and Charles Augustin Busby [34]. The father and son, Amon and Amon Henry Wilds, realized the Richmond Terrace, The Temple and the Trinity Chapel in Ship Street. Later on, Amon Wilds formed a partnership with Charles Busby in the 1820s and they realized many buildings and estates in Brighton, two of which were the Brunswick (Fig. 3.3- 5 and Fig. 3.3- 6) and Kemp Town estates. As for the son, Amon Henry Wilds, he continued working by himself and built many buildings in the area, three of which are Park Crescent, the Royal Albion Hotel and the Victoria Fountain [39].

¹ The bow windows, which are today considered as one of the features of Regency architecture, were actually designed by Robert Adam in the 1760s [33, p. 62].

4. KING GEORGE IV

King George IV was born on 12 August 1762. As he was the eldest son of George III and Queen Charlotte, he was created the Prince of Wales. In the following years, he would have eight brothers and six sisters, of which he loved most was Frederick, who was one year his junior. Prince George had a problematic childhood lacking maternal affection and being ruthlessly treated by his father. When he was nine, he was sent off with Frederick to a house at Kew to start their education [40, p. 1-5]. Having received an excellent education of eight hours a day, the Prince learnt Italian, French and German as well as fencing, singing, playing cello, drawing and painting [33, p. 82, 83]. Admired by many, he was described as “engaging and distinguished manners, added to an affectionate disposition” by one of the members of the Queen’s household [40, p. 6, 7]. According to *John Morley*, he was also very talented in mimicking people and considered himself as an actor playing the prince or the king: he would prepare meticulously for any kind of event, from his gestures to his clothes [41, p. 20].

His overindulgence in women started to show as he turned seventeen: a 21 year old actress named Mary Robinson became his mistress. In the meanwhile, his father was trying to control his life completely, so Prince George started rebelling against him more than ever. He rode too fast, drank too much and had affairs with many women, who were often older than him. Even in the political field, he supported the Whigs, which was never a surprise as his father King George III was a Tory [40, p. 11-17].

His conflict with his father was one of the reasons for his financial problems, which started as he turned 21. In an attempt to restrict him financially so that he would be more obedient, his father made sure that he received half of the allocation that he would normally receive, £50,000 per year [41, p. 25]. However, his efforts proved abortive, as Prince George’s debts increased with age. Nevertheless, his twenty-first birthday was also consequent on good things: First of all, his father allocated him Carlton House as a London residence and Prince George assigned Henry Holland to

convert the house into a palace, as will be discussed in detail in 5.2.1 [40, p. 19, 20]. Secondly, he went to Brighton on 7th September 1783 for the first time, a few weeks after his 21st birthday. He stayed at the Duke of Cumberland's house, who was the third brother of George III.¹ Due to their unapproved marriage, the Duke and his wife were banned from the court activities for a long time and in return, they improved their relations with the King's opponents, the Whigs, and encouraged the Prince of Wales to rebel against his parents [33, p. 82]. In the meanwhile, the Prince was very happy because he was able to do most of the things that he was never allowed to do before: Going to balls, to the theatre, horse-racing and so on. Brighton was also good for his physical health, for his physician had advised him to take sea baths there [33, p. 85, 86]. Eventually the Prince returned to Brighton in July 1784.

According to his biographer Robert Huish, the main reason for his addiction to Brighton was women. He is probably right; as the Prince fell madly in love with Mrs. Fitzherbert, a beautiful and charming widow but a Catholic, during his third visit to Brighton in June 1785. Despite all odds, they got married secretly in Mrs. Fitzherbert's house in London on 15th December 1785, breaking the Royal Marriage Act. The Prince found himself involved in great debt almost immediately and to make matters worse, his father was so angry with him that he refused to increase his yearly income. As a result, the Prince had to reduce his expenses: He suspended the works at Carlton House and sold his race horses. In July 1786, he went to Brighton and started staying at Thomas Kemp's house. As he had made up his mind to have his own place in Brighton, he chose this house as his new residence. The Marine Pavilion was completed in three months and the Prince moved in on 6th July 1787, as will be discussed in detail in 5.2.1 [33, p. 87-93].

By the summer of 1794, his debts had once again reached an enormous amount. The main reason for his debts was neither gambling nor financial support to his mistresses. He had spent most of his money on his building projects and the rest to

¹ The Duke's marriage to a widow much older than him was not approved by the King as the bride had connection to Irish families, who were against the King [33, p. 82]. To make matters worse, the King's second brother, the Duke of Gloucester had also married in secret. Consequently, George III decided he had had enough and introduced the Royal Marriage Act into parliament in 1772. The Act, which forbids members of the royal family who are to succeed to the throne from marrying without consent, is still valid today [40, p. 8, 9].

add to his collections of furniture, paintings, silver and many other pieces of art [33, p. 117]. As his father had forbidden him to take part in politics or military, the Prince indulged himself in “a life of pleasure and conspicuous consumption”. Consequently, he sharpened his talent for visual arts; collecting, decorating and designing and became a patron of the arts. His desire to overcome Napoleon affected his building projects, as he always competed with him [42].

One of the Prince’s best friends was Beau Brummell, who introduced men to completely new terms like wearing suits with neckwear, shaving and most importantly hygiene. He bathed every morning with hot water, with his male audience watching him during his morning rituals, shaved for a couple of hours a day and dressed in five hours [43]. Brummell wore modest clothes made by good tailors in sartorial perfection. Moreover, he wore suits with ties, which has now become fashionable worldwide [44]. Unlike Brummell, the Prince preferred overdressing in extravagant clothes. A quotation from *The Oxford Book of Royal Anecdotes* may give us a small hint of how his extravagance reflected on his purse:

“He spent over £20 a week on cold cream and almond paste, perfumed almond powder and scented bags, lavender water, rose water, elder flower water, jasmine pomatum and orange pomatum, eau de cologne, eau romaine, Arquebusade, essence of bergamot, vanilla, eau de miel d’Angleterre, milk of roses, huile antique and oil of jasmine. He bought them all in huge quantities-perfumed powder was delivered in amounts of up to £33 at a time; toothbrushes came by the three dozen. But then, he bought almost everything in huge quantities: in need of a few walking sticks, he bought thirty-two in one day” [45, p. 330, 331].

Prince George needed a legal marriage to resolve his debts. Lord Malmesbury was sent to see and arrange his marriage with Caroline of Brunswick, the Prince’s German cousin [45, p. 332]. After his father gave his consent for their marriage, a Marriage Contract was signed on 3 December 1794 [40, p. 47, 48]. However, the future couple were very much disappointed by each other when they first met. He was shocked at her rudeness and filthiness whereas she was much frustrated by his fatness and lack of interest [33, p. 119]. Nevertheless, their wedding ceremony took place on 8 April 1795, in the Chapel Royal at St James’s Palace [40, p. 49]. According to E. Longford in *The Oxford Book of Royal Anecdotes*:

“Years afterwards, Caroline prepared her own story to be published if the bill to divorce her got through to the House of Commons. It did not. But the society got wind of the story. She says in it that the King was so drunk the night he married that, when he came into her room, he was obliged to leave it again; and he remained away all night and did not return again till the morning; that he then obliged her to remain in bed with him & that that is the only time

they were together as husband & wife. Another story says that he collapsed into the bedroom grate and remained there till dawn” [45, p. 333, 334].

At any rate, the Princess of Wales gave birth to their only child, on 7 January 1796 named Charlotte and as of June 1796, they began living separately [41, p. 35]. Moreover, the Prince’s debts were not cleared completely as he had hoped; but instead, he was allowed nine years to pay them back [33, p. 119]. In addition to this, he was held responsible for the unlucky course of events in his marriage, which decreased his popularity more. Consequently, he broke up with his current mistress, Lady Jersey, in 1798 and searched for ways to reunite with Mrs. Fitzherbert, whom he had cheated on so many times [40, p. 56]. They reconciled in early 1800 and the Prince was so happy that he indulged himself in new building adventures. First, there was the huge Royal Stables to be built, for which they needed additional land, and then would come the enlargement of the Pavilion [33, p. 125].

On 5 February 1811, he swore as the Regent and gave a party for 2,000 people at Carlton House, accompanied by half of the members of the French royalty [40, p. 68-70]. One of his remarkable friends was also French, the Duke de Chartres (Duc d’Orléans) who had made friends with him during his first visit to Brighton. The Duke even preferred the plain English furniture of Chippendale and Hepplewhite to French furniture. He had a liberal view quite ahead of his time and was dreaming of overthrowing the government and replacing Louis XVI so that he could bring justice to France. Before the French Revolution, he had to flee to England because of his ideas, but after the Revolution, he returned to France and voted for the death of the King. This spoiled his relationship with his English friends, including the Prince of Wales. He was later executed because of his son, who was in favour of the Royalists [33, p. 105, 106].

In 1815, the Prince Regent commissioned Nash to transform the Marine Pavilion into the Royal Pavilion as we know it today, as will be discussed in detail in 5.2.3. Meanwhile, his wife was indecently wandering in Europe, accompanied by some disreputable people. In 1818 the Milan Commission was formed and after nearly two years, declared that she was guilty of betrayal. When they were trying to figure out what to do with the issue, George III died on 29 January 1820 and two days later, the Prince Regent was succeeded him as George IV. As she had refused to give up her

title despite £50,000 offered to her per year, Caroline came back to England and her trial started on 17 August [40, p. 89-93]. During the trial, “the wittiest comment was by Queen Caroline herself, who is said to have remarked that the only time she committed adultery was when she went to bed with ‘Mrs. Fitzherbert’s husband’” [45, p. 340]. Against all odds, the enquiry was abandoned and the Queen was justified [40, p. 93]. She became very ill afterwards, so when Napoleon died on 5 May 1821 and George IV heard of it while he was waiting for the result of his wife’s illness, so he mistook the news of Napoleon’s death for that of his wife. When the news was given by a courtier: “I have, Sir, to congratulate you: your greatest enemy is dead. To this he replied: Is *she*, by God?” [45, p. 341, 342]. Indeed, he was seeing Caroline as his enemy and the thought of sharing the throne with her was too much for him, so we can imagine how relieved he was when she died on 8 August 1821, very soon after his coronation on 19 July 1821.

In 1827, his much-loved brother, the Duke of York, died. From then on, George IV spent his days in mental confusion and eventually, began to lose sight and have difficulty in breathing [40, p. 101-103]. According to *Michael De-la-Noy* in *George IV*, the king “was always prone to melodrama, so he repeatedly predicted that he would be dead by Saturday”.

“But he reserved his most dramatic scene and his best lines to the last. In what became known as the Blue Room, where later both William IV and the Prince Consort were to die, the king spent his last night propped up in a chair. At about half-past three on the morning of 26 June 1830 he suddenly called out, ‘Good God, what is this?’ His page, Thomas Bachelor, ran across the room. The king clasped his hand. ‘My boy,’ he said, ‘this is death.’ And this time it was” [40, p. 103].

After King George IV died in 1830, few people mourned after his death, but this does not change the fact that he was a great patron of the arts. The Regency style, as already discussed in 2.1.2, was named after him. He collected the paintings of many English artists and took part in the establishment of the National Gallery. In literature, he admired the work of Sir Walter Scott and Jane Austen [46]. Moreover, he made friends with some of the most distinguished intellectuals of his time, like Lord Byron and Sir Walter Scott [33, p. 103, 104].

According to *John Morley*, George IV’s passion for decoration, collecting and building started with the Carlton House. As a narcissist, he had identified himself with Louis XIV, so he always had a liking for France and a taste for French furniture,

although he considered Napoleon his greatest enemy. As he liked mixing furniture of different styles and periods in his interiors, apart from the French style, it was to his advantage that he lived in the late eighteenth and early nineteenth centuries, when eclecticism was blossoming [41, p. 21-25]. The Royal Pavilion, Buckingham Palace and Windsor Castle are George IV's greatest architectural achievements. In short, the Regency period was a time when literature, art, and architecture in England prospered.

5. THE ARCHITECTURAL HISTORY OF THE ROYAL PAVILION

5.1 Reasons for Building the Royal Pavilion

From a distant mother and a cruel father, the Prince of Wales was brought up with a strict and formal training. Eventually, he grew up to be a rebellious son. After his twenty-first birthday, he was allowed to go to Brighton to stay with his uncle and aunt, the Duke and Duchess of Cumberland, as already explained in the fourth chapter. The Prince spent a wonderful time at his uncle's, who provoked him to rebel against his father even more. During his fourth visit to Brighton in July 1786, the Prince started staying at Thomas Kemp's house, who was an MP for Lewes at the time. As the Prince was already longing to escape London and his father's court, he had decided to have a place of his own in Brighton. He chose Kemp's house as his new residence, as already mentioned in the fourth chapter. Consequently, Louis Weltje, who was the clerk of the Prince's kitchen, leased the house for the Prince the same year [33, p. 87-93]. In November 1787, Weltje purchased the house and surrounding land from Thomas Kemp for £5,850. He then re-leased the house to the Prince with an annual rent of £1,000 per year, with an option to purchase the building at an agreed price¹ [47]. This was the beginning of the Royal Pavilion. The Pavilion went through various phases of development under different architects and decorators.

5.2 Building of the Royal Pavilion

The chronological development of the Pavilion is narrated under the headlines 'Henry Holland period', 'William Porden period' and 'John Nash period'. 'Henry

¹ The Prince purchased the house and surrounding gardens for £17,000 in September 1807 [47].

Holland period’ narrates the creation of the Marine Pavilion from the small farmhouse, which once stood there, and ‘John Nash period’ analyzes the conversion of the Marine Pavilion to the Royal Pavilion by John Nash. Henry Holland and John Nash are of utmost importance out of the various architects and decorators who have worked at the construction of the Pavilion. As for William Porden, he was appointed as the architect for the Royal Pavilion after Henry Holland. Even though his designs for the enlargement of the Marine Pavilion were not executed, he was eventually appointed to design and build the Royal Stables and the Riding House. In short, ‘William Porden period’ covers the time interval when no major work was done at the Pavilion, but many designs for the alteration of the Marine Pavilion were prepared by various architects, as will be explained in 5.2.2. The rest of the architects and decorators, who contributed to the building, are discussed under these three headlines, in chronological order.

5.2.1 Henry Holland Period

Henry Holland was born on 20 July, 1745. After being educated by his father, who was a master builder himself, Holland collaborated with Capability (Lancelot) Brown, a landscape gardener, in 1771. He sharpened his professional skills whilst working as Brown’s assistant and partner and eventually began to run the architectural works in the office. Holland married Brown’s daughter in 1773 [10, p. 215].

In 1771, after leasing some land in Chelsea, he built an estate called Hans Town, which consisted of Sloane Street, Hans Place and Cadogan Place [10, p. 215]. In 1776-8, Holland built Brooks’s Club House in London, where he is considered to have developed “an elegant Neoclassical style to rival that of Adams” [3, p. 322]. Brooks’s Club House (Fig. 5.2.1- 1) commission is of special importance amongst others, because it enabled him to meet members of the Whigs and eventually the Prince of Wales. His major work for the Prince was the enlargement of Carlton House in London, which took place between 1783 and 1795 [10, p. 215]. As Holland began to gain reputation with his work at Carlton House, the Prince gave him another commission in 1787, this time at Brighton [41, p. 32].

At Brighton, Holland was responsible for the transformation of the Prince's farmhouse into a royal residence. He started the work in April 1787 and completed it in three months, so the Prince was able to move in by 6th July, 1787, as already mentioned in fourth chapter [33, p. 93]. As visible in Fig. 5.2.1- 2, showing the building during construction, Holland added a rotunda to the north end of the house and a new wing near it, to achieve an overall symmetry on the east façade. Moreover, he constructed a perpendicular wing to the south and north ends of the building on the west façade [48, p. 101]. Eventually, the house began to be called the Marine Pavilion.

The Marine Pavilion consisted of two floors. Fig. 5.2.1- 3 shows the ground floor plan of the building, the centre of which was a circular room, known as the 'Drawing Room', which would eventually be named the 'Saloon'. The 'Drawing Room' was flanked by two semicircular areas on the north-south axis. The original farmhouse, located on the south of the 'Drawing Room', was converted into two rooms on the ground floor, known as the 'Breakfast room' and the 'Anti Room'. To the north, symmetry was completed by the 'Eating Room' and the 'Library'. On the west, a courtyard was formed by two sets of rooms on each side. There was an entrance hall on the west side of the main building, with an entrance hall in the middle. The first floor of the Marine Pavilion was designed for accommodation purposes (Fig. 5.2.1- 4). The 'Breakfast room' and the 'Anti Room' on the south end of the ground floor were connected by a staircase to the first floor, where the Prince's 'Bedchamber' and 'Dressing Room' were located. Two more bedchambers, a servant's room and two dressing rooms were located at the north wing on the first floor [41, p. 33].

The east façade (Fig. 5.2.1- 5) was very neat, consisting of a rotunda flanked by a block on each side. The rotunda was accentuated by a round entablature, supported by columns. The tall French windows can be seen from between the columns. Each of the wings had two bow windows that were two-storey high. The whole exterior was clad with cream-glazed Hampshire tiles, to cover the old walls of the farmhouse and the timber walls of the new building, so that a unified look would be achieved [38, p. 16]. Of the west façade of the Marine Pavilion we only have a drawing, probably an as-built, from 1788 (Fig. 5.2.1- 6). The two wings flanking the courtyard and the entrance portico accentuated by a triangular pediment, which is supported by

a colonnade, have resulted in a completely symmetrical façade, just like the east façade. In general, the house can be considered as an output of Neoclassicism.

John Morley underlines that the Marine Pavilion was thought to have been influenced by the Hotel de Salm² (Fig. 5.2.1- 7) in Paris, which was later seen as an inspiration for the Buckingham Palace, “which enjoyed a different architect (Nash) but the same patron” [41, p. 34]. Having visited Paris in 1785, Holland was influenced by the French style, so he employed many French craftsmen and decorators at Carlton House. Therefore, he introduced various bright colours to the interiors of the Marine Pavilion, like brilliant yellow, green & blue, which would eventually become typical of the Regency style, as already discussed in 2.1.2. According to *Clifford Musgrave*, this was possibly due to the Prince, who wanted to achieve a lively atmosphere inside the building, like that of a “gay seaside holiday pavilion” [33, p. 94, 95].

After the Prince announced his marriage to Princess Brunwick on 30 December 1794, he ordered Holland to prepare designs for the enlargement of the Marine Pavilion. Although Holland presented his plans and elevations to him in February 1795, the enlargement had not taken place when the couple got married in April 1795. According to *John Morley*, the reason for this may either be that the Prince did not like the design or that the enlargement was a necessity due to his marriage and not his own will [41, p. 35]. However, his reconciliation with Mrs. Fitzherbert in early 1800 did result in such great joy that the Prince immediately initiated new building projects: he decided to have a stables and riding house built and the Marine Pavilion enlarged. As additional land would be needed for the new stable building, the Prince started off with the Pavilion: he ordered Holland to prepare new designs for the enlargement the building [33, p. 125, 126].

The enlargement of the Marine Pavilion, which started in summer 1801, was completed within two years. Among the additions were three new staircases, a new eating room and conservatory, a new entrance hall, three water closets and rooms for

² Hotel de Salm was built between 1782 and 1787 by Pierre Rousseau in Paris. It was destroyed by fire in 1871, but was eventually reconstructed [49]. The building is said to have inspired many other buildings, like the California Palace of the Legion of Honour and the White House.

stewards [41, p. 35-37]. As can be seen in Fig. 5.2.1- 8, the new layout plan did have its differences: The most specific difference was the addition of two angled wings added on both sides to the Pavilion: An eating room was added to the north side, whereas a conservatory was added to the left side. On the west side, an entrance hall was added by moving the existing portico to the west. Two staircases were added on both sides of this entrance hall, one of them with water closets in its stairwell.

We do not have many drawings of this project, only two floor plans (Fig. 5.2.1- 8 and Fig. 5.2.1- 9) and two east elevations; one of them as the as-built (Fig. 5.2.1- 10), the other one a design in Chinoiserie style (Fig. 5.2.1- 11). If we look at the as-built version, we can see the new angular wings added to the south and north ends of the Pavilion. The two new wings looked out of place due to their proportions, because they looked higher than the main building, although they were actually lower and only one-storey high. The reason for this could be the windows of these new wings, which had different proportions, their length was much greater than their width and thus they looked stretched [41, p. 37]. The result was far from Holland's usual style, which could be due to the fact that the angular wings were realized by Holland's nephew and assistant, P. F. Robinson. According to *Clifford Musgrave*, this was due to the fact that Robinson "introduced some picturesque elements" to Holland's design, like the canopies above the bow windows resembling pagoda-roofs. He also removed the statues that were placed around the cupola in 1788. The final look of the Pavilion was that of a "cosy, almost rustic appearance of a picturesque *cottage orné* of the kind that was becoming increasingly fashionable" [33, p. 126].

The new interiors of the enlarged Marine Pavilion were based on Chinoiserie, unlike the previous neoclassical interiors. There are various assumptions to why the Prince changed his mind. One of them may be the Chinese papers that were given to him as a gift in 1802. On the advice of P. F. Robinson, the papers were hung on the walls of the newly completed Chinese Gallery (later the Music Room Gallery, discussed in 6.4.1.7) [33, p. 126, 127]. The result must have inspired the Prince to expand the Chinese theme to the rest of the Pavilion, although Chinoiserie was long out of fashion in England. Another reason for his change of mind may be political. According to *John Morley*, he had chosen to neglect traditional neo-classical French styles, "the Egyptian, the extreme neo-classic and the full-blown French Empire", due to the wars with France. *Morley* enforces his statement by quoting from Prince

George, who is said to have confessed to Lady Bessborough that “he chose the Chinese style at Brighton because he was afraid that his French furniture would be accused of Jacobinism” [41, p. 23]. Another possibility is that he simply wanted to employ the Exotic styles in his building and because Exotic styles like Chinoiserie were not fashionable at that time, he may have used the wars with France as an excuse to set sail to the Exotic. Whatever the reason behind his change of mind was, the Prince made up his mind and ordered pieces from the Chinese room at Carlton House to be brought over to the Marine Pavilion. Moreover, he bought large quantities of Chinese furniture, porcelain, even costumes and weapons [33, p. 127, 128]. This interest in the Exotic would affect the interiors of the Marine Pavilion, which were not subject to any alterations for 12 or 13 years, and a decade later, it would also affect the exterior architecture of the Royal Pavilion. The Prince’s interest in Chinoiserie is astonishing, as he had never been further east than Germany and that was much later, in 1821.

The interiors of the enlarged Pavilion were decorated by the Crace family, who ran the most important interior decoration company of the time for 131 years [50]. Frederick Crace was the one in charge of the works realized by his company at the Pavilion. He was born in 1779 and started his apprenticeship in Richard Holland’s office. As he was 14, he started working with his father. His sharp talents, which included gilding, marbling, graining and decorative painting, eventually caught the attention of the Prince of Wales, while he was working at Carlton House [51]. In his own words, he was “first noticed by the Prince of Wales and Mrs Fitzherbert, being at work upon gilding the iron railing of the staircase”. From then on, he worked for Prince George [52].

Because the Prince was interested in Chinese exteriors as well, Holland prepared designs for the gardens and stable buildings in 1802. However, he retired shortly afterwards in 1803, leaving his position as the Prince’s architect to William Porden [33, p. 136]. Hence, the period of William Porden started.

5.2.2 William Porden Period

William Porden studied near James Wyatt and then worked with S. P. Cockerell. In 1784, he started working for the 1st Earl Grosvenor as an estate surveyor; responsible

for assessing buildings on the Grosvenor Estate in Mayfair and determining the penalty to be paid in case a resident failed to pay his lease on time. After 20 years, he was appointed to build the Grosvenor a country house in Cheshire, between 1804 and 1812. Eaton Hall was designed in Gothic Revival style, for which Porden was reputable at the time. Porden gained more reputation through his work for the Prince of Wales in Brighton, as will be explained in the following paragraphs. Moreover, he took part in the development of housing on the Phillimore Estate in Holland Park in London. Apart from working as an architect, he also designed gardens and furniture [53].

Porden loved the idea of Chinoiserie and made designs for the enlargement of the Pavilion in this style (Fig. 5.2.2- 1). However his designs for the exteriors of the Pavilion in Chinese style were never realised [33, p. 136]. In the end, Porden's designs for the Pavilion were abandoned and he was commissioned to design and build a new stable building at the Pavilion estate [41, p. 41].

The Prince ordered Porden to design a new stable building, a riding-house and a tennis court (Fig. 5.2.2- 2). Porden designed the buildings in Indian style: a rectangular plan with a huge rotunda protruding out from the south. The rotunda was said to have been inspired by the Corn Market in Paris, which was completed in 1782 [48, p. 102]. Between 1802 and 1804, the Prince bought some additional land for the Royal Stables to be built. A public road had to be closed and an alternative one was created due to his new land [33, p. 136, 137].

The construction of the Royal Stables and Riding House began in 1803. Porden's assistant Joseph Kay took part in some of the designs and the supervision of the construction works. Moreover, Porden is said to have collaborated with S. P. Cockerell. Although the buildings were only completed in April 1808 due to late payments, the Royal Stables building was in use before the final completion date, in August 1806 (Fig. 5.2.2- 3) [33, p. 137-141]. The building was made of yellow brick and Bath stone and the dome was ornamented with gilding. The massive dome was designed very boldly according to the current construction techniques of the time: it is "eighty feet wide and sixty-five feet high, is only twelve inches thick at the base, and nine at the top" (Fig. 5.2.2- 4) [41, p. 44, 45].

The Royal Stables of the Royal Pavilion was the first and grandest of the Indian Revival style buildings in England, so one cannot help but wonder why this style was chosen for the Royal Stables and Riding House, whereas the exteriors of the Marine Pavilion were still dominated by Neoclassicism. One reason for this may be that Porden was inspired by *Thomas and William Daniell's Oriental Scenery*^{3,4}, or he was under the influence of his master S. P. Cockerell, who was building Sezincote House in Gloucestershire. The house was at the peak of the Indian Revival movement at that time, but it must be noted that the construction of the Royal Stables building had begun two or even three years before it. As for the Prince himself, the reason for his preference of the style may have been due to his childhood memories or Porden himself. It should be noted that the Prince had also visited Sezincote House in Gloucestershire, probably more than once (refer back to 2.1.3). Whatever the reason behind his decision was, the Prince's interest in the 'Exotic' lasted more than thirty years and with four different architects [33, p. 140, 141].

After the Royal Stables and the Riding House were completed, making new designs for the alteration of the Pavilion faced a greater challenge. The massive scale of the new buildings, especially of the rotunda of the stable building, required that any other building around had to be compatible in size [41, p. 41]. Moreover, the distinctive style of the building brought another challenge. In 1805, the landscape gardener Humphrey Repton, who was the business partner of John Nash until 1802, as will be discussed in 5.2.3, was ordered to Brighton to present his opinions on the development of the estate. By that time, Repton was also inspired by the Indian Revival, as he had just completed the gardens of the Sezincote House [48, p. 102, 103].

"Repton agreed that 'neither the Grecian nor the Gothic style' would be compatible 'with what had so much the character of an Eastern building'. At the same time, 'the Turkish was objectionable, as being a corruption of the Grecian; the Moorish, as a bad model of the Gothic; the Egyptian was too cumbrous for the character of a villa; the Chinese too light and

³ The six-volume work of Thomas and William Daniell, consisting of 144 hand-coloured engravings made during their trip to India. Their work enabled the recognition of many of India's most famous buildings and places to the Western world [54].

⁴ *Gervase Jackson-Stops* is in the opinion that Porden may have been influenced by Jami Masjid in Delhi, one of the buildings that he illustrated in India [38, p. 116]. If we compare Fig. 5.2.2- 4 with Fig. 5.2.2- 5, we will see that the two buildings have a lot in common: The large dome in the centre, the walls with their battlements, the turrets and the arched windows and/or colonnades.

trifling for the outside, however it may be applied to the interior. The only solution was to turn to 'the Architecture of Hindustan' [38, p. 20].

Eventually, Repton prepared designs for the alteration of the Pavilion and delivered them to the Prince on 13th December, 1805 (Fig. 5.2.2- 6). As he went to Carlton House to collect his drawings, the Prince said "Mr. Repton, I consider the whole of this work as perfect! *I will have every part of it carried into immediate execution.* Not a title shall be altered - even you yourself shall not attempt any improvement". However, Repton's designs were not realized: maybe the Prince wanted him to produce designs also for the interiors and did not want to discourage him or he was just being polite [41, p. 51, 52]. Repton was paid for his work and his designs were eventually published in 1808. As visible in Fig. 5.2.2- 5, his designs display the progenitor of the Royal Pavilion as we see today: There is a large onion dome in the centre that is three-storey high, with two smaller onion domes near it [38, p. 20].

As a result of too much money spent on the Royal Stables and Riding House, further work on the Pavilion itself was terminated till 1813 [41, p. 48]. Although Nash had begun work upon Marylebone Park in 1811 and upon the Cottage in 1812, he was not called in to provide designs for the alteration of the Pavilion. Instead, James Wyatt was called in, however he died in September 1813 and his plans were never realised [41, p. 67]. Eventually, John Nash became the new architect of the Pavilion.

5.2.3 John Nash Period

John Nash was born in 1752 in London, of Welsh parents. When he was fourteen, he started his apprenticeship in Sir Robert Taylor's office [48, p. 1-3]. In 1774, he left Taylor's office and a year later married Jane Elizabeth Kerr, of whom he had two sons. He also entered on an enterprise in Bloomsbury Square in London, the same year [55, p. 11]. He built there Bloomsbury Square no 16-17 and Great Russell Street no 66-71 and eventually began living in no 71 with his family (Fig. 5.2.3- 1) [55, p. 35]. Although he was successful in finishing the construction on time, he was not so in letting the houses, so he had to declare bankrupt in 1783. Moreover, he failed to divorce his wife, who was extravagant and probably mentally unstable [55, p. 11].

Consequently, Nash had lost all his property at the beginning of 1784. He had already sent his wife to live with her sister in South Wales nearly six years ago, so

after the bankrupt, he also left London to settle down in Wales [48, p. 8, 9]. In 1789, he set up his own office in Wales and after a short while became a well-known architect in his area. By 1792, he had a new London address in Duke Street, St James's Square, but he kept his Welsh connections [55, p. 11]. In 1795, he designed an iron bridge in one span across the Teme at Standford, thinking that it would bear less risk of being swept away by flood. However, the bridge crashed down due to static problems (Fig. 5.2.3- 2) [48, p. 17, 18].

Two friends of Thomas Johnes, who was one of his clients, influenced his architectural career greatly. These two men, Sir Uvedale Price and Richard Payne Knight, introduced him to a movement in art called 'the Picturesque'. Nash was inspired by Knight's Downton Castle, designed and built by Knight himself between 1773 and 1778, so he built Castle House for Price in 1795. This triangular house in Aberystwyth (Fig. 5.2.3- 3 and Fig. 5.2.3- 4) is one of the turning points in Nash's architecture, but it was unfortunately demolished in 1895 [48, p. 20-22].

Nash started living in London after 1796 and this time he was also a very rich man. In 1797, he built another bridge across the Teme at Stanford, to correct the mistake he made in 1795 and he was successful this time (Fig. 5.2.3- 5). At the end of 1797, he bought a house, No. 28 in Dover Street, with the site next to it and built there No. 29 in 1798 (Fig. 5.2.3- 6), which was in use by the end of the next year [48, p. 26-30]. We have no evidence that Nash managed to divorce his wife, so she must have died before Nash married again to Mary Anne Bradley in 1798. Around this time, he entered into partnership with Humphrey Repton, which continued until 1802. Their partnership was very profitable for Nash, for he had become a well-known country-house architect [55, p. 11]. From 1800 till 1812 Nash built around twenty country houses while transforming, enlarging or altering many others. He built cottages, lodges, park entrances and even dairies for patrons of different origins, some of whom were met during his partnership with Repton [48, p. 43]. Apart from country-houses, he built a number of castles in England and Ireland, some of which are *in situ* today [48, p. 49].

In 1806, Nash was offered a job to work as an architect in the office of Woods and Forests. He accepted the position and took James Morgan as his partner. Although this job offered little profit and prestige, the outcome was invaluable. In 1810, Nash

designed cottages for the pensioners of John Scandrett Harford. He proposed that each should have his/her own separate cottage at an isolated location. These cottages, later called as Blaise Hamlet, became very popular amongst the public and artists (Fig. 5.2.3- 7 and Fig. 5.2.3- 8) [48, p. 54-57].

In 1810, the Office of Woods and the Office of Land Revenues were united and their staffs were to work together. The two teams were to present plans and reports for the development of Marylebone Park as a residential area within six months [48, p. 62, 63]. Nash's concept was to form a "garden city" for the rich citizens of London, which consisted of a park with villas, a lake, a canal, crescents and terraces with irregular focus points (Fig. 5.2.3- 9). In addition, he planned a road from the park to Carlton House, which would later be named the Regent Street (Fig. 5.2.3- 10) [10, p. 261]. His ideas were so revolutionary and ambitious that he was called in for an interview with the Prime Minister Spencer Perceval in August 1811 to discuss his plan and report. In September 1811, Nash's plans were presented to the Prince, who was declared as Regent in February 1811 and on 22 October 1811, the Treasury accepted Nash's plans [48, p. 66, 71].

By 1812, he was well known to the Prince, both as an architect and a devoted subject, whom he could trust. Nash became the Prince's adviser in architectural matters as well as personal and political. He even tried to enter the parliament himself, but was unsuccessful. We have no evidence of how Nash managed to get so close to the Regent, when he was only a joint architect in the Office of Woods, however this certainly helped him in his social and professional life [48, p. 90, 94]. According to *Clifford Musgrave*, it was believed that Nash's wife was once a mistress of the Prince and that the Prince supplied him with new commissions in return. He continues that caricatures of Mrs. Nash and the Prince were also made, showing them having fun on the Royal yacht [33, p. 149].

A new era started for the Pavilion after Nash was summoned to Brighton in January 1815. Together, they realised the Prince's dreams in various styles that were parallel to his taste. It was to Nash's advantage that he was an easygoing, flexible architect who could adapt to any kind of architectural style, including "Gothic, Italian Renaissance, Palladian and Greek" [10, p. 261]. This enabled him to assimilate the styles and combine elements from various sources to create a unique Eclectic look,

which he was so capable of. Rather than copying motifs and patterns from the travellers' books like his contemporaries who had before prepared proposals for the exteriors of the Royal Pavilion in various Exotic styles, he created a unique design based on a variety of architectural sources.

As he started preparing designs for the Pavilion, Nash had to take into consideration the already completed Royal Stables and the Riding House, which both dwarfed the Pavilion in size and had a distinctively different style. He would either comply with the Eastern style of the stables building or retain the building's modern character by keeping the stables building planted out [41, p. 67-70]. Eventually, it was decided that the Pavilion would be enlarged in the 'Indian' style; "aerial, exotic and improbable" as Repton had long before proposed [48, p. 104]. Moreover, the Pavilion would be extended greatly in length, to overcome the problem caused by the huge size of the stables building. The relatively small width of the building would enable the pinnacles, domes and chimneystacks on the east façade to be seen clearly from the west façade [38, p. 40].

Nash presented two alternative elevations for the east front, one with three domes (Fig. 5.2.3- 11) and the other with one dome and two pagodas (Fig. 5.2.3- 12). In his preliminary design for the east façade dated 1815, we see the central dome with its Mogul style pillars with pierced stone screens between them (Fig. 5.2.3- 11). Also, we see that the new additions to each end of the building were already thought of: The Music Room (6.4.1.6) and the Banqueting Room (6.4.1.4) [38, p. 20]. What is different from the east façade today is that the Music Room Gallery (6.4.1.7) and the Banqueting Room Gallery (6.4.1.5) have not been extended eastwards as they are today, so it is easy to trace Holland's bow windows on the façade. Also, the Music Room (6.4.1.6) and the Banqueting Room (6.4.1.4) are displayed with domed roofs, whereas they have Chinese pagoda roofs today. Moreover, the roofs of the horizontal blocks on both sides of the rotunda have fish-scale slate roofs like the ones we see along the north and west façades, whereas each block is ornamented with two onion domes today.

Nash's following design for the east façade of the Royal Pavilion is the one that is realised, as seen in Fig. 5.2.3- 12. Despite the rest of the exteriors dominated by the Mogul style, we can safely say that the tented-roofs of the main State rooms are

Chinese inspired. A reason for this change of mind could be the ballroom that Nash designed for the Carlton House Victory Fête of 1814 (Fig. 5.2.3- 13). It may have been that the Prince liked this design and wanted something similar or that Nash proposed to make something similar. According to *Gervase Jackson-Stops*, the tented-roofs create a light atmosphere and break the formality of the palace unlike the onion domes, so that building looks more like a summer house, without losing its grandeur that is fit for a king. In addition, they bring variety to the design and accentuate the height of the pinnacles [38, p. 28].

The Prince chose the latter, with a dome over the Saloon (6.4.1.8) and pagoda-roofs over the Music Room (6.4.1.6) and the Banqueting Room (6.4.1.4). With the use of the tented-roofs instead of domes, the pinnacles looked much taller and more numerous. Perforated stone screen was used for the exteriors of the Saloon (6.4.1.8), the Banqueting Room (6.4.1.4) and the Music Room (6.4.1.6) in order to create a harmonious façade below the roof level, [41, p. 70, 71].

The Music Room (6.4.1.6), the Banqueting Room (6.4.1.4), the Great Kitchen (6.4.1.9) and domestic offices, the King's Apartments (6.4.1.10) and a new wing to the north were some of the additions by Nash, which made the Pavilion extremely long. However, the building was widened as well, with the Entrance Hall (6.4.1.2) enlarged to the west and the Octagon Hall (6.4.1.1) with an entrance portico added, not to mention the drawing rooms on the ground floor extended to the east [5, p. 68]. Nash also extended the Banqueting Room Gallery (6.4.1.5) and the Music Room Gallery (6.4.1.7) eastwards, which resulted in the bow windows on the ground floor to disappear, creating a flat surface, whereas balconies were achieved on the upper floor. Moreover, he added two smaller onion domes on top of each wing [38, p. 28]. As he had already performed in his country-house plans, a grand cast-iron staircase was added at each end of the corridor [48, p. 104]. Unlike Repton, who had proposed to build a new two-storey building behind the rotunda that Holland had constructed, Nash proposed to construct his dome right over Holland's rotunda, so he designed a cast-iron frame for the dome of the Saloon (6.4.1.8), which would replace Holland's low dome and accentuate the Mogul style of the building (Fig. 5.2.3- 14) [38, p. 20].

Fig. 5.2.3- 15 gives us a clear depiction of the main entrance block with the horizontal blocks flanking it. The stucco walls that have been carefully painted to

imitate Bath stone blocks are visible on the right-hand side this illustration. The ground floor windows on the left belonged to the King's private secretary whereas the ones on the right belonged to the Red Drawing Room (6.4.1.11). To accentuate the entrance axis and to draw the attention to the Pavilion rather than the stable building, Nash had constructed a clock tower in 1816-17, which can be seen on the left hand side of Fig. 5.2.3- 16. However, this tower was demolished in the late-19th century, after the city of Brighton took over the Pavilion [38, p. 40].

In Fig. 5.2.3- 17 showing the left-hand side of the ground floor, we can see the King's Apartments (6.4.1.10), as completed by Nash in 1821. The King's Apartments (6.4.1.10) were located on the north-west corner of the Royal Pavilion of the ground floor. Fig. 5.2.3- 17 demonstrates the west façade of the apartments and Fig. 5.2.3- 18 demonstrates the north façade of the building, housing the King's Apartments (6.4.1.10).

There are many factors that Nash is thought to have been inspired from. One of the buildings that are thought to have inspired the Royal Pavilion is Tac Mahal in Agra, India, as already discussed in 2.1.2.1. Indeed, the centre part of the east façade does resemble the Tac Mahal, with the large onion dome in the middle, flanked by two smaller domes on each side, but apart from that, it is hard to say that Nash's building was based on the architectural design of Taj Mahal. Another building thought to have inspired the Pavilion is the Pearl Mosque in Delhi, India. In *Views of the Royal Pavilion*, Gervase Jackson-Stops is in the opinion that the domes of the Pavilion resemble the domes of the Pearl Mosque in Delhi [38, p. 36]. Actually, Nash seems to have been inspired by many other architectural elements of the Pearl Mosque, as seen in Fig. 5.2.3- 19: The finials, minarets and the ornamentation over the domes are very much like those of the Pearl Mosque. Moreover, we know that Nash borrowed *Thomas and William Daniell's Oriental Scenery* from the Carlton House library in November 1815 "for making drawings of the Pavilion". William Porden had also referred to the same books to prepare designs for the Royal Pavilion, as already explained in 5.2.1, but it was Nash who took the commission. According to *Gervase Jackson-Stops in Views of the Royal Pavilion*, Nash only benefited from the decorative elements depicted in the books whereas Porden made use of the architectural forms, which is why Nash's designs for the Pavilion are peculiar to him [38, p. 28]. Furthermore, we know that both Nash and S.P.Cockerell were pupils of

Sir Robert Taylor. As Nash is only one year older than Cockerell, it is very probable that they were together during their apprenticeship in Taylor's office, which may probably have resulted in their professional interaction with one another.

As for the interiors of the Royal Pavilion, the Long Gallery (6.4.1.3), the Saloon (6.4.1.8) and the galleries of the main State Rooms were redecorated by Frederick Crace in 1815. Eventually in 1817, the Prince Regent had a meeting with Frederick Crace and Robert Jones, the other most important decorator in the history of the Royal Pavilion, so that he would decide who would undertake the decoration of which rooms. He decided that Crace would design and realize the interiors of the Music Room (6.4.1.6), the Music Room Gallery (6.4.1.7) and the Banqueting Room Gallery (6.4.1.5). In the meanwhile, Jones would be responsible for the Banqueting Room (6.4.1.4), the Saloon (6.4.1.8), the Red Drawing Room (6.4.1.11) and the King's Apartments (6.4.1.10) [56, p. 5]. Of course, this does not mean that they never worked together. In many other rooms, they worked in coordination, so we can safely say that the interiors of the building we see today are a result of the coordination of Robert Jones and Frederick Crace.

The life and works of Frederick Crace were mentioned in 5.2.1, but there is very little information about the life and work of Robert Jones. According to *Gordon Grant*, Robert Jones is first mentioned working at the Pavilion for the Crace family in 1815, when he painted some decorative wall panels for the Entrance Hall (6.4.1.2), which were afterwards removed. Later in 1817, he was asked to attend the Prince Regent at Brighton together with Crace, so that the interior decoration of the new rooms could be divided between them, as already mentioned in the above paragraph. This gives us the clue that Jones must have started working independently by this time – not as an employee of Crace [57].

Grant finds it odd that an artist & designer of such skill and imagination, and with such a client as Prince George, Jones is so little known elsewhere, as the work that he carried out at the Pavilion represents almost his entire known output of work (although he did return to the Pavilion in 1831 to make some retouches and to restore one of his Banqueting Room wall paintings in 1835 – the last surviving mention of him during his lifetime). Although there are a few references to him working elsewhere, none of them have yet been confirmed. *Grant* is in the opinion that, one

reason for this may be that Jones was primarily a theatre designer, whose other work was ephemeral. Another suggestion by him is that he was a silversmith, which is based on the fact that he had designed much fine metalwork for the Pavilion. However, there is no real supporting evidence for either of the suggestions [57].

According to *Gordon Grant*, Goethe's colour theory may have had an influence on the interiors of the Royal Pavilion. He refers to *Ian Bristow's Interior House Painting Colours and Technology, 1615 – 1840*, which had a number of references to 'peach blossom colour' around 1795 - 1820, notably in the Blue Velvet Room at Carlton House (for the Prince) and the Pavilion's Octagon Hall: "...it seems possible that this cluster of references in the early 19thC to peach blossom may be traced to Goethe, who included it as one of his prismatic colours in 1791" [57]. In his own words:

"It may be that the contrast between the colours of the Octagon Hall and the Entrance Hall – Peach blossom and green – was chosen because of an awareness of Goethe's theory. Or perhaps they were just a simple contrast as one finds elsewhere in the building. For example, beyond the Entrance Hall the pink of the Long Gallery or the Red of the Drawing Room would again contrast with the green. Yellow is adjacent to blue on the chamber floor, and rooms with curvilinear decoration are next to ones with rectilinear decoration. Height, too, intensified through contrast: the neutral, low ground floor Banqueting & Music Room Galleries open into the high, vividly coloured Music & Banqueting Rooms. It is probably too much to see the influence of Goethe in all these contrasts and oppositions, but certainly his influence on the way people thought of colour – as something that both represented and could influence the emotions – was to become generally accepted, as indeed it still is" [57].

As the building was about to be finalized, Nash found himself in trouble with the King: It was found out that he had exceeded the total cost by nearly ten percent. As things were beginning to calm down, something else came up to make things even worse: The roofs of the Royal Pavilion were leaking [48, p. 106]. Nash received a letter from Knighton, the King's private secretary, in November 1822 about this issue. In the letter, it was stated that pans were placed in the Banqueting Room (6.4.1.4) to collect the rain water dropping in with two men keeping watch all the time. The letter continued to state that the use of mastic was an experiment too bold to test on the Pavilion. Other complaints followed, so Nash had the tented-roofs of the Banqueting Room (6.4.1.4) and the Music Room (6.4.1.6) covered with copper. It looked out of place at the beginning, however as the use copper extended to the other parts of estate, this was no longer a problem [41, p. 71-74]. Consequently, works at the Pavilion were completed in 1823.

5.3 The Royal Pavilion after 1823

According to *Jessica Rutherford*, “the Pavilion quickly became a symbol of the abuse of power, the waste of public funds and social injustice” for the King’s opponents, even before it was completed [36, p. 154]. William Cobbett’s, who was a writer of political issues, was one of the many people who were unimpressed with the building. What makes him unique is his description of the exteriors of the building, after he saw it in 1822:

“Take a square box...Take a large Norfolk turnip, cut off the green of the leaves...and put the turnip on the middle of the top of the box. Then take four turnips of half the size, treat them in the same way, and put them on the corners of the box. Then take a considerable number of the bulbs...put all these, pretty promiscuously, but pretty thickly, on the top of the box. Then stand off and look at your architecture. There! That’s ‘a Kremlin!” [36, p. 154].

Many others were in the same opinion with William Cobbett. John Wilson Croker, a famous diarist of the time, once said that “It is, I think, an absurd waste of money, and will be a ruin in half a century or more”. The writer William Thackeray was one of the few who appreciated the importance of the building for Brighton: “It is the fashion to run down George IV, but what myriads of Londoners ought to thank him for inventing Brighton” [58]. Thackeray proved to be right, as the building attracts 400,000 visitors each year.

The King made only two more visits to the Royal Pavilion after it was completed, in 1824 and in 1827. It seems that he was bored with the building, now that it was completed [36, p. 46]. Consequently, he set off to new building projects, Buckingham Palace and Windsor Castle. In the meantime, he commissioned Nash to prepare a picture-book of the Pavilion, so that he could give them away to his guests. Nash commissioned Augustus Charles Pugin for the illustrations and eighty-six copies were presented to the King in spring 1827 [48, p. 108, 109].

After George IV died in 1830, the Royal Pavilion became the residence of his brother William IV, who succeeded him. During his reign, he used it as a winter palace. Then the crown passed to George IV’s niece Victoria in 1837. Although she used the Pavilion as her residence until 1845, her first remarks about the building give us an idea of what she felt about it: “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”. Eventually, she decided to sell it and acquire a new residence, Osborne House, on the Isle of Wight [56, p. 28, 42]. During the late 1840s, she moved most of the furnishings to Buckingham Palace and eventually she stripped the building so that little more than empty walls remained. This was the situation of the building when the town of Brighton bought it for £53,000 in 1850. According to *Megan Aldrich* in *The Craces, Royal Decorators 1768-1899*, “Scarcely more than bare walls remained, for the chimneypieces had been torn down; the chandeliers, the organ, and even the grates removed; the Music Room stripped of its beautiful Chinese paintings, and whole place dismantled and disfigured, as though its doom had been fixed” [59, p. 167].

After the town of Brighton took over the Pavilion, a committee was set up for the redecoration of the Pavilion. The redecoration of the ground floor was completed by Christopher Wren Wick within one year. When Queen Victoria returned some of the original murals and other pieces to the Pavilion in 1864, a new restoration programme started. The original chandeliers of the Music Room and the Banqueting Room were hung back and the original murals were hung on their original positions in the Music Room (6.4.1.6) with the help of Antoine Dury. As not all the original canvases of the Banqueting Room (6.4.1.4) were returned, Dury painted the rest himself, in accordance to the concept of Robert Jones [56, p. 42].

The building inspired many architects, an example of which can be seen in Fig. 5.3-1. The Western Pavilion in Brighton was built by Amon Henry Wilds for himself, in 1831 [60]. It is definitely a semi-detached miniature of the Royal Pavilion, embodying many of its features. As already discussed in 3.3, Amon Henry Wilds was one of the leading architects on Brighton during the Regency Period.

The Pavilion remained in use; for exhibitions, business events and as a hospital for Indian soldiers wounded in the First World War. A conservation project started in 1982, which included the exteriors and interiors of the building as well as the gardens. Many items were reproduced and Queen Elizabeth II loaned many original pieces to be displayed at the Pavilion [61]. The restoration of the building lasted around a decade and cost over £10 million; the restoration of the interiors still continue today, aiming to redecorate the interiors to their original designs, which were approved by George IV and completed in 1823 [62].

6. THE ROYAL PAVILION

6.1 The Layout Plan

Today, there are three different layout plans of the Royal Pavilion Estate and the gardens, demonstrating the evolution of the estate at different times: The first one dates back from 1821, from Nash's time, demonstrating the estate just before the final completion (Fig. 6.1- 1) [38, p. 24]. The second one dates back from 1849, showing the additions made to the Royal Pavilion after John Nash completed it (Fig. 6.1- 2) [63, p. 75]. The final one, Fig. 6.1- 3, represents the up-to-date layout plan of the estate. In order to make an analysis of the estate, the original layout plan prepared by Nash, Fig. 6.1- 1 is compared with the two other layouts, so that we can have an idea of how the estate developed until now.

The site of the Royal Pavilion Estate has a plan that is close to a rectangle. It looks out to the Steine, sometimes called the New Steine, which is one of the busiest main streets of the city centre of Brighton. To the south of the Royal Pavilion are the seashore and Brighton Pier. On the north side of the site runs the Church Street and on the south side runs the North Street. These are also busy main streets of the city centre, when compared to the New Road running along the west side. This street houses the Royal Theatre, the Pavilion Theatre, the Ticket Office of the Brighton Dome, a church and a lot of pubs. Although this street is not that crowded, the estate attracts the passer by with its green protruding out to the street, as seen in Fig. 6.1- 4, whereas in the Church Street and the North Street, people are attracted by the entrance gates. We need not mention how the Royal Pavilion catches one's eye on the Steine, as the east façade is completely open to the spectator with all its grandeur.

The Royal Pavilion, marked with '3' in Fig. 6.1- 3, was built perpendicular to the south side of the estate, with its south end protruding out. The areas shaded in grey on the south-east corner of the building demonstrate the Castle Inn and its assembly

room, marked as a temporary chapel (Fig. 6.1- 1). The assembly room was transformed into the Royal Chapel in January 1822; shortly after Nash completed his layout plan [38, p. 24]. The completed chapel can be seen in Fig. 6.1- 2, attached to the south end of the east façade. The facilities that were added later, which included dormitories and stabling, following the North Street to the west were designed by Joseph Good. All the areas in Fig. 6.1- 2 shaded in pink were demolished after 1850, so the buildings we see today, attached to the Pavilion from the south end, were definitely constructed after 1850s [63, p. 75-77]. ‘1’ is one of them, which houses ‘The Pavilion Shop’ that serves as the souvenir and book shop of the Royal Pavilion (Fig. 6.1- 5). Today, the Royal Pavilion lies semi-detached on the north-south axis, freed from the amorphous row of buildings that were once attached to it (refer back to Fig. 6.1- 2). Here it should be noted that the demolition of these buildings resulted in the creation two more ancillary roads that are perpendicular to the south side of the estate, as well as the creation of three blocks of buildings on both sides of these roads. Yet again, we can safely say that the main character of the Royal Pavilion was not altered due to these alterations. The entrance to the Royal Pavilion is from the west façade. It is surrounded by green from three sides: east, north and west. The entrance lodge marked with ‘2’ was created by Nash. Later on, Joseph Good was commissioned by William IV to design a new one in 1831-32. This was also replaced in 1851 and finally in 1921 the current gate named ‘The Indian Gate’ was erected to this location [63, p. 75-77]. Although the gate has been replaced many times, its position today is not so different from the first gate erected: It has been moved northwards, inside the estate, and it now stands perpendicular to the Royal Pavilion Shop, marked with ‘1’ (refer back to Fig. 6.1- 5). The reason why the gate was moved northwards is due to the fact that the west façade of the building was shortened after the demolitions of 1850s. Here, it should be noted that the location of the entrance lodge on the north side of the estate has not been altered at all, as verified by the layout plans.

Apart from the Royal Pavilion, the Royal Stables and Riding House can be seen on the north-west corner of the site, marked with ‘5’, ‘7’ and ‘10’ in the current layout plan. ‘5’ was called the Royal Stables (refer back to 6.1- 1). In 1867, its rotunda was converted into a concert hall and the rest of the building which houses stables around an open court has been converted into meeting rooms. In 1934-35, the rotunda was

renovated to serve again with the same purpose, as a concert hall, and today, ‘5’ is known by all as ‘The Dome’. ‘7’ was called the Riding House, which has been converted into a corn exchange during the Victorian Period and serves currently as an exhibition hall, but with the same name ‘The Corn Exchange’. The west façade of the building has been cancelled with a building attached to it from the west. ‘10’ was intended as a tennis court, which was not realised during Nash’s time. ‘Queen Adelaide’s Stables’ were built there in 1832. Today, this building has been converted into ‘Brighton Museum & Art Gallery’. ‘6’ was not designed by Nash; it was built in 1901 to serve as an entrance portico to the Dome and is used as the entrance portico to the museum today. ‘8’ is called ‘The North Gate’ or ‘William IV Gate’ (Fig. 6.1-6). According to *Gervase Jackson-Stops* in his commentary to *Views of the Royal Pavilion*, the gate was designed by John Nash [38, p. 24]. However, the latest reprint of the *Official Guide to the Royal Pavilion* claims that it was designed by Joseph Good for William IV in 1832, to replace the existing entrance lodge built during Nash’s time. ‘9’ is called ‘The North Gate House’. It is the only house left of Marlborough Row, realized after Nash completed the Royal Pavilion, and it was ornamented by Joseph Good to match the North Gate in design [63, p. 77].

6.2 Structural Aspects

The Royal Pavilion is in no aspect an ordinary building: The necessity of building over an existing building by altering and adding to it proved to be more difficult than rebuilding. *Gervase Jackson-Stops* quotes from Nash’s unpublished version of his foreword to *Views of the Royal Pavilion* that “those who are led to add to old houses...purpose to do little, but they are led on from one desirable object to the other, till not infrequently it would have been cheaper and generally wiser to have rebuilt the whole” [38, p. 28]. Moreover, Nash was an architect who, from the beginning of his architectural practice, was interested in new building materials and technological innovations; he reflected this interest in his work as an architect. *John Summerson* writes in his Introduction to *John Nash, A Complete Catalogue* by *Michael Mansbridge*, that “Nash was the last English architect to consider himself not only an architect but an engineer” [55, p. 15]. Not all the new building materials and techniques he used turned out satisfactorily, but he was brave enough to try again, as was the case at the Royal Pavilion.

After Nash took over the Pavilion in 1815, he applied many idiosyncratic construction techniques to the building as well as experimenting with new materials, some of which were not recognised until 1980s, when a major restoration project behoved, allowing the restoration team to reveal most of the structural aspects of the building. The discovery must have been a total surprise to the restoration team, as Nash has combined many materials to achieve the effects he wanted, as will be explained in the following paragraphs. The shortage of written sources about the structural aspects of the Royal Pavilion raised difficulties whilst writing this chapter. They were overcome by compiling the available information from various sources and combining them together with the help and knowledge of *Gordon Grant*, who is a member of the Conservation Department at the Royal Pavilion.

Nash had built the Royal Pavilion by altering and adding to Henry Holland's Marine Pavilion, which was based on wood construction. The exterior walls had timber frames, over which timber boardings were nailed. Over them, unglazed mathematical tiles were applied to give the appearance of brick walls. In 1802, stucco which was scored and coloured in the imitation of stone, was applied over the mathematical tiles. Apart from being a fashionable process of the time- as already explained in 2.1.3, this process also offered the advantage of a lower maintenance cost, as stuccoed tiles required less cleaning. The partition walls had timber frames, with laths usually made of chestnut wood nailed on them. They were nailed on the frames horizontally with a gap of 1cm. between them. The surface was then plastered. The ceilings were covered with lath and plaster and the floors were timber-boarded and carpeted [57].

As for the Royal Pavilion, we can say that some of Nash's additions and alterations were based on masonry construction. However, as typical of him, Nash combined different materials for different locations. He used timber, brick, cast-iron, iron, stone and various forms of render throughout the building.

The material that Nash chose for some of the flat parts of the elevations was brick. For instance, the exterior walls of the ground floor of the east front were made of brick [57]. Brick walls were then stuccoed, followed by the scoring and tinting of the stucco to resemble stone. The shading was done in various colours so that the result

would look natural and moreover, stuccoed elements were washed off frequently to keep them looking clean [41, p. 71, 74].

Nash also experimented with many types of mastic on the exteriors: he used lime-based renders, mastic-based renders and cement-based renders and many others, so there is no real consistency to the type of renders used [57].

At ground level, slate was used for waterproofing on the exterior surface, whereas in some areas like the Red Drawing Room (6.4.1.11), it was used as part of a weather-proofing system on the full height of the exterior walls. Furthermore, slate was used on the floors of the servants' areas and kitchen areas, probably for the same purpose [57].

The floors consisted of timber structure, over which pine floorboards were applied. Here, it should be noted that the floor of the Prince of Wales's previous apartments on the first floor consisted of two layers, probably to provide sound proofing for the Prince, who was then still well enough to reside in the upper floor (refer back to Fig. 5.2.3- 20) [57].

Most of the attic levels had timber frames, just like the two towers on both sides of the central dome. In many instances, timber frames were faced with iron plates over which stucco was applied [64, p. 24-27].

The pinnacles, pilasters, pillars, porticos and finials were clad with Bath stone. The stone sections were connected by clamps, which resulted in structural problems: As water penetrated inside the stonework from the joints, the iron corroded leading the stone to eventually crack [56, p. 41]. Figure 6.2- 4 demonstrates an example to the damaged stonework before it was restored.

The most important technological innovation that Nash executed inside the building was the use of structural cast-iron and the best example of this is the main staircases on both ends of the Long Gallery (6.4.1.3) that were designed and constructed completely from cast iron. However, as was the custom during the Regency Period to hide the load-bearing elements beneath decorative covers if they were to be seen by noble people of higher class, Nash shaped the cast-iron stairs and balustrades to resemble bamboo (refer back to 6.4.1.3), whereas the handrails were made of

mahogany and then painted to mock bamboo. Moreover, the risers were pierced to resemble Chinese fretwork patterns.

Nash continued to use cast-iron throughout the building, sometimes due to the changes that he made to Holland's work, like enlarging the galleries of the main State Rooms eastwards, and sometimes due to his additions to the building, like the new dome of the Saloon (6.4.1.8) that he added above Holland's dome. The cast-iron pillars of the galleries of the main State rooms were dressed up to look elegant to the discerning eye. The cast-iron pillars supporting the high ceiling of the Great Kitchen (6.4.1.9) are among the visible or rather free-standing supports in the building, just like the ones in the Entrance Hall (6.4.1.2), the Banqueting Room Gallery (6.4.1.5), the Music Room Gallery (6.4.1.7) and the Red Drawing Room (6.4.1.11). According to *Gordon Grant*, from the Conservation Team at the Royal Pavilion, the balconies related with the King's Apartments (6.4.1.10) on the ground floor also have cast-iron beams supporting them, which are invisible to the spectator. He continues that the cast-iron beams supporting one balcony on the first floor have recently been identified as a potential source of structural failure, so they will be strengthened with carbon fibre pieces clad to them [57].

Moreover, some of the first floor walls rest on cast-iron beams, such as the Yellow Bow Rooms (6.4.2.1), Prince of Wales's previous apartments and Queen Victoria's bedroom (6.4.2.2). Also, there are cast-iron supports above the ceilings of the Yellow Bow Rooms (6.4.2.1) and the Prince of Wales's previous apartments, to support the small onion domes above. These iron supports seem to rest on brick walls and piers, themselves partly supported by the cast-iron structure that rises from the ground level to the floor level of the first floor rooms. Nash may have used more cast-iron, rising up through the walls of the first floor, but they have not yet been recovered [57].

We can safely say that, Nash's most idiosyncratic construction technique was the construction of the large onion dome of the Saloon (6.4.1.8), as already mentioned in 5.2.3: he added invisible cast-iron supports to Holland's rotunda in order to support his new dome (Fig. 6.2- 1). The cast-iron supports were supported on the ground or in some parts by brick piers which are themselves on the ground. The purpose was to put as little load as possible on Holland's structure [57]. This cast-iron framework, together with the cast-iron staircases and other cast-iron supports used throughout the

building, sometimes free-standing sometimes not, were great technological innovations for the time, making the Royal Pavilion one of the earliest domestic examples where cast-iron was used for structural purposes, as already mentioned in 2.2.

As for the tented-roofs of the Banqueting Room (6.4.1.4) and the Music Room (6.4.1.6), they had timber frames, clad with iron plates. Like the dome of the Saloon (6.4.1.8), these were covered in mastic imitating stone [41, p. 71, 72]. The roofs of the main State Rooms were in danger of collapsing due to the laminated beam ends being damaged by dry rot¹. In many cases, the standard procedure of removing the affected pieces completely and replacing them with new ones was not suitable for the Royal Pavilion, as the art works over them were irreplaceable, so it was decided that first, the reason affecting the timber would be eliminated and then ventilation would be provided so that further rot would be prevented. Moreover, sensors were placed to various locations to monitor the moisture and water levels [56, p. 41]. *Gordon Grant* underlines that there were exceptions to this procedure. For instance, the case with the Music Room (6.4.1.6), which was affected much more than the Banqueting Room (6.4.1.4) was different: the main supporting timber were removed completely and replaced with new wood. In order to do this, the whole roof was raised up a few millimetres so that the old wood could be withdrawn and the new could be inserted [57].

The cores of the pinnacles were made of cast-iron and then covered with mastic (refer to Fig. 6.2- 1). They were then stone clad, which was a difficult process due to the fact that the stones were produced specially to clamp to the cores in one piece, in order to avoid any vertical joints spoil the unity of their appearance [41, p. 71]. Moreover, the pilasters and columns outside the building had cast-iron cores, over which stone was clad [57].

The walls of the Main State Rooms were constructed with the same technique, but with a slight difference. The walls of the Banqueting Room (6.4.1.4) were made of

¹ Joining wood to masonry provided an atmosphere for the fungus, which started off dry rot. According to *John Dinkel*, the building has had dry rot problems since 1820s. Added to this Nash's aesthetic concerns for the east façade that resulted in draining most of the rain water via internal drainpipes, leaking and inevitably wet rot began (Fig. 6.2- 5) [64, p. 24-27].

cavity walls in brick. The internal wall had circular holes at high level every few feet and the external wall below had grills placed at certain locations. This had a dual purpose: One was to prevent rot due to insufficient ventilation and the other one was probably to provide ventilation for the fumes from the oil lamps in the room. Although the walls of the Music Room (6.4.1.6) were made with the same construction technique and materials, there is less evidence of ventilation above the walls, which may be due to the almond shaped windows above that may have provided adequate ventilation.² The interior walls of the room were covered with stretched canvas so that the paintings made on them would be protected against damp, as there are references of damp penetration in these walls in the 1820s [57]. Nash even tried to create an acoustically perfect Music Room (6.4.1.6) with “convex coving and concave ceiling”, which was supposed to “reflect sound and reduce echoes”. His theory was not understood and was even denied by some, including the Prince himself, who “perceived that the height of the room adversely affected the sound” [36, p. 61]. The cross-section of the roof and ceiling of the Music Room (6.4.1.6) can be seen in Fig. 6.2- 2.

In the Octagon Hall (6.4.1.1), walls were made of timber frames filled with brick. Lath and plaster were applied to the walls on the inside and brick facing and render were applied from the outside [57].

Special techniques were used where necessary. For instance, the exterior walls of the Red Drawing Room (6.4.1.11) had timber-frames, over which vertical hung slates were pinned. They were then covered with a canvas-type fabric, over which a fine coat of mastic render was applied, so that the appearance of a normal stucco wall was achieved [57].

The exterior walls of the first floor of the blocks flanking the main entrance have timber-framed structures with wooden boards fixed horizontally on them. In certain areas that have been studied, it has been discovered that they were then clad with mathematical tiles and finished with render [57].

² It should be remembered that from the beginning, the clerestory windows in the main State rooms were lit from behind by gas, which would have required special care in terms of ventilation [57].

Nash's use of stylized structural elements for purely decorative purposes is worth mentioning: According to *Gordon Grant*, the two flying buttresses made of stuccoed timber (Fig. 6.2- 3), which seem to support the large chimneystack behind the central dome, may be purely decorative [57].

If we analyse the interiors of the Royal Pavilion, we can see more of Nash's creative building techniques. One of them is the encasing of the Saloon (6.4.1.8), Banqueting Room Gallery (6.4.1.5) and the Music Room Gallery (6.4.1.7), which were previously constructed by Holland. Naturally, this scheme was repeated on the first floor. This must have been due to the necessity felt by Nash to separate the previous building from the rest of the rooms that he added. *Gordon Grant* has kindly supplied the information that jib doors were placed on various locations so that in some areas the gap between the walls of Holland's Marine Pavilion and Nash's Royal Pavilion could be used as cupboards or closets [57].

The walls of the Long Gallery (6.4.1.3), the Red Drawing Room (6.4.1.11) and the Entrance Hall (6.4.1.2) as well as the bedrooms were made of timber construction, so stretched canvas was applied to the walls from the inside so that paintings on them would be crease-free in case the timber boarding beneath moved in time [57].

We cannot deny the fact that Nash was best choice to be commissioned for the alteration and enlargement of the Marine Pavilion. His imaginative and bold way of thinking enabled him to create the Royal Pavilion as we know it today. No matter which odds were experienced with the maintenance of the building and yet still are; the creation of this unique building does clearly disregard them all.

6.3 The Exteriors

6.3.1 The East Façade

The east façade is always the one that is preferred for the postcards, leaflets and other forms of visual media, when it comes to representing the Royal Pavilion in the best way possible. This could either be due to the fact that it looks out to the Old Steine, one of the busiest main streets of Brighton or due to its easy to remember and so-called symmetrical silhouette. Indeed, the east façade is very eye-catching and

stunning to someone walking down the Old Steine, without knowing what he will come across with.

The east façade consists of seven blocks, five of which are symmetrical within. These will be analysed in five sections: The first section consists of a single block that is in the middle, a rotunda. The second part consists of two identical blocks, one on either side of the rotunda and the third part consists again of two identical blocks that are attached to each end of the blocks flanking the rotunda. The last two blocks on each end of the façade, which break its symmetry, will be analysed as the fourth and fifth sections.

As seen in Fig. 6.3.1- 1, the most prominent aspect of the east façade is the rotunda protruding out from the middle. The dome has been segmented with mouldings and each moulding is ornamented with a window resembling an oculus. As the shape of the windows resemble also the human eye, one wonders if they have any relations with the ‘All-Seeing Eye’ symbol used in the Banqueting Room (6.4.1.4), where various Masonic symbols were painted over the entrance canopies.³ The dividing of these windows recalls the windows of medieval architecture. They have been placed at such locations that they represent the widest circumference of the dome. The finishing touch to the dome is a finial, which is very elegant and reminds one of Islamic architecture. The dome is surrounded by a row of triangular motifs in the shape of a crown. ‘The crown’ surrounds the dome and then runs around the square bases of the pinnacles rising on each side of the dome (Fig. 6.3.1- 2). Although the pinnacles give reference to Islamic architecture just like the finial over the dome, they are neither wide enough to be climbed up nor do they have a ‘şerefe’ for the muezzin to call the Muslims for prayer. However, their tops do resemble the pepperboxes of Tac Mahal’s minarets, each with its own finial and their bases are identical in design to the column capitals of the colonnade below. Moreover, we see two Gothic-inspired towers flanking the rotunda from behind. Designed as miniature turrets, the towers are ornamented with miniature drop arched windows. The crown motifs around the dome are followed with a segmented tambour. From the tambour

³ Actually, the origin of the ‘All-seeing eye’ can be traced back to Egyptian mythology and the Eye of Horus. This also sounds reasonable, as Egyptian inspired symbols are used on the exteriors, as will be explained in the following paragraphs.

starts a convex surface ornamented with a fish scale pattern. The convex surface extends as it starts from the tambour and continues downwards so that as it reaches to the colonnade below, it embraces the square bases of the pinnacles. A line of motifs in the shape of the double windows below runs around the convex surface. Eight studs are distributed among the row of motifs, to accentuate the columns below them and between the two studs in the centre; we see the badge of the Prince of Wales. Originally, the badge “consists of three white feathers behind a gold coronet”. On the ribbon beneath the coronet, we see the words *Ich dien*, meaning ‘I serve’ in German (abbreviated from the original words ‘*Ich diene*’) [65]. In this occasion, the badge has been carved out of Bath stone. The dome ends at this point, after which starts the colonnade surrounding the east front of the rotunda. The colonnade consists of eight polygonal columns, reminding one of the Mogul architecture. The bases of the columns are surrounded by stylized lotus leaves,⁴ whereas their capitals are polygonal and have figures of lotus leaves carved on them. Perforated screens made of Bath stone are used to ornament in between the columns. The original function of these screens, inspired by the Mogul architecture, is to provide protection from hot weather, just like an arcade or a cloister [38, p. 32]. As seen in detail in Fig. 6.3.1- 2, the screens have been designed to look three dimensional, as if they are protruding out from in between the columns. Actually, they consist of perforated square modules distorted to create an optical illusion. Moreover, the screens have been shaped to imitate a multifoil arch, a common element found in traditional Islamic architecture [8, p. 285]. The multifoil arch has also been used to ornament other façade elements, as explained in the following paragraphs. There are three windows on the rotunda, distributed at equal distances. The first one is placed in the middle, whereas the second and third ones are placed at either end of the rotunda. These are double windows, with wings arched individually. There is an elliptical window above each window, placed in the middle of the two wings. Just like the clerestory windows around the dome of the rotunda, the dividing of these windows recalls the windows of medieval architecture. There is a three-step terrace running from the north end to the south end of the east façade, with the exclusion of the sixth and

⁴ The lotus motif was a common motif in ancient Egyptian architecture. It was revived during the time of Egyptian Revival [3, p. 392].

seventh blocks. Eventually, we can say that the terrace has been excluded from the last blocks so that the symmetry of the five blocks in between them is not broken.

The rotunda is flanked by a horizontal wing on each side, which are identical in design (Fig. 6.3.1- 3). The flat roof of each block is ornamented with two onion domes, similar in design to the dome of the rotunda, though much smaller and squatted in shape. Just like the central dome, these domes have been segmented with mouldings, but they have no clerestory windows. Instead, they have circular mouldings, to recall the clerestory windows of the central dome. The finishing touch to the domes is finials, similar in design to the one above the central dome. Each dome rests on a segmented tambour, as is the case with the dome of the rotunda. In between the domes of each block is a chimneystack, consisting of eight stacks. The row of stone motifs accentuating the colonnade of the rotunda continues on these blocks, running along the east façade. It is followed with a canopy running around the two domes and the space between them. Each dome accentuates the bow window below it, on the first floor. Each bow window houses three double windows, making a total of seven on the first floor of each block. The window tops are shaped to resemble four-centred arches. Each window is surrounded by a moulding on the façade, shaped to imitate a multifoil arch. If we compare the dividing of these windows with the double windows of the rotunda, we will realize Nash's clever remark: Just like the central dome that is used in a smaller and squatted form in the horizontal blocks, the windows of the central dome are used in a smaller and squatted format on the first floor of these blocks. The only difference is that their tops have been shaped to resemble four-centred arches. The balcony which the French windows open to is a reminder of Holland's previous scheme: It has a rectangular plan, which starts and ends with the centre of the bows (Fig. 6.3.1- 4). Parapets with perforated stone screens run around the balconies. They are identical in design to the ones in between the columns in front of the central block; but they have not been distorted to look as if they are protruding out. Instead, they consist of plain squares placed at an angle of 45 degrees to the ground level. The parapets are divided by square stone studs. On the east face of each stud is a miniature carving, similar in shape to the ornamentation which runs all around the east façade. Each stud is ornamented with a turret surrounded with lotus leaves on the base. Under each stud are three consoles that are perpendicular to each other. These are followed with

pilasters until the terrace on the ground floor. It should be noted here that the balconies set the outlines of the rooms below them. The pilasters are polygonal in plan, half-protruding out of the walls. Two squat spheres, the one above being larger, form their capitals, which are followed with polygonal cappings. The capitals are followed with a set of lotus leaves pointing downwards, mirrored at the beginning of the bases of the pilasters. The square bases of the pilasters are ornamented with lotus leaves pointing downwards, above which stand segmented squat spheres. The bases, though looking simpler, are of the same design language as the capitals. In general, we can say that they are inspired by Mogul architecture. On the east façade of the projection on the ground floor there are five French windows, whereas its north and south walls has a single window. On both sides of the lateral projection, the two windows on each bow are repeated on the ground floor, though the one near the lateral projection is a single leaf again. The French windows are identical to the ones on the first floor, apart from the fact that they are longer and slightly wider.

Many have claimed that the Royal Pavilion- especially the rotunda with the two horizontal wings flanking it on the east façade- was inspired by the Taj Mahal, the building which is considered as the greatest mausoleum in the world and regarded as one of the eight wonders of the world (refer back to Fig. 5.2.3- 18). If we compare Fig. 5.2.3- 18 with Repton's designs for the Pavilion (refer back to Fig. 5.2.2- 5), we can see that he was greatly inspired by the Taj Mahal, (refer back to 2.1.2.1). Moreover, the Royal Pavilion has similarities with Repton's designs and naturally with the Taj Mahal, though to a smaller degree. The vertical lines of the Taj Mahal are ignored, only the scheme of 'a central dome flanked by a smaller onion dome on each side' is used. Apart from that, the Royal Pavilion is never a copy of the Taj Mahal, as he has combined many elements of many Eastern sources and moreover, neither the proportions of the Royal Pavilion nor its long façade are comparable to the Taj Mahal.

On either side of the horizontal wings flanking the rotunda is a square block protruding out of the building, just like the rotunda in the middle (Fig. 6.3.1- 5). Each square block has a tent-like concave roof, resembling Chinese pagodas, in contrast with the rest of the roofs that are ornamented with onion domes. The tent-roofs were covered in copper in 1827, due to the insulation problem caused by the mastic that Nash used, as already explained in 5.2.3 [38, p. 32]. They are ornamented in a similar

concept to the onion domes: they have been segmented with mouldings and oculuses have been added to each moulding. The oculuses have been placed to stand upright so that they partially protrude out of the roofs. As usual with the domes of the Royal Pavilion, the tent-roofs are also ornamented above with finials in a design suited to their shape. As seen in Fig. 6.3.1- 2, 'the crown' elements surrounding the central dome are repeated around the bases of the pagoda-roofs. The concave roofs sit on square bases, with a pinnacle rising from each corner. The pinnacles are identical to the ones around the central dome, as already explained in the above paragraphs. The square bases are followed with canopies surrounding them. The roof-covering material of the canopies resembles copper as it is similar in colour to the pagoda roofs. The overhang is supported by consoles. There is an attic storey below the overhang, ornamented by a horizontal group of windows in the middle. This storey is finalized with a row of decorative elements, consisting of motifs in the shape of the French windows of the rotunda, and the row here is followed by a colonnade, exactly the same as the one around the rotunda. Consisting of six columns, it is identical to the one in front of the rotunda (Fig. 6.3.1- 6). The colonnade starts and ends with the east façade of the square block and on either side of the blocks is a fake colonnade, consisting of only one module. In between the six columns are five windows that are identical to the ones of the rotunda (Fig. 6.3.1- 7). The fake colonnade is repeated at the other end of the square blocks. The square blocks are where the symmetry ends.

The square block at the north end is followed with an empty wall, which must have been left for the chimneystack above, a set of five (Fig. 6.3.1- 8). This is followed with a tower block, which has recessed so that it would not affect the symmetry of the façade too much. It was in Nash's plans to mirror this block to the south end of the building, but the completion of the kitchen block at the south end must have altered his designs. Like the central block and the two horizontal blocks flanking it, the tower block is crowned with an onion dome, which is similar in shape to the central dome, but not squatted like the twin domes above the horizontal blocks (Fig. 6.3.1- 9). It has been segmented with mouldings and an oculus has been added to each moulding. The oculuses accentuate the circumference of the dome. The finishing touch to the dome is once again a finial. The ornamentation around the square base of the dome consists of small spheres, unlike any other throughout the rest of the east façade. The base is a square planned block, with a horizontal group of

windows that is similar to the ones on the attic floors of the large square blocks with pagoda roofs. The attic block ends with a row of miniature stone windows, similar in design to the row of ornamentation running along the east façade, only smaller in size and a little higher than the main row. Although the pinnacles on both sides of the dome are the same as rest, both sides of the tower block have been shaped to appear as if the pinnacles reach down to the ground in one piece. From the elevation, we can see that this block is also two-storey high, like the twin-domed blocks. The windows on both floors are identical to the ones on the horizontal blocks. Their tops are shaped to look like four-centred arches. Each window is surrounded by a moulding on the façade, shaped to resemble a multifoil arch.

The kitchen block at the south end of the building is very well hidden, as we can see in Fig. 6.3.1- 10. Moreover, if we take a look at Fig. 6.3.1- 11, we can see that it is separated from the Royal Pavilion with a metal fence. This fence, together with the difference in design and colour between the kitchen block and the main building, may persuade someone ignorant of the Royal Pavilion that it is a separate building. This must have been done on purpose, to hide the asymmetry of the façade. The empty wall between the tower block and the square block on the north end of the east façade is repeated here at the south end, this time for the service road to the kitchen areas (refer to Fig. 6.4- 1). An entrance hall has been added to this location after Nash's time, as it does not appear in his ground floor plan. It has a flat roof, which is ornamented with turrets on three sides. The east wall of this entrance block has been accentuated by the polygonal stone studs, one on each end. These studs resemble the column capitals used on the east façade. Near the entrance hall is the main kitchen block, as high as the colonnade of the square block near it (Fig. 6.3.1- 12). It has a saddle roof, with a small hip roof rising out from the centre of it. The hip roof is surrounded with windows on four sides. The triangular pediment of this block is a common element found in neoclassical architecture. The horizontal effect created with the pediment is reversed with the vertical arrangement of the façade: The façade of the kitchen block is divided into three with eight pilasters. There are two closely-set pilasters on either end of the façade. The façade is divided into three by these sets of pilasters placed at equal distances. These pilasters also remind us of Neoclassical architecture in a simplified way. On the first floor of the block in between each set of pilasters, there is a sash window. There is a door below the two windows, but the

symmetry is broken at the south end, where there seems to have been another window that was cancelled later. Above the door in the middle is another badge of the Prince of Wales, which is a clue to the careful spectator that this block belongs to the Royal Pavilion, as it is difficult for a passer-by to realise that the kitchen block belongs to the Royal Pavilion.

In general the east façade recalls Palladian buildings, with its five blocks that are symmetrical in themselves, as the façade has a unified and balanced look. The central dome is balanced with the two tented-roofs and all the three roofs are accentuated with the pinnacles flanking them. The perforated stone screens ornamenting the three blocks add to the unity of their design without being boring and the horizontal wings in between these blocks balance their verticality.

Had John Nash not referred to architectural elements of various sources during his designs, we could easily say that this façade is an English Revival Palladian façade. Nevertheless, the interwoven architectural patterns of Gothic, Egyptian, Mogul and Chinese styles do break the monotony and create an almost poetic façade. Chinese inspired pagoda roofs, Mogul inspired onion domes, Tudor-inspired chimneystacks, perforated stone screens inspired by Mogul architecture- with their quatrefoil-shaped perforations that can easily be related to Gothic architecture, the windows with their arched tops, multifoil ornamentations, pinnacles and finials inspired by traditional Islamic architecture, columns ornamented with Egyptian motifs, giving reference to Mogul architecture, they all contribute to the Eclecticism of the east façade. However, it must be emphasized that the most prominent influence is Exotic Revival.

6.3.2 The North Façade

The first thing that we can say about the north façade is that it is quite short when compared to the east and west façades of the building. It consists of three blocks, representing the only completely symmetrical façade of the Royal Pavilion. The north façade will be analysed in two sections: The first section consists of the tower blocks at each end and the second section is the horizontal block running between the two towers (Fig. 6.3.2- 1).

Each tower block has an onion dome above it. The domes have been segmented with mouldings and oculuses have been added to each moulding. These accentuate the circumference of the dome by surrounding it. The finishing touch to the domes is once again a finial. The ornamentation around the square base of the dome consists of small spheres. Each dome rests on a square attic block, with a horizontal group of windows. The attic blocks end with a row of miniature stone windows. The pinnacles on both sides of the dome have been shaped to appear as if the pinnacles reach down to the ground in one piece. From the elevation, we can see that the attic floors of each tower are followed by two more storeys until the ground level. The windows on the upper floor of each tower are on consoles. As seen in detail in Fig. 6.3.2- 2, these consoles are meticulously detailed to represent the details used on various elements of the three façades. The first element that catches one's eye is the entablature over the windows, with a console on both ends. Above the entablature is a row of triangular motifs in the shape of a crown. These motifs end below the row of miniature stone windows, which separate the attic floor from the rest of the tower block. The miniature pillars on both sides of these windows are meticulously detailed: They are polygonal in plan, half-protruding out of the windows. A polygonal capping forms their capitals. The capitals are followed with a set of lotus leaves pointing downwards, mirrored at the beginning of the bases of the pilasters. The square bases of the pilasters are also ornamented with lotus leaves pointing downwards, above which stand spheres. The double window has Chinese fretwork ornaments around the frame, just like the blank top panels above and below it. The bases of the pilasters are supported with consoles, like the entablature above the console. The windows below the consoles on each block are finished above with arches, resembling four-centred arches. Each window is surrounded by a moulding on the façade, shaped to resemble a multifoil arch (Fig. 6.3.2- 3).

The horizontal block in between the tower blocks reaches until the attic level of the towers. It has a saddle roof, with its ridge line parallel to the block. It is covered with slate in a fish-scale pattern. This roof adds interest to the north façade, with its different colour and shape. There are two groups of chimneystacks behind the ridge line of the roof, each consisting of six stacks and placed at equal distances from the tower blocks. The connection of the roof to the horizontal block is ornamented with a row of the same motifs around the domes of the tower blocks, small spheres. The

horizontal block is accentuated with the pinnacles of the towers on both ends, which continue down to the ground level. Below the roof is a narrow canopy, providing shade to the balcony on the first floor. There are five French windows opening to the balcony, again with their tops shaped to look like four-centred arches. Each window is surrounded by a moulding on the façade, shaped to resemble a multifoil arch. A stone parapet runs around the balcony, divided by polygonal stone studs. Each stud is ornamented with a turret surrounded with lotus leaves on the base. Under each stud are four consoles that are perpendicular to each other. These are followed with columns until the ground floor. The pilasters here are polygonal in plan. They have no capitals, only a set of lotus leaves pointing downwards, mirrored at the beginning of the bases of the pilasters. The polygonal bases of the pilasters are ornamented with lotus leaves pointing downwards, above which stand segmented squat spheres. The French windows on the upper floor are repeated as sash windows on the ground floor, as it was not possible to locate French windows on the ground floor due to the gap between the building and the gardens (Fig. 6.3.2- 4). This is due to the underground tunnel (Fig. 6.3.2- 5) that Nash constructed for the King to access the Royal Stables, as explained in detail in 6.4.1.10. The tented-roof of the Music Room with its pinnacles on both sides can be seen behind this block and it looks as if it belongs to north façade.

The north façade is quite modest, when compared to the east and west façades. This was due to the necessity of stressing the length of the building so that it could compete with the building of Royal Stables and the Riding House. It is also the only totally symmetrical façade of the building and the towers on both ends resemble the previous works of Nash, but yet again it is never an ordinary façade: Mogul domes, pinnacles, finials, multifoil arches of the windows giving reference to traditional Islamic architecture, Gothic quatrefoil windows on the attic floors as well as Tudor inspired chimneystacks, they all point out to Exotic Revival as the dominant design language of the north façade.

6.3.3 The West Façade

If we compare the three façades of the Royal Pavilion, we will easily come to the conclusion that the west façade is the most difficult to perceive at first glance, which helps distract the attention of the spectator away from its asymmetry. Although this

façade was also designed symmetrical until the south block, which contained all the facilities for the Royal Household, it was not realized in accordance with the original design. This is due to the block at the south end of the west façade, housing the visitors' apartments. Nevertheless, the elevation does look better than the plan and even looks symmetrical to a certain extent, due to the repeated architectural elements on the west façade.

Generally speaking, the west façade can be categorized in four sections: The first section consists of two tower blocks with a recessed horizontal block running between them. This section is designed in the same concept as the North Façade. The second section is at the other end of the west façade, designed symmetrical to the first one but altered later. The third section protruding out like the first two is the entrance block and the fourth section consists of two recessed blocks, one on each side of the entrance block.

The first section has two tower blocks with a horizontal block between them, protruding completely out of the building (Fig. 6.3.3- 1). Each tower block has an onion dome above it. The domes have been segmented with mouldings, which are ornamented with oculuses accentuating the circumference of the dome. The finishing touch to the domes is once again a finial. The ornamentation around the square base of each dome consists of small spheres. The bases are square planned blocks, each with a horizontal group of windows. Also called the attic blocks, they end with a row of miniature stone windows. The pinnacles on both sides of the domes are identical to the rest; however both sides of the tower blocks have been shaped to appear as if the pinnacles reach down to the ground in one piece. From the elevation, we see that the tower blocks below the attic level are two-storey high. The console windows on the upper floor of each tower are identical to the ones on the tower blocks of the north façade. These consoles bear details decorating various elements of the three façades (refer back to Fig. 6.3.2- 2). The first element that catches one's eye is the entablature over the windows, with a console on both ends. Above the entablature is a row of triangular motifs in the shape of a crown. These motifs end below the row of miniature stone windows, which separate the attic floor from the rest of the tower block. The miniature pillars on both sides of these windows are meticulously ornamented with elements from Mogul architecture: They are polygonal in plan, half-protruding out of the windows. A polygonal capping forms their capitals. The

capitals are followed with a set of lotus leaves pointing downwards, mirrored at the beginning of the bases of the pilasters. The square bases of the pilasters are also ornamented with lotus leaves pointing downwards, above which stand spheres. The double window has Chinese fretwork ornaments around the frame, just like the blank top panels above and below it. The bases of the pilasters are supported with consoles, like the entablature above the console. The windows below the consoles on each block are shaped to look like four-centred arches. Each window is surrounded by a moulding on the façade, shaped to resemble a multifoil arch.

The horizontal block in between the tower blocks reaches until the attic level of the towers (Fig. 6.3.3- 2). It has a saddle roof, with its ridge line parallel to the block. It is covered with slate in a fish-scale pattern. This roof adds interest to the west façade, with its different colour and shape. The connection of the roof to the horizontal block is ornamented with a row of the same motifs around the domes of the tower blocks, small spheres. Unlike the North Façade, this block has been recessed inside the building, so that the balcony of the upper floor is aligned with the tower blocks. The horizontal block is accentuated with the pinnacles on both ends, which continue down to the ground level. There are seven French windows opening to the balcony, shaped to look like four-centred arches. Each window is surrounded by a moulding on the façade, resembling a multifoil arch. A stone parapet runs around the balcony, divided by polygonal stone studs. Each stud is ornamented with a turret surrounded with lotus leaves on the base. Under each stud are four consoles that are perpendicular to each other. These are followed with columns until the ground floor. As elsewhere, the pilasters are polygonal in plan. They have no capitals, only a set of lotus leaves pointing downwards, mirrored at the beginning of the bases of the pilasters. The polygonal bases of the pilasters are ornamented with lotus leaves pointing downwards, above which stand segmented squat spheres. The French windows on the upper floor are repeated on the ground floor and unlike the north façade; they have access to the terrace. The tented-roof of the Music Room with its pinnacles on both sides can be seen behind this block with all its grandeur and looks as if it belongs to this façade.

The second section is the other block at the south end, protruding out of the building (Fig. 6.3.3- 3). It has a tower block at its north end. This block is identical to the tower blocks explained in the first section. Aligned with the tower block is a

horizontal block of two storeys high. This block is simpler in design than the rest of the façade, which was probably due to the necessity of discriminating between the two blocks, one of which belonged to the King and the other to the visitors: naturally, the King's block had to be more elaborate and discreet. Nevertheless, this is a very small block with a saddle roof, with its ridge line parallel to the block. The roof is covered with slate in a fish-scale pattern, adding interest to the west façade with its different colour and shape. There are two rectangular sash windows on each floor. The ones on the ground floor are on the same axes with the ones above, but they are wider. After this block, the book shop of the Royal Pavilion starts, projecting a little to the west (Fig. 6.3.3- 4). The North Gate starts on this line, separating the Royal Pavilion from the rest of the buildings attached to it.

As for the third section representing the main entrance of the building, we can safely say that it is the most eye-catching aspect in this façade (refer back to Fig. 6.3.3- 3). It consists of a domed portico and a square block behind it. The portico is one storey high and the block behind it consists of two storeys with an attic storey above. The octagonal block between the two is not visible from the west façade (Fig. 6.3.3- 5). The entrance portico consists basically of a square base with an onion dome above it (Fig. 6.3.3- 6). The dome is identical to the domes above the tower blocks: an onion dome surrounded by oculuses. The finishing touch to the domes is once again a finial. The identity of this dome with the domes above the tower blocks is broken with a few nuances. The palm leaves on the domes, running down to from the finials, have been repeated on this dome with another set of leaves downwards. The other nuance is the absence of the mouldings segmenting the dome. This dome has a smooth round surface. The dome sits on a square base, the entrance portico to the building. On its four corners is a stone lantern. If we take a look at the detail picture of the lanterns, we can see that they are incredibly fine detailed (Fig. 6.3.3- 7). They have square bases, with carvings inspired by Chinese fretwork. Above them is the rectangle planned glass shade. It has been fine-detailed on all sides in the imitation of the console windows of the tower blocks. There are stone spheres over the entablature, repeated all over the west and north façade. These small spheres are also used all around the entablature. There is a row of upside down miniature stone windows under the entablature, identical to the ones used all around the east façade and even around the attic levels of the northern tower blocks. The glass shades are

placed between the last two spheres on each corner of the entablature and below these spheres, three on each corner, run down the columns carrying the portico. The capitals of the columns are polygonal and have figures of lotus leaves carved on them. They are accentuated with a stone ring and then start the columns, surrounded above with lotus leaves pointing downwards. These leaves are mirrored below the columns so that they point upwards. There is another stone ring between the square column bases and the columns, which is again ornamented with stylized lotus leaves pointing downwards. These columns do resemble the ones on the three main blocks of the east façade. In between the columns, we see the main entrance door to the building. According to *Gervase Jackson-Stops*, the entrance portico in the middle of Fig. 5.2.2- 15 has been inspired by a building from India: “A temple on the Ganges illustrated in *Colonel Forrest’s Picturesque Tour along the Rivers Ganges and Jumna*”. The circular windows were lit from behind to create a crown effect, symbol of the King welcoming his guests [38, p. 48].

There is a two storey square block rising behind the entrance portico (refer back to Fig. 6.3.3- 3). It has an attic floor just like the tower blocks on the north and west façade, but this one has a greater floor area than the tower blocks and has no onion dome above it. The block has a flat roof with two polygonal studs on each end. Each stud has a polygonal capping and a stone sphere above, like the ones around the platform of the entrance portico. In between the studs is a row of stone spheres. On the north and south walls of the terrace roof, there is a chimneystack, each consisting of six stacks. They project out of the attic floor on both sides. The attic level is surrounded with an entablature running on three sides until it thrusts into the saddle roofs of the side blocks on both sides. This block has windows on the upper floor, a total of three; however these are not visible on the west façade. Many architectural elements which do not actually belong to this façade are visible from behind this block: Tangent to its west wall is a large chimneystack, supported two flying buttresses made of stuccoed timber, as seen in Fig. 6.2- 3. The great onion dome of the rotunda, with the Gothic inspired towers flanking it is visible behind this chimneystack. These towers have been designed as miniature turrets, with miniature drop arched windows.

The fourth section consists of the blocks flanking the entrance from both sides (Fig. 6.3.3- 8). These blocks are identical except for a nuance that will be explained

shortly. This is a two storey horizontal block with a saddle roof, whose ridge line is parallel to the façade. It is covered with slate in a fish-scale pattern. This roof brings more variety to the west façade, like the saddle roofs of the other blocks on this façade. The connection of the roof to the building is ornamented with a row of small spheres, a common motif found on the north and west façades. The upper floor is recessed backwards to create a balcony. There are five windows on this floor. The parapet of the balcony is solid, with the crown like motifs running over it. The motifs are separated with stone studs placed at equal distances in between the windows. The ground floor is aligned with the square block behind the entrance portico. It is divided by pilasters inspired by Mogul architecture, which start from the stone studs of the parapet above and continue downwards. Here is where the nuance between the two blocks shows up: On the ground floor of the north block, there are five windows on the same axes as the windows on the upper floor. Nevertheless, the window at the south end of the south block has been replaced with a doorway, and the fifth window is behind this doorway, on the wall which has been continued down from the recessed wall of the upper floor, only in this section. This detail proves that the balcony above ends before the fifth window at the south end. The window at the north end of the south block has an additional moulding above it, similar to the multifoil arch of the doorway at the other end. This detail has been repeated on the north block to create mirror symmetry.

The reason why the west façade is the least perceptible façade of the Royal Pavilion can be related to the fact that the west façade was facing the Royal Stables building, which had to be defeated in terms of design, size, elegance and glamour. This was the biggest problem that Nash faced during the design phase and his solution was to lengthen the building as much as he could so that it would look bigger than the Royal Stables, as already explained in 5.2.3. In addition, by keeping the building relatively short, he would enable the domes, pagoda roofs and pinnacles on the east façade to be seen from the west façade, which would enable him to create a Picturesque effect. Moreover, he changed his symmetrical design to an asymmetrical one, probably on purpose to add to the Picturesque effect that he desired to achieve.

Nevertheless, one can easily relate the west façade with the other two façades, as it bears most of the architectural details used in the east and west façades. Here again we see the interwoven architectural patterns of Gothic, Egyptian, Islamic, Mogul and

Chinese styles: Mogul inspired onion domes, Tudor-inspired chimneystacks, pinnacles, finials, windows with their arched tops and multifoil ornamentation giving reference to traditional Islamic architecture, Mogul inspired columns ornamented with Egyptian motifs, Gothic quatrefoil windows on the attic floors all bring us to the conclusion that the design language of the west façade is Eclecticism, which is emphasized with the Chinese inspired tented-roofs and Gothic inspired towers on both sides of the rotunda that are visible from the east façade. Nevertheless, since the dominant motifs are Exotic in origin, it must be pointed out that the west façade conforms to the rest of the stylistic attitude of the Royal Pavilion.

6.4 The Interiors

6.4.1 The Ground Floor

The ground floor plan of the Royal Pavilion as completed by John Nash can be seen in Fig. 6.4.1- 1. The main entrance to the building is from the west via the Octagon Hall (6.4.1.1), an octagon in plan. After that comes the square planned Entrance Hall (6.4.1.2), leading to the Long Gallery (6.4.1.3). The Long Gallery (6.4.1.3) lies on the north-south axis of the building, with staircases on each end. It serves as the main circulation area of the ground floor. On the same axis with the Entrance Hall (6.4.1.2) is the Saloon (6.4.1.8), which has a circular plan with two semi-circles on the north-south axis. The Saloon (6.4.1.8) is the focal point of the building. It can be accessed via the Music Room Gallery (6.4.1.7) from the north or the Banqueting Room Gallery (6.4.1.5) from the south. The Banqueting Room Gallery (6.4.1.5) and the Music Room Gallery (6.4.1.7) are symmetrical in plan, a rectangle with a projection to the east. Entrance to these rooms is via the Long Gallery (6.4.1.3), the Saloon (6.4.1.8) and the main State Rooms, so practically they can be accessed from all the rooms on the east façade. At each end of the Long Gallery (6.4.1.3) lies a State Rooms; the Music Room (6.4.1.6) on the north end and the Banqueting Room (6.4.1.4) on the south end. They are symmetrical in plan, a square with two lateral extensions on the north-south axis. The north façade of the Pavilion consists of the organ room and the King's Apartments (6.4.1.10), which continue to the west façade, followed by his private secretary's apartments till the Entrance Hall (6.4.1.2). The King's private secretary could reach his rooms directly from the Entrance Hall

(6.4.1.2), which also enabled him to keep an eye on the visitors. In addition, he had access to the King's Apartments (6.4.1.10). To the south of the Entrance Hall (6.4.1.2) is the Red Drawing Room (6.4.1.11), followed by the guests' rooms. Near the guests' rooms were the offices of the household, including the Great Kitchen (6.4.1.9), confectionery, pages' room and dining room as well as a water tower; all placed around an open court in the centre. These rooms formed the south end of the building. Naturally, the Great Kitchen (6.4.1.9) was located near the Banqueting Room (6.4.1.4), with a pages' room or table deckers' room in between for service. After the town of Brighton took over the Royal Pavilion, most of the offices to the south and west of the Great Kitchen (6.4.1.9) were demolished, as already discussed in 5.3. Fig. 6.1- 2 in 6.1 demonstrates the demolished areas, shaded in pink.

6.4.1.1 The Octagon Hall

Also known as the Entrance Hall Vestibule, the Octagon Hall was the first step in entering the Royal Pavilion. As guests walked under the domed entrance portico, they would enter the Octagon Hall, which eventually led to the Entrance Hall (6.4.1.2). The Octagon Hall (Fig. 6.4.1- 1, no 2) is located on the west side of the Pavilion, on the same axis with the Saloon (6.4.1.8). This room has evolved in time, due to the changing necessities of the social life at the Pavilion: When the Marine Pavilion was first completed in July 1787, there was no entrance hall, but a portico which recessed into the building instead of protruding out of it, so guests would enter the building from under the portico and then turn right or left to the main entrance doors on both sides (refer back to Fig. 5.2.1- 3). Later on, during his alterations to the building, which commenced in 1801, Holland added a square entrance hall to the building and built an entrance portico to the end of it (refer back to Fig. 5.2.1- 7).⁵ Later on, when Nash started working at the Pavilion, he enlarged the main gallery to create the Long Gallery (6.4.1.3) and added rooms to the west side of it. However, as the entrance hall became flush with the west façade of the building after Nash's additions, he added a single storey hall to it, which came to be called as the Octagon Hall due to its shape, as already mentioned in 5.2.3, and finalized it with a domed

portico. As seen in *Nash's Views of the Royal Pavilion* in Fig. 6.4.1.1- 1, the interior was decorated by Frederick Crace in a Chinoiserie theme. According to *Gervase Jackson-Stops*, the Octagon Hall was decorated in the air of a summer pavilion, and not to a royal palace, which was away from London, as the Prince preferred [38, p. 56]. Today, the room looks very much like when it was first completed, with the exception of a few pieces of missing furniture as well as one piece that has been added to the original layout.

The Octagon Hall (Fig. 6.4.1.1- 2) is an octagon in plan, protruding out from the Entrance Hall (6.4.1.2) that is on the east-west axis of the building. Connection to the main building is maintained by two angular walls. The double glazed entrance door is placed in the middle of the west wall, opposite of which is a much simpler double glazed door opening to the Entrance Hall (6.4.1.2).

The ceiling is peach in colour and has been plastered in the form of a tent (Fig. 6.4.1.1- 3). Eight convex and then eight concave surfaces form the tent shape of the ceiling. These surfaces have been segmented with mouldings, accentuating the octagonal shape of the room and moreover, each concave surface is segmented in itself, in a way accentuating the apex of the ceiling. The apex is ornamented with an embossed flower figure, from which hangs down a glass lantern⁶ in a Chinoiserie theme. Figures of flowers and birds are painted on it and its carcass is red in colour. The connection of the concave and convex parts of the ceiling is ornamented by gilt bells, hand-carved out of wood.⁷

The walls are in harmony with the ceiling, painted in peach colour. On each of the north and south walls, there is a tall double window, with each wing finished above with segmental arches. The window frames are grained to resemble pollarded oak, an application common in the building. The detail photo, Fig. 6.4.1.1- 4, shows clearly

⁵ According to *G. Jackson-Stops*, this was due to the changing fashion of entertainment in town: Private parties were becoming more popular, so demand for increased privacy must have increased [38, p. 56].

⁶ The lantern that we see in Fig. 6.4.1.1- 2 is not the original one made for this room, as we can see in Fig. 6.4.1.1- 1. The original lantern has very recently been reinstated, as seen in Fig. 6.4.1.1- 3.

⁷ The actual bells can be seen in Fig. 6.4.1.1- 3. As they have very recently been stated, they do not exist in the official guide book of the Royal Pavilion.

that the windows have sidings which can be opened up for use as shutters. Another interesting feature about these windows is that from the outside they look different: Their top panels resemble Venetian arches, which were modified to recall windows of Islamic architecture and the multifoil arch moulding running around it enforces this effect. It should also be noted that the windows are still furnished with half-curtains, as they were originally designed.

The brass chimneypiece is the one of the few originals that is still *in situ* in the building. Nevertheless, if we refer back to Fig. 6.4.1.1- 1 demonstrating the Octagon Hall as completed by Nash, we can see that there is a difference: The fender is not there any more. Yet again, it is an important piece dating back from 1819 [56, p. 6]. Another difference from Nash's time is the double glazed door on the west wall, which connects the Octagon Hall to the rest of the building. Although it was identical to the double windows on the north and south walls, the version we see today is different in design, though glazed like the two.

As already stated, some of the original furniture is currently not present in the room, like the side table against the north window, on which an inkstand and a book stood for the guests [38, p. 56]. In addition, the two chairs that were once here are in the Entrance Hall (6.4.1.2) and the Long Gallery (6.4.1.3) today.

The Octagon Hall was intended to reflect the informality of the building to the new comers and it also gave reference to the Chinoiserie theme preferred in many other rooms at the Royal Pavilion, though in a very modest way. Although it is a small room, it is impossible to miss the hints of Chinoiserie: The tent ceiling ornamented with ormolu bells, the stained glass lantern hanging from the apex and the Chinese style elbow chairs that were once in this room, all lead us to conclude that the Octagon Hall is under the influence of Chinoiserie.

6.4.1.2 The Entrance Hall

On entering the Pavilion from the Octagon Hall (6.4.1.1) visitors reached the Entrance Hall. This was the room where guests were welcomed to the Royal Pavilion and it was sometimes used for small musical concerts, to entertain the wanderers in the Long Gallery (6.4.1.3) or the ones in the Red Drawing Room (6.4.1.11), which is

adjacent to the Entrance Hall southwards. The Entrance Hall (Fig. 6.4.1- 1, no 3) is located on the east-west axis of the Pavilion, on the same axis with the Saloon (6.4.1.8). The Red Drawing Room (6.4.1.11) and the King's Apartments (6.4.1.10), together with the rooms of the King's private secretary could be reached from this room, which gave way to the Long Gallery (6.4.1.3), the backbone of circulation for the ground floor. As already explained in 6.4.1.1, this room was created by Henry Holland during his additional works at the Marine Pavilion. Consequently, Nash altered it according to his new plans: He converted the upper floor of Holland's entrance hall into bedrooms, whereas the niches on the east wall became members of the Long Gallery (6.4.1.3), welcoming the guests as they proceeded inside the building from the Entrance Hall. Here was also decorated by Frederick Crace (Fig. 6.4.1.2- 1).

The Entrance Hall (Fig. 6.4.1.2- 2) is a square in plan, with angular walls protruding out from the west to meet the walls of the Octagon Hall (6.4.1.1). The main reason for this was to achieve enough lighting for the Entrance Hall, which had no windows to the outside. Eventually, it was decided that it would receive direct sunlight from the double windows on its angular walls joining those of the Octagon Hall's (6.4.1.1). In addition, Nash added clerestory windows to the west wall by creating a difference in ceiling levels of the two rooms.

The ceiling of the Entrance Hall is pale green with a plaster cornice around it, whose design has Gothic influences, whereas the flowers in between each element have a touch of Indian flavour [38, p. 60]. This cornice has been converted into a framework for the clerestory windows over the west walls, which have Gothic inspired forms in the imitation of miniature Gothic vaults or rather multifoil arches. Each of these clerestories is made of frosted glass, with symbols of winged dragons painted on them (Fig. 6.4.1.2- 3). Here, it should be noted that the lower ceiling that belongs to the Octagon Hall (6.4.1.1) is supported by two pillars due to the load from the tower block above. As is the case elsewhere in the building, the cast-iron pillars are hidden behind elaborate designs, sometimes based on Exotic patterns, sometimes Chinese or in this case ornamented with motifs from Egyptian architecture. Additional lighting was provided with four Chinese style stained glass lanterns on each corner. They are not the originals in this room, but they are identical to the one that once stood in the Octagon Hall (6.4.1.1) (refer back to Fig. 6.4.1.1- 3).

Gervase Jackson-Stops writes in his commentary to *Views of the Royal Pavilion* that many alternatives were made by Robert Jones and Frederick Crace, before deciding on the final scheme of the room. Eventually, the scheme of Robert Jones was chosen: Serpents and dragons were painted on “paper mounted on stretched canvas” on a pale green background [38, p. 60]. The longitudinal ones were placed in the wall panels painted around them, whereas some were surrounded by a circle of flower patterns. The walls were finalized with a dado, painted in the same format. The dado consisted of interwoven motifs that are typical of Chinese fretwork. All the doors in the room were grained to resemble pollarded oak, just like the tall windows of the Octagon Hall (6.4.1.1).

In the middle of the south wall is a white marble chimneypiece, which is one of the few originals that are still in their original locations. The vases and the mantel clock on the mantelshelf are no longer *in situ*, but another gilt clock and two gilt candlesticks decorate the mantelshelf today. A round painting by Crace’s team stood in place of the mirror above the chimneypiece, whereas a longitudinal one on each side is still visible today. The double doors to the left of the chimneypiece, as seen in Fig. 6.4.1.2- 1, leads to the Red Drawing Room (6.4.1.11), whereas the one to the right is false and was instated for symmetrical purposes (refer back to Fig. 6.4.1- 1). Besides, the door to the right of the chimneypiece is the only one with a solid top panel, whereas the rest of the doors in the room have mirrored top panels.

The opposite (north) wall is identical in layout in design, only without the chimneypiece in the middle (Fig. 6.4.1.2- 4). Instead of the chimneypiece, a narrow stand of the same height has been built in the middle of the wall, so that the same mirror above the chimneypiece on the south wall could be placed on it, covering the round painting on it. This brings to mind that the round paintings on these walls were irreversibly damaged, so the mirrors were placed to cover them. The doors on both sides of the chimneypiece have mirrored top panels. They lead to the Ticket Office of the Royal Pavilion.

The double door to the Long Gallery (6.4.1.3) is in the middle of the east wall, with its mirrored top panel. It is flanked with two round paintings on each side (Fig. 6.4.1.2- 5). As visible in Fig. 6.4.1.2- 6, these paintings depict intertwining winged dragons and serpents, motifs that Robert Jones used very often at the Royal Pavilion.

The Chinese inspired ceiling ornamentation, the clerestories painted with dragon designs, the Chinese lanterns hanging from the four corners of the room, the walls embossed with serpents and dragons lead us to believe that the room was designed in a Chinoiserie theme. However, there are also the pillars with motifs of ancient Egypt as well as the lotus leaves and flower motifs in between the vaults, based on Indian designs. As a result, it is clear that this room comprises of elements which are not only based on Chinoiserie, but also on other cultures that are in general referred to as 'Exotic' in this thesis, like Indian and Egyptian. Furthermore, the inclusion of Gothic inspired forms among these 'Exotic' forms leads us to the conclusion that the stylistic tendency of the Entrance Hall is Eclecticism with emphasis on Exotic Revival.

6.4.1.3 The Long Gallery

The Long Gallery had two main functions: One of the functions was to connect the Entrance Hall (6.4.1.2) to the Banqueting Room (6.4.1.4), the Music Room (6.4.1.6) and their galleries, the other one was to help guests of the Pavilion socialize with each other. Here guests could talk; play cards or attend musical entertainments. Besides, the Long Gallery was an internal walkway, where guests would frequently walk up and down, gazing at the wonders of the Royal Pavilion: Exotic pieces of furniture, china and many other pieces of art were on display here.⁸ The Long Gallery (Fig. 6.4.1- 1, no 4) is located in the middle of the ground floor, on the north-south axis. The idea belongs to Henry Holland, who created a corridor on the west side of the ground floor in 1787. Later, during his alteration works to the Pavilion in 1801, Holland repeated the corridor on the first floor. Finally, it was enlarged by John Nash, by adding two staircases to each end, as well as adding new rooms to the west side of it. Consequently, it would not be wrong to say that the Long Gallery we see today owes its final form to John Nash, when he started working at the Pavilion in 1815.⁹ The completed gallery was decorated by Frederick Crace first in 1815

⁸ According to *Jessica M. F. Rutherford*, the design of the Long Gallery is influenced by the 16th century country house galleries, used for displaying paintings and soft exercises [56, p. 8].

⁹ *Gervase Jackson-Stops* states that Nash had long before incorporated the long gallery at Corsham Court in Wiltshire and continues that he relied on the same principles at both Brighton and Wiltshire: he used top lighting and added staircases to the each end of the galleries [38, p. 68].

(Fig. 6.4.1.3- 1) and then in 1822 (Fig. 6.4.1.3- 2) [38, p. 68, 72]. The Long Gallery we see today has been restored to Crace's final design, with a few exceptions where the earlier scheme has been taken into consideration.

The Long Gallery is a rectangle in plan, running from the north to the south end of the building and it is finalized with a cast iron staircase at each end. Guests could enter the main State Rooms from beneath these staircases, which were used by the royal residents and guests at the Pavilion.¹⁰ The rectangular plan of the gallery is broken by two small entrance halls on both sides of the Saloon (6.4.1.8) providing direct access to the galleries of the main State Rooms.

The ceiling of the Long Gallery has a laylight in the middle of it: It is on the east-west axis of the building that reaches out from the Octagon Hall (6.4.1.1) to the Saloon (6.4.1.8). This laylight runs as long as the west wall of the Saloon (6.4.1.8). As can be seen in Fig. 6.4.1.3- 3, it is made of stained glass that has been painted in various shades of blue. The frame around it, together with the first concave and then convex bands of ornaments in red, blue and yellow surrounding it, have Chinese inspired motifs painted over with leaves, bells and some curvilinear designs. These are followed by the gable walls, which enable the ceiling to rise up and as a result accentuate the area beneath them: It would not be wrong to say that people entering the Long Gallery from the Entrance Hall (6.4.1.2) were and still are attracted by the light and airy atmosphere of this particular area in the Long Gallery: This laylight is as high as the ones in the north and South Galleries (6.4.2.3) in the first floor. The gable walls are pink in colour, in harmony with the walls in the gallery. It is interesting that the north and south gable walls have windows made of stained glass, which are painted in the similar colours and patterns with the laylight and contribute to the illumination of the Long Gallery; whereas the east and west gable walls have fake windows, painted to look exactly the same so that the spectators believe that they are actually windows.¹¹ Here, we must state that top lighting is repeated at each

¹⁰ Today, there are also elevators inside the building, which can only be used by the staff. Consequently, we can say that the north and south staircases are still the main forms of vertical circulation at the Royal Pavilion that are open to public use.

¹¹ *Jessica M. F. Rutherford* thinks that the Long Gallery epitomizes the character of the Royal Pavilion: Cast iron staircases imitating bamboo, beech furniture processed to look like bamboo and gable walls painted to create fake windows [56, p. 9].

end of the Long Gallery, above the north and south staircases (Fig. 6.4.1.3- 4). The design language of the three laylights, together with their framework and ornamentation, are the same. From the centre of the laylight that is in the middle of the Long Gallery, hangs a chandelier with exotic floral patterns, quite eye-catching with the red tassels hanging around it. This chandelier was originally made for the Saloon (6.4.1.8), but it was moved to the Long Gallery in 1821 [56, p. 8]. In addition, there are four lanterns on each corner of the laylight. The decoration of these lanterns repeats that of the central chandelier's. Moreover, additional lanterns of the same design have been placed on the same axes with the authentic bamboo fretwork partitions, which will be explained in detail in the following paragraph, to the north and south of the Long Gallery two at a time until they reach the north and south staircases. There is an arched, canopied cornice surrounding the connection of the gable walls to the walls of the Long Gallery. It is decorated with bells, a well-known design element of Chinoiserie style, found at many different locations of the Pavilion. Sitting above the cornice are Chinese lions, carved out of wood and painted in yellow, red and blue.

The walls of the Long Gallery are painted in pink, with patterns of trees and birds in various shades of blue. As is the case with the wall paintings elsewhere, they have been shaded to look as if they were three-dimensional. The version we see today is from 1950s, but quite similar to the original one, which can be seen in Fig. 6.4.1.3- 2 [56, p. 8, 9]. Authentic bamboo fretwork partitions have been placed on certain axes in the gallery, to the walls and ceiling, forming a kind of passageway. The skirting is made of wood, painted to resemble blue marble, matching the blue shades of the paintings on the walls. The doors in the Long Gallery were originally decorated with mirrored panels above, to create the endless perspective that was peculiar to Nash.¹² The mirrored top panels do not exist today, but they are planned to be reinstated in the near future [57]. In addition, each door frame is surrounded by a stripe of bamboo, but again a fake.

¹² Mirrors were placed at certain locations to reflect images and when the mirror doors placed at each end of the gallery were closed [56, p. 9]. This decorative trick was also applied to the other rooms of the Royal Pavilion, like the Saloon (6.4.1.8), the main State Rooms and their galleries.

The same architectural pattern has been repeated three times on the east wall. This pattern consists of a chimneypiece with a niche on each side. The first of these patterns is located in the middle of the east wall, on the main east-west axis of the building. The two other patterns are to the south and north of the central one. They start with the end of the small entrance halls and end with the start of the staircase halls. The two ends of these architectural patterns are accentuated by authentic bamboo fretwork partitions and lanterns placed on the same axes. Here, it must be noted that the two niches opposite the Entrance Hall (6.4.1.2) are amongst the oldest elements of the building. They were created by Henry Holland in 1787 (refer back to Fig. 5.2.1- 3) and then preserved during the following alterations to the building. In between these two niches, there is a white marble chimneypiece in Chinoiserie theme.¹³ Above it stands a chimney-glass with a bamboo frame. As elsewhere throughout the Pavilion, the frame is made of wood and then carved and painted to mock bamboo [57]. Over the chimneypiece in the middle stands the Drummer Boy clock (Fig. 6.4.1.3- 5). It is French and dates back from 1880s. It is similar to the one in the Chinese Room at Carlton House, which was made around 1787 for the Prince and later on brought over to the Royal Pavilion in 1819 [56, p. 54]. Shaped like a drum, the clock is being ‘played’ by a Chinese drummer boy dressed in red and black. The ‘drum’ even has ormolu bells around it, as typical of Chinese style. This is why it is considered as a typical example of Chinoiserie that George IV preferred: extravagant and humorous. Here, it should also be noted that the clock represents the way Europeans perceived and interpreted the Exotic style [66]. On both sides of the chimneypiece, there is a pedestal. These stand between the chimneypiece and the niches and are among the original furniture made for the Royal Pavilion for this particular position. This pair of pedestals is made of beech and bamboo and has Spode porcelain panels around it. They date back from c.1820-1822. On both pedestals stands a Chinese figure, a total of twelve distributed throughout the Long Gallery. Although it is hard to understand by merely looking at their photos, these figures are another example to the humorous Chinoiserie that George IV liked: Because their heads are attached separately to their bodies, they shake whenever

¹³ This chimneypiece is from an earlier scheme of the Saloon (6.4.1.8) by Frederick Crace, completed in 1815 (refer back to Fig. 6.4.1.8- 2) [67, p. 30].

there is an air current in the gallery. In addition, four more beech pedestals are distributed throughout the gallery, all similar to the original Pavilion furniture, English and date back from c.1820 [56, p. 54, 55]. The niches on each side of the chimneypiece are surrounded by a stripe of bamboo bent to match its curves perfectly. But yet again, the stripes are not original bamboo, they are wood, shaped and painted to mock bamboo. In Crace's first scheme in 1815, the niches contained "life-sized figures dressed in original Mandarin robes" [56, p. 8]. Later on in his final scheme, he furnished them with bookshelves, perhaps in the intention of cancelling them. Today, the niches in the middle contain large China vases, whereas marble vases stand in the niches at the south end and fine pieces of sculpture stand at the north end of the Long Gallery. After the niches come the entrance halls to the Music Room Gallery (6.4.1.7) and the Banqueting Room Gallery (6.4.1.5), whose east walls are decorated with mirrored side tables (Fig. 6.4.1.3- 6).

The west wall can be considered plain, when compared to the east wall, though it has been decorated with the same wall paintings. However, it has neither chimneypieces nor niches enriching it. Instead, there are mirrored side tables and mirrored doors, though the mirrored top panels exist no more, facing the mirrors on the east wall. If we take a look at Fig. 6.4.1.3- 7, which demonstrates the glass double door between the two flights of stairs¹⁴, and imagine these closed as well, it would not be difficult to imagine how bright and dazzling the Long Gallery looked like, with all those reflections and lighting. Nevertheless, this wall is decorated by many pieces of furniture, some of them originals made for the Pavilion. The four elbow chairs on the right-hand side of Fig. 6.4.1.3- 3 are among these: They are carved out of wood and then painted in yellow and red, and they have blue seats. English made, they date back from c. 1802 [56, p. 55].

The Long Gallery is finalized by a cast iron staircase at the north and south ends, something quite innovative for that time: Both staircases were produced by William Stark and mounted in September 1815. The design of the staircases is typical of the Regency period: Using fake materials, especially exotic ones. The stairs and

¹⁴ The mirror-door in the middle of the staircases which no longer exists is seen half closed in Fig. 6.4.1.3- 7 and from the open side; King George IV is seen escorting two ladies [38, p. 76].

balustrades were made of cast iron and shaped to look like bamboo, while the handrails were made of mahogany and then coloured carefully to imitate bamboo (Fig. 6.4.1.3- 8) [38, p. 76]. Details of the cast iron steps, with their fretwork risers can be seen in Fig. 6.4.1.3- 9. It is interesting that the design repertory of the risers is quite similar to the authentic bamboo fretwork partitions used in the Long Gallery. If we refer back to Fig. 6.4.1.3- 7, which demonstrates the north staircase as it was first completed in 1815, we can see that there are a few differences to the current decoration: The lanterns on tall pillars were removed in the final decoration of Crace and the elegant stained glass partition walls that separate the staircase halls from the rest of the Long Gallery do not exist in Fig. 6.4.1.3- 7, which may mean that they were instated after September 1815. Today, only one of them exists, the one on the north staircase hall (Fig. 6.4.1.3- 10). Behind the staircase hall on each side of this partition wall is a pagoda, made of porcelain and consisting of nine tiers. They are of Chinese origin, dating back from the first half of the 18th century [56, p. 55]. The windows on the staircase wells are made of stained glass with Chinese figures painted on them. They were lit from behind at night, to provide additional illumination to the gallery [56, p. 8]. The walls of the staircase wells were also painted in the same style as the rest of the Long Gallery. Up above each staircase is a laylight, with stained glass painted in various shades of blue. Just like the one in the middle of the Long Gallery, their frameworks, together with the first concave and then convex bands of ornaments in red, blue and yellow, contain Chinese inspired motifs: leaves, bells and so on and all three have been designed similarly. Their design language is similar to the others (refer back to Fig. 6.4.1.3- 4).

The carpet was reproduced during the restoration period in 1950s, to match the final design made by Crace in 1822, a Brussels weave (refer back to Fig. 6.4.1.3- 2)¹⁵ [38, p. 76]. Although the original carpet of the Long Gallery was identical with the carpets of the two galleries of the main State Rooms, the design of the reproduced version we see today is based on the same geometrical design; with slightly different colours, but yet again we can safely say that it is based on a Turkish design, as it was stated for the original one [38, p. 72]. It has a geometrical pattern, long stripes on the

¹⁵ According to *Jessica M. F. Rutherford*, 'Brussels carpet was relatively cheap and ideally suited for areas that received considerable wear' [56, p. 36].

north-south direction are repeated at certain distances, whereas in between are stripes placed in the opposite east-west direction. The colours of the carpet are red, yellow, pink and white. The red runner was removed in 1822, after the new Brussels carpet was laid. Finally, another runner in light green colour has been laid, due to protect the Brussels carpet from heavy wear and tear.

Twelve figures of Chinese officials, large porcelain vases in the niches that have illustrations of floral patterns, birds, leaves, the central chimneypiece with bamboo canes embroidered on it, mock bamboo mirror frames, bamboo furniture, sometimes fake sometimes real, genuine bamboo fretwork partitions as well as the painted glass laylights and windows on the staircase wells with Chinese figures on them lead us to believe that the emphasis of the design repertory of the room is on Chinoiserie. However, there are other exotic elements in the Long Gallery that have a non-Chinese origin, like the carpet that is said to have been inspired by Turkish designs. Eventually we come to the conclusion that the concept for the design of the Long Gallery is based on Exotic Revival.

6.4.1.4 The Banqueting Room

Banqueting was one of George IV's greatest pleasures, so the Banqueting Room was one of Nash's first major additions to the Pavilion. Many elaborate banquets were held here for the Prince's guests. The Banqueting Room (Fig. 6.4.1- 1, no 5) is located on the east side of the Pavilion, to the south of the Banqueting Room Gallery (6.4.1.5). This room was decorated to impress the King's guests with its magnificence, as can be seen in Fig. 6.4.1.4- 1 from *John Nash's Views of the Royal Pavilion*. Many visitors wrote about this room in their diaries; one of them was Princess Lieven from Russia. She was so astonished by the Banqueting Room that she wrote: "I do not believe that, since the days of Heliogabalus, there has been such magnificence and such luxury". This magnificent decoration was realized by Robert Jones; it must have been important in his career as it was the first room he decorated at the Royal Pavilion without any support from the Crace family [38, p. 96].

The Banqueting Room (Fig. 6.4.1.4- 2) is quite simple in construction, though looking more complex due to its interior. It consists of a square plan with rectangular lateral extensions to the south and north, which cause recesses on all corners of the

square. The lateral extensions serve as entrance halls to the banqueting area, as they are furnished with two double doors on both ends.

If we take a look at the longitudinal section of the building (refer back to Fig. 5.2.3-20), we can witness the genius of John Nash in the structure of the ceiling: The ceiling above the banqueting area is in the form a shallow dome on the inside, whereas it resembles a Chinese pagoda on the outside; two nested contradictory forms assembled in such a way that it is impossible to guess the shape of the ceiling from the outside and the shape of the roof from the inside. The entrance areas have convex ceilings rising up to the domed area, accentuating its height. The pendentive dome sits on four arches, which are merely decors rather than load bearing elements. Each arch has a clerestory of stained glass, formed of many triangles and rhombuses placed abreast. The dome sitting over the fake arches is surrounded by a concave band painted in blue, red and gold colours, in herringbone patterns, misleading the spectators to believe that they are three dimensional, which is a trick so common throughout the building. Moreover, it is painted sky blue in imitation of a tropical sky. In the centre of the ceiling are the leaves of a huge plantain tree, some of which are painted whereas some others are three-dimensional. From the apex of the ceiling that is almost completely covered with these leaves, hangs down a huge dragon (Fig. 6.4.1.4- 3). The dragon holds in its claws a chandelier which is thirty feet high and weighs a ton. The crystal chandelier is surrounded by six small dragons, which seem to breathe out fire from their mouths. Lotus shaped glass lamps have been placed in their mouths to illuminate the room. Four small chandeliers designed similarly to the central chandelier hang down from the four pendentives, attached to the claws of four flying birds representing the *F'eng* of Chinese mythology. The clerestories here were lit up from behind at night, in order to achieve a “jewel-like glow after dark” [38, p. 96].

The canopies above the entrance halls on the north and south walls of the room are decorated with paintings, which have presumably been painted by Robert Jones himself [38, p. 96]. They consist of a blue and silver background, with nested motifs of dragons, birds, stars and waves. Moreover, symbols of the Masonic order are

scattered among the figures of these wall panels (Fig. 6.4.1.4- 4).¹⁶ One of these symbols was the All-Seeing Eye, placed in a triangle within a circle, which is the Masonic symbol for “knowing and seeing all” [36, p. 131]. In addition, we can point out the symbols of the sun, moon and stars known in Scripture as the host of heaven and the fore of Masonic imagery. Last but not least, we see the serpent. Although neither the snake nor the serpent symbol is used in Freemasonry, they are accepted as Masonic symbols; “intended as a symbol of wisdom, the eternal, the universe, the world or regeneration and rebirth” [68].

If we take a look at Fig. 6.4.1.4- 5, we can see that the walls of the Banqueting Room are painted in blue as the background colour. Over the blue background are motifs of rhombuses painted, in white and blue (Fig. 6.4.1.4- 6). At the connection of each rhombus with the others, four leaves placed to make a cruciform, with a leaf on each end. These are also painted in white and blue. All these symbols have been shaded in black colour, to give the impression that they are three-dimensional. The walls are finalized with a dado as is the case with most of the rooms at the Pavilion, once again shaded to give the impression that it is three-dimensional (Fig. 6.4.1.4- 7). It has a yellow-orange background and over the background are motifs of Chinese fretwork in red colour. The dado is separated from the walls above with a gilt wooden profile, whereas it is separated from the skirting below by a gilt semi-circular strip of wood. The wooden skirting below is painted in the imitation of blue marble, matching in colour with the blue walls.

On the east wall of the room, there are five tall bay windows, with continuous blue silk satin draperies, above which are red satin pelmets fringed with tassels in gold colour. Chinese dragons and serpents are distributed over the pelmets. If we refer back to Fig. 6.4.1.4- 2, we can see that they seem to be crawling over the pelmets, as if holding them up. In between each window, there is a radiator and above each radiator is a mirror, ending align with the windows. In front of each mirror stands a pedestal lamp, making a total of four. These lamps are made of dark blue china with gilded dragons flanking them on both sides. Designed by Robert Jones, they are eight

¹⁶ Prince George was a Freemason and he was the Grand Master of the Prince of Wales Lodge from 1787 until 1828. This lodge consisted mostly of his friends, who could understand and enjoy these symbols [56, p. 12].

in total; the other four are in front of the west wall. The ones on the east wall are free standing and each of them has four carved and gilt dolphins on their gilt bases, whereas the ones on the west wall have neither the bases nor the dolphins flanking them. These lamps are among the original furniture *in situ*; they have an Eclectic style based on Chinese, Indian and Classical motifs. Last but not least, the only original sideboard left in the room is worth mentioning: it stands in front of the third window, in the middle of the east wall. Reflecting the Eclectic style of Jones, Chinese fretwork motifs are carved on the entablature and legs of the sideboard and gilded dragons flank the four legs, one on each side of each leg.¹⁷

Five of the eleven canvases displayed throughout the room are hung on the west wall (refer back to Fig. 6.4.1.4- 5). All are painted by Robert Jones, with Chinese domestic scenes and have red frames ornamented with Chinese fretwork gilded in gold. Because all the canvases were taken away by Queen Victoria in the 1840s and not all of them have been returned yet, most of the ones we see today were painted by the French artist Antoine Dury in 1864. The other four pedestal lamps stand on this wall, two on each side of the canvas in the middle of the wall. The original sideboards that once stood on this wall were made of pine and beech, veneered in rosewood and satinwood with carved and gilt dragon supports (Fig. 6.4.1.4- 8). Designed by Robert Jones, they were produced as a total of seven, three for the west wall and one on each side of each chimneypiece in the middle of north and south walls [56, p. 12, 57].

In each of the entrance areas to the north and south of the Banqueting Room, there is a chimneypiece with a chimney-glass above it (Fig. 6.4.1.4- 9). The Caen stone chimneypieces, designed by John Thomas, are from the period when Christopher Wren Wick was in charge of decoration at the Royal Pavilion. He started redecorating the ground floor, after the town of Brighton purchased the Royal Pavilion from Queen Victoria in 1850 [56, p. 42]. Both the north and south walls are decorated by two large canvases on each side of the chimneypiece, as well as a sideboard standing below each canvas. The double entrance doors, two at each end of

¹⁷ The only original in the room is a modified one, which has been shortened for use in Buckingham Palace [56, p. 57].

the room, are definitely Chinese inspired. The doors are painted red with gilded plain fretwork ornaments. Each wing has the same Chinese pagoda illustration painted on it. Above each door is a tent-like ornament, similar in shape to a Chinese pagoda. These are also painted in red with ornamental gilding.

Today, the floor finish is polished parquet. Before, there was a great Axminster carpet that covered the entire floor, which was designed by Robert Jones for this room. We can safely say that the design language of the carpet was in harmony with that of the general concept of the room, because it reflected Jones's Chinese inspirations, with motifs of a dragon, lotuses and sunflowers [36, p. 132]. We have no illustrations of the carpet today, as it is no longer *in situ* and in *John Nash's Views of the Royal Pavilion*, the centre of the carpet is not visible due to the banqueting table standing on it (refer back to Fig. 6.4.1.4- 1). In the middle of the room is the banqueting table made of mahogany, whose length could be adjusted according to the number of the guests. Today, the chairs we see around the banqueting table are reproductions; with the exception of King George IV's armchair, made of beech mocking ebony with details in Chinese fretwork, in harmony with the Chinese fretwork frames of the wall canvases [56, p. 11, 56]. The Regency silver gilt on display, together with the silver in the table deckers' room, is among the great aristocratic collections of the period. Today, the Banqueting Room table is set for the dessert course, based on an aquatint from *John Nash's Views of the Royal Pavilion*. However, to ensure the visibility of all items, modifications have been made to the original setting. Some items are placed on the sideboards instead of the table [56, p. 13].

Robert Jones has interwoven the room with many elements that may be related to Chinoiserie like the dragons flying amongst the curtains, canvases displaying scenes from China with frames in Chinese fretwork, chairs around the banqueting table with their Chinese fretwork designs, pagoda roofs above the doors, painting of the door panels with pagodas remind us inevitably of Chinoiserie. Nevertheless, other features in the room like the regal colour scheme, the Masonic symbols and the different styles of furniture need to be taken into consideration when evaluating the stylistic tendency of this room. The strong colours used in the room, red being the most dominant one, as well as gilding used throughout are evidences of French Style. Pieces of gilt furniture on display at the banqueting table, which are inspired by

Neoclassical motifs as well as motifs found in ancient Egyptian architecture prove us that there is no single style in this room. Jones's eight pedestal lamps exemplify best the decorative scheme of the room, as they combine motifs of Indian, Chinese and Egyptian motifs. To sum it all, we can safely say that the design language of the Banqueting Room is based on Eclecticism.

6.4.1.5 The Banqueting Room Gallery

The Banqueting Room Gallery was used as a resting room by the guests after they had dinner in the Banqueting Room (6.5.1.4). Here they could chat, play cards and even dance. The Banqueting Room Gallery (Fig. 6.4.1- 1, no 6) is located on the south side of the Saloon (6.4.1.8). This room is one of the oldest parts of the Pavilion, where the original farmhouse once stood [38, p. 92]. During his alteration works, Henry Holland converted this area into an ante room and breakfast room for the Prince of Wales, as already mentioned in 5.2.1. These rooms were connected to the upper floor via a staircase, where the Prince's private apartments were instated. The staircase was removed during Holland's later alterations to the Marine Pavilion between 1801 and 1803 and consequently in 1815, the rooms on the ground floor were joined to form a single room. This room, then named the Blue Drawing Room, can be seen in Fig. 6.4.1.5- 1. It was decorated by Frederick Crace in a more colourful interpretation of Chinoiserie. Around 1821, John Nash remodelled the room by extending it eastwards, when the bow rooms were replaced by French windows. In order to support the walls of the first floor, Nash built two cast iron columns to the points where the previous bow windows stood and Frederick Crace altered the interior decoration to the more refined version we see today (Fig. 6.4.1.5- 2) [56, p. 16]. Today, the Banqueting Room has been restored to Crace's final design and the room looks very much the same as it did in 1821. The major difference could be stated as the absence of original furniture, which has been overcome by furnishing the room with other furniture considered appropriate for this room.

The Banqueting Room Gallery has a very simple plan: A rectangle with a projection to the east. The projection is connected to the rectangle with a quadrant on each side, north and south. Apart from that, the room resembles a passageway, linking the Saloon (6.4.1.8) and the Banqueting Room (6.4.1.4). There are two double doors on the south and two on the north ends of the room. Today, one of the doors on the

south wall is not in use; it must have been placed there just for symmetrical purposes or cancelled for some purpose later.

The ceiling is low¹⁸, plain white and without any ornaments, except for the canopied cornice all around the room (Fig. 6.4.1.5- 3). Painted tablets, gilded in gold, ornament the cornice and according to *Gervase Jackson-Stops*, the cornice here is less elaborate than the one in the Music Room Gallery (6.4.1.7) [38, p. 92]. They match perfectly with the concept that is dominant throughout the room: providing a refined and calm atmosphere after the flamboyance of the main State Rooms.

The walls in the room are plain white with bands of gilt Chinese fretwork painted on them. These bands surround the walls and in this way emphasize the area they decorate. The wooden skirting is plain white.

Five bay windows are placed on the east wall of the projection and two narrower ones are added on the north and south walls of this projection, followed by a mirror that match them in height. In addition, the walls of the quadrants on each end of the room have windows in the middle. The windows here are also followed by mirrors of the same height, but these mirrors are not full size, they are shorter in length. Here it must be emphasized that the mirrors on this wall, together with the ones on the south, north and west walls all reflect light and create an airy, illuminated and undefined space, as is the case with the rest of the rooms on the ground floor that were intended mainly for the use of the Prince and his guests. All the windows are decorated with elaborate gilt cornices and fringed draperies of green silk. Close to the east wall are the cast iron pillars of Nash (refer back to Fig. 6.4.1.5- 3), inspired by palm trees, that are in same concept but of different shape as the ones in the Great Kitchen (6.4.1.9). They are yellow in colour, with bands of green ornaments that accentuate the beginning of the palm leaves, the beginning of the trunk and the trunk itself. The Dolphin couch, armchairs, ottomans and side tables standing on this side of the room

¹⁸ The ceiling of this gallery is lower than that of the Music Room Gallery. The reason for this is that the Prince's previous private apartments were above this area and they had a double floor, probably for sound insulation, as already mentioned in 6.2 [57].

are regarded as one of the most accomplished sets of Regency style furniture¹⁹ [56, p. 16]. They are made of gilt wood and furnished with green striped brocade.

On the west wall, there are two chimneypieces from the previous scheme of Crace. One of them was relocated during Nash's alterations to the Pavilion to achieve symmetry [38, p. 92]. As can be seen in Fig. 6.4.1.5- 4, these chimneypieces are white in colour, with ormolu bells around their entablature and a steel grate. The fenders seen in Fig. 6.4.1.5- 2 exist no longer. Above each chimneypiece is a chimney-glass, designed perfectly to match the wall decorations in white and gilding. The niche of the replaced chimneypiece has been decorated with the same green satin brocade that furnishes the windows. The brocade has been designed like a window curtain, as if there is a window behind: In addition, the gilt cornice over the windows has been used here and the green brocade has also been used inside the niche: The cloth has been tied to a knot in the centre and then stretched in all directions to create arrays.²⁰ Below this stands a built-in sofa, furnished with the same green brocade and gilt woodwork. Walls on both sides of the chimneypiece and the niche are decorated with bands of gilt ornaments forming decorative wall panels, as elsewhere in the room.

On the north and south walls, there is a side table with a mirror above it. Two double doors on both sides of these side tables can be seen in Fig. 6.4.1.5- 5. They are very simple when compared to the doors of the main State Rooms, as was intended by the designers: Plain white with gilt borders and door knockers. Above the doors are wall panels made of gilt Chinese fretwork, like those on the walls of elsewhere in the room.

The floor is wholly carpeted. The Brussels-weave carpet has a simple geometrical pattern, long stripes on the north-south direction are repeated at certain distances, whereas in between are stripes placed in the opposite east-west direction. The colours

¹⁹ Consisting of many pieces, it reflects the Regency taste perfectly: Egyptian inspired designs, with legs of sphinxes, crocodiles and dolphins decorate this set. Gilding is also used to create that flamboyant effect, together with naturalistic curves which may also point at Rococo Revival, which was common in Regency period.

²⁰ This design has also been used to decorate the canopy of Queen Victoria's bed, described in 6.4.2.2, and according to J. M. F. Rutherford, it is based on Thomas King's designs [56, p. 28].

of the carpet are red, yellow, pink and white. It has the same pattern as the carpet in the in the Music Room Gallery (6.4.1.7), which is also based on Turkish designs [38, p. 92].

If we refer back to Fig. 6.4.1.5- 2, we see that there are Japanese lacquer cabinets²¹, sofas with gilt woodwork that are in harmony with the curtains in terms of colour and gilt chairs with backs resembling Chinese fretwork designs. Their seats are green, matching the rest of the furniture. As already stated in the first paragraph of this section, these have been removed together with the most of the original furniture made for this room.

The Regency furniture we see today, together with the elaborate gilding distributed throughout the room and the fancy curtains all point out to Regency Classicism, whereas the columns with exotic tops faking palm trees give reference both to the Exotic style and the Egyptian style. Added to these is the carpet in a Turkish design, another evidence of the Exotic in the room. Last but not least, the white chimneypiece in Chinoiserie proves to us that the dominant design repertory of this room is based on Exotic Revival.

6.4.1.6 The Music Room

Music was one of George IV's great passions, so it is no wonder Nash's other addition to the Royal Pavilion was the Music Room (Fig. 6.4.1.6- 1). This room was used for musical concerts, which could be the King's own band or very famous musicians of the time, like the Italian composer Rossini. Even George IV would sing to his guests or sometimes play the cello [56, p. 21]. The Music Room (Fig. 6.4.1- 1, no 9) is located on the east side of the Pavilion, to the north of the Music Room Gallery (6.4.1.7). This room was decorated by Frederick Crace, with the assistance of Robert Jones and a French artist called Lambelet undertaking the design, execution or both, of different elements in the room. *Gervase Jackson-Stops* states that it took the teams of Nash, Crace and Jones nearly two years to complete the Music Room, from March 1818 to January 1820, including the night shifts they did as they were

²¹ *Gervase Jackson-Stops* comments, that the old tradition of using lacquer furniture for withdrawing rooms can be seen here [38, p. 92].

close to the end [38, p. 80]. The Music Room we see today has been subject to two unlucky events: One of them was an arson attack in 1975 that caused a big damage in the room. Just as the restoration due to the damage was about to be completed, another disaster, this time by natural causes occurred in 1987: A hurricane caused a ball of one of the pinnacles to fall through the roof and destroy the newly completed hand-made carpet and the structure below it [63, p. 71]. Nevertheless, the room has been restored to its original design, provided that reproductions of many pieces were meticulously made.

The Music Room (Fig. 6.4.1.6- 2) has a simple structure; however it looks more complex due to its sumptuous interior. It consists of a square plan with lateral extensions to the south and north. As these extensions are smaller than the main area, they cause recesses on the four corners the square. The lateral extensions serve as entrance halls to the banqueting area, as each of them have two double doors on both ends.

The domed ceiling has been shaped to resemble the roof of a Chinese pagoda on the outside. Although simpler in shape than the ceiling of its pair, the dome here gives us neither any clue of how it looks from the outside, nor vice versa. If we refer back to Fig. 5.2.3- 20, the longitudinal section of the building, we will see that its dome has a perfect round shape, which was claimed by John Nash to be acoustically perfect, as already explained in 6.2. The entrance halls have convex ceilings rising towards the domed area, helping to accentuate the height of the banqueting area. The dome sits on eight fake beams, placed over the walls of the main area [38, p. 80]. Moreover, the eight arches placed above these beams are also fakes, merely used as decors. Sixteen almond shaped clerestories (Fig. 6.4.1.6- 3) in stained glass, “recalling the all-seeing eye of the Buddha”, are placed below the eight arches. The dome sitting over the fake arches is surrounded by a convex band painted in blue, red and gold colours, in rhombuses, misleading the spectators to believe that they are three dimensional, which is a trick so commonly used in the building (Fig. 6.4.1.6- 4). It is ornamented with “cockle-shells” that were gilded in gold [56, p. 21]. In the centre of the dome is a big water-lily chandelier, surrounded by eight small water-lily chandeliers placed on each corner of the octagon.

The canopies above the entrance halls on the north and south walls of the room are clad with longitudinal wooden stripes, which have been carefully shaped and painted to imitate bamboo (Fig. 6.4.1.6- 5). Moreover, the connections of the canopies to the walls are ornamented with embossed patterns in the imitation of bird feathers.

The walls in the room are painted in a strong blue-green colour, with gilt patterns of Chinese fretwork. Over them are painted canvases in various dimensions, arranged to fit the walls they were hung. Painted by Crace and Lambelet, these canvases depict scenes from China, made by gilding used over a red background. These scenes were taken from *Views of China*, a book by William Alexander which was published in 1805, as clearly seen in Fig. 6.4.1.6- 6 [56, p. 21]. The canvases we see in the room today are originals, which were returned from Buckingham Palace in the 1860s [69, p. 4]. They are ornamented with winged dragons and snakes, giving the impression that they are holding the canvases in place. Once again, we see that these figures have been shaded to give the impression they are three dimensional. The walls are finalized with a dado, as is the custom in the building. It is blue in colour, with wall panels painted on it, shaded again to look three-dimensional. The colour of the dado matches the colour of the carpet and the curtains. The wooden skirting is very simple in design, when compared to the rest of the room. It is in gold colour, matching the colour scheme of the room; red, blue and gold.

On the east wall of the room, there are five bay windows. The walls between the windows are furnished with gold colour silk. On both sides of these walls is a border painted in red and gold. In the meantime, the curtains consist mainly of pelmets in red and blue satin. The first layer of pelmets is in red, with no tassels, whereas the second layer of pelmets is in blue, with gold colour tassels. The blue pelmets with gold tassels have been continued downwards as curtains on both ends of the east wall. Below these is another layer of a silk curtain in gold colour, matching the ones stretched on the walls between the windows. The windows were decorated by Frederick Crace. The curtains we see today are reproductions, based meticulously on the original design [69, p. 4]. Winged dragons and telescoping snakes carved out of wood and painted in various colours can be seen flying among the blue satin pelmets, as if they are keeping them in place, just like the two snakes twisting around the blue curtains on both ends of the east wall (refer back to Fig. 6.4.1.6- 2).

The centre piece of the west wall is a magnificent chimneypiece, with a chimney-glass above it (Fig. 6.4.1.6- 7). According to *Gervase Jackson-Stops*, the marble and ormolu chimney were probably designed by Robert Jones [38, p. 80]. However, *Jessica M. F. Rutherford* is in the opinion that the chimneypiece was designed by Sir Richard Westmacott. Nevertheless, the version we see in the room today is a reproduction of the original, as the original is now in Buckingham Palace [56, p. 22]. This is a very interesting piece, which is very finely detailed. It consists of two colonettes with a mantelshelf over them, intended as an entablature. The colonettes are very finely carved with Chinese motifs like the bells and gilded beadings, whereas the entablature has been shaped to resemble a pagoda roof and the chimney-glass has a frame in the imitation of palm trees, two on both sides. Over the chimneypiece, we see the Rock Clock (Fig. 6.4.1.6- 8). It is not the original one that stood once over the mantelshelf, as the original is currently in Buckingham Palace. The Rock Clock is a fine piece of Eclecticism in furniture. The clock is placed in a sunflower with leaves arranged irregularly. Above the sunflower sits a woman and a boy, whereas below the clock stand two Chinese men. They are holding the acanthus leaves on which the sunflower rises. The rest of the west wall is decorated by painted canvases of Crace and Lambert. If we take a look at Nash's view of the room, we can see six porcelain pagodas; two on each side of the chimneypiece and four on the eastern wall standing in front of the walls in between the windows. They are no longer *in situ*. Moreover, each corner of the room was decorated with stands with gilt-bronze mounts, designed by Robert Jones. They supported the four vases from the Orléans collection, which were modified for use as torches [38, p. 80]. Like the pagodas, they are no longer *in situ*.

There are two double doors on the south wall; with a large painted wall canvas hung in between them (refer back to 6.4.1.6- 5). Like the ones in the rest of the room, these are painted in rich red and gold. A Chinese inspired column is painted on both sides of the wall canvas, with a snake twisting around it. They are lavishly decorated in red and gold and are finished above with two winged dragons, which seem to fly in opposite directions and yet hold the canvas in place. The double doors, one on each end of the wall, are definitely Chinese inspired (Fig. 6.4.1.6- 9). They are painted in red with gilded ornaments. Each door has a colonette on both sides, again gilded in

gold as well as an awning above. The awnings have been designed to resemble Chinese pagodas.

The north wall was reserved for the organ. As seen in Fig. 6.4.1.6- 10, there are two gable doors on both sides and a folding door in the middle of the wall. The original organ was the biggest and most powerful of its time. It is no longer at the Pavilion, for it was replaced by Queen Victoria.

The floor is carpeted with a hand-knotted and fitted Axminster carpet designed by Frederick Crace. It has a blue background with red and yellow Chinese symbols scattered over it (Fig. 6.4.1.6- 11). The one we see today is a reproduction of the original [56, p. 22]. Due to the wear and tear, it is mown 1 mm every ten years to maintain the original colours [70].

The Music Room bears a lot of elements derived from Chinese art like the Chinese dragons above the pelmets, on the chandeliers; the snake on the walls and colonettes; the water-lily chandeliers with Chinese figures pictured on each leaf, Chinese scenes depicted on wall canvases. Nevertheless, we also see the French inspired colours red, blue and gold, red being the most dominant one, and motifs derived from George IV's personal taste like the sunflower motif, which can be seen up on the apex gilded in gold and down on the carpet in a bigger format, like the cast shadow of the sunflower motif above. Nevertheless, we have enough evidence to conclude that the dominant design language of the room is Chinoiserie.

6.4.1.7 The Music Room Gallery

The Music Room Gallery was intended as a resting room after the magnificence of the main State Rooms, just like the Banqueting Room Gallery (6.4.1.5) on the other side of the Saloon (6.4.1.8). Here guests would chat, play cards, attend small concerts and recitals and even dance. The Music Room Gallery (Fig. 6.4.1- 1, no 8) is located on the north side of the Saloon (6.4.1.8). This room dates back from 1787, when Henry Holland completed his neoclassical villa. At that time it consisted of two rooms, an eating room and a library (refer back to Fig. 5.2.1- 3); however these were united in 1803 to be used as a billiard room named the Chinese Gallery. Later on, it was redecorated by Frederick Crace in 1815 and its name was changed to the Yellow

Drawing Room. As can be seen in Fig. 6.4.1.7- 1, this was a very colourful version of Chinoiserie interior, as was the case with the Blue Drawing Room, the progenitor of the Banqueting Room Gallery (6.4.1.5). The final transition of the exterior was realized by Nash, who extended the room eastwards. Therefore, he added two cast-iron columns to the points where the previous bow windows stood, to support the walls above. In addition, he replaced the bow windows with French windows [38, p. 84]. Frederick Crace altered the interior decoration in 1821, to the version we see in Fig. 6.4.1.7- 2 [56, p. 19]. Today, the Banqueting Room has been restored to this original decorative scheme of 1821. As almost all the original furniture is missing, the furniture we currently see in the gallery today is what has been considered appropriate by the curators of the Royal Pavilion.

The Music Room Gallery consists very simply of a rectangle with a projection to the east (Fig. 6.4.1.7- 3). The projection is connected to the rectangle with a quadrant on each side, north and south. Moreover, the room looks like a passageway, which it really is, the link between the Saloon (6.4.1.8) and the Music Room (6.4.1.6). There are two double doors on the south and two on the north ends of the room. One of the doors on the north side is not useable; it must have been placed there just for symmetrical purposes or cancelled later.

The ceiling is low, painted plain white, without any ornaments, except for the canopied cornice on the ceiling running all around the room. This is the only feature that Crace preserved from his previous scheme, but eventually bells were replaced with original tablets, painted and gilded in gold; however the bells that Nash had added on top of the cast iron pillars are still *in situ* [38, p. 84]. Consequently, we can safely say that the cornice contributes perfectly to the Chinoiserie theme in the Music Room Gallery.

All the walls in the room are painted plain white with bands gilded in gold. Although they have been designed in the same concept, these recall oriental motifs, not motifs of Chinese fretwork. Besides, different than the ones in the Banqueting Room Gallery (6.4.1.5), these divide the walls into different sections, instead of surrounding them. Moreover, the ones in this gallery are finished with a curvilinear motif above and ended with a border or rather a dado, whereas no special ornamentation exists on the top or bottom of the walls in the Banqueting Room

Gallery (6.4.1.5). Here it must be pointed out that, if the wall decorations in the Banqueting Room Gallery (6.4.1.5) are Chinese inspired, the ones here are definitely Indian inspired. The wooden skirting is plain white.

Five bay windows are placed on the east wall of the projection and two narrower ones are added on the north and south walls of this projection. Each of the north and south walls of the projection have a mirrored side table placed against them. In addition, the walls of the quadrants on each end of the room have also windows. The windows here are followed by mirrors that are nearly as high as the windows. In front of these mirrors are elegant side tables placed (Fig. 6.4.1.7- 4). Here it must be emphasized that the mirrors on this wall, together with the ones on the south, north and west walls all reflect light, resulting in an airy atmosphere and undefined space, as is the case with the rest of the rooms on the ground floor that were intended for the use of the Royal family and their guests. The cornices and curtains in the Music Room Gallery are definitely plainer than the ones in its pair. However, if we take a look at Fig. 6.4.1.7- 2, we can see that this is due to the fact that they have been altered later; otherwise they look as elaborate as the ones in the Banqueting Room Gallery (6.4.1.5). Today, the windows are decorated with plain cornices and yellow silk curtains. Between the windows on the east wall are four candelabra which were designed for their original position in 1821, probably by Robert Jones (Fig. 6.4.1.7- 5) [56, p. 59]. The candelabra, each for five candles, are supported on hexagonal porcelain columns, which are dark blue and decorated with Chinese dragons in various colours. They are the only original items in the room today, as all the other furniture in the room is at Buckingham Palace and Windsor Castle [69, p. 3]. Close to this façade are the cast iron pillars of Nash, white with gilded ornaments decorating them. The gilt snakes twisting around the pillars were inspired by furniture designed by François Hervé, brought over from the Carlton House for this room [38, p. 84]. Apart from the snakes, the capitals of the columns are definitely Chinese inspired, with their umbrella shapes and bells hanging around their entablatures. Between the two cast iron columns in front of the east wall is a big piano, similar to the one in the Entrance Hall. It is English, dating back from c. 1830 [56, p. 59]. Opposite the piano is a writing table with leather top. It was made in 1815 by Louis Le Gaigneur, cabinet-maker to the Prince George [69, p. 3].

There used to stand a Westmacott chimneypiece in the middle of the west wall, with a chimney-glass above it [38, p. 84]. This chimneypiece is no longer *in situ*; it has been replaced by another chimneypiece carved out of stone, which is quite different than the original chimneypiece, as seen in Fig. 6.4.1.7- 6. On both sides of the chimneypiece are bands of gilt ornaments forming decorative wall panels, as elsewhere in the room.

On the north and south walls, there is a side table with a mirror above it. Two double doors on both sides of these side tables can be seen in Fig. 6.4.1.7- 7. They are very simple when compared to the doors of the main State Rooms, as was intended by the designers: Plain white with gilt borders and door knockers. The only thing that differs them from the doors of the Banqueting Room Gallery (6.4.1.5) is that these have mirrors placed on their door wings; there are three mirrors on each wing of each double door. Above the doors are wall panels made of gilded in gold. Different than those on the east and west walls, these have been specially designed and recall Indian motifs.

The floor is wholly carpeted. The Brussels-weave carpet has a simple geometrical pattern, long stripes on the north-south direction are repeated at certain distances, whereas in between are stripes placed in the opposite east-west direction. The colours of the carpet are red, yellow, pink and white. It has the same pattern as the carpet in the in the Banqueting Room Gallery (6.4.1.5), so we can safely say that this carpet is also based on Turkish designs [38, p. 92].

The canopied cornice on the ceiling, two cast iron columns and most important of all, the four candelabra by Robert Jones are definitely Chinese inspired. Moreover, if we analyse the furniture in the room during George IV's time, we can see that they were mainly based on Chinese taste. However, there are other Exotic elements in the room, which are of non-Chinese origin. A good example for this is the carpet based on a Turkish design. Moreover, the gilt wall decorations are definitely Indian inspired. As a result, the various styles used throughout the room, which are all based on non-Western origins, lead us to conclude that the dominant design language of this room is based on Exotic Revival.

6.4.1.8 The Saloon

Here was the main reception area of the Royal Pavilion, where George IV used to host his important guests. The Saloon (Fig. 6.4.1- 1, no 7) is located in the centre of the east façade, on the east-west axis of the building, starting with the Octagon Hall (6.4.1.1). This room was also the saloon of the Marine Pavilion, the only reception room in the building when it was completed by Henry Holland in 1787. What makes this room absolutely unique at the Royal Pavilion is that this is the only room which remains physically unchanged since it was first created. Nevertheless, this was absolutely not the case for the interior decoration of the Saloon, which has been subject to many changes between 1787 and 1823. The earliest interior of the Saloon was designed in Neoclassical style, as seen in Fig. 6.4.1.8- 1. After this came the “Chinese garden arbour” design in Chinoiserie, followed by the alterations in 1815 by Frederick Crace, again in a similar concept, a bright and colourful version of Chinoiserie (Fig. 6.4.1.8- 2). The final decoration was completed by Robert Jones in 1823 (Fig. 6.4.1.8- 3). To achieve unity throughout the room, Jones used the regal colour scheme of gold, silver and crimson on many pieces of fittings and furniture. He also used Indian motifs and the sunflower motif, one of Louis XIV’s favourite symbols, on many elements of the room, as will be explained in the following paragraphs. *Gervase Jackson-Stops* thinks that George IV’s interest in the sunflower motif could also be due to the Kylin clock that was once in this room [38, p. 88].

The plan of the Saloon consists of a circle with two semicircles attached to it on the north-south axis. The apses serve as entrance halls to the Saloon, from both the Banqueting Room Gallery (6.4.1.5) and the Music Room Gallery (6.4.1.7). The Saloon can only be reached from these galleries by the double doors, which are placed in the centre of each apse. It must also be pointed out here that the Saloon is the only room at the Royal Pavilion planned as the derivative of a circle.

The ceiling is painted in the imitation of the sky, random white clouds painted on a light blue base (Fig. 6.4.1.8- 4). The sky was painted during the earlier Chinoiserie scheme of Frederick Crace, who had also placed a flying dragon in the apex of this fake sky. This is the only element that Robert Jones kept from the previous Chinoiserie decoration of the room, with additional snakes twisting around it. A glass bowl chandelier with exotic floral motifs painted on it used to hang from the apex.

This chandelier, still very eye-catching with the red tassels hanging around it was removed to the Long Gallery (6.4.1.3) in 1821. Today, there is a huge crystal chandelier in its place. The dragon and the snakes twisting around it have been removed and in their place is an embossed star, gilded in gold (Fig. 6.4.1.8- 5). Connection of the dome to the walls is ornamented by a cresting of Indian motifs, gilded in gold (Fig. 6.4.1.8- 6) [38, p. 88].

The ceilings of the two apses have the cresting as of the domed area. Sunflower leaves in gilding have been hand painted on the ceilings that are white in colour (Fig. 6.4.1.8- 7). Smaller versions of the crystal chandelier in the centre of the room have been placed to the apex of each apse.

As seen in Fig. 6.4.1.8- 8, the walls of the Saloon are painted in white colour as the base, over which are motifs resembling pointed arches are painted. Each pointed arch motif has a flower motif painted inside it. All these motifs are in gold colour and they have been shaded to look three dimensional. We can safely say that these motifs are Indian inspired. The dado following the walls starts and ends with a gilt profile (Fig. 6.4.1.8- 9). The dado itself has a white background, just like the walls, and over this base are festoons painted, in the same colours as the walls, and again shaded to look embossed. Here it must be pointed out the festoons are a common feature in Neoclassicism.

Centred to the east wall of the Saloon are three French windows (Fig. 6.4.1.8- 10). The windows have cornices ornamented with sunflower leaves that are carved out of wood and gilt. The cornice has the shape of a surbased arch or rather a segmental arch, and the length of the leaves increase from each end of the arch to the crown, resulting in an Indian inspired look. Each window was decorated separately with crimson silk curtains and pelmets. These sumptuous curtains and pelmets had also tassels, in gold colour. The curtains we see in the room today are definitely not the original ones. On each wall in between the windows hangs a mirror, with a magnificent frame that has a top frame inspired by Indian motif, in the shape of a lancet arch. These are also gilded, just like the rest of the framework throughout the room. These mirrors were originally designed to cover the whole wall fragment, but today, they are centred to the wall and are of the same dimensions as the ones opposite them on the east wall. Below these mirrors stands a pair of console tables.

English make, they date back from c. 1730. Rosewood bases and mirror backs were added to them during the Regency period [56, p. 58].

The west wall is designed symmetrically to the east wall. The window in the middle of the east wall is faced with a mirror on the west wall, with the same framework gilded in gold.²² Near it are two mirrors, identical to those in between the windows on the east walls. These are followed by the wall panels with the same framework as the windows opposite them. They were originally fitted with pleated crimson silk panels, which were removed by Queen Victoria. Today, they are fitted with panels of handed-painted Chinese export papers, which were presented by Queen Victoria and installed in the 1930s. Below the central mirror is a chimneypiece. This Caen stone chimneypiece designed by John Thomas is not the original one designed for this room. It dates back from the period of Christopher Wren Wick, who redecorated the ground floor in 1850 [56, p. 18]. The mantel clock we see today is French, made in c. 1850. The famous 'Kylin' clock, currently in the Royal Collection, used to stand on the mantelshelf (Fig. 6.4.1.8- 11). The clock is a French make from the mid-18th century, with an English stand [71]. The clock, the base and all the ornaments of the clock are gilded in gold except for the Chinese lions that sit on the base symmetrically and appear to carry the clock on their shoulders and the old Chinese sage sitting on top of the clock. Its design repertory can be summarized as Rococo Revival due to its curved naturalistic forms. However, the Chinese figures, the lions and the sage, definitely point out to Chinoiserie. As a result, we can say that this is a classical example to Eclecticism in furniture. On each side of the chimneypiece there is an open cabinet in carved, painted and gilt wood with ormolu enrichments, ormolu mounts and foliate cresting (Fig 6.4.1.8- 12). They were designed by Robert Jones for the Saloon, between 1818 and 1823 [56, p. 58]. They are white with gold ornamentations, sunflower motifs and other curvilinear forms, as seen everywhere else in the room. Moreover, their central niches are designed in the same understanding with the top frames of the windows and mirrors in the room. These cabinets exemplify perfectly Jones's efforts to achieve a common design language throughout the room.

²² Among the largest in the Pavilion, the mirrors serve perfectly for the purpose of reflecting light throughout the room, as typical of Nash.

The entrance halls on the north-south axis of the room have two double doors in the middle, facing each other. The doors are white and the door panels are decorated with embossed and gilt motifs, which are Indian inspired. Each door has a mirrored panel above it, helping to reflect light throughout the room. The door to the Banqueting Room Gallery (6.4.1.5) has an additional top panel, placed below its architrave (Fig. 6.4.1.8- 13), so the door here is shorter than the door on the north apse. The reason for this is the lower ceiling of the Banqueting Room Gallery, above which were the Prince's private apartments, before Nash moved them to the ground floor due to his illness. The two concave wall panels each side of the doors have carved gilt wood frames gilded in gold, same as the mirror frames on the west wall (Fig. 6.4.1.8- 14). The only difference of these frames is that they lack the sunflower motifs that we see on top of the frames throughout the room, due to the limited height of the apses. Another pair of Robert Jones's cabinets, consisting only of the central units, stand on the west walls of the entrance halls. If we refer back to Fig. 6.4.1.8- 10, we can see one of the side tables currently standing on the east walls of the entrance halls. They have gilded framework and white marble tops. They are of the same period like the pair of console tables on the east wall, c. 1730 and are English make [56, p. 58].

Robert Jones reflected the sun's rays that were once painted on the ceiling down on the carpet, to achieve a common design language in the room. The whole floor was covered by this single piece hand-knotted Axminster carpet designed by him [38, p. 88]. Fig. 6.4.1.8- 15 demonstrates a fragment of the illustration of the original carpet,²³ a fine piece of art in a magnificent design, with dragons, stars, flowers and many other curvilinear forms. Today, the floor finish is polished parquet and there is a round carpet in the centre of the room. Another important piece of free-standing furniture in the room is a couch in the form of an Egyptian river boat with crocodile feet. It reflects the liking for the Egyptian style that was common during the Regency period. It is English and dates from c. 1806-10 [69, p. 3]. Four elbow chairs made of oak are placed in front of the west wall, two on each sides of the chimneypiece. They were probably designed by Henry Holland, dating back from c. 1796-1800. Nearly in

²³ *Gordon Grant* has kindly supplied the photo of the original design of the carpet.

the centre of the room is a circular table, standing on three gilded dolphins over a triangular base. It is English, dating from c. 1812. On each side of the circular table is a stool in gilt beech, resembling Greek consoles. They are English, dating from c. 1815, after a design by Matthew Gregson [56, p. 59].

Robert Jones has combined many elements bearing different design repertoires: He has used Chinese motifs like the Chinese dragon, Chinese porcelain figurines together with Indian motifs that can be seen all around the room. To these he included the regal colour scheme and classical motifs, like the dado ornamented with husks, a common feature of Neo-classicism. Nevertheless, despite having used Chinese, Indian and Neo-classical motifs in the room, with a tendency to French Style that can be seen in the strong colours and gilding used; Jones has achieved his aim of creating a harmonious atmosphere in the room. This is more difficult to discover today, due to the fact that the room was altered a great deal since 1840s. Although many of the original pieces were later returned and many were reproduced, the room looks different from when Jones had completed it in 1823. We can summarize the differences in three factors: The original carpet, the crimson wall panels and the free-standing furniture in the room. The original carpet was designed especially for this room and thus accentuated the symmetry and the shape of the room. It echoed the sun rays on the ceiling, which looked also like the leaves of a sunflower, a common feature used throughout the room. The carpet today matches the Chinese papers on the walls, which break the unity of the room. In Jones's original scheme, the crimson wall panels matched the crimson curtains and the crimson circular sofa in the centre of the room. Today, the furniture we see in the room is not original and of different styles, so all together they emphasize the Eclecticism dominant in the room. As a result, we can safely say that although there is a common design language throughout the room, the style of the Saloon today is definitely Eclectic.

6.4.1.9 The Great Kitchen

The Great Kitchen was the main kitchen of the Royal Pavilion, where all the preparations for the magnificent banquets were organised. The Great Kitchen (Fig. 6.4.1- 1, l) is located on the south-east end of the building to the south of the table deckers' room, which was used as a service area to the Banqueting Room (6.4.1.4).

As already mentioned in 5.3, the Great Kitchen was surrounded by culinary offices, larders and many other related offices most of which were demolished after 1850 [36, p. 163]. Only the steaming kitchen and one of the kitchens for the household remain today. Also known as the King's Kitchen, it was one of the first additions by John Nash, together with its offices. They were completed in 1816 and the cooking equipment was produced and installed by William Stark in 1817-18 [56, p. 15]. Fig. 6.4.1.9- 1 demonstrates the Great Kitchen in *John Nash's Views of the Royal Pavilion* as completed by him. If we take a look at Fig. 6.4.1.9- 2, which shows the Great Kitchen as it is today, we can see that it still looks the same apart from a few minor alterations in furniture.

The plan of the Great Kitchen is a rectangle looking out to the Eastern Lawns. The locations of the doors have been altered today, in accordance with the standard tour route of the Royal Pavilion. Today, there are two entrance doors in use: One on each end of the north wall of the kitchen and there is an emergency exit door on the west end of the south wall. The double doors in the middle of the west and east walls are not open for public use today.

If we refer back to Fig. 5.2.3- 20, the longitudinal section of the building, we can see that the ceiling of the Great Kitchen is two-storey high, so it looks quite spacious and airy, thanks also to the lantern ceiling in the centre of it. There are three sash windows on each side of this lantern ceiling and it is supported on each corner by four palm-tree shaped cast iron columns that are peculiar to Nash and add to the exotic effect of the room. The palm leaves are made of copper and then painted green and the columns themselves- boles of the palm trees- are painted dark brown. The ceiling is painted plain white, which increases the effect of spaciousness. Four lanterns with adjustable cables are placed around the lantern ceiling, in the middle of the cast-iron columns, in order to achieve enough lighting at night. These are the original lanterns made for this room.

The walls are painted beige until above door level and they are clad with in-glazed earthenware tiles below door level, most probably for hygienic purposes. The doors in the room are grained to resemble pollarded oak, which are the originals made for this room.

On the west wall of the Great Kitchen, there are three sash windows which reach up to the ceiling level. Right below the windows on both sides of the double door, there are two identical units of kitchen cabinets, where copper kitchenware is on display (Fig. 6.4.1.9- 3).

In the middle of the south wall, a kitchen fire with a smoke jack and five spits has been placed (Fig. 6.4.1.9- 4). The presence of a keystone above the window of the kitchen fire reminds us of the Renaissance period: This is actually a clue showing us that no matter how hard the designers at the Pavilion tried to create an exotic atmosphere, they could not rid themselves of the influence of Neoclassicism, the essence of Western architecture. Above the kitchen fire we see a copper canopy, which was used for sucking away the steam and smells of cooking meat [56, p. 15]. Its entablature has been decorated with palmet figures made of cast iron. Again, it is among the original furniture that is *in situ*, together with the rest of the canopies, which is not something very common for the Royal Pavilion. On each side of the fireplace, there is a wooden work table with meat of various kinds hung above, below the copper awning that is similar to that of the kitchen fireplace. In front of this wall, there used to be a long L-shaped wooden work table, which has now been replaced by a rectangular one. It should be noted that the two corners of this table have been notched so that two of the cast iron columns could fit in.

The east wall is similar to the west wall in terms of layout: There are three sash windows which end below the ceiling level, approximately half the length of the ones on the west wall (Fig. 6.4.1.9- 5). There is a double door in the middle of the room, grained to look like oak, like the rest of the doors in the room. There are two units of kitchen cabinets, not identical like the ones on the west wall, where copper kitchenware and stoneware water filters and kegs of various sizes are on display. The clock below the window in the middle is the original clock used in the Great Kitchen [56, p. 58].

If we take a look at Fig. 6.4.1.9- 1, we see that the left side of the room (north wall) is very busy. This wall seems to be the main preparation area, with a long copper awning and the same L-shaped work table that we see in front of the south wall, which has as well been replaced by a rectangular one. In addition, there are two sash windows on each end of the wall, which are the same as the ones on the east wall.

The floor is stone clad in dark brown colour, which is the original stone from Nash's time. The big oval steam table in the centre of the room, designed to keep the prepared meals hot and fresh until they were served is not present in the room today. Instead, a small oval table has been placed in the centre of the room.

The Great Kitchen was very important to George IV, who took great delight in holding magnificent banquets as well as eating himself. He employed the best chefs of the time, one of them being the French chef Carême. George IV was so delighted by his kitchen that he always took his guests who were new at the Pavilion to the Great Kitchen, as also mentioned by Comtesse de Boigne: "if...he happened to meet any new-comers to the Pavilion, he took delight in showing them over the palace himself, a special point being his kitchens, which were entirely steam-heated by a system at that time new, with which he was charmed" [38, p. 112]. The room was ornamented with exotic elements so that the spectators would respect the interior decoration as well as the new technologies used in the room. Here, it must be pointed out that the Great Kitchen combined aesthetics with function: On one hand, it contained elements giving reference to Exotic details; the palm tree shaped columns disguising the cast iron columns, the elegant copper awnings absorbing the excess heat and smell, with their concave roofs surrounded by ornamental patterns; on the other hand it was a strictly functional room, the backbone of all the kitchens at the Pavilion. As a result, we can safely say that the stylistic tendency of the room is Exotic Revival.

6.4.1.10 The King's Apartments

The King's Apartments provided everything he needed for his personal needs: A bedroom, ante room, dressing room, bathroom, library and ante room to the library, which was also used as a library during George IV's time²⁴ (smaller room marked with 'e') (Fig. 6.4.1- 1, a, b, c, d and e). The King's Apartments are situated on the north-west corner of the building: 'b', 'c', and 'd' on the north end and 'a' and 'e' on

²⁴ Fig. 6.4.1.10- 2 is a proof that this room was used as a library during George's time, because we can see the bookshelves on both sides of the chimneypiece in the centre of the picture. However, the bookshelves in this room have long been removed and the niches are currently used for displaying pieces of art.

the west end respectively. When Henry Holland had completed the Marine Pavilion in 1787, the King's ante room and library were in place of the Banqueting Room Gallery (6.4.1.5), whereas his bedroom and dressing room were above it. However, his illness had relapsed since then and by the time Nash began his alterations to the Pavilion, he was unable to use the stairs: He was very ill with gout, fat and dropsy, so he used a Merlin chair rather than walking. Consequently, Nash began to construct his new apartments to the north end of the Pavilion, on the ground floor in 1819 [38, p. 100]. He even included a tunnel in his design, which started off from the King's Apartments and ended with the Royal Stables and the Riding School, used in case of bad weather. The decoration of the King's Apartments was completed by Robert Jones in 1821. The walls were decorated in accordance to the scheme that Jones created for the Red Drawing Room (6.4.1.11): George IV liked this design so much that he commissioned Jones to apply the same principles both to his new private apartments and the Yellow Bow Rooms (6.4.2.1). According to *the Official Guidebook of the Royal Pavilion*, the difference between the design of the Red Drawing Room (6.4.1.11) and the King's own apartments is that wallpaper was hand-painted in the Red Drawing Room (6.4.1.11), while the one in the King's Apartments (6.4.1.10) was block-printed²⁵ [56, p. 24]. In addition, paintings with *trompe l'oeil* bamboo frames were not applied to the walls of the King's Private Apartments. In reality, the walls of the King's bedroom had a different design than the rest of the rooms, again inspired by the canopies in the Banqueting Room and hand-painted by Jones [38, p. 100].

As to the layout of the rooms, we see that the bedroom, library and ante room to the library are recessed to the east, for the King to have more privacy. As a result of this, a loggia has been created, with a balcony above it. These rooms were planned as a suite. The second set of rooms is on the north façade, the ante room, dressing room and bathroom respectively (Fig. 6.4.1.10- 1). The bathroom is on the north end of the building, protruding out.²⁶ These rooms are also planned as a suite and are connected

²⁵ However, the version we see today was hand-painted by Roy Bradley in 1950s [56, p. 24].

²⁶ The King's bathroom was cancelled in the nineteenth century. It contained five different means of bathing: a plunge bath, a vapour bath, a warm bath, a shower bath and a douche bath. [63, p. 63] Sea water was supplied for the marble tub in the bathroom, which was "heated by an oven in the basement floor" [38, p. 100].

to the other set of rooms marked with 'a' and 'e'. In addition, there were two water closets in the King's Apartments, one for George IV, in his own bedroom, and the other one was most probably for the servants, on the other end of the servants' corridor. Today, only the King's bedroom, library and ante room to the library are open to public.

The general design concept of Robert Jones for the King's Apartments was quite different than that of the other rooms he himself decorated or helped decorate at the Pavilion: The King's comfort and privacy. Moreover, they also represent the eclectic style of Robert Jones, combining elements of different sources and periods in a more restrained way.

Fig. 6.4.1.10- 2 demonstrates the library, as it was completed by Jones with the same principles: There are no ornaments or pompous chandeliers on the ceiling; the only ornamentalist approach is the ceiling painted in the imitation of the sky: a light blue ceiling with random white clouds distributed on it.²⁷ The ceiling is finished with a thin stripe of gilded ornamentation, which are followed a level difference in the ceiling on the north and south ends of the room. The ceiling is slightly lower in these areas, ending with the column capitals of the four colonettes on the west and east corners. These partial ceilings are decorated with symbols peculiar to Jones: A rectangle has been embedded on the east-west axis of both ceilings. These rectangles are finalized with arches on both ends, similar to the ones above the bookshelves in the King's library. The rectangle is surrounded with a thin stripe of gilding. A sunflower motif has been painted to the west and east ends of the two rectangles, recalling the Indian flower motifs. If we refer back to 6.4.1.8, we can recall Jones using the sunflower motif in the Saloon. Today, there is a crystal chandelier hanging from the main ceiling, to acquire enough lighting due to the fact that curtains are kept close to protect the vulnerable furniture and fittings in the room (Fig. 6.4.1.10- 3).

The walls of the library were covered with wallpaper designed by Jones: A band of ornament followed by dragon figures down to the multi-coloured dado. The wallpaper is green, whereas the ornaments on it are of silver colour. As the original

²⁷ This scheme was also used in the Saloon (6.4.1.8) by Jones around the same time, so again the King must have liked the design of the ceiling in one room and then ordered Jones to repeat it.

wallpaper was removed by Queen Victoria, the version we see today was painted by Roy Bradley in the 1950s [56, p. 24]. Apart from green, yellow is commonly used throughout the room: On the colonettes, door frames, mirror frames, bookshelves, curtains and even on the dado. The dado consists of a wavy green and white background over which Chinese fretwork patterns in yellow are painted in shaded drawing, to give the idea that they are three-dimensional (Fig. 6.4.1.10- 4). Above the dado are two stripes of wood surrounding the walls. These wood stripes have been painted to resemble bamboo. Moreover, the dado is finalized in a similar understanding: The wooden skirting has been painted in various tones of green to imitate oak: The skirting itself horizontally, whereas the semi-rounded stripe above it vertically. The doors are grained to mock pollarded oak, as can be seen in Fig. 6.4.1.10- 5. It is noteworthy that pollarding has been made in different directions in the different parts of the door frames and wings, which must have been designed to achieve a stunning overall effect.

The east wall is completely occupied with four sash windows reaching from the floor to the ceiling. They are furnished separately with fringed yellow draperies that are finalized with plain yellow cornices. In the middle of the wall stood a French secretaire, which is no longer *in situ* (refer back to Fig. 6.4.1.10- 2). Two of the colonettes are on this wall, on both sides of the French secretaire. In his commentary to the King's library written for *John Nash's Views of the Royal Pavilion*, *Gervase Jackson-Stops* points out that Jones has combined elements from Gothic, Indian and Egyptian architecture in the making of the four colonettes [38, p. 104]. The fan-shaped column capitals are definitely Gothic inspired, whereas the column pedestals are Egyptian inspired, due to the Sphinx feet carrying the colonettes. The Indian inspired flower leaf motifs that we see in the Saloon and other rooms of the Pavilion are peculiar to Jones.

In the middle of the west wall stands a chimneypiece (Fig. 6.4.1.10- 6). It is carved out of stone and painted in various shades of green to look like marble. This is not the original chimneypiece made for this room; we can see the original in Fig. 6.4.1.10- 2: A plain white marble chimneypiece with a very elegant fender in front. Above it is a chimney-glass, with a pseudo bamboo frame. A cupboard has been placed on both sides of the chimneypiece, designed to match the French secretaire and the bookshelves. The west wall is finalized via two bookshelves on each end,

near the colonettes. The bookshelves are aligned with the walls and have lacquer doors [38, p. 104]. In addition, they are finalized with arches above, which are definitely Gothic inspired and match the ceiling decoration of the King's Bedroom. Besides, these arches resemble the ones above the stained-glass windows on the north and south staircase wells in the Long Gallery (6.4.1.3). A total of four in the room, these shelves contain books which are not mere decors, they are a collection of rare books dating back from seventeenth to nineteenth century [63, p. 42]. Eventually, it would not be wrong to say that the two areas with lower ceilings are accentuated by the four colonettes, which were specially designed to accentuate or perhaps separate the bookshelves from the main library area.

In the middle of the north wall that there is a double door depicted open, with a double door on each side (refer back to Fig. 6.4.1.10- 3). These two doors are much smaller in width and height than the one in the middle. The door frames are again grained to imitate pollarded oak.

Fig. 6.4.1.10- 7 demonstrates the south wall of the library. There is a double door in the middle, depicted open in *Views of the Royal Pavilion* to show the chimneypiece in the smaller library. On both sides of the door, there is a bookshelf, exactly the same as the ones in the rest of the room.

The floor is wholly carpeted. The Brussels-weave carpet has a simple geometrical pattern repeated throughout. It is of yellow, red and green colour. The version we see today has been reproduced for the room from Jones's original design in 1994 [56, p. 24].

Today, the library contains none of the original furniture designed for it; but yet again bears a mixture of styles and periods in itself as it was originally designed. All the furniture that is currently in the room is of English origin, with a few exceptions of small pieces like the candelabrum for seven lights, which is French and dates back from c. 1810 [56, p. 60]. Although this may give the idea that there can be a unity of styles in this room, this is not the case and it never was. Robert Jones had an Eclectic style: he liked to combine elements and pieces of various sources and periods: The wallpaper bears motif of Chinese origin, as well as the chimneypiece with its Chinese fretwork fender. The original desk and secretaire that were once in this room

are of French style. The built-in bookshelves are finalized above with multifoil arches, a common feature of found in traditional Islamic architecture. Last but not least, the four colonettes in the room combining features of Gothic, Egyptian and Indian styles are enough to prove that the design repertory of this room is eclectic.

Fig. 6.4.1.10- 8 gives us an idea of what George IV's bedroom looked like when it was first completed. It is at the north end of the west façade and is the last room making use of the elegant loggia looking out to the Royal Stables and the Riding House as well as the western lawns. Like the other rooms of the King's Apartments, the bedroom was also decorated by Robert Jones, with the same principles applied: comfort and simplicity. The room has a rectangular plan with a projection to the east, in the middle of which the King's bed stands.

As visible in Fig. 6.4.1.10- 8, the ceiling of the King's bedroom has been converted into a square by excluding a thin band of the ceiling on the east-west axis. This band is lower than the rest of the ceiling and thus has been left out from the rest of the ceiling. In the middle of the main ceiling, now a square in plan, are two gilt nested circles. Each of the four 'pendentives' on four corners of the square are decorated with three gilt circles. There is also a small circle in the centre of the ceiling. The circles are gilt with embellishments in pale green. In the middle of the circles are pink dragons, designed by Robert Jones. According to *Gervase Jackson-Stops*, the circles around the dragons can be interpreted as Gothic inspired, whereas the pink dragons are Chinese-inspired [38, p. 100]. The rest of the ceiling is painted plain white. The ceiling of the projection which accentuates the King's sleeping area is lower than the rest of the room. It is plain white with a thin stripe of gilding all around it.

Originally, the walls of the room were decorated in a different way than the libraries: they were covered with silk wallpaper in various shades of aquamarine with dragon figures painted on it. The dado all around the room was of the same colours, but painted with a different kind of Chinese fretwork than the one in the libraries. Today, the walls of all three rooms are decorated in the same way, as well as the curtains and cornices that are also identical.

The projection on the east wall contains the King's bed and drawers. The entrance has been furnished with yellow silk draperies with golden fringes (Fig. 6.4.1.10- 9). The King's bed, which has very recently been brought over to the Royal Pavilion from George IV's private apartments at Windsor Castle, is certainly the most important piece of free-standing furniture in the room today. English make, it dates back from 1828 [72]. The original bed in this room no longer exists, and there is no clear depiction from Nash's time, but the original bed frame (refer back to Fig. 6.4.1.10- 8) is definitely much simpler than the one from Windsor Castle. Two gib doors have been instated to the north and south walls near the King's bed. One of them was used by the servants, while the other one led to Lady Conyngham's apartments above [38, p. 100]. The third one, on the main north wall of the King's bedroom, led to the King's bathroom, marked with 'd' in Fig. 6.4.1- 1.

The same Brussels-weave carpet has been used in the King's bedroom, which has a simple repeated geometrical pattern of yellow, red and green colours. Like the carpet of the library, it has been reproduced for the room from Jones's original design in 1994 [56, p. 24].

Although this room bears some of the original furniture, it is unclear whether these were made actually for this room. In addition, the room looks quite different than it used to do in 1823: The wall decoration today is completely different and none of the original furniture produced for this room are *in situ* today. The flower motifs painted on the ceilings give reference to Indian style, the ceiling design bears elements derived of Indian and Gothic architecture, the wallpaper together with the dado can be considered as Chinese-inspired, the desk that once stood in front of the King's bed reflects French style, whereas the Chinese fretwork chairs give reference to Chinese style. Eventually, we come to the conclusion that the character of the room is the same as the rest of the King's Apartments, eclectic, and represents the taste of George IV, who liked to mix objects of different styles and periods.

6.4.1.11 The Red Drawing Room

This room was also called as the Ladies' Drawing Room in the account books, so according to *Gervase Jackson-Stops*, it must have been used by ladies to retire after dinner in the Banqueting Room (6.4.1.4), until they proceeded to the galleries of the

main State Rooms to join the gentlemen. Nevertheless, Roy Bradley was in the opinion that here was used as a breakfast room. The Red Drawing Room (Fig. 6.4.1-1, no 10) is located to the south of the Entrance Hall (6.4.1.2), looking out to the western lawns. The room was constructed by John Nash during his works at the Pavilion and it is not hard to guess that it was used by new-comers to rest before they were led to their rooms, which were located on the south of the room. We can clearly see that there is a recess between the Red Drawing Room and the visitors' apartments in Fig. 6.4.1-1, which indicates to the entrance hall for the visitors (refer back to Fig. 6.3-9). Robert Jones was commissioned to decorate the room after he completed his work in the Banqueting Room (6.4.1.4) and Gervase Jackson-Stops is in the opinion that he worked probably on his own here, without support from the Crace family [38, p. 64].

The Red Drawing Room has a rectangular plan, with a projection to the east. Because the projection is shorter in length than the east wall of the room, it has been centred to the east wall, which resulted in two recesses on each ends of the east wall. There is a door on each side of the projection, opening inside the room in opposite directions. Each door leads to an entrance hall to the Red Drawing Room, which completes the plan shape of the room to a rectangle.

Although the ceiling of the Red Drawing Room could be considered quite plain by looking at its colour and shape, it has a design that is unique at the Royal Pavilion (Fig. 6.4.1.11-1). This is actually due to structural necessities which resulted in placing two cast-iron pillars to the room. Two pillars were placed in the middle of the room, on the axes of the projection to the east. They support the recessed floor above, which houses the rest of the guest rooms (refer back to Fig. 6.3-9). The cornice has been repeated to surround the ceiling and it has even been repeated around the ceiling of the alcove on the east wall. The eye-catching factor here is the repetition of the cornice between the pillars on both axes: On the north-south axis, it runs between the pillars and extends on both ends until it reaches the north and south walls. Moreover on the opposite direction, it starts from both ends of the alcove, reaches the pillars and ends on the west wall. The result is a ceiling divided into grids with the elegant plaster cornice and "more Gothic than Indian in feeling and can be attributed to Nash" [38, p. 64]. If we recall the ceiling of the Entrance Hall (6.4.1.2), we see that the design of the pale green cornice there is parallel in design to the

cornice in this room, although the one here can be considered two dimensional whereas the one in the Entrance Hall (6.4.1.2) has more of a three dimensional shape. It must be pointed out here that the intersections of the cornices are specially decorated: Rhombuses have been placed to the intersection points of the cornices in opposite axes, whereas triangles ornament the semi-circular pillars protruding out of the walls.

Following Jones' peculiar design, the walls were painted in bright red as the base and over these figures of dragons, serpents, birds and other curvilinear shapes were hand painted in a lighter colour, in which case is white. In addition, Chinese export oil paintings with "*trompe l'oeil* bamboo frames" were hung on the walls. Here it must be noted that the frames we see in the room today are not the originals. *Gervase Jackson-Stops* is in the opinion that the wall paintings in the Red Drawing Room are parallel to those on the canopies in the Banqueting Room (6.4.1.4) [38, p. 64]. The walls were finalized with the dado below, which was designed in embossed telescoping geometrical forms, yet again shadowed to give the impression that it is three-dimensional. The dado was separated from the walls by a single strip of wood above; painted carefully to resemble bamboo (Fig. 6.4.1.11- 2). The skirting is plain, painted in the same brownish colour to match the mock bamboo stripe. The cast-iron pillars in the middle of the room are repeated on the walls all around the room: They can be seen on all the corners of the walls, including the corners of the alcove. Moreover, one on the north and one on the south wall face the cornice on the north-south axis, whereas the two on the west wall meet the two pillars on the two east-west axes. All together, there are twelve semi-circular pillars half-embedded into the walls. The pillars are again ornamented by Nash to make them look aesthetic and to disguise their load-bearing function. Their capitals resemble the ones in the Banqueting Room Gallery, though these are quite primitive in comparison. On the contrary, the bases are ornamented with lotus leaves in an Indian taste and to make matters more complicated, the column itself has been shaped to resemble bamboo trunks. The result is a mixture of exotic styles of Chinese and Indian origin, which we call Exotic Revival. The door architraves and panels are grained to imitate of pink teawood (Fig. 6.4.1.11- 3). The uniqueness of the doors in this room lies in the hand painted figures of dragons on the door panels, as seen in Fig. 6.4.1.11- 4. *Gordon Grant* thinks that these were hand painted by Robert Jones himself [57]. As seen in

Nash's View of the Red Drawing Room, the doors used to have stained glass fanlights, thought to have been designed by Robert Jones in the inspiration of Mogul architecture [38, p. 64]. The fanlights we see today are of the same shape, but without the elegant ornamentations that once caught the eye of the spectator.

There are four French windows on the east wall, with separate cornices in a simple design and the windows are furnished with green silk curtains (Fig. 6.4.1.11- 5). However, the curtains were more elaborately designed when the room was first completed: They had a continuous green silk pelmet with gold tassels (refer back to Fig. 6.4.1.11- 1).

The north and south walls are decorated symmetrically. On each wall there is a chimneypiece, placed off-centre close to the east façade, which is not something common in the rest of the rooms that were in use of the Royal family or their guests. If we refer back to Fig. 6.4.1.11- 1, we can see that the chimneypieces we see today are not originals. As they resemble the ones in the Banqueting Room, we can presume that they are from the era of Christopher Wren Wick, in which case they must have been designed by John Thomas and carved out of Caen stone (refer back to 6.4.1.4). A chimney-glass stands on both chimneypieces and the both sides of the chimneypieces are decorated with paintings depicting scenes from China.

On each end of the east wall is a door, as already described in detail in the above paragraphs. A sofa used to stand on the east wall of the alcove, with upholstery matching the curtains. A mirror was hung above it, with oil paintings hung on its both sides as well as on the lateral walls of the alcove.

The carpet was simple in design: a geometrical-patterned carpet in two shades of green. The colours of the carpet matched the colour of the curtains and the sofa which is no longer *in situ*. The carpet we see today is not the original one; it is a plain carpet in the same colour as the curtains.

This room is one of the most important rooms at the Pavilion. Although it is a small room, it has a lot fine details owing their genius to Robert Jones. His fine details scattered all around make it a pleasure to analyze the room: The Eclectic columns with palm tree capitals and lotus leaved bases, the ceiling compartments accentuated by the windows cornices inspired by Gothic architecture, the fanlights shaped in

accordance with Mogul arches, the Chinese inspired furniture in the room together with the peculiar combination of dragons, birds and other curvilinear figures on the walls, all lead us to come to the conclusion that the Eclecticism of this room is mainly based on Exotic Revival.

6.4.2 The First Floor

During the reign of George IV, the first floor of the Royal Pavilion was used partly for the accommodation of the Royal family and partly for the accommodation of the guests. Unlike the ground floor, the first floor has been subject to many alterations since 1850s: After the town of Brighton purchased the building from Queen Victoria in 1850, it was converted into a civic activity and exhibition area [56, p. 28]. Added to this is the fact that no first floor plans showing the layout of the first floor as John Nash had completed it has reached our time. Although some plans do exist, they do not date back from 1823. How the first floor plan and system details from Nash's time got lost is a matter of great curiosity. Last but not least, some parts of the first floor we see today have been altered for use by the tourists at the Pavilion, whereas some other rooms are closed to public and some have been converted into offices for the staff working at the Pavilion. Under these circumstances, the first floor will be analysed with the data that is currently at hand.

The floor area of the first floor is smaller than the ground floor. The reason for this is the tented-roofs of the two main State Rooms and the dome of the Saloon (6.4.1.8) on the ground floor which make the floor areas of these rooms void on the first floor. To the north of the void of the Saloon (6.4.1.8) above the Music Room Gallery (6.4.1.7) are the Yellow Bow Rooms (6.4.2.1). To the south of the void of the Saloon (6.4.1.8) above the Banqueting Room Gallery (6.4.1.5) are the King's previous apartments before Nash moved them to the ground floor. As can be seen in Fig. 6.4.2- 1, these areas are closed to public today and it is planned that they will be restored and open to public as an exhibition hall in the near future [57]. To the west of the South Galleries (6.4.2.3) stood the guest rooms, which are also closed to public today. The main circulation area of the first floor that is above the Long Gallery (6.4.1.3) is divided into two by the laylight which illuminates the Long Gallery (6.4.1.3). To the north of the laylight is the North Gallery with its own laylight illuminating it, whereas the galleries to the south are called the South

Galleries (6.4.2.3), plural due to the fact that they are divided into two *en suite* rooms, so there are two laylights illuminating them. The north and South Galleries (6.4.2.3) are connected by a lateral passageway on the west side of the central laylight. Because there is a level difference between the north and south parts of the first floor, as seen in Fig. 6.4.2- 1, a few steps have been added to the passageway. Queen Victoria's Apartments (6.4.2.2) are situated to the west of this passageway.

Apart from these areas, the rest of the first floor has been organized to meet the needs of the tourists visiting the Royal Pavilion today, so their original functions are either unknown or unclear. Still, various presumptions about how these areas functioned during George IV's reign do exist: One of the interesting one is about the Adelaide Tea Room with the rooms near it which make use of the balcony, the rooms over the King's Apartments (6.4.1.10). These rooms are said to have been used by Lady Conyngham, the King's last mistress, and that there was a gib door from the King's bedroom that led to her apartments above via a "tiny *escalier de convenance*" as already discussed in 6.4.1.10 [38, p. 100]. According to *John Morley*, these rooms were used by many ladies, ranging from Lady Conyngham to Queen Adelaide, which must be the reason why there is an Adelaide Corridor in this area [41, p. 75]. The Adelaide Corridor (Fig. 6.4.2- 2) houses some of the original Chinese wallpapers that were used at the Pavilion. They were obtained by the Prince in 1815 and hung here in 1820s [56, p. 25]. A detail from of these can be seen in Fig. 6.4.2- 3. They are behind glass partition walls today, and the lighting in this area is quite low in order to prevent further damage, as they are the only original Chinese wallpapers on display at the Royal Pavilion today. In addition, the corridor is used as an exhibition area where cartoons related to George IV are on display. (Fig. 6.4.2- 4) Last but not least is the painting by Rex Whistler named 'H.R.H. The Prince Regent Awakening the Spirit of Brighton', which is also on display in the Adelaide Corridor. Another room worth mentioning here is the North West Gallery, where data and pictures on the ongoing restoration programme are currently displayed (Fig. 6.4.2- 5). The skylight in this photo dates back from the Victorian era, just like the elliptical skylights in the Adelaide corridor [57].

6.4.2.1 The Yellow Bow Rooms

The Yellow Bow Rooms are among the oldest parts of the Royal Pavilion, dating back from Henry Holland's Marine Pavilion. When John Nash started working at the Pavilion, he changed these rooms into bedrooms for two of George IV's brothers, the Duke of York and the Duke of Clarence. It is obvious that these two have been visiting their brother quite often, for he had six more brothers, but apart from these two, none of the others had private rooms at the Pavilion. The Yellow Bow Rooms are situated above the Music Room Gallery (6.4.1.7). They are located to the north of the west-east axis of the building, looking out to the Eastern Lawns (refer back to Fig. 6.4.2- 1). According to Fig. 6.4.2.1- 1, they consist of five rooms in total, two of which are bedrooms; the one on the north was used by the Duke of York, while the one on the south belonged to the Duke of Clarence, who succeeded to the throne as William IV, after George IV died in 1830. The small room in the middle looking east was used by the servant to the Duke of York and the one adjacent to it was used as the entrance hall to the apartments. Finally, there is another servant room at the south end of the apartments, which was for the service of the Duke of Clarence. The plan layout of these rooms was designed by John Nash and the interior was created by Robert Jones [56, p. 26].

The apartments must have taken their name from their shape and wall colour: The plan of the bedrooms is a square with a semi-circle protruding out to the east. There are three sash windows on each semi-circle, called as bow windows, hence the name of the apartment. It must also be underlined that these bow windows date back from the Henry Holland period of the Pavilion, but it should be underlined that they continued down to the ground floor during his time. They were later extended eastwards on the ground floor by Nash to achieve a linear wall surface in the Music Room Gallery (6.4.1.7) and the Banqueting Room Gallery (6.4.1.5). As a result, a balcony was formed. The servant for the Duke of York resided in between the two bedrooms and had direct access to the Duke's room and to the entrance hall adjacent to it, as well as to the balcony, together with the two bedrooms. The entrance hall had access from both bedrooms as well as the North Gallery. The only other room which has direct access to the North Gallery was the room of the servant for the Duke of Clarence. If we compare Fig. 6.4.2.1- 1 with Fig. 6.4.2- 1, we can see that the plan layout today has been altered most probably to enable a more suitable route for the

visitors of the Pavilion: A new entrance door has been placed on the south wall of York's servant.

There are no views of the Yellow Bow Rooms in the reprint of *John Nash's Views of the Royal Pavilion*, which is indeed a matter of curiosity: His picture book was ready by 1827 and in it there are no views of the Yellow Bow Rooms, there is only a longitudinal section depicting these rooms. Eventually, the method chosen to analyse these rooms is different that of the rest of the rooms discussed until now: photos taken by the author are used to depict the current situation of the rooms and Fig. 5.2.3- 20 is used as a comparison tool, to clarify how much of the rooms were altered. Finally, it has been decided that only one bedroom and one servant's room will be analysed in this thesis. One reason for this is that the two bedrooms are identical and were decorated symmetrically, so it is not necessary to analyse them individually. Another reason is that neither the room of Clarence's servant nor the entrance hall is mentioned in the *Summary Catalogue of Furniture & Furnishings of the Official Pavilion Guide Book*.

The ceilings of the bedrooms are plain white, with a touch of interest added to them: We can see from Fig. 5.2.3- 20 that the connection of the walls to the ceiling has been smoothed via small concave surfaces. A stripe of wood painted to resemble bamboo has been placed above and below these concave surfaces and vertical stripes have been placed on all the corners of these surfaces. Also, it must be pointed out that the ceilings of the bow windowed areas are lower than the rest of the rooms.

Following Jones' design, the walls of the two bedrooms are painted in bright yellow as the base and motifs of dragons, birds and other Chinese inspired figures were painted in a lighter colour, in which case is a light shade of yellow. In addition, Chinese export paintings with "*trompe l'oeil* bamboo frames" were hung on the walls. The difference between the two bedrooms is that the layout and dimensions of the paintings on the walls are not identical and one of them has Chinese oil paintings whereas the other one has watercolour paintings [56, p. 26]. The paintings were finalized with the dado below, which was designed in embossed telescoping geometrical forms, yet again shadowed to give the impression that it is three-dimensional. The dado is followed by a single strip of wood, which was painted to resemble bamboo. The skirting is painted horizontally in various shades of green to

look like pollarded oak. Fig. 6.4.2.1- 2 demonstrates how the walls were finalized above: Another mock bamboo strip surrounds the room, and this is followed by the concave wall surfaces up to the ceiling, which are painted in the same way as the rest of the walls.

The east walls of the both bedrooms embody three bow windows (Fig. 6.4.2.1- 3). They are furnished with blue draperies, with motifs in red, yellow and green of vases, flowers and branches. In the Duke of York's room, a chair stands in between each window. These chairs are made of beech to mock bamboo furniture. They are English and were made around c. 1815. Although they were not originally designed for these rooms, they are among the original furniture made for the Royal Pavilion. In the middle of the east wall stands a dressing table of mahogany. This is also an English made, dating back from c. 1830 [56, p. 62]. This table has been combined with one of the four chairs analysed above, although neither their style nor their material match. Besides, there is a 15 years of difference between the production of the dressing table and the four chairs.

In the middle of the north wall stands the bed of the Duke of York. Actually, it stands on a platform of two small steps (refer back to Fig. 6.4.2.1- 2). Made of satinwood, the bed dates back from c. 1800 and is an English make. It is decorated with the same draperies used for the windows. These are hung above to the bamboo simulating frame. On both ends of this frame hangs a bell, painted in red and blue. The curtains cover the three sides of the bed and the bed has a symmetrical satinwood frame on both ends. Flanking the bed on both ends are two hat boxes, which are not mentioned in the 2002 reprinting of the *Official Guide to the Royal Pavilion*, so we can presume that they were presented after that time, because they are included in the 2006 reprinting. According to this new reprinting, they are Chinese make and date back from c. 1800. They are made of wood that has been gilt and lacquered and were ordered especially for the Prince. The walls on both sides of the bed are decorated with two paintings hung symmetrically. The paintings in this room are in oil and they are a total of eighteen. These depict scenes from the domestic life of Chinese people, a sample of which can be seen in Fig. 6.4.2.1- 4. Some of them are originals, whereas five were painted by Gordon Grant, senior conservator at the Conservation Team at the Royal Pavilion, in 1991-2 [63, p. 48].

The main element of the west wall is the chimneypiece in the middle (Fig. 6.4.2.1-5). Made of white marble, it has very simple, modern features when compared to the rest of the chimneypieces in the ground floor. Above it stands a moderately sized chimney-glass, with a pseudo bamboo frame. The rest of the wall is decorated with oil paintings, five on each side of the chimneypiece.

The floor is carpeted with the Brussels carpet which can be seen in the north and South Galleries (6.4.2.3) as well as in Queen Victoria's Apartments (6.4.2.2). It has a floral pattern in red, blue, yellow and green colours.

Fig. 6.4.2.1- 6 demonstrates the room for the servant of the Duke of York. As seen in the photo, the room is decorated with the same principles applied: The walls, the dado, the curtains, the skirting, the carpet and the door in the room are all identical to the ones in the bedroom of the Duke of York. One important piece of furniture in the room is the washstand in Fig. 6.4.2.1- 7, standing on the west wall of the room. Among the original furniture made for the Pavilion, it is Chinese and dates back from c. 1810. Apart from its mahogany top, the washstand is painted in yellow and has been carved in Chinese style and has ornamentations of Chinese fretwork in blue colour [56, p. 62].

Taking into consideration the decoration of the rooms, we see a lot of hints of Chinoiserie. The curtain patterns, the wall decorations, the dado, the wall paintings with domestic scenes from China, the bed with a bamboo cornice above with a bell on each end, the fake bamboo stripes all around the room as well as the Chinese style washstand, armchair and chairs in the room all give reference to Chinese style. Eventually, we can safely say that the dominant design language of the Yellow Bow Rooms is Chinoiserie.

6.4.2.2 Queen Victoria's Apartments

Queen Victoria's Apartments were decorated in early 1840s for her third visit to the Pavilion in 1842. This time, she was to bring over her husband Prince Albert and their two children, so the first floor was rearranged for their accommodation, though she used the same bedroom, closet and maid's room that were decorated for her in 1837, before her first visit to the Royal Pavilion. As seen in Fig. 6.4.2- 1, her

apartments are located in the first floor, on the same axis with the Saloon (6.4.1.8) and right above the Entrance Hall (6.4.1.2). Fig. 6.4.2.2- 1 demonstrates part of the first floor plan after it was altered for the use of Queen Victoria and her family in the beginning of 1840s. As the first floor was converted into an exhibition area after the city of Brighton bought the Royal Pavilion, Queen Victoria's Apartments were turned into a single room for exhibition purposes. Today, Queen Victoria's Apartments, rooms marked with 'a,' 'b' and 'c', have been restored to their original design [56, p. 28].

Queen Victoria's Bedroom covers more than half the area of her apartments, looking out to the western lawns. She seems to have had quite a view, when we look at the location of the room, marked with 'a' in Fig. 6.4.2.2- 1. However, if we look at Nash's views of the west façade or the photos of the building today, we see that the dome of the Octagon Hall (6.4.1.1) was spoiling her view a great deal. Attached to it on both ends on the east wall are the Maid's Room on the north end and the Closet on the south end. Between these two rooms is a small entrance hall with a straight spindle stair, leading up to the bedrooms for the Queen's dressers. Apart from the Queen's Bedroom, neither the Maid Room nor the Closet has any view to the outside. It is also noteworthy that the bathroom which Queen Victoria used at the Pavilion is yet unclear, but it is for sure that it is not among her set of apartments marked with 'a', 'b' and 'c'.

Queen Victoria's Bedroom has a rectangular plan. There is a door on the east end of its south wall, with another one facing it. The exit on the south wall is to Queen Victoria's Dressing Room, whereas the door on the north wall connects the bedroom with Queen Victoria's Wardrobe. The third door in the middle of the east wall leads to the Maid's Room and the Closet.

The ceiling is plain white, surrounded by a carton-pierre in an eye-catching shade of green. The colour of the carton-pierre matches the colour of the curtains on the west wall.

Originally, the walls of the bedroom were decorated with hand-painted Chinese papers, which were reproduced according to the original design [56, p. 28]. They represent Chinese taste: blooming trees in pots depicting the awakening of Mother

Nature, birds of various species and colours sitting on branches or flying amongst them. As typical of Chinoiserie, the wallpaper is very colourful and radiant: The background is bright yellow, whereas the figures are in various bright colours like red, blue, green and so on. When compared to the current wallpaper of the Saloon (6.4.1.8), it is obvious that there is more than mere inspiration. The skirting is of pale pink with a green wooden stripe surrounding it. The same colour scheme has been used for the frames of the sash windows, apron walls and the sidings around the windows.

The west wall has three sash windows looking out to the western lawns (Fig. 6.4.2.2-2). The apron walls and the sidings around the windows are of pale pink with embossed green rectangles. These have been placed in accordance with the parapet height and the window dividings. Moreover, the window frames are accentuated in the same green colour. Each window is ornamented with green silk curtains, which have tassels “made of turned wood, covered in alternating silk and wool” [56, p. 28]. In between the two windows to the south of the east wall stands a dressing table made of rosewood, c. 1830. English make, it is among the original Pavilion furniture. The chair near it is made of beech made to resemble bamboo. It is English and dates back from c. 1815. It is a member of a set that was produced for the Royal Pavilion [56, p. 63]. If we refer back to the Yellow Bow Rooms (6.4.2.1), we can see that the very same chairs are also used here.

In the middle of the south wall stands a white marble chimneypiece, with a moderately sized chimney-glass above it, with its pseudo bamboo frame. On the right hand side of the chimneypiece is an arm chair and a pillar table. The arm chair is among the original furniture made for the Pavilion, c. 1802. It is made of beech simulating bamboo. The pillar table is also one of the original pieces made for the Pavilion. It is English and dates back from c. 1815. Made of rosewood, it has a square top [56, p. 63]. To the left of the chimneypiece is the door to the Queen’s dressing room.

The north wall is where the Queen’s bed stands (Fig. 6.4.2.2-3). It is furnished with green draperies that are harmonious with the curtains in the room. Even the tassels are identical with the ones used for the curtains. It is a four-poster bed, a faithful

reproduction from an original 1830s bed. The mattresses, a six in total, are filled with different materials like feather, straw and hair [56, p. 62].

The floor is carpeted with a Brussels carpet in a floral pattern. The background is beige and the flower motifs on the carpet are of red, blue, green and yellow. The carpet we see today has been reproduced in stripes of 27 inches thick, which were added together to achieve a wall-to-wall look [56, p. 28]. Today, this is the same carpet that we can see in the Yellow Bow Rooms (6.4.2.1) and the north and South Galleries (6.4.2.3).

The Closet was a servant's room during George IV's time, but has later been converted into a water closet (Fig. 6.4.2.2- 4). The bowl of the closet and the mechanism were produced after 1850s [56, p. 29]. This is the only water closet at the Pavilion that is currently on display.

Queen Victoria's rooms were also decorated in Chinese style, not to run counter to the rest of the building. The design of the wallpaper, the elbow chair together with the rest of the chairs, the pseudo bamboo frame of the chimney-glass, all prove us that here was decorated under the influence of Chinoiserie.

6.4.2.3 The South Galleries

The South Galleries were mainly used as breakfast rooms by the King's guests staying at the Pavilion and later on, they were used by Queen Victoria for the same purpose. The South Galleries (Fig. 6.4.2- 1) are located on the north-south axis of the building, to the south of the laylight that lights up the Long Gallery (6.4.1.3) below. The rooms to the east of the South Galleries were used by the Prince, until Nash moved him to the ground floor in 1821 due to his increasing immobility, as already mentioned in 5.2.3. The rooms to the west of the South Galleries were used by his resident guests. As can be seen in Fig. 5.2.1- 8, the South Galleries were a part of the corridor that Henry Holland created during his alterations to the Marine Pavilion in 1801, but it was John Nash who enlarged it and gave it its final shape during his time at the Pavilion. Here was decorated by Frederick Crace, as seen in Fig. 6.4.2.3- 1 [56, p. 30].

The South Galleries consist of rectangular plan, divided into two *en suite* rooms. The two doors on the west wall led to the guest rooms, whereas the doors on the east wall led to the Prince's previous apartments. At the south end of the South Galleries lies the hall of the south staircase (Fig. 6.4.2.3- 2), whereas at the north end of the South Galleries lies the painted laylight which illuminates the Long Gallery (6.4.1.3) below as well as the north and South Galleries, due to the painted glass windows on its south and north upstands (Fig. 6.4.2.3- 3).

The ceiling of the South Galleries is divided into two by two square painted laylights, one in each room. These are supported by upstands that create a variety of height in the rooms. These laylights are painted in red, blue and yellow, demonstrating figures of Chinese origin; mainly bats and dragons, whereas the solid upstands have been decorated with the same understanding, to imitate glass, which was also the case with the laylight in the Long Gallery (6.4.1.3). The connections of the laylights to the lower ceiling are ornamented by thin blue stripes of paint. The same blue stripes have been used to form rectangles in the three partial ceilings between and at the end of the two laylights. Apart from these blue stripes of paint, the ceiling is painted in light blue.

The walls are painted in sky blue and ornamented with paper strips in simple geometrical patterns, forming trellises. These paper strips have been painted to the slightest detail to resemble bamboo. The colour of the skirting matches the doors and each wall is surrounded by a thin stripe of ornamentation on all sides, as if to frame it [56, p. 30]. The door frames are painted in red, blue and yellow, whereas the wings are painted yellow, with embroidered red frames two above the handle level and one below the handle level. Inside these frames are thin blue stripes of geometrical patterns. On both sides of the doors is a semicircular column made of wood. These columns have been painted in dark blue, with yellow and red ornaments on them. Like on the walls, these have shadowed trellises painted on them. Both ends of the columns are finished with red and yellow petal like embossed decorative elements. These finishes are not symmetrical in shape and size: The ones on top resemble a crown, whereas the ones on the bottom are much longer and resemble long petals. Above, the columns are finished with kylin's sitting on them, whereas they are finished with wooden sphere shaped bases, painted in shades of blue to look like marble. As these columns reach up to the ceiling, the space between the door frames

and the ceiling has been painted with Chinese inspired motifs, again in red and yellow over the blue walls.

As seen in Fig. 6.4.2.3- 4, there are two doors on the east wall that lead to the Prince's previous apartments with a chimneypiece between them. The chimneypiece is quite plain and made of white marble; it resembles very much the ones in Queen Victoria's bedroom (6.4.2.2) and the Yellow Bow Rooms (6.4.2.1). It is definitely not the original one that once heated this room; it is for sure a one-to-one duplicate of the original, excluding the fretwork fender. Here, it should be noted that the pattern of this fender is similar to that of the bamboo fretwork partitions in the Long Gallery (6.4.1.3) and the fretwork of the open stairs on both ends of the Long Gallery (6.4.1.3). Above the chimneypiece stands a chimney-glass, similar to that in Queen Victoria's bedroom (6.4.2.2) and the vases and candle-holders that once stood on the mantelshelf no longer exist. The chairs distributed on both sides of the chimneypiece and the doors are also the same as the ones in the Yellow Bow Rooms (6.4.2.1) and Queen Victoria's Apartments (6.4.2.2). Made of beech to fake bamboo, these date back from c. 1815 and are English make. They belong to a set made for the Royal Pavilion [56, p. 63].

The west wall is designed with the same understanding as the east wall. A cartel clock hangs between the two doors on the west wall. Below it, between the two doors to the guests' rooms, is a sofa. Though an interesting piece, it is not an original made for the building.

In the middle of the south wall is an entryway, connecting the two South Galleries. It is identical to the rest of the doors in the South Galleries. On both sides of the door is a table. These are Chinese and date back from c. 1800. Among the original furniture made for the Pavilion, they are made of bamboo and have pinewood tops. Above each is a pagoda, carved of ivory and in glass casing. They are Chinese and date back from c. 1800 [56, p. 63].

The north wall bears the painted glass window in the middle, which sends light down from the laylights of the South Galleries to the Long Gallery below (refer back to Fig. 6.4.2.3- 2).

The original carpet on the floor was a Brussels weave: It had a floral pattern in red, yellow and blue. The carpet we see today has a different floral pattern, based on the same colour scheme, and as already stated, it is the same carpet which lies in Queen Victoria's Apartments (6.4.2.2) and the Yellow Bow Rooms (6.4.2.1) today.

This room epitomizes the Chinoiserie craze that once dominated the whole of the Pavilion. All the elements of the room are based on Chinese forms and designs: The door frames, the wall decorations, the furniture and the stained glass laylight. Nevertheless, we conclude without a doubt that the dominant style in this room is Chinoiserie.

7. CONCLUSION

The Royal Pavilion is intellectually a very complex building and needs a high degree of knowledge of architectural history. Therefore, the aim of this chapter is neither to discuss all the details of each façade, which was already done in 6.3, nor to analyze the furniture and fittings in each room, which were discussed in 6.4; but to give an outline of the most prevalent details that can aid in the evaluation of the design language of the building.

The façades of the Royal Pavilion combine together elements from Mogul, Chinese, Gothic, Islamic, Egyptian and Classical architecture. Chinese inspired tented-roofs, Mogul inspired onion domes, Tudor inspired chimneystacks, perforated stone screens inspired by Mogul architecture- with their quatrefoil-shaped perforations of Gothic architecture, French windows with their arched tops and multifoil ornamentation giving reference to traditional Islamic architecture, Mogul inspired columns ornamented with Egyptian motifs and the pinnacles recalling the minarets in Islamic architecture, all were harmonized perfectly for what we call an 'Exotic' effect.

If we take a brief look at the three façades- there is no fourth façade as the building is semi-detached from the south, we see that all are designed with absolute symmetry in the beginning, but alterations were made during construction, so today, the north façade is the only absolutely symmetrical façade of the building. The mirror symmetry seen between the five blocks of the east façade reminds us of a Classical building; to be more exact the east façade recalls buildings in Palladian style. The west façade was also designed symmetrical in the beginning, but today it is the least symmetrical façade of the building.

The architectural elements of the three façades had to be analyzed separately to conceive a better understanding of the design language. The onion domes in various shapes and sizes give reference to Mogul architecture, just like the spherical ornaments on the roofs of the north and west façades. Apart from onion domes, the

two tented-roofs above the main State Rooms are of Chinese origin. The onion domes and tented-roofs are accentuated with pinnacles on both sides, recalling minarets of Islamic architecture. This applies to the row of ornaments running continuously along the east façade and around the attic storeys of the tower blocks as well as around the entrance portico, each unit consisting of a miniature window with an arched top, giving reference to traditional Islamic architecture. Apart from reflections of Mogul, Chinese and Islamic architecture, there are also influences of Gothic architecture: the horizontal windows consisting of quatrefoil modules, the quatrefoils are used in the two balcony parapets on the east façade, the oculuses on the onion domes and pagoda roofs are definitely Gothic inspired, complete with their shapes and division bars. Moreover, the large chimneystack rising in front of the central dome on the west façade is supported by two peculiarly shaped buttresses, an architectural element that was preferred in Gothic architecture.

Many façade components possess two or more architectural styles, so we can refer to them as Eclectic. The best example to this is the perforated stone screens ornamenting the colonnades on the east façade: these screens consist of Gothic quatrefoils, distorted to achieve the outlines of a multifoil arch, an element common in traditional Islamic architecture. We see references of three different architectural disciplines in a single element, which is one of the reasons why the Royal Pavilion is intellectually a very complex building. Besides, none of the windows are designed in a pure architectural discipline: Multifoiled tops and oculuses are the common features of nearly all windows, except for the rectangular console windows on the upper floors of the tower blocks and on the first floor of the blocks near the main entrance on the west façade. Furthermore, the windows of the Saloon (6.4.1.8), the Music Room (6.4.1.6) and the Banqueting Room (6.4.1.8) bear many architectural elements of different sources: They are French windows with each wing finalized on top with a pointed arch and above them is a fixed oculus window, with a pointed top, matching the perforated stone screens and the eye-shaped clerestory windows above. The fixed oculuses are Gothic inspired, whereas the arches of the wings give reference to styles such as Gothic and traditional Islamic. The silhouette of the windows is in perfect harmony with the silhouette of the perforated stone screens and the line of ornaments running continuously along the east façade. In general, these windows exemplify perfectly the Eclectic style of Nash. Although the console

windows look ordinary, they bear many motifs from Mogul, Egyptian, Chinese architecture. It must be underlined here that none of these elements are unfamiliar to the building; they are miniatures of the architectural elements used in the design of the three façades. Last of all, the towers on both sides of the central dome are Gothic inspired, crowned with a row of stone motifs inspired by traditional Islamic architecture.

As already explained in 1.3, the situation with the interiors is much more complicated than the façades. However, every effort has been made to evaluate the rooms not only as they are today, but also as they were originally designed, with the help of Nash's picture book, *Views of the Royal Pavilion*, whose importance in the formation of this thesis was emphasized in 1.2. Naturally, priority was given to the original interior decoration of each room during the evaluation process.

If we refer back to 6.4, we will see that the most prominent style in the building is Chinoiserie. This is visible in the Chinese lanterns and chandeliers ornamented with red tassels, bells surrounding laylights or embossed on marble chimneypieces, figures of Chinese people, murals depicting scenes from China or Cathay as it was called by Marco Polo, doors ornamented with Chinese pagodas, wallpapers with motifs of birds, flowers and trees, Chinese fret patterns on chairs and many other items, bird figures representing the *F'eng* of Chinese mythology and perhaps the most important of all, the Chinese dragon flying among the curtains of the main State rooms. The ceiling of the Octagon Hall is a unique example of the Chinese inspiration in the building, as no other ceiling in the building has been shaped and ornamented to resemble a Chinese tent.

The use of bamboo furniture and fittings throughout the building is also a common sign of Chinese style. The most prominent examples are the frames of chimney-glasses used in many of the rooms; cabinets, chairs, tables and many other types of furniture distributed throughout the building, stripes of wood accentuating niches, skirtings and walls, staircases on each end of the Long Gallery (6.4.1.3) are made of various materials, all shaped and painted meticulously to imitate bamboo. Most of these fittings and furniture in the building were imitations. As already explained in 2.1.2, it was a common application of the Regency period to use imitation materials, which was mainly due to the fact that they were cheaper. Consequently, the situation

with the Royal Pavilion was no different. As already discussed in the fourth chapter of this thesis, the Prince was an ultimate spender; he spent most of his life struggling with financial problems, so naturally he must have found no harm in accepting the use of imitation materials.

Hints of Indian style can be found in some of the fittings and furniture in the building. Especially the final interior of the Saloon (6.4.1.8) had many reflections from Indian style: The carved and gilt tops of the mirror frames and cornices, the cresting around the ceiling, the ceilings of the apses painted with leaves as well as the two pairs of open cabinets repeating the Indian motifs in the room. The Music Room Gallery (6.4.1.7) is the other room where the Indian style is prevalent: The walls of the room are painted white, over which gilt decoration in floral patterns typical of Indian style is applied. Minor traces of the style can be found in the vaults bearing the clerestory windows of the Entrance Hall (6.4.1.2) as well as in the cornice of the Red Drawing Room (6.4.1.11). Here it should be underlined that the original fanlights of the Red Drawing Room (6.4.1.11) were definitely inspired by Indian architecture. This is visible both in the shape of the fanlight (pointed arch) and the floral patterns on the fanlight.

We can never omit the reflection of other Exotic styles on the interiors, though in a lesser degree. For instance, carpets with Turkish designs can be seen in the Long Gallery (6.4.1.3), Banqueting Room Gallery (6.4.1.5) and Music Room Gallery (6.4.1.7). Moreover, we see hints of traditional Islamic architecture in some of the rooms, like in the King's library (6.4.1.10), where the built-in bookshelves are ornamented with multifoil arches. Japanese lacquer panels were used for the cupboards of the bookshelves as well as in some other rooms in the building, as King George IV liked to mix furniture of different times and styles.

Egyptian references are most visible in the pillars of the Great Kitchen (6.4.1.9) and Banqueting Room Gallery (6.4.1.5), as they have capitals with palm leaves. Moreover, many pieces of furniture in the building have Egyptian inspirations, like the Dolphin furniture in the Banqueting Room Gallery (6.4.1.5), the couch in the Saloon (6.4.1.8), resembling an Egyptian boat as well as the circular table supported by three dolphins on a triangular base. Moreover, many candelabra and table centres in the Banqueting Room (6.4.1.4) are decorated with symbols from Egypt. It should

be noted here that most the Egyptian inspired furniture we see in the building today are not displayed in *Views of the Royal Pavilion*, which proves us that they were not made for the building; they have either been donated or purchased for the Pavilion by public subscription, as was the case with the couch in the Saloon (6.4.1.8). The reason for omitting the Egyptian style from the Pavilion was explained in 5.2.

As for the influences from Western art & architecture inside the building, one of the most eye-catching aspects is the Gothic vaults in the Entrance Hall (6.4.1.2) and the Red Drawing Room (6.4.1.11). Moreover, the fan vaults in the King's private library (6.4.1.10) are definitely inspired by Gothic architecture. However, the vaults also reflected inspirations from Egyptian and Indian styles, symbolizing the Eclecticism in the building. Indeed, combination of elements from the Exotic and Western art & architecture are found in the Eclectic fittings and furniture inside the building, most of which were designed by Robert Jones. As the leading designer of this trend in the building, his designs combined elements from Gothic, Chinese and Indian styles.

On the one hand, the evaluation of the exteriors and interiors of the Royal Pavilion shows us that the building combines many elements inspired by different architectural styles, both inside and outside, which leads us to the conclusion that the building is based on an Eclectic understanding, but on the other hand, the dominance of Chinoiserie on the interiors and Mogul architecture on the exteriors, proves us that Exotic Revival is the prevalent design language of the Royal Pavilion.

The Royal Pavilion is the first building of this scale in Europe that is inspired by the Exotic Revival. After it was completed in 1823, it became a source of inspiration to many architects and earned popularity to the Exotic Revival worldwide. The building was even copied in its own town, Brighton, shortly after it was completed, as already discussed in 5.2.3.

The Royal Pavilion reflects the taste of its patron as well as its architects; maybe the patron was even more influential on the design than the architects, for we will never know what the Pavilion would look like if William Porden had not constructed the Royal Stables and the Riding House. The Prince of Wales must have foreseen that this would restrict the design and scale of the Pavilion in the future. Moreover, we know that even Henry Holland, who was a devotee of Neoclassicism, had prepared

designs for the Royal Pavilion in Chinese style, as already explained in 5.2.1, which could only be explained as the Prince's wish. On the contrary, John Nash was rather easygoing, capable of working in many styles from Gothic to Palladian, as previously discussed in 5.2.3, so it must have been easier for him to adapt to the Prince's needs for an Exotic palace. Consequently, it would not be wrong to say that George IV's character and way of life as well as his personal tastes shaped the Royal Pavilion; he used the architects and decorators merely as his tools to achieve the look he wanted. The Royal Pavilion is his monument, a unique piece of architecture that will continue to influence the future generations in many years to come.

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APPENDIX



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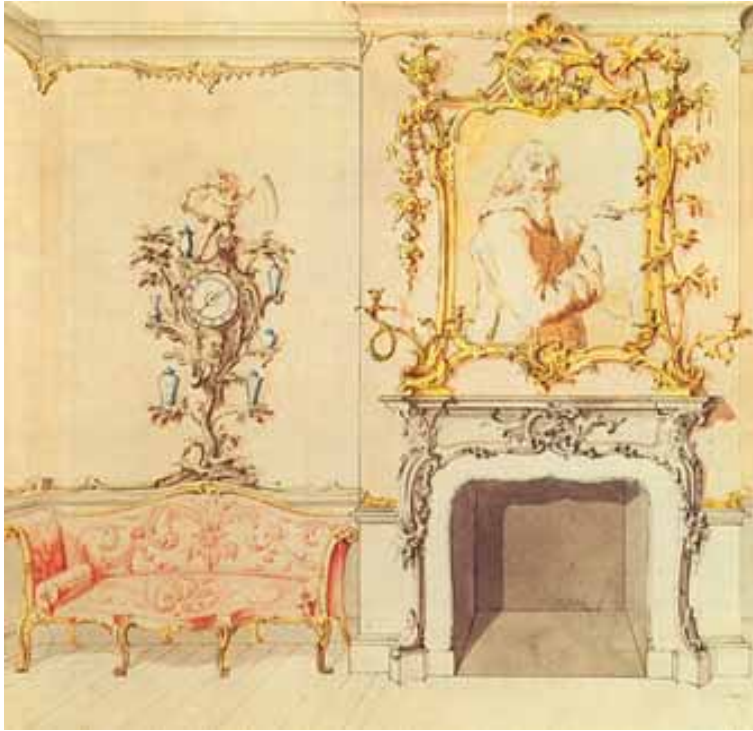


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Figure 2.1.2.1- 4 Horace Walpole: Strawberry Hill, Twickenham, 1749-76 [76].



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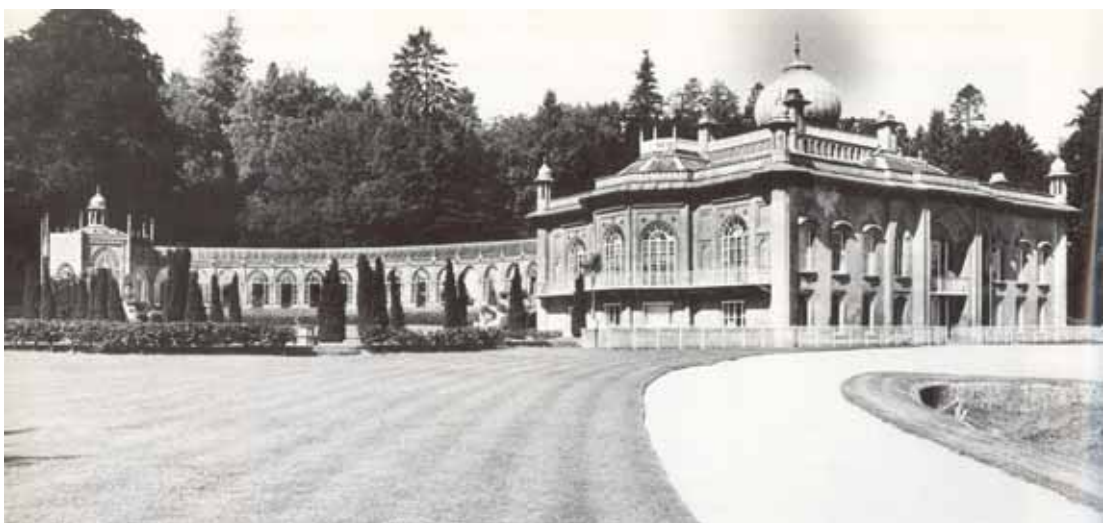


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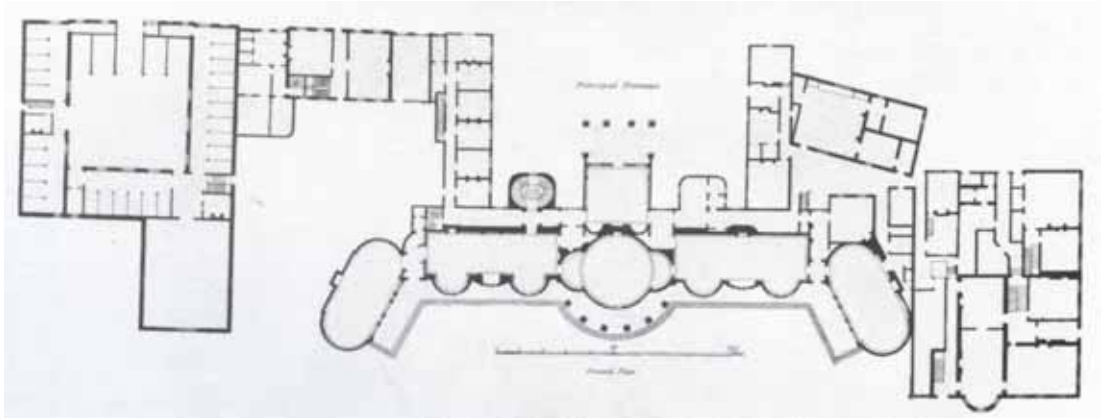


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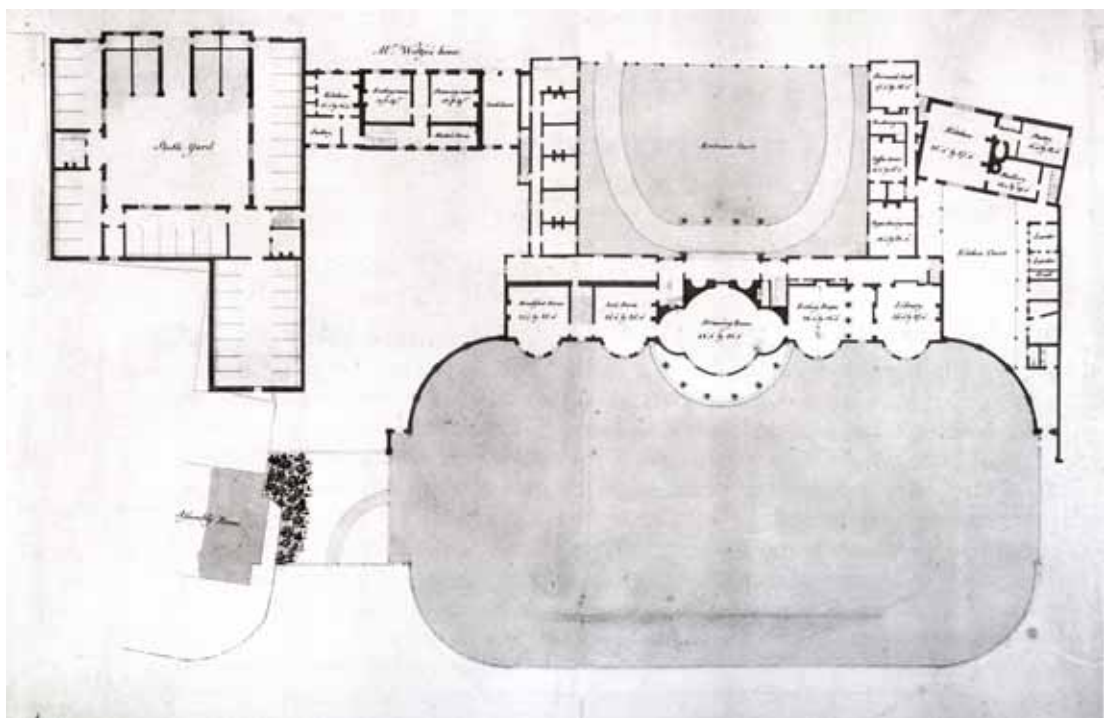


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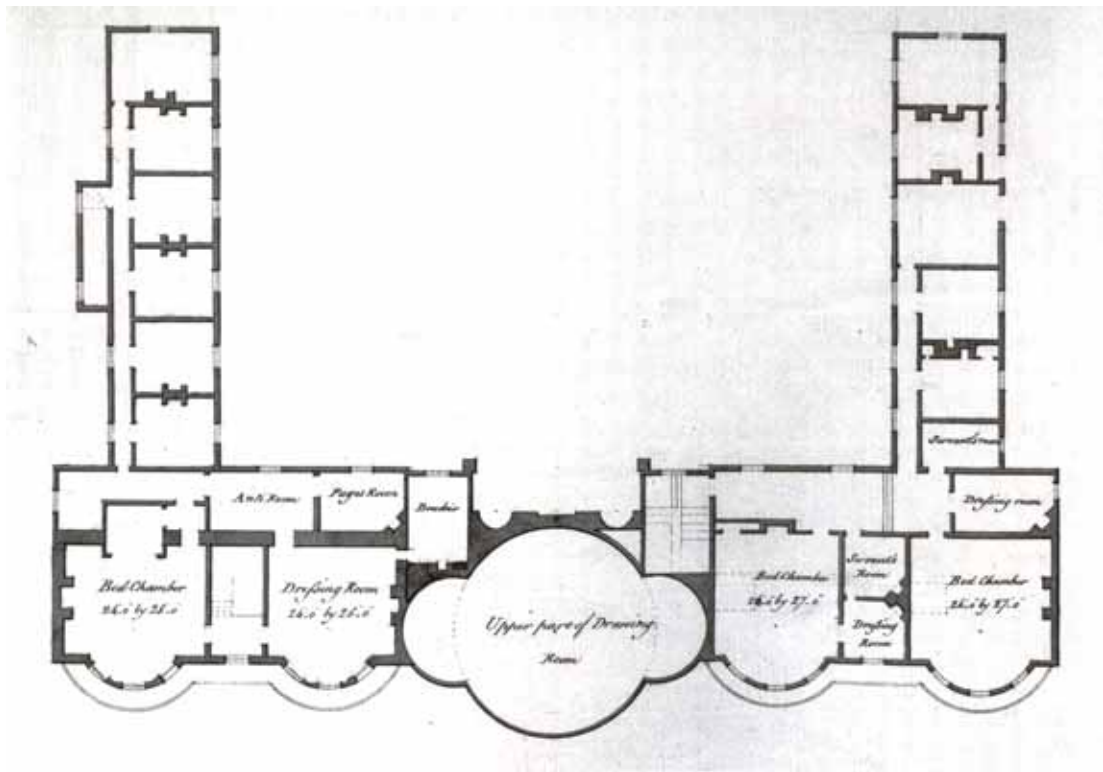


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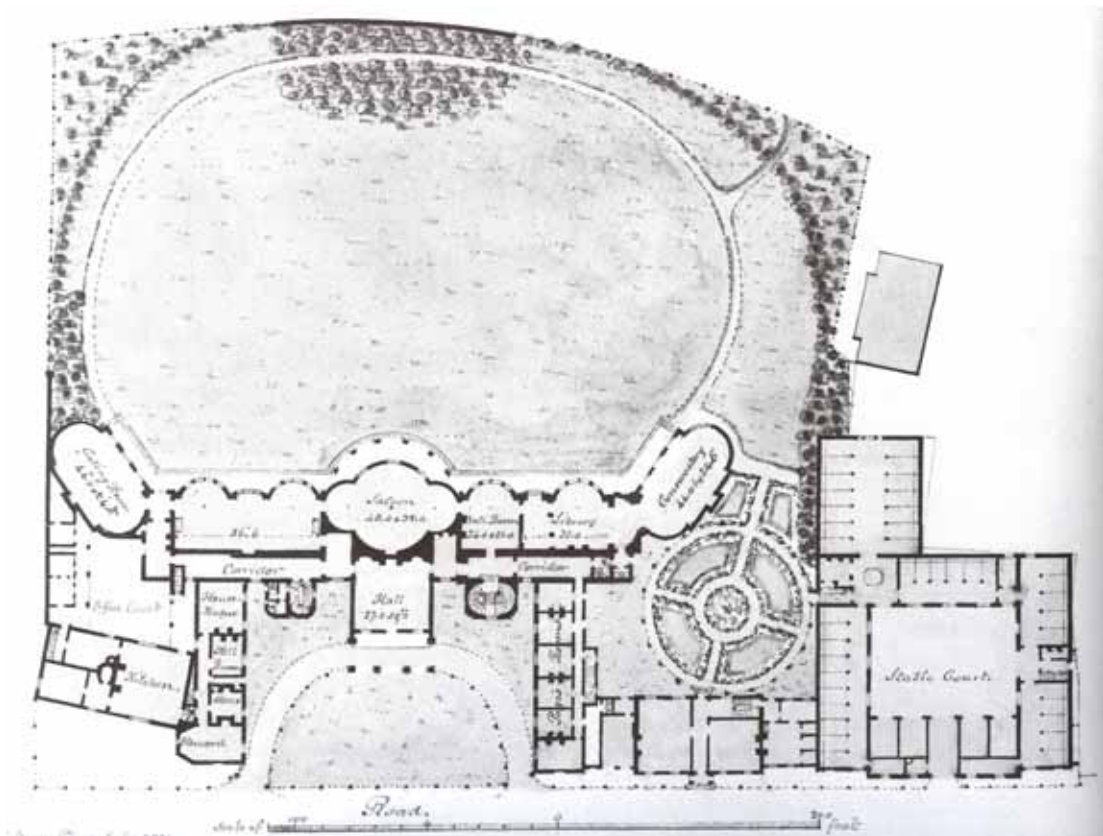


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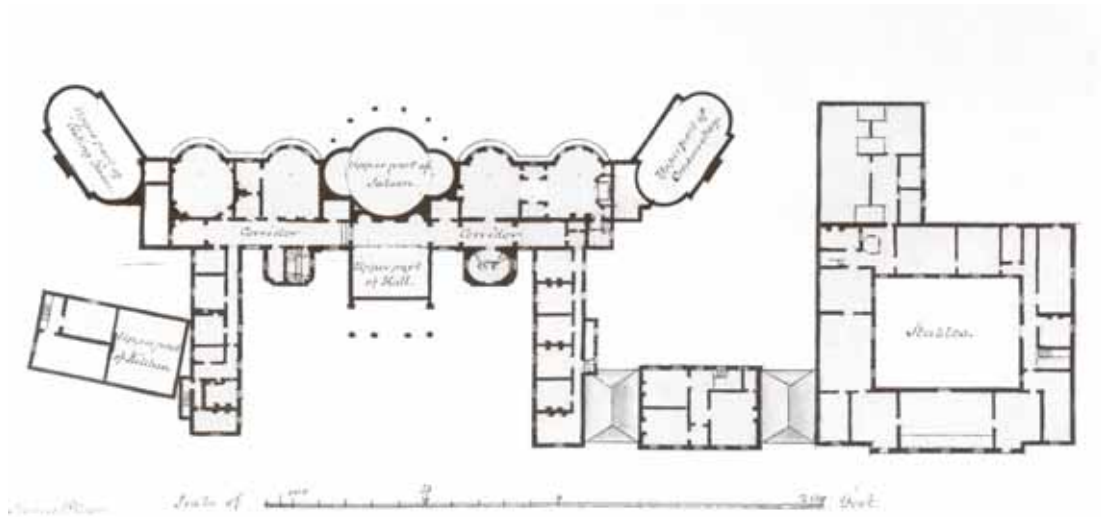


Figure 5.2.1- 9 Henry Holland: The first floor plan of the Marine Pavilion, 1801 [41, p. 16].

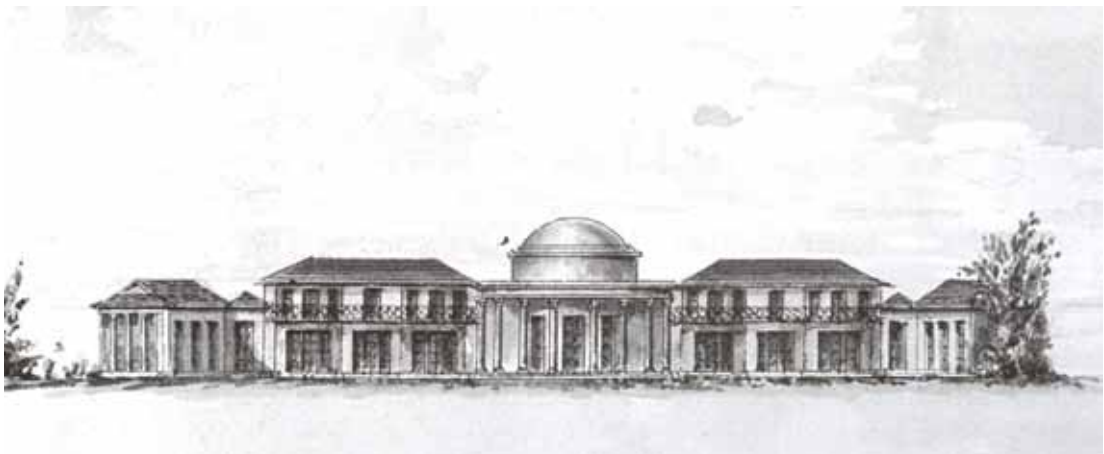


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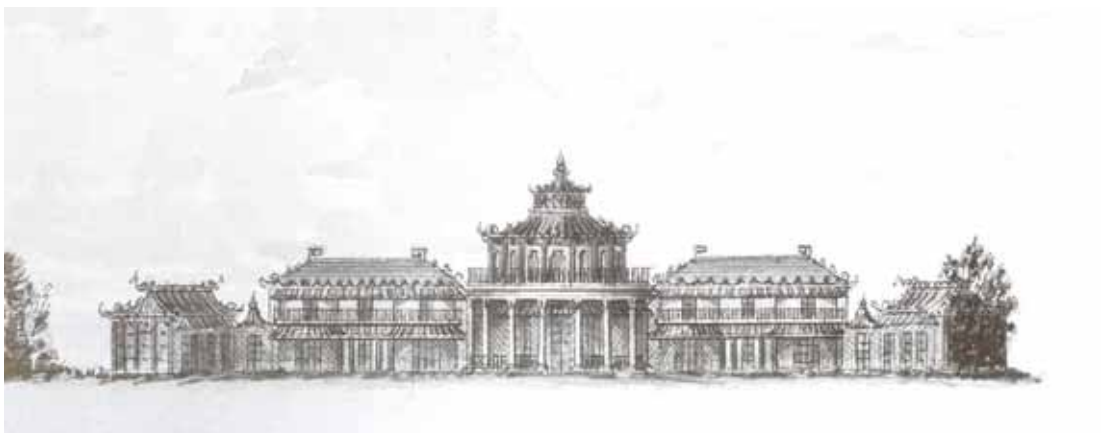


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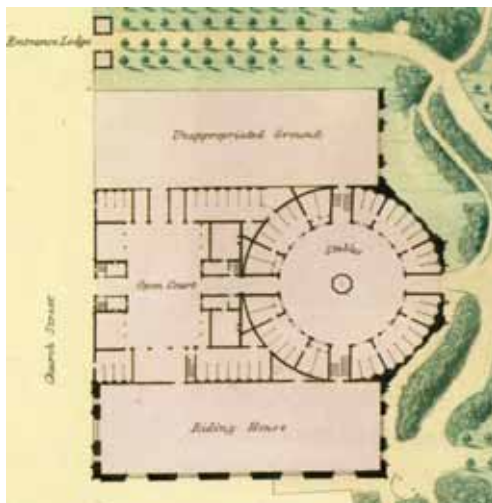


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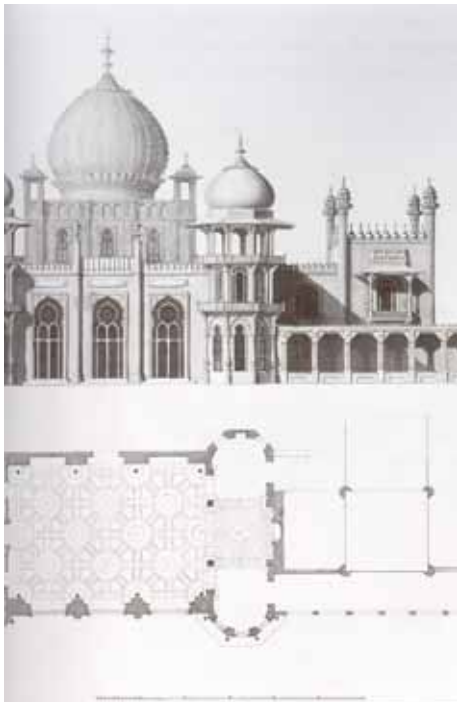


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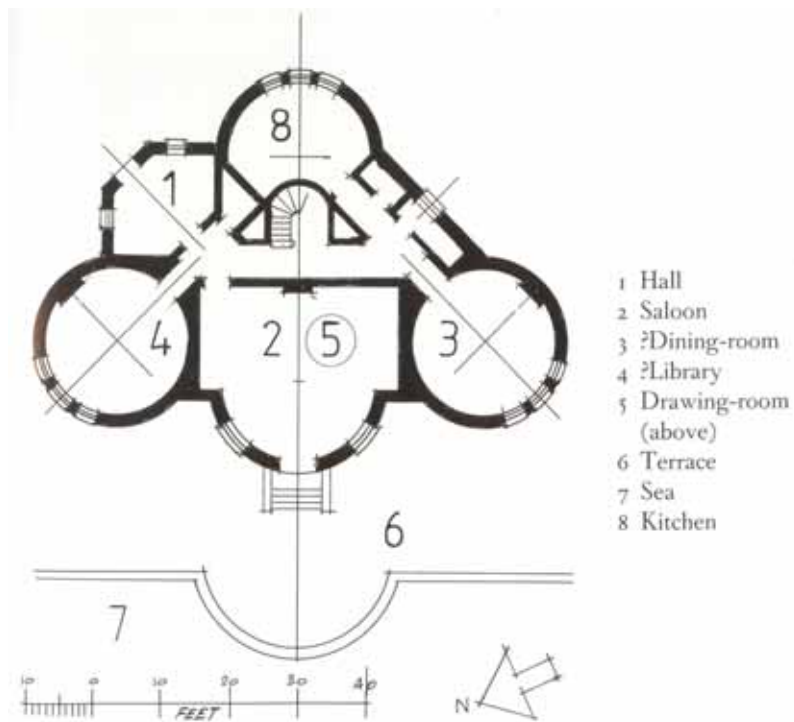


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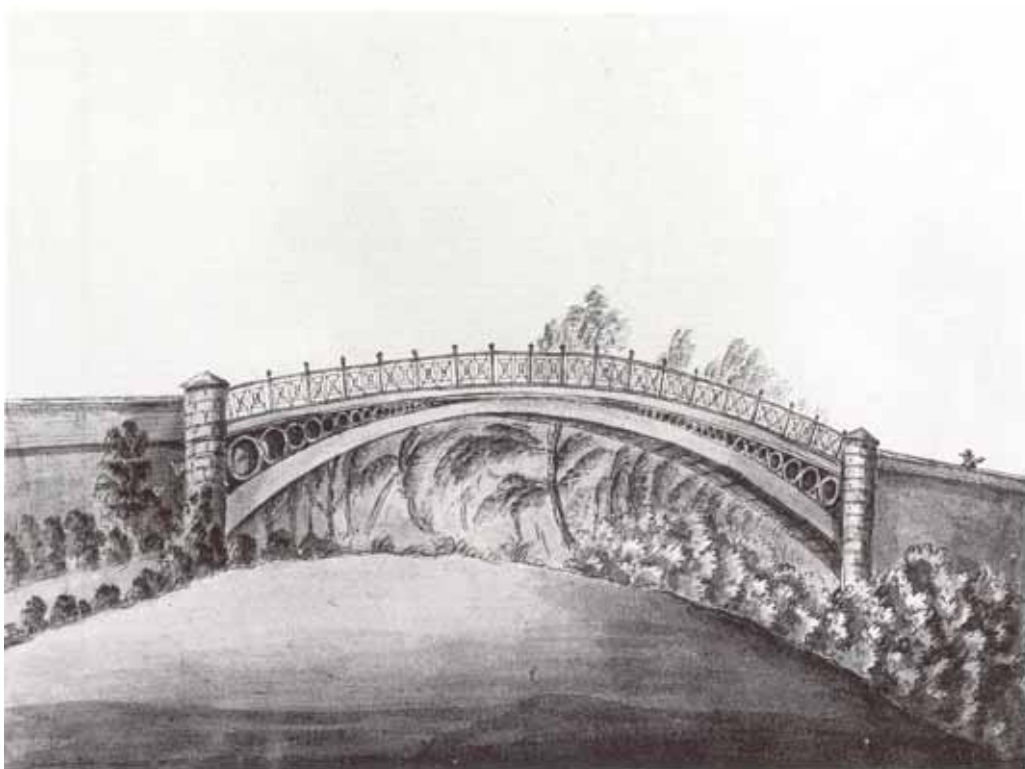


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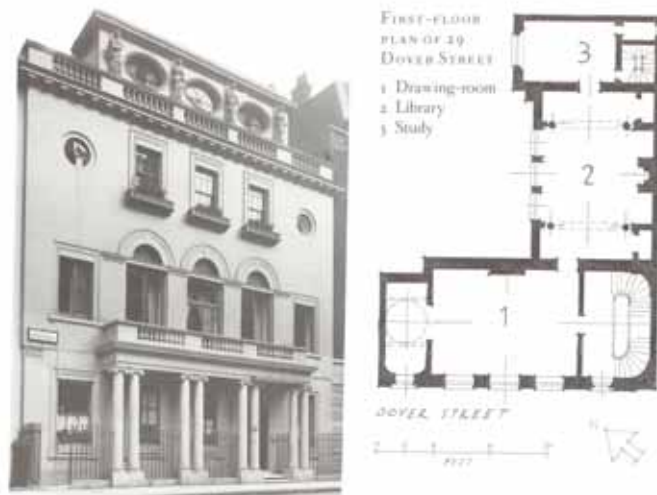


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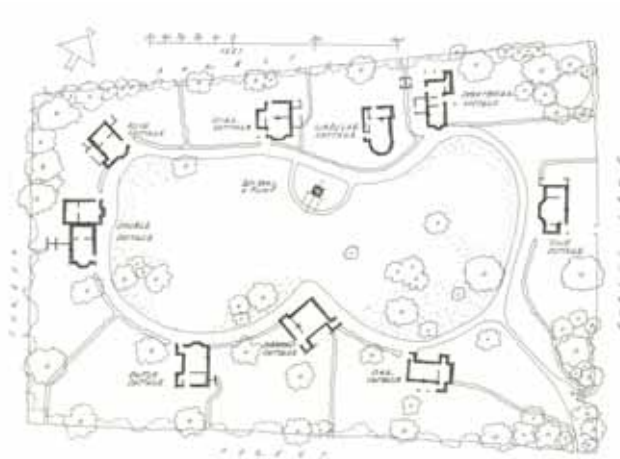


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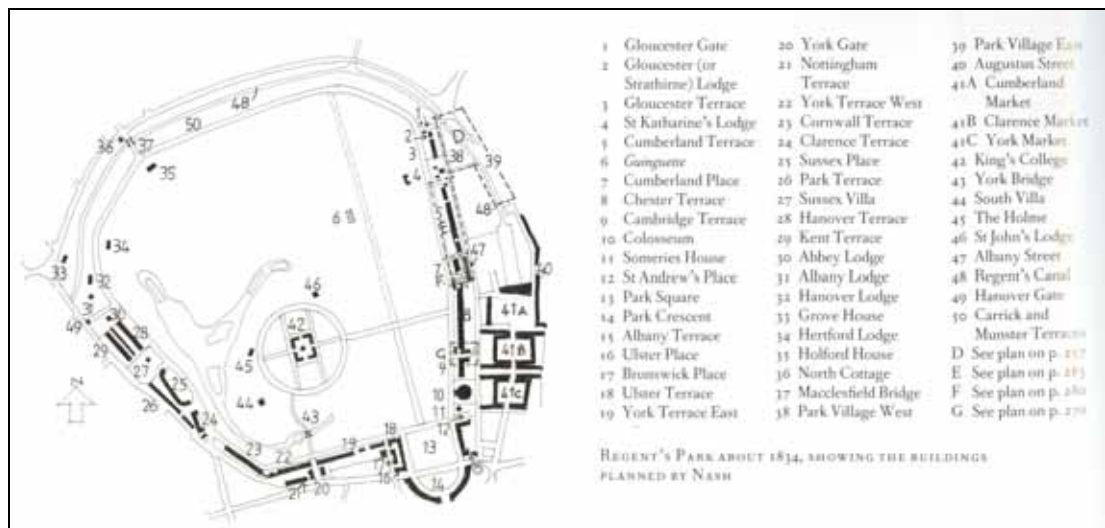


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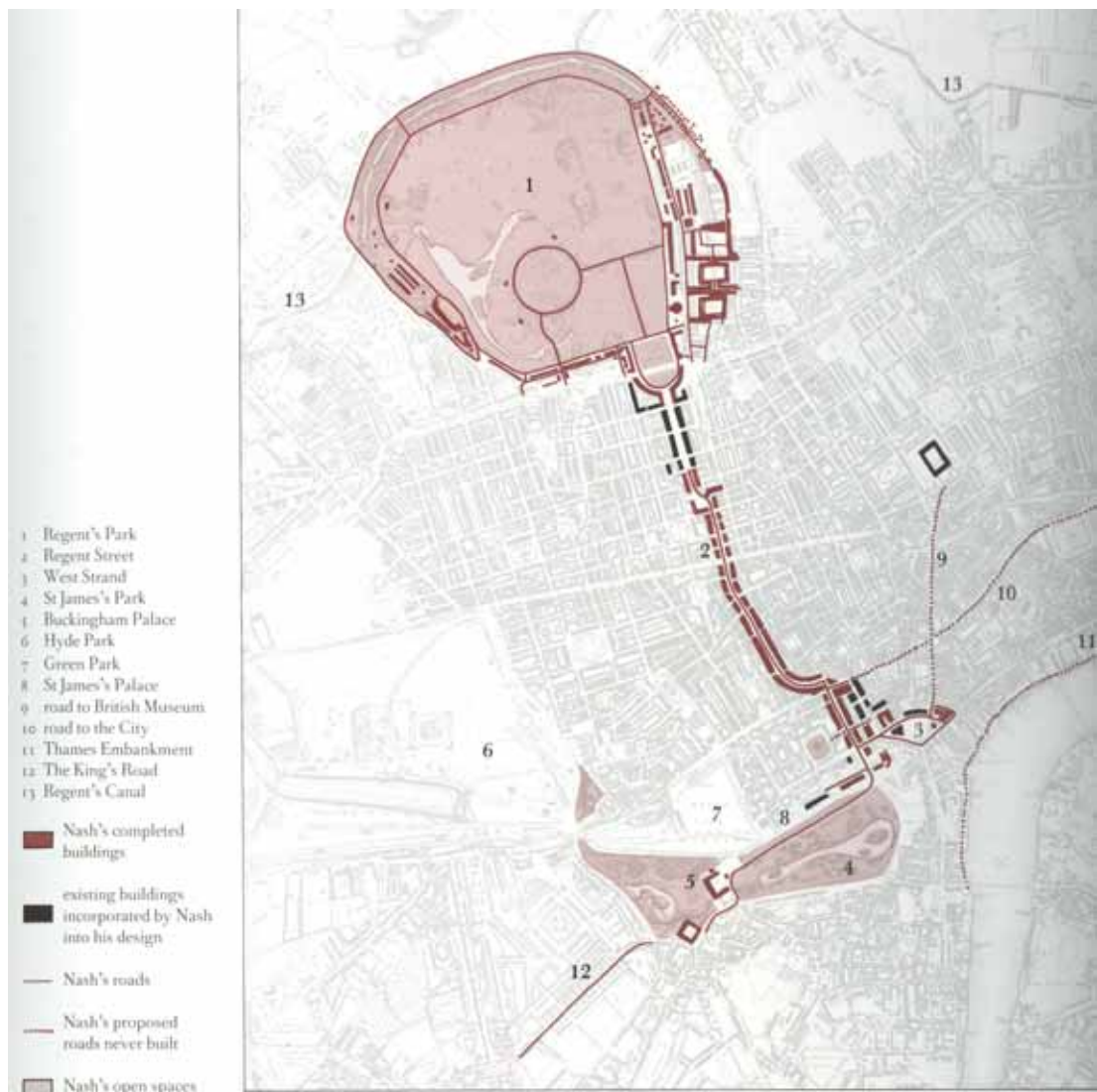


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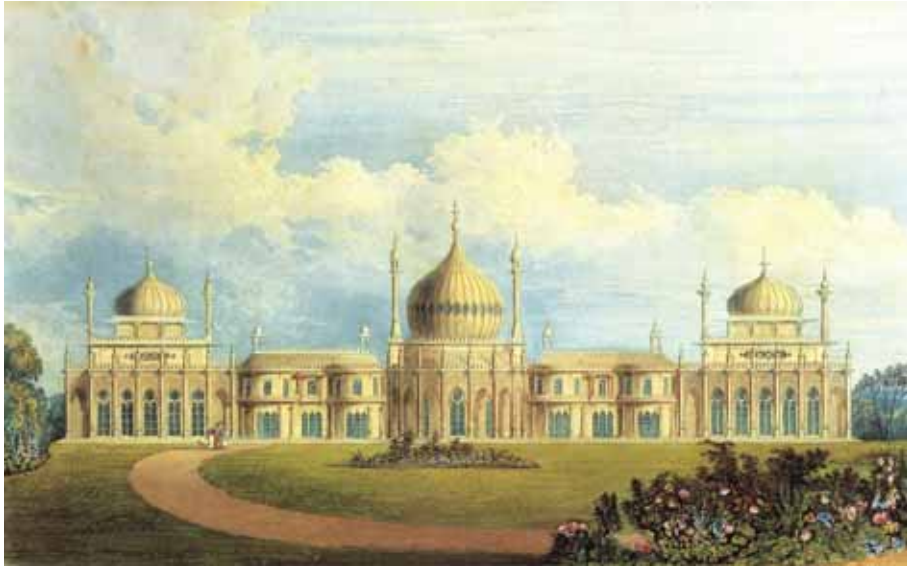


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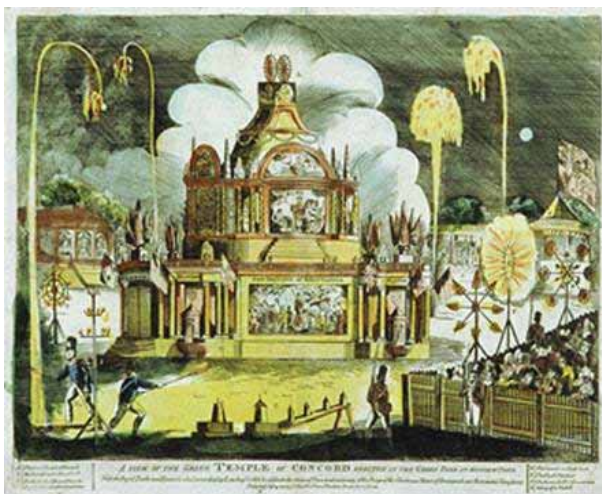


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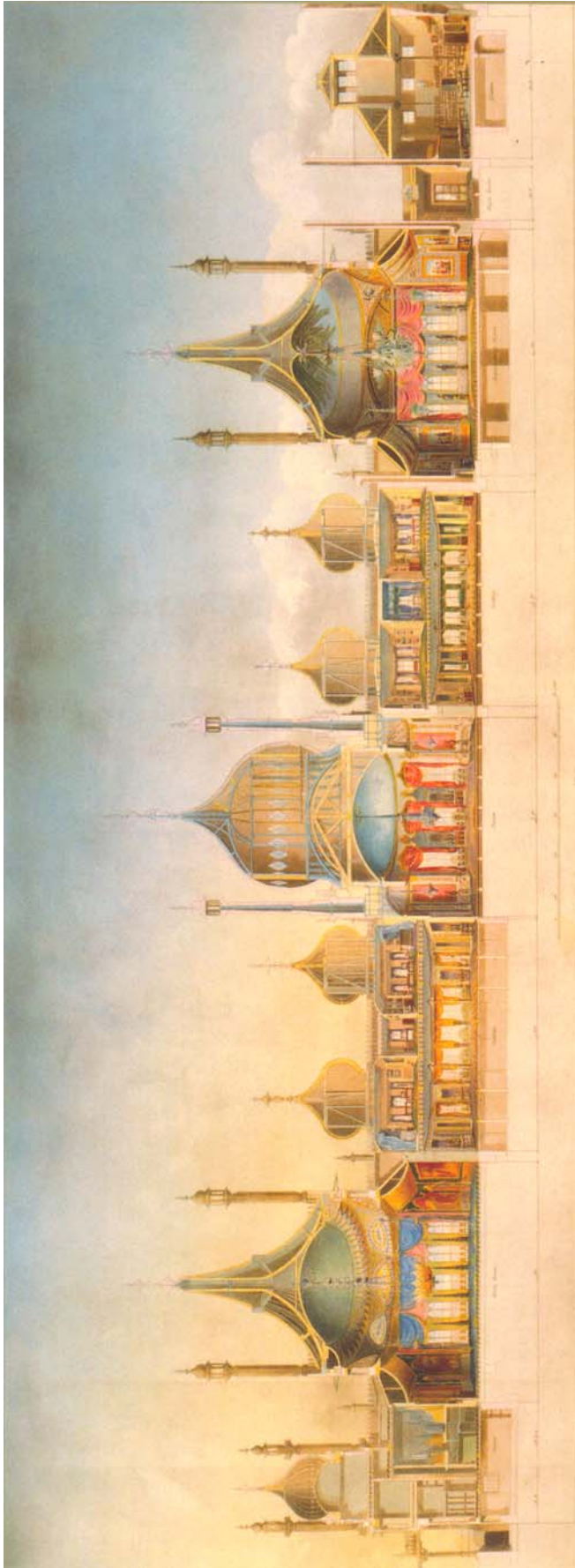


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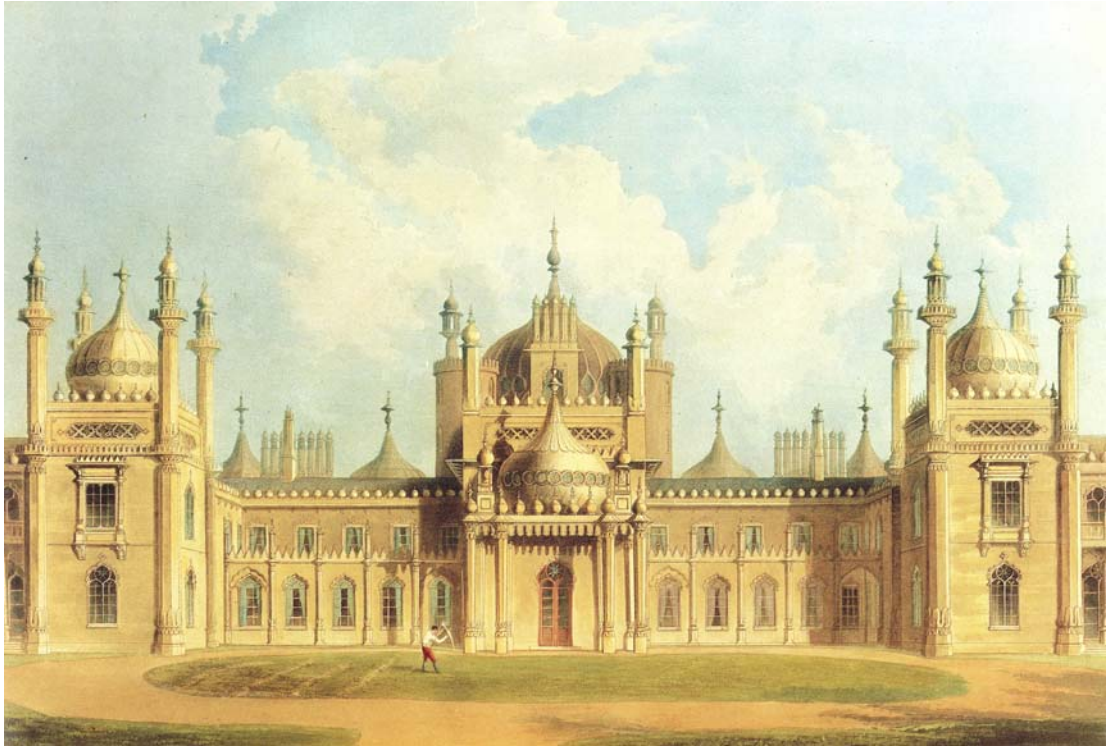


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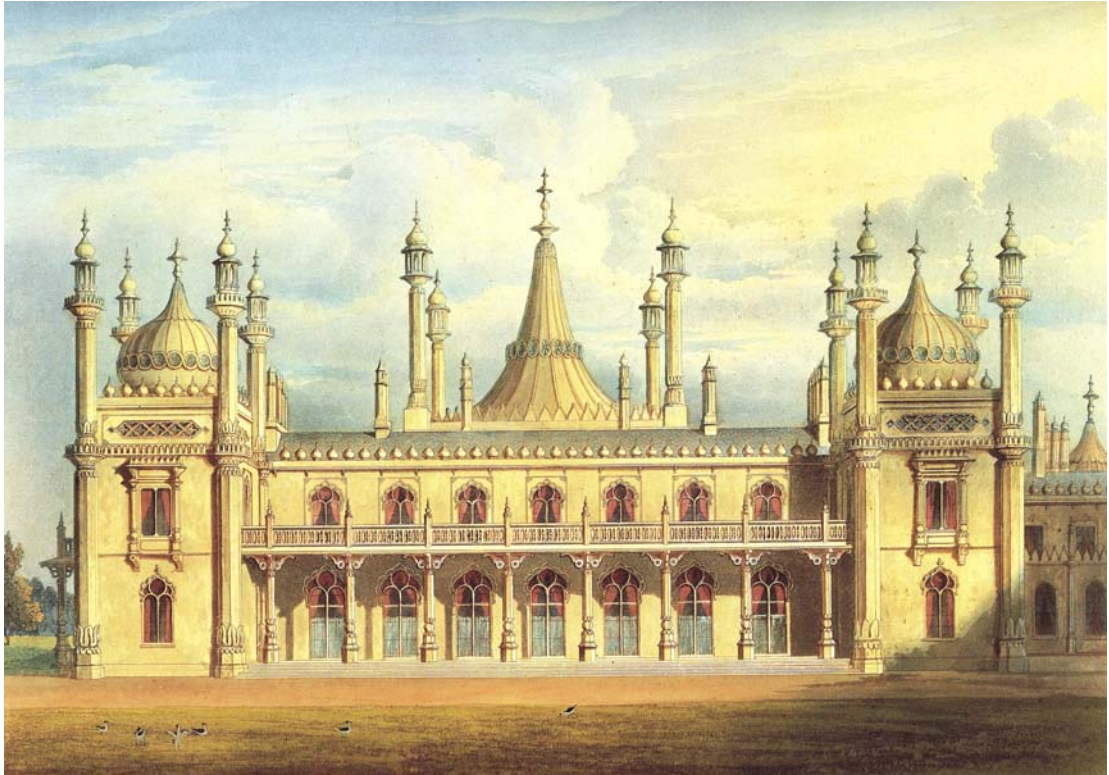


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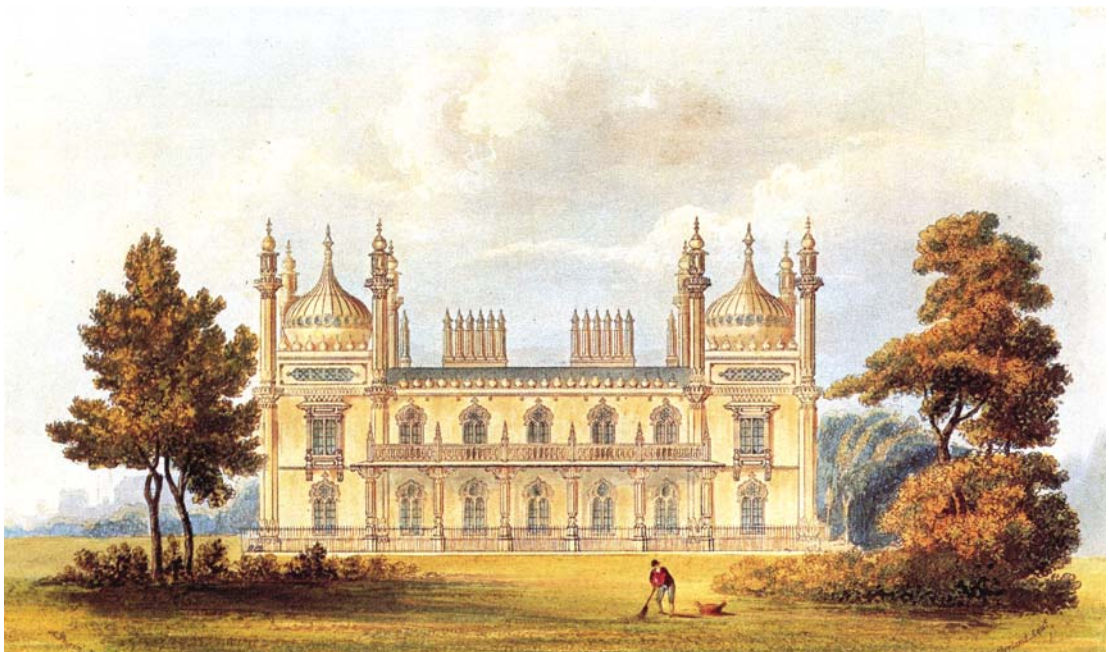


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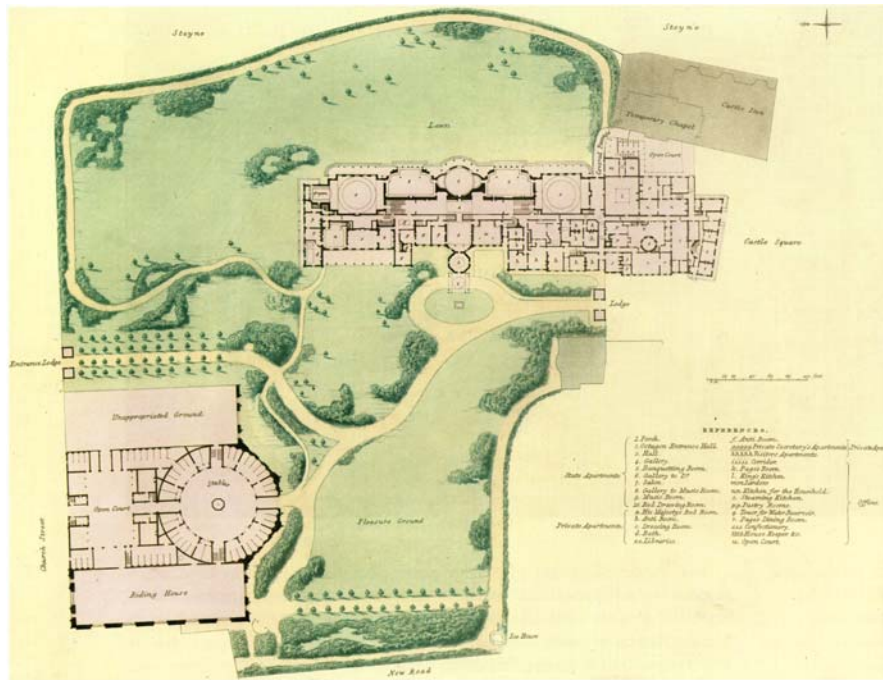


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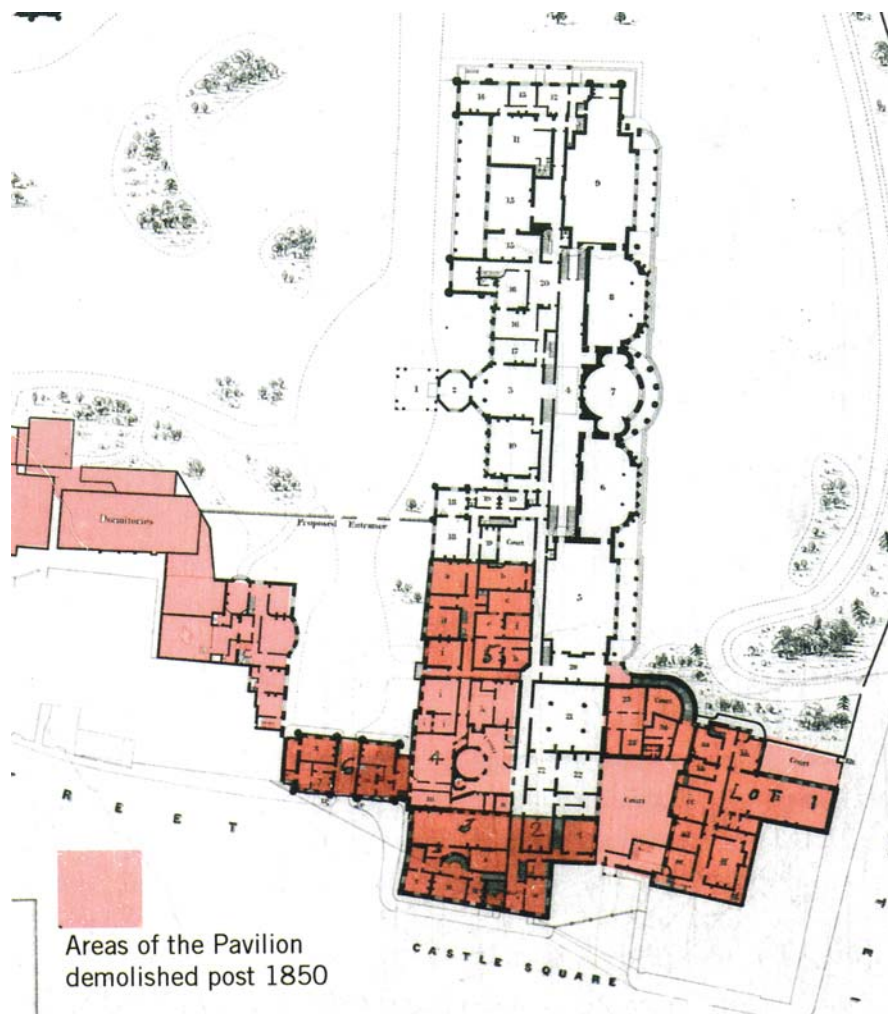


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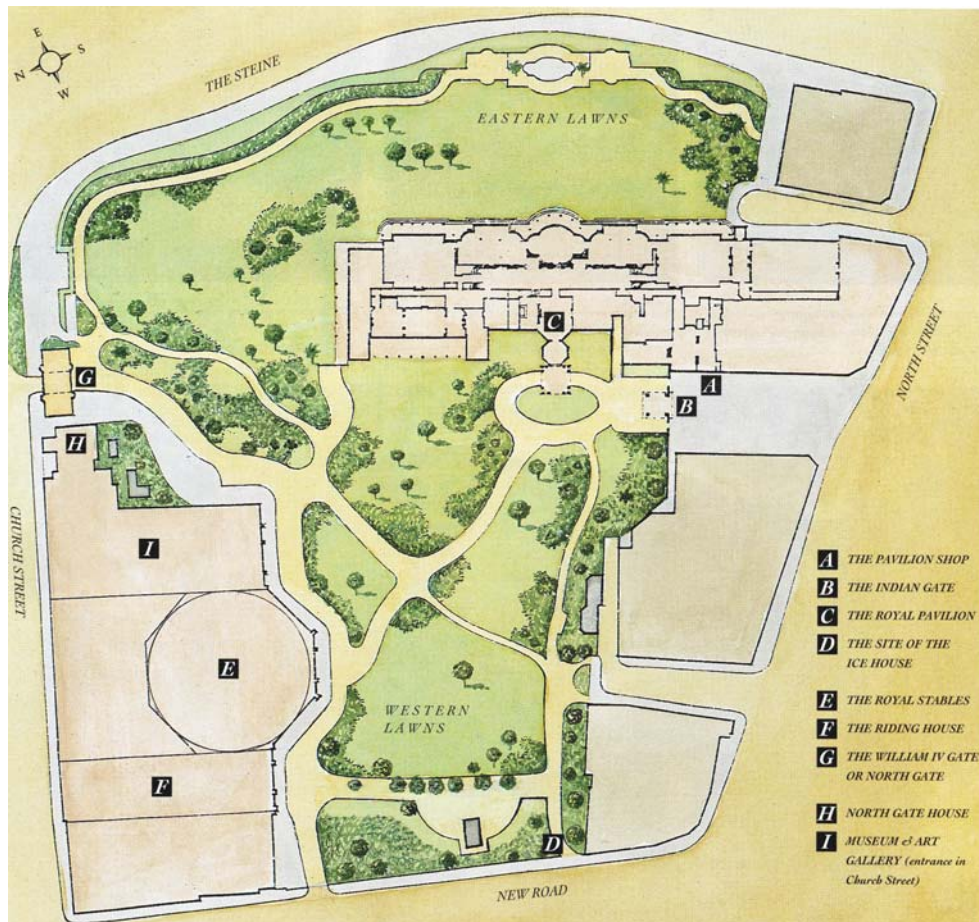


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Figure 6.1- 4 View from New Road [Original].



Figure 6.1- 5 View from the Indian Gate [Original].



Figure 6.1- 6 View from the North Gate [Original].

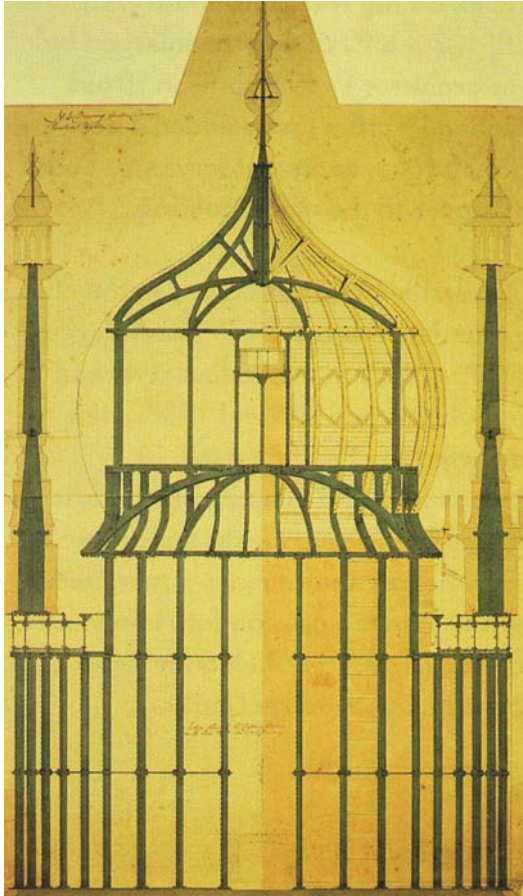


Figure 6.2- 1 W. Nixon: Cross-section through the Saloon's dome, 1827 [56, p. 4].

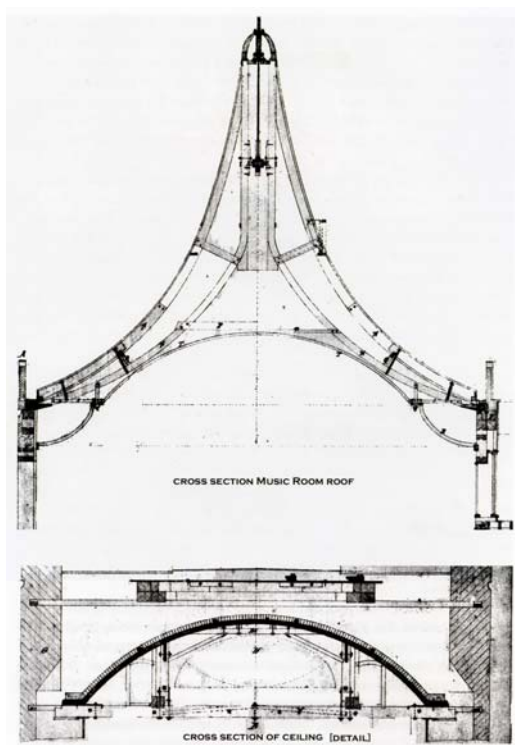


Figure 6.2- 2 Joseph Good: Cross-section of the Music Room roof and ceiling [36, p. 63].

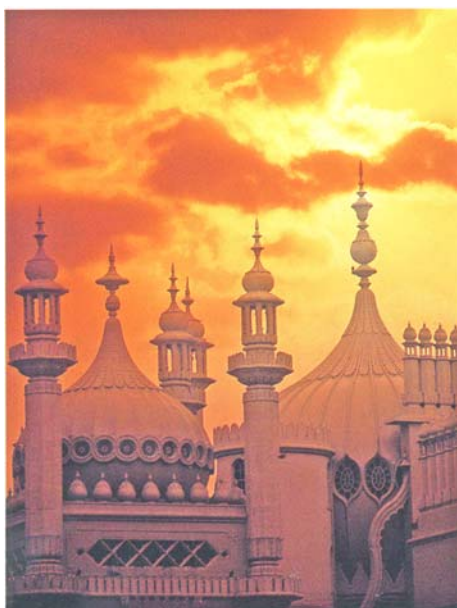


Figure 6.2- 3 Detail from the roofs of the Royal Pavilion [84].



Figure 6.2- 4 Detail from a stonework affected by wet rot [56, p. 41].



Figure 6.2- 5 Detail from an internal rainwater drainpipe [56, p. 40].



Figure 6.3.1- 1 The east façade of the Royal Pavilion, 1998 [85].



Figure 6.3.1- 2 The centre part of the east façade, 1998 [85].



Figure 6.3.1- 3 East façade: One of the horizontal wings on both sides of the rotunda [Original].



Figure 6.3.1- 4 East façade: Detail from the horizontal wings on both sides of the rotunda [Original].



Figure 6.3.1- 5 East façade: One of the main State Rooms on each end [Original].



Figure 6.3.1- 6 East façade: Detail from the perforated stone screens [Original].



Figure 6.3.1- 7 East façade: Detail from the French windows [Original].



Figure 6.3.1- 8 East façade: Perspective view of the tower block at the north end [Original].



Figure 6.3.1- 9 East façade: The tower block at the north end [Original].



Figure 6.3.1- 10 East façade: View from the Steine, depicting the kitchen block at the south end [Original].



Figure 6.3.1- 11 East façade: The kitchen block at the south end [Original].



Figure 6.3.1- 12 East façade: The kitchen block at the south end [Original].



Figure 6.3.2- 1 The north façade of the Royal Pavilion [Original].



Figure 6.3.2- 2 North façade: Console window detail [Original].



Figure 6.3.2- 3 North façade: Window detail [Original].



Figure 6.3.2- 4 North façade: Lateral view [Original].



Figure 6.3.2- 5 Brian de Grineau: Sketch of the tunnel, which led from the King's Private Apartments to the Royal Stables, 1946 [36, p. 106].



Figure 6.3.3- 1 Perspective view of the north-west façades of the Royal Pavilion [Original].



Figure 6.3.3- 2 West façade: Detail view from the King's Private Apartments at the north end [Original].



Figure 6.3.3- 3 West façade: Detail view from the south end [Original].



Figure 6.3.3- 4 West façade: View of the blocks attached to the Royal Pavilion from the south end [Original].



Figure 6.3.3- 5 Perspective view from the west façade of the Royal Pavilion, showing the main entrance [86].



Figure 6.3.3- 6 West façade: View from the main entrance [86].



Figure 6.3.3- 7 West façade: Detail of the lanterns above the entrance portico [Original].



Figure 6.3.3- 8 West façade: Detail view showing the main entrance to the guests' apartments [Original].

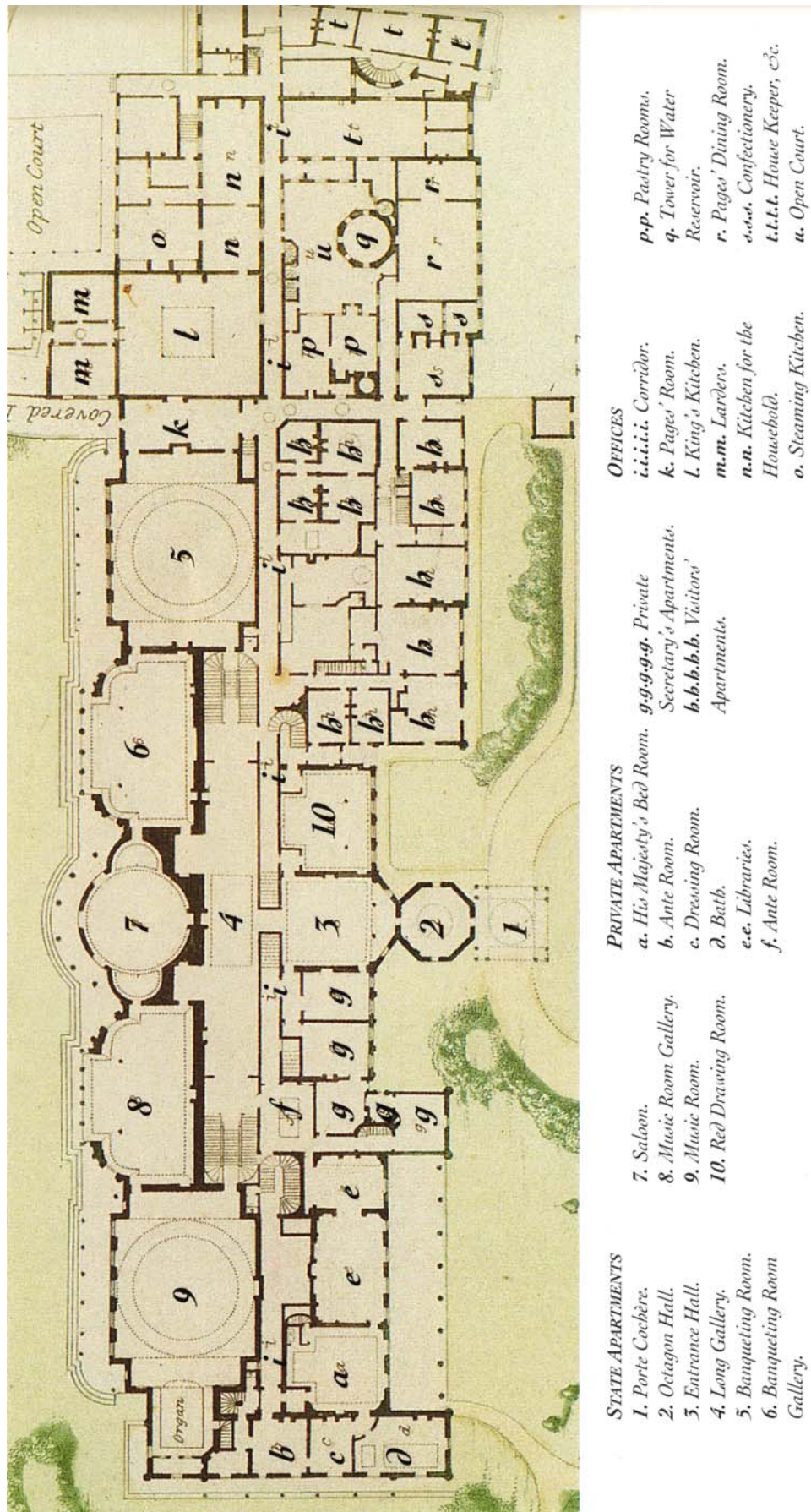


Figure 6.4.1- 1 Ground floor plan during the Royal occupancy, 1823 [56, p. 32].

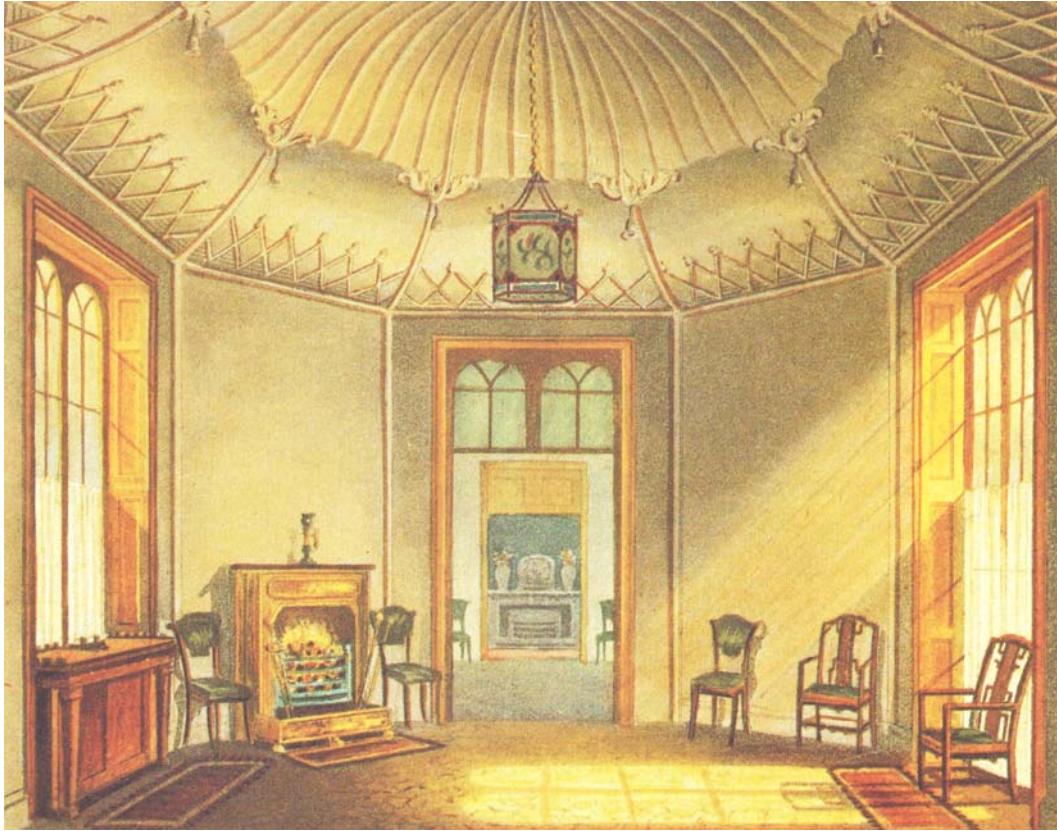


Figure 6.4.1.1- 1 The Octagon Hall, 1823 [38, p. 57].



Figure 6.4.1.1- 2 The Octagon Hall [63, p. 8].



Figure 6.4.1.1- 3 The Octagon Hall: Ceiling detail [Original].



Figure 6.4.1.1- 4 The Octagon Hall: Window detail [Original].



Figure 6.4.1.2- 1 The Entrance Hall, 1823 [38, p. 61].



Figure 6.4.1.2- 2 The Entrance Hall [87].



Figure 6.4.1.2- 3 The Entrance Hall: Detail of the clerestory windows [56, p. 7].



Figure 6.4.1.2- 4 The north wall of the Entrance Hall [Original].



Figure 6.4.1.2- 5 The east wall of the Entrance Hall [Original].



Figure 6.4.1.2- 6 The Entrance Hall: Detail from the wall paintings on the east wall [Original].

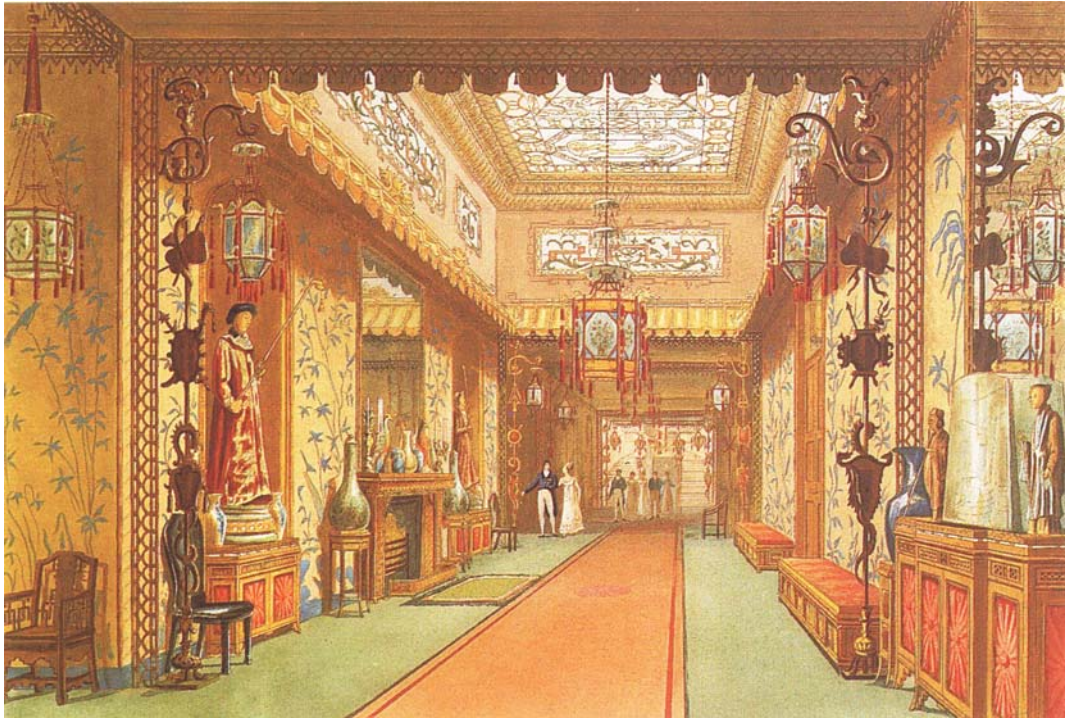


Figure 6.4.1.3- 1 The Long Gallery, 1815 [38, p. 69].



Figure 6.4.1.3- 2 The Long Gallery, 1823 [38, p. 73].



Figure 6.4.1.3- 3 The Long Gallery today [56, p. 9].



Figure 6.4.1.3- 4 The Long Gallery: Detail from one of the staircase halls [Original].



Figure 6.4.1.3- 5 The Long Gallery: The Drummer Boy Clock [69, p. 1].



Figure 6.4.1.3- 6 The Long Gallery: Detail from one of the entrance halls, leading to the galleries of the main State Rooms [Original].



Figure 6.4.1.3- 7 The Long Gallery: Detail from the staircases, 1815 [38, p. 77].



Figure 6.4.1.3- 8 The Long Gallery: Detail of the cast-iron staircases [56, p. 9].



Figure 6.4.1.3- 9 The Long Gallery: Detail of the cast-iron staircases [Original].



Figure 6.4.1.3- 10 The Long Gallery: Detail from the north staircase hall [Original].



Figure 6.4.1.4- 1 The Banqueting Room, 1823 [38, p. 97].



Figure 6.4.1.4- 2 The Banqueting Room today [56, p. 10].

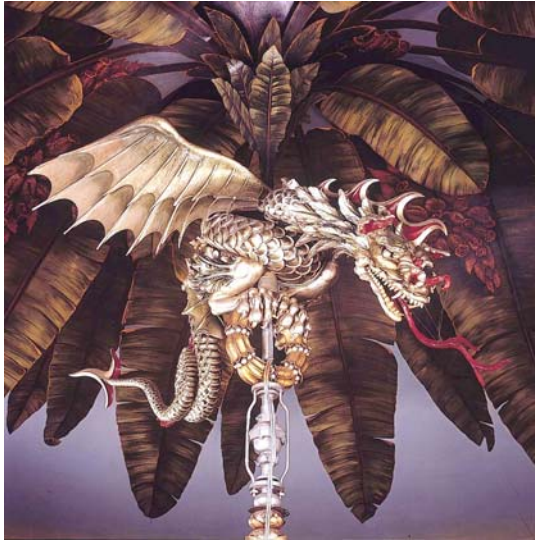


Figure 6.4.1.4- 3 The Banqueting Room: Detail of the dragon holding the central chandelier [88].



Figure 6.4.1.4- 4 The Banqueting Room: Detail of the canopy decorations [56, p. 13].



Figure 6.4.1.4- 5 The west wall of the Banqueting Room [Original].



Figure 6.4.1.4- 6 The Banqueting Room:
Detail of the wall
paintings [Original].



Figure 6.4.1.4- 7 The Banqueting Room:
Detail of the dado and
skirting [Original].



Figure 6.4.1.4- 8 The east wall of the Banqueting Room [Original].



Figure 6.4.1.4- 9 The south wall of the Banqueting Room [Original].

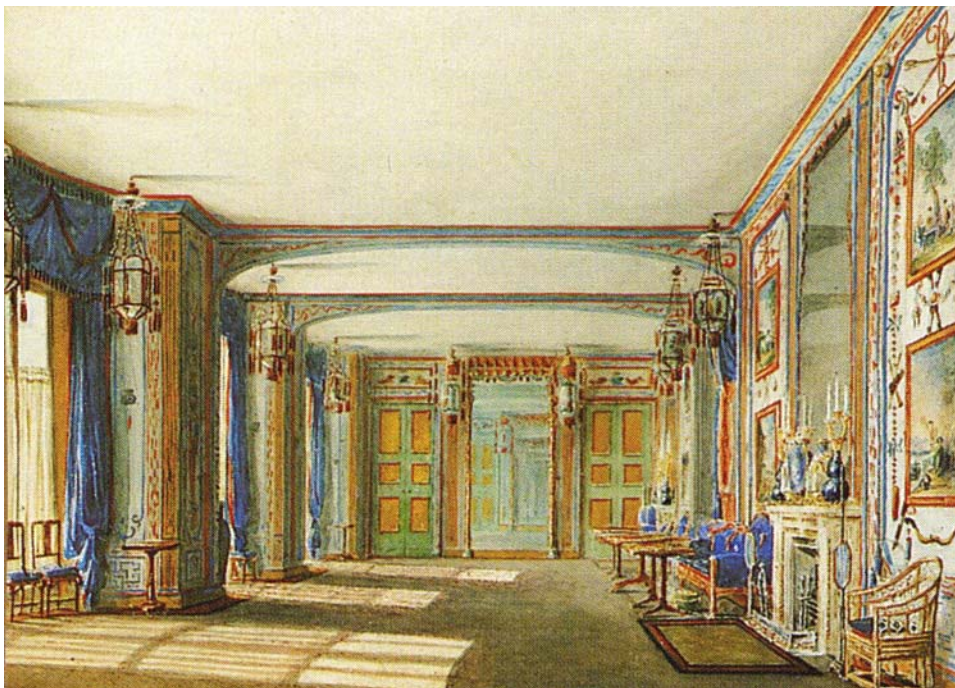


Figure 6.4.1.5- 1 Frederick Crace: The Blue Drawing Room, c. 1815 [38, p. 11].

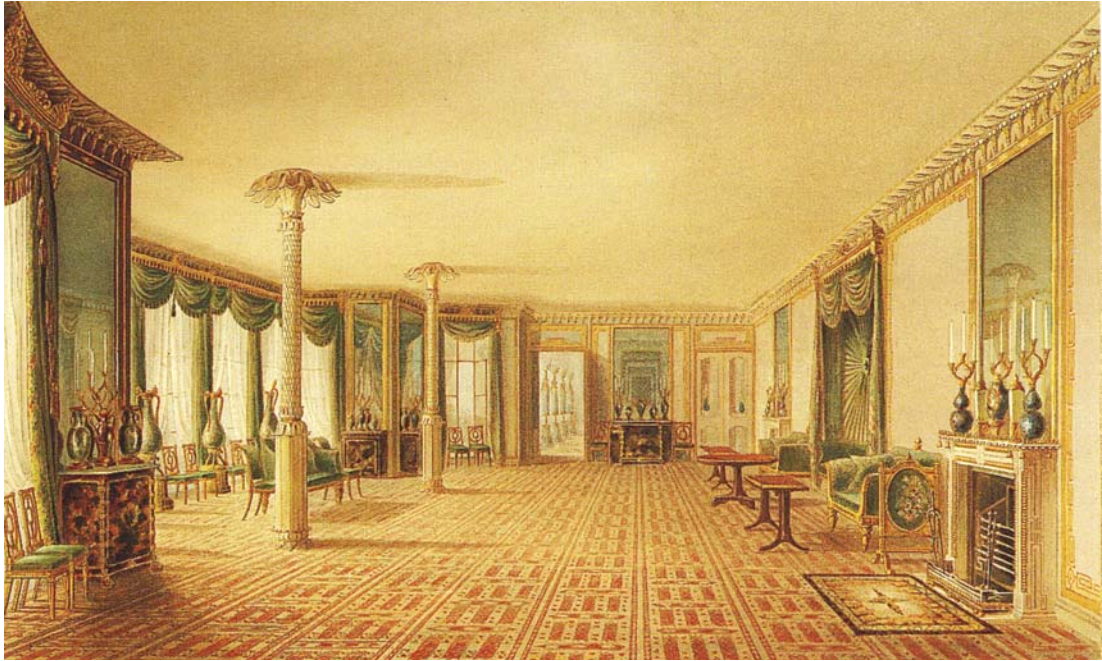


Figure 6.4.1.5- 2 Frederick Crace: The Banqueting Room Gallery, c. 1821 [38, p. 93].



Figure 6.4.1.5- 3 The Banqueting Room Gallery today [56, p. 16].



Figure 6.4.1.5- 4 The west wall of the Banqueting Room Gallery [Original].



Figure 6.4.1.5- 5 Perspective view of the Banqueting Room Gallery, looking south [Original].

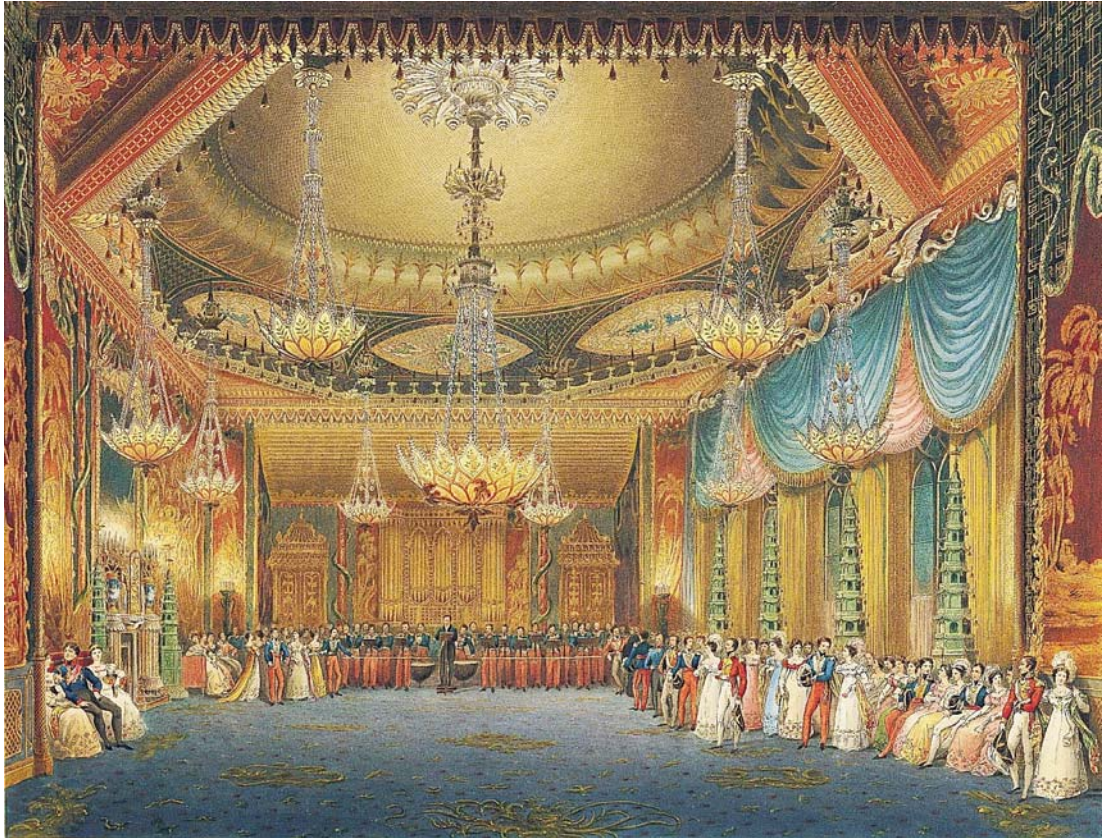


Figure 6.4.1.6- 1 Frederick Crace: The Music Room [38, p. 81].



Figure 6.4.1.6- 2 The Music Room: Detail from the east wall [56, p. 20].

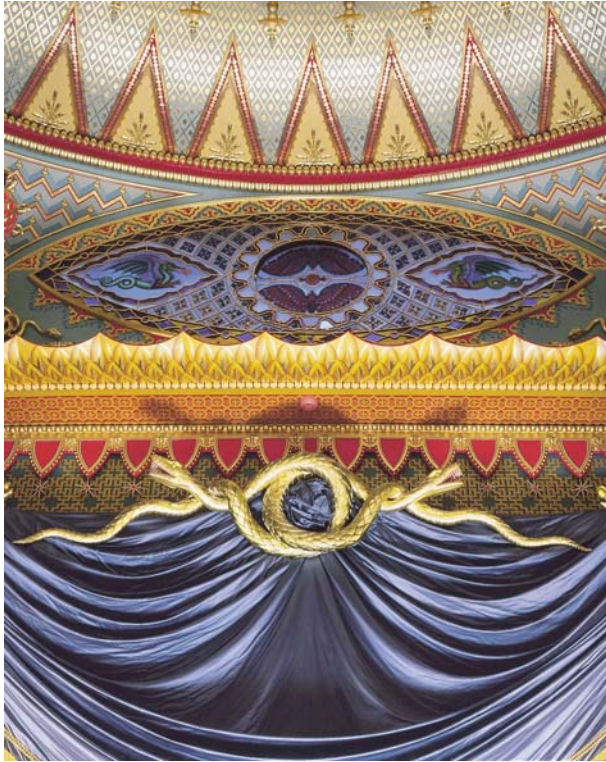


Figure 6.4.1.6- 3 Detail from the ceiling of the Music Room [88].

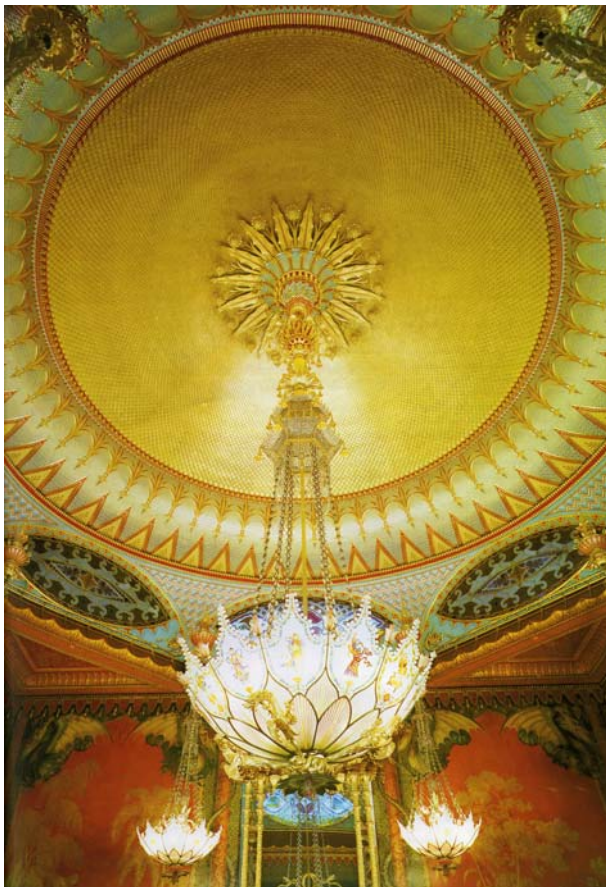


Figure 6.4.1.6- 4 The ceiling of the Music Room [56, p. 23].



Figure 6.4.1.6- 5 The south wall of the Music Room [Original].

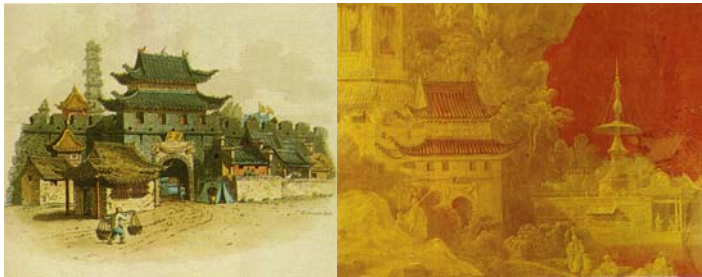


Figure 6.4.1.6- 6 Frederick Crace: Detail of the Music Room mural.
William Alexander: Detail from his book, *Views of China*, 1805 [56, p. 21].



Figure 6.4.1.6- 7 The west wall of the Music Room [89].



Figure 6.4.1.6- 8 The Rock Clock
in the Music Room
[63, p. 37].



Figure 6.4.1.6- 9 Detail of one of the doors to the Music Room
[90].



Figure 6.4.1.6- 10 The north wall of the Music Room [Original].



Figure 6.4.1.6- 11 Detail from the carpet of the Music Room [Original].

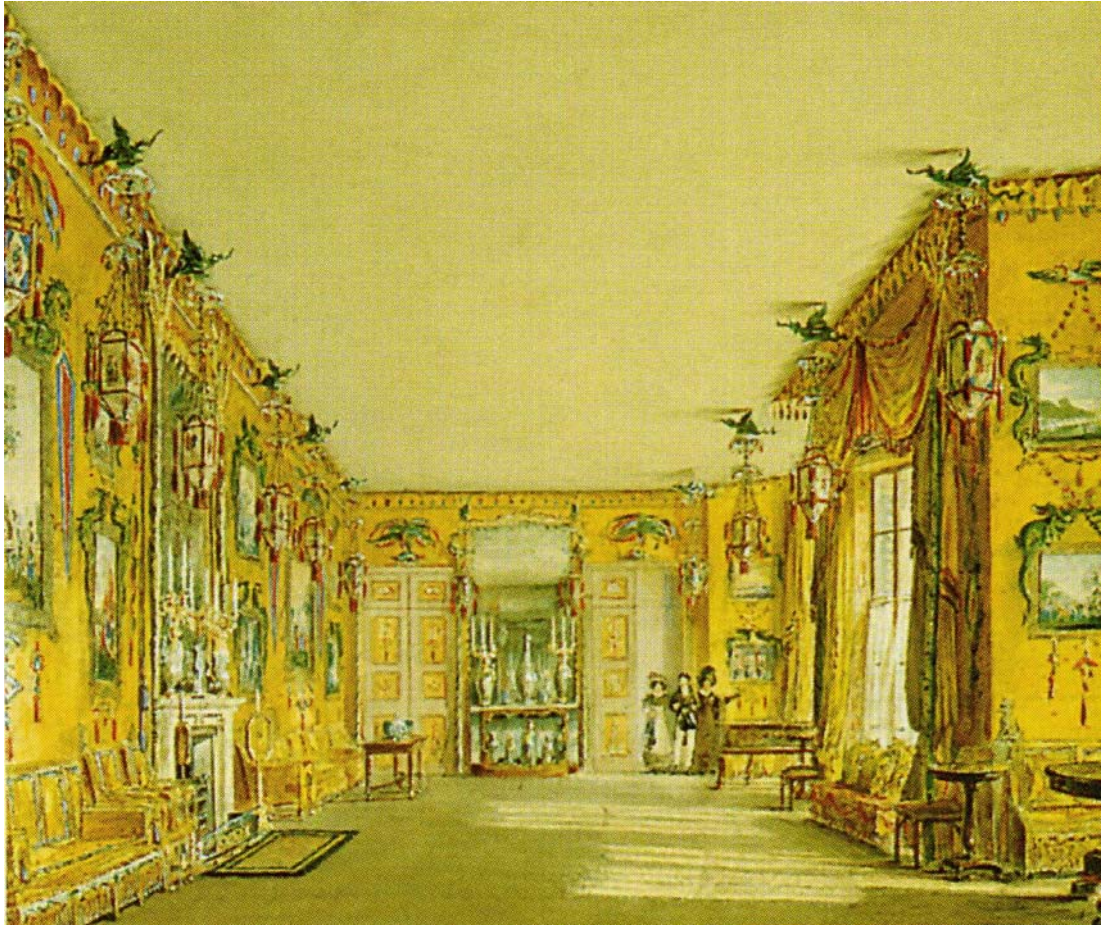


Figure 6.4.1.7- 1 Frederick Crace: The Yellow Drawing Room, c. 1815 [38, p. 11].

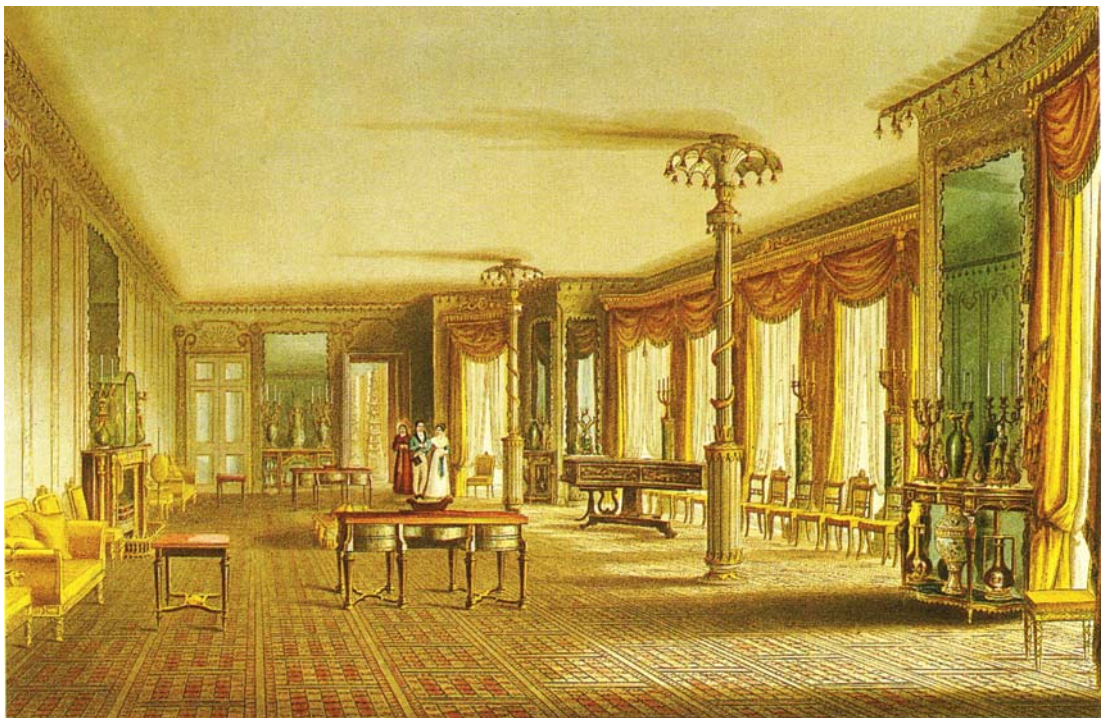


Figure 6.4.1.7- 2 Frederick Crace: The Music Room Gallery, 1821 [38, p. 85].



Figure 6.4.1.7- 3 The Music Room Gallery today [56, p. 19].



Figure 6.4.1.7- 4 The Music Room Gallery: The south end of the east wall [Original].

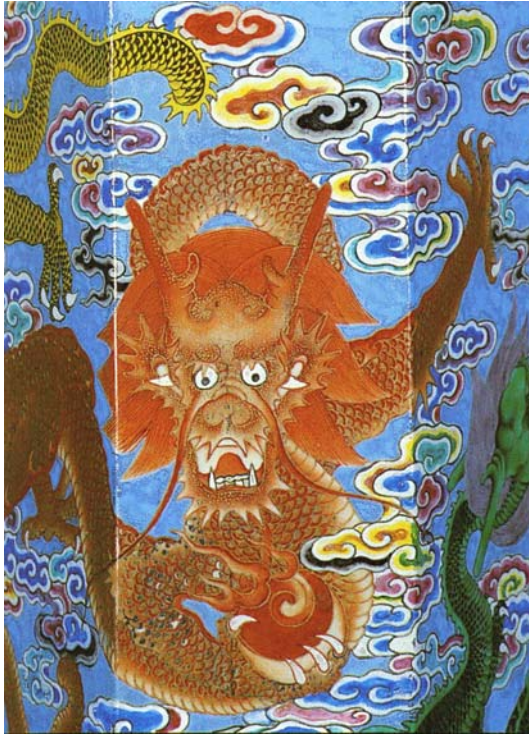


Figure 6.4.1.7- 5 The Music Room Gallery:
Detail of the candelabra on the
east wall [56, p. 19].



Figure 6.4.1.7- 6 The Music Room Gallery: Detail of the
chimneypiece on the west wall [Original].



Figure 6.4.1.7- 7 Perspective view of the Music Room Gallery to the north [Original].

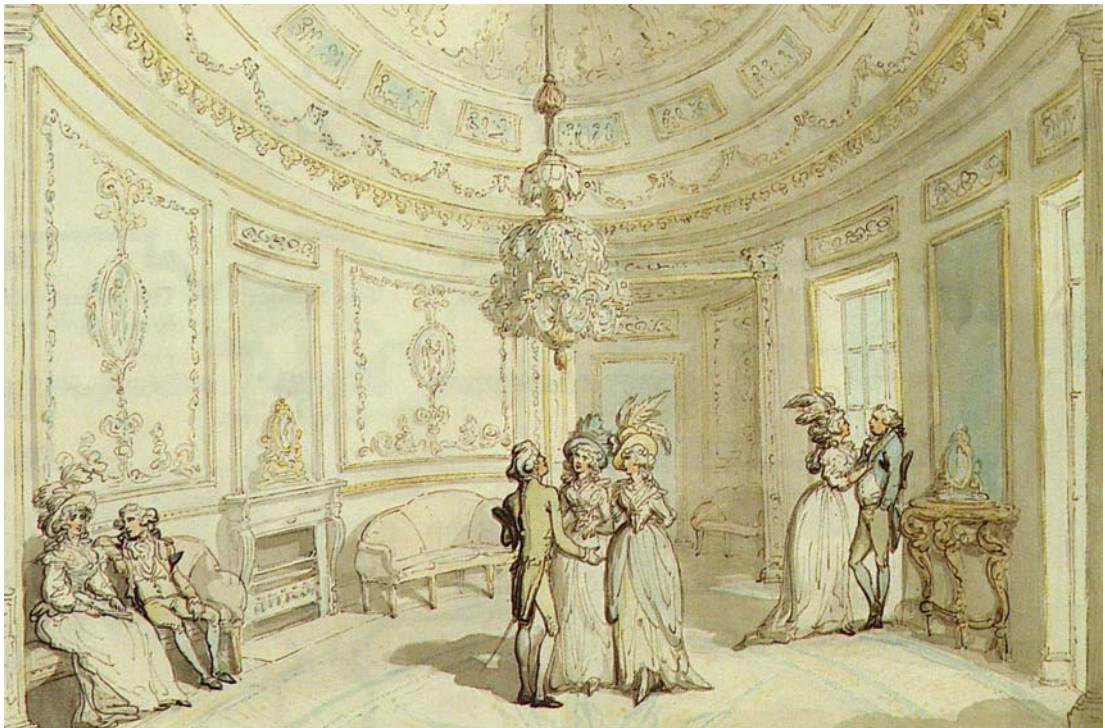


Figure 6.4.1.8- 1 Henry Holland: The Saloon, c. 1789 [56, p. 5].

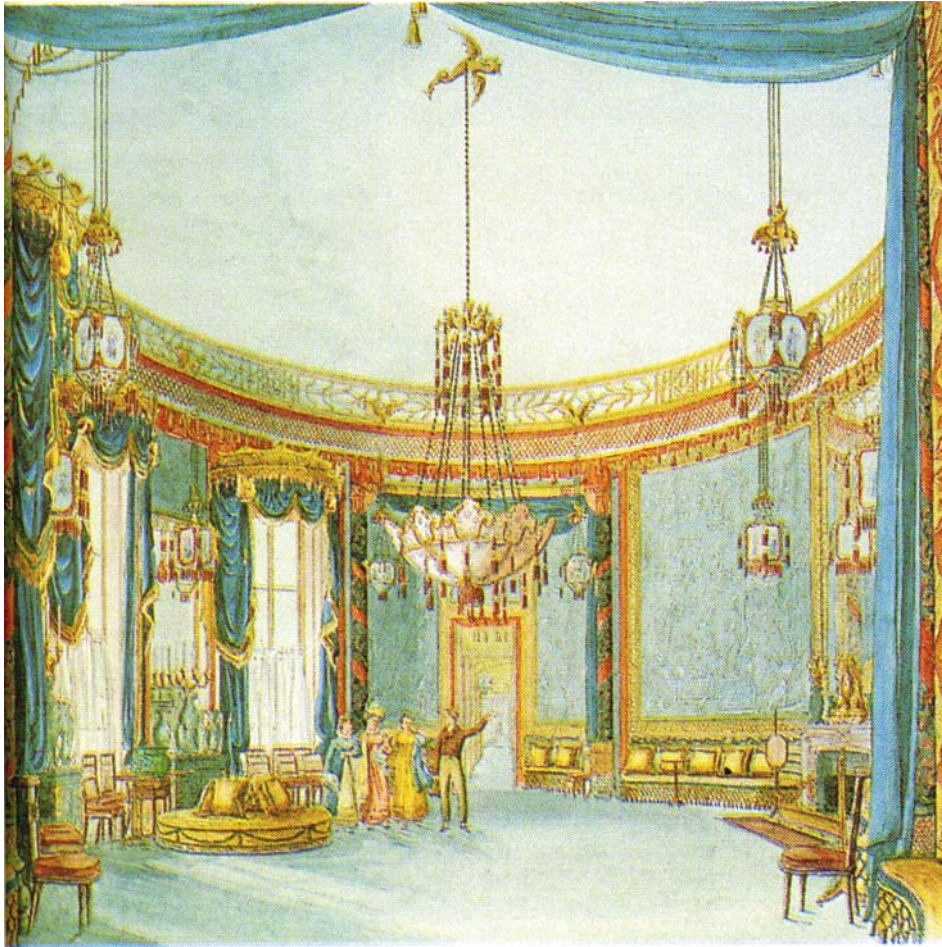


Figure 6.4.1.8- 2 Frederick Crace: The Saloon, c. 1815 [38, p. 10].

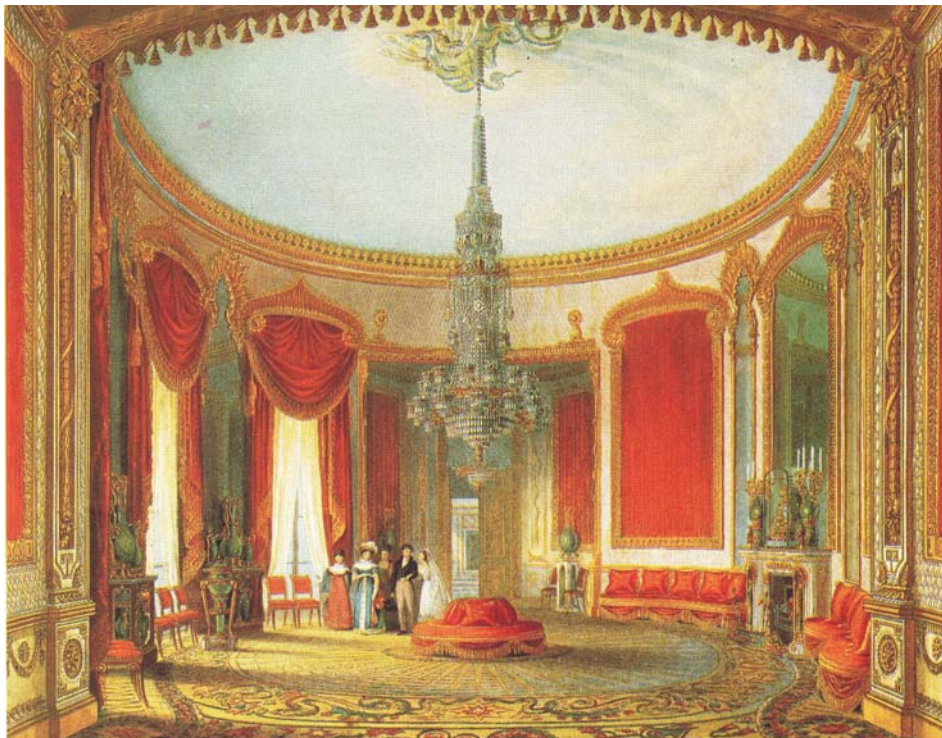


Figure 6.4.1.8- 3 Robert Jones: The Saloon, 1823 [38, p. 89].



Figure 6.4.1.8- 4 The Saloon today [56, p. 17].



Figure 6.4.1.8- 5 The Saloon: Detail of the ceiling [Original].



Figure 6.4.1.8- 6 The Saloon: Detail of Indian motifs [56, p. 18].



Figure 6.4.1.8- 7 The Saloon: Detail of the ceilings of the apses [Original].



Figure 6.4.1.8- 8 The Saloon: Detail of the wall paintings [Original].



Figure 6.4.1.8- 9 The Saloon: Detail of the dado [Original].



Figure 6.4.1.8- 10 The east wall of the Saloon [Original].



Figure 6.4.1.8- 11 The Kylin clock [71].



Figure 6.4.1.8- 12 Robert Jones: Detail of the open cabinets [56, p. 18].



Figure 6.4.1.8- 13 The Saloon: Detail from the south wall [Original].

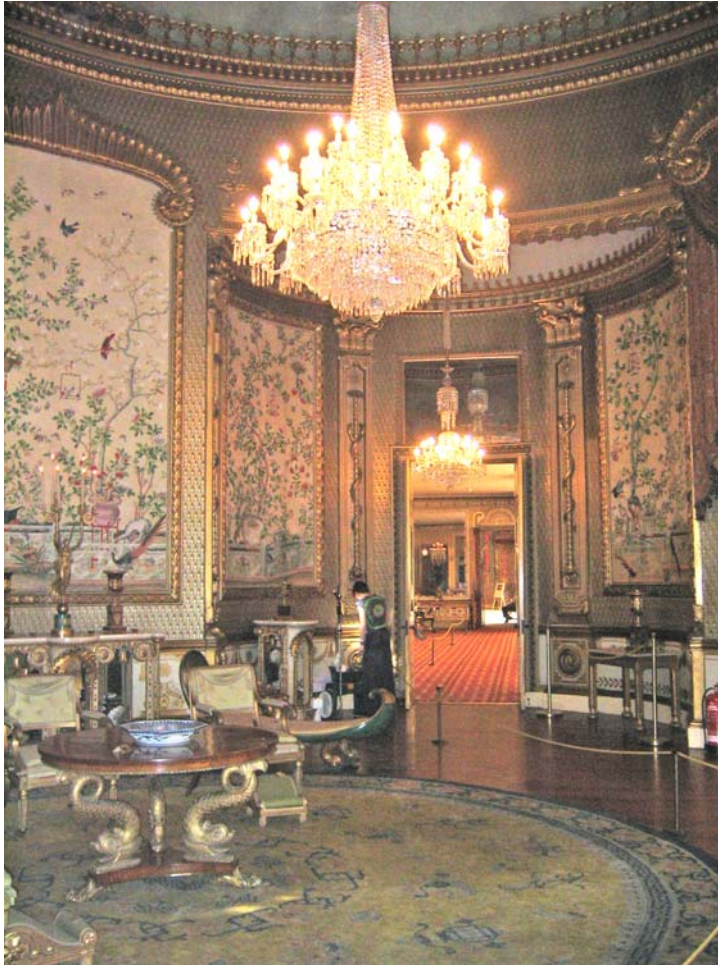


Figure 6.4.1.8- 14 The north wall of the Saloon [Original].



Figure 6.4.1.8- 15 Robert Jones: Design for the carpet of the Saloon, 1823 [91].



Figure 6.4.1.9- 1 The Great Kitchen, 1823 [38, p. 113].



Figure 6.4.1.9- 2 The Great Kitchen today [56, p. 14].



Figure 6.4.1.9- 3 The west wall of the Great Kitchen [Original].

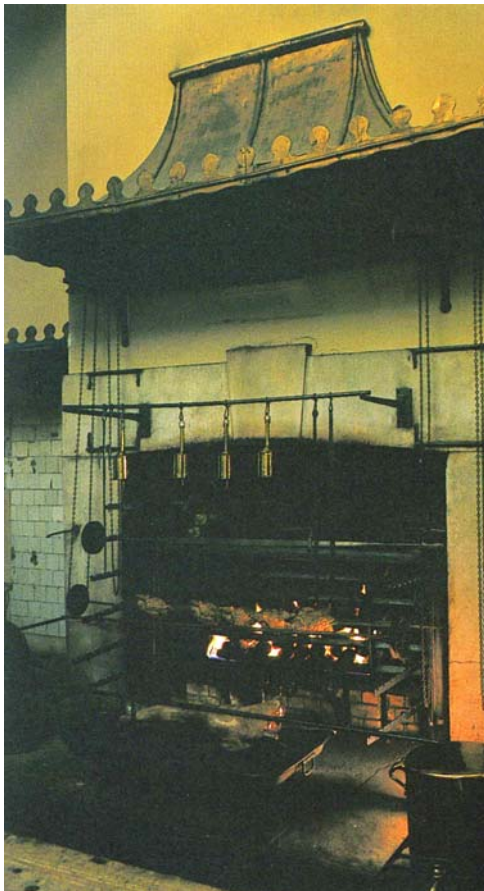


Figure 6.4.1.9- 4 Detail from the smoke jack
in The Great Kitchen
[56, p. 15].



Figure 6.4.1.9- 5 The east wall of the Great Kitchen [Original].

Detail of ground plan showing the location of the bathroom in the King Private Apartments.

- (a) His Majesty's Bedroom.
- (b) Ante-Room.
- (c) Dressing Room.
- (d) Bath; the location of the large plunge bath is indicated on the plan.
- (e) Water closet and Servants' staircase.
- (f) Servants' corridor.

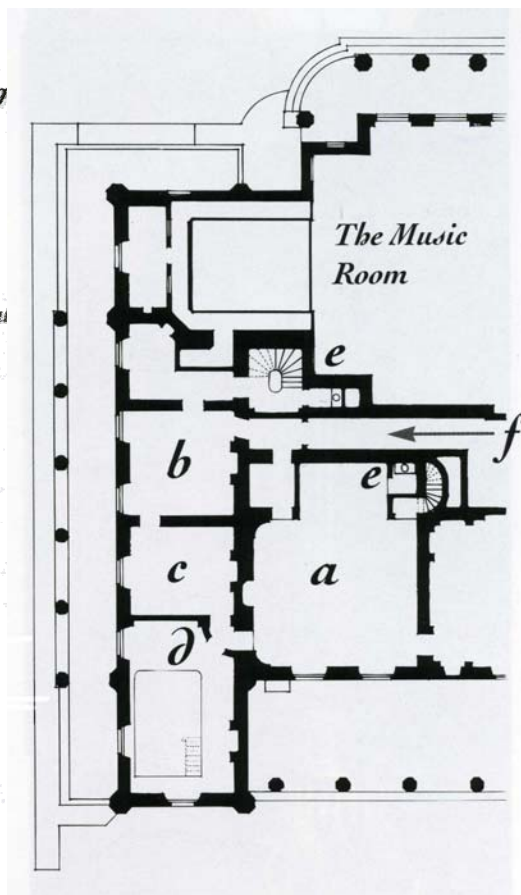


Figure 6.4.1.10- 1 Plan of the King's Apartments on the ground floor [56, p. 37].



Figure 6.4.1.10- 2 The King's Library [38, p. 105].



Figure 6.4.1.10- 3 The King's Library today [56, p. 24].



Figure 6.4.1.10- 4 The King's Library:
Detail of the dado
[Original].



Figure 6.4.1.10- 5 The King's Library:
Detail of the graining
of the doors [Original].



Figure 6.4.1.10- 6 The King's Library: The chimneypiece on
the west wall [Original].



Figure 6.4.1.10- 7 The south wall of the King's Library [Original].

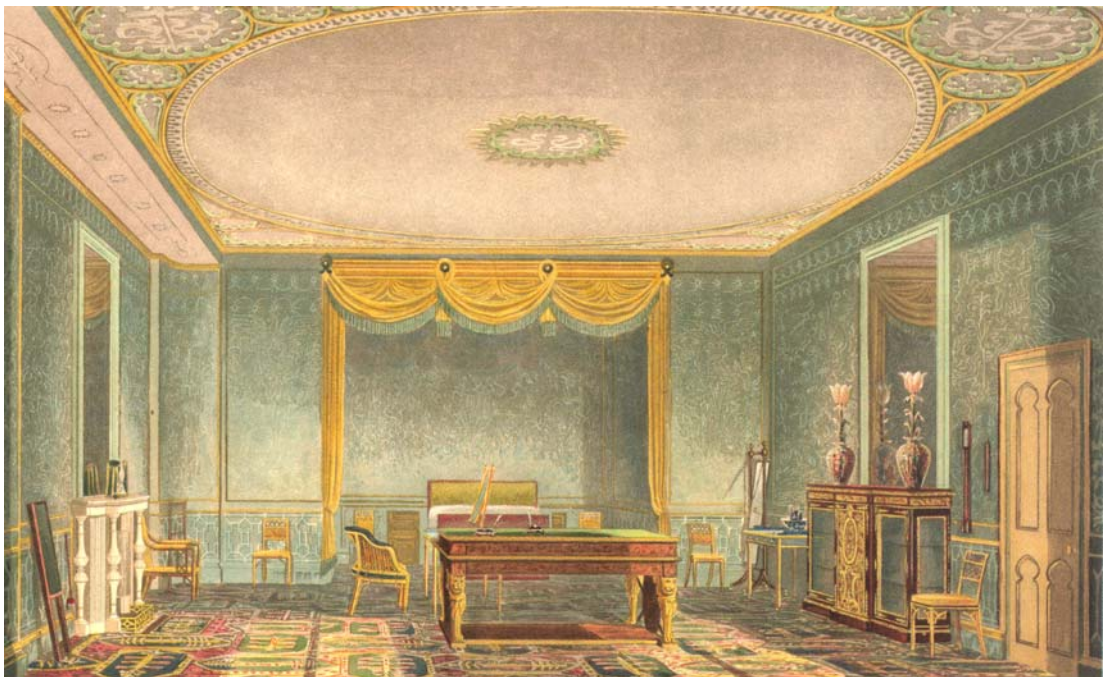


Figure 6.4.1.10- 8 The King's Bedroom [38, p. 101].



Figure 6.4.1.10- 9 The King's Bedroom: Detail of the niche housing the King's bed [72].

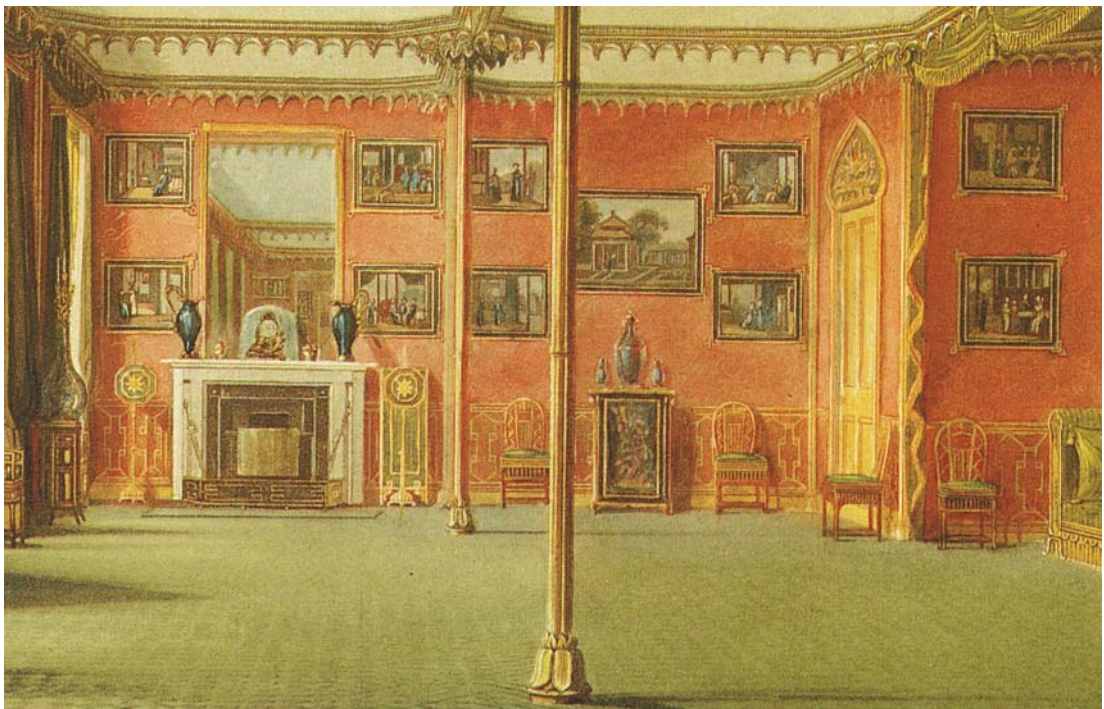


Figure 6.4.1.11- 1 The Red Drawing Room [38, p. 65].



Figure 6.4.1.11- 2 The Red Drawing Room: Detail of the dado [Original].



Figure 6.4.1.11- 3 The Red Drawing Room: Detail of the doors [Original].

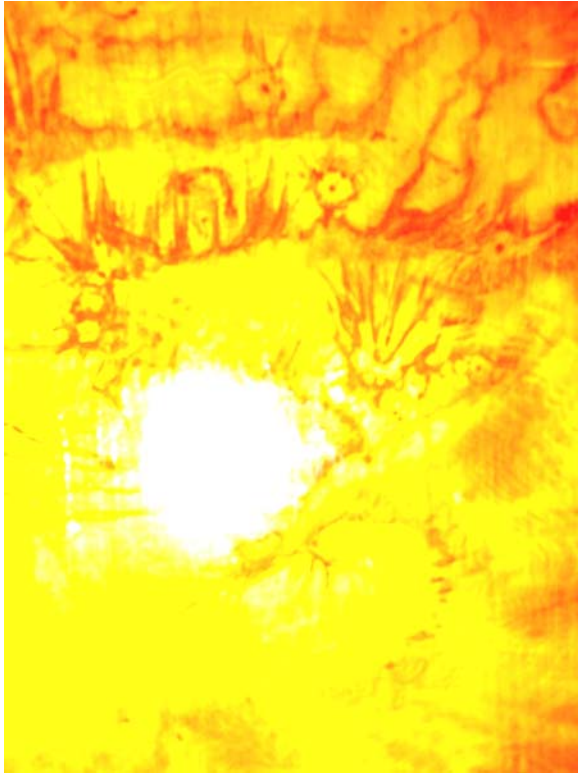


Figure 6.4.1.11- 4 The Red Drawing Room:
Detail of the door panels [Original].



Figure 6.4.1.11- 5 The south-east walls of the Red Drawing Room [Original].

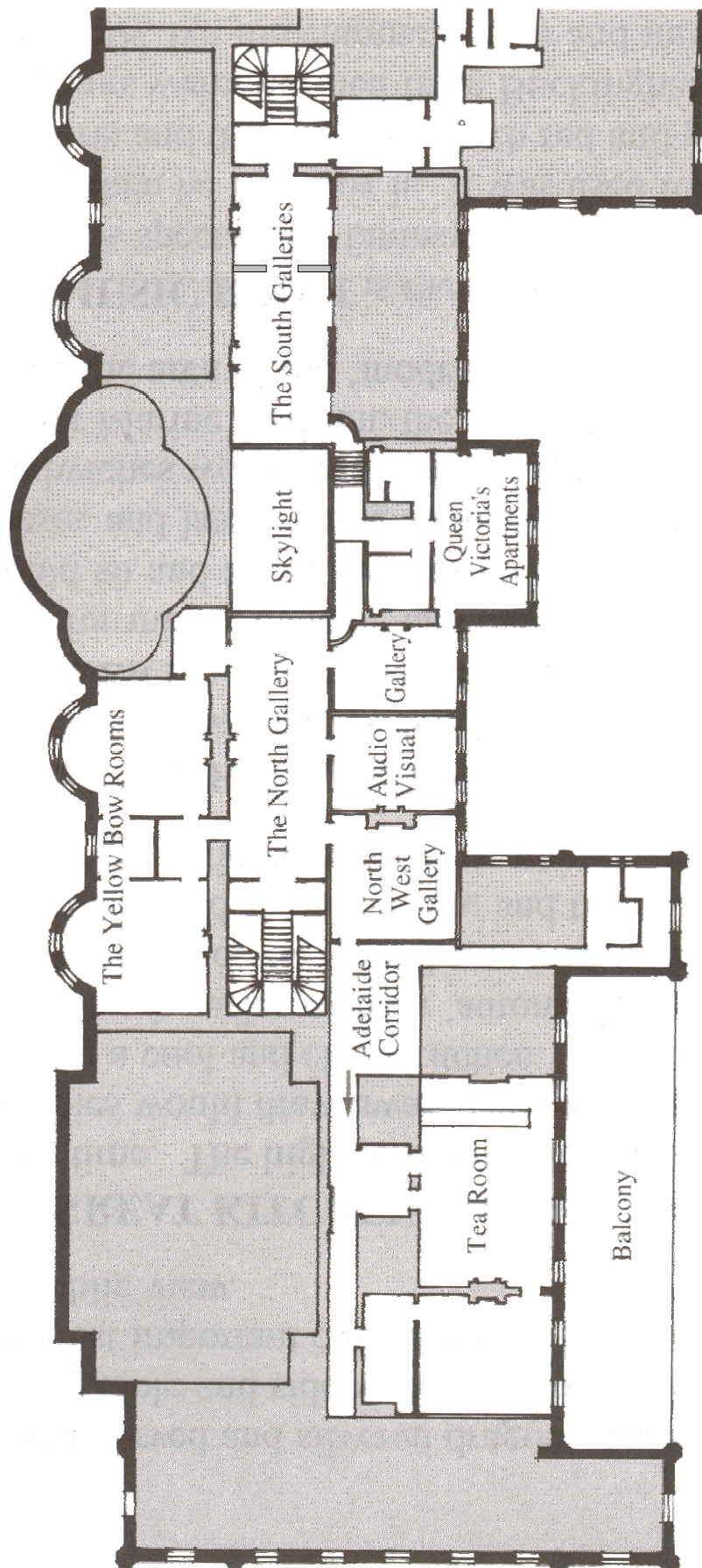


Figure 6.4.2- 1 The first floor plan as it is today [92].



Figure 6.4.2- 2 The Adelaide Corridor [Original].



Figure 6.4.2- 3 The Adelaide Corridor: Detail from the Chinese wallpaper [56, p. 25].



Figure 6.4.2- 4 The Adelaide Corridor [Original].



Figure 6.4.2- 5 The North-West Gallery [Original].

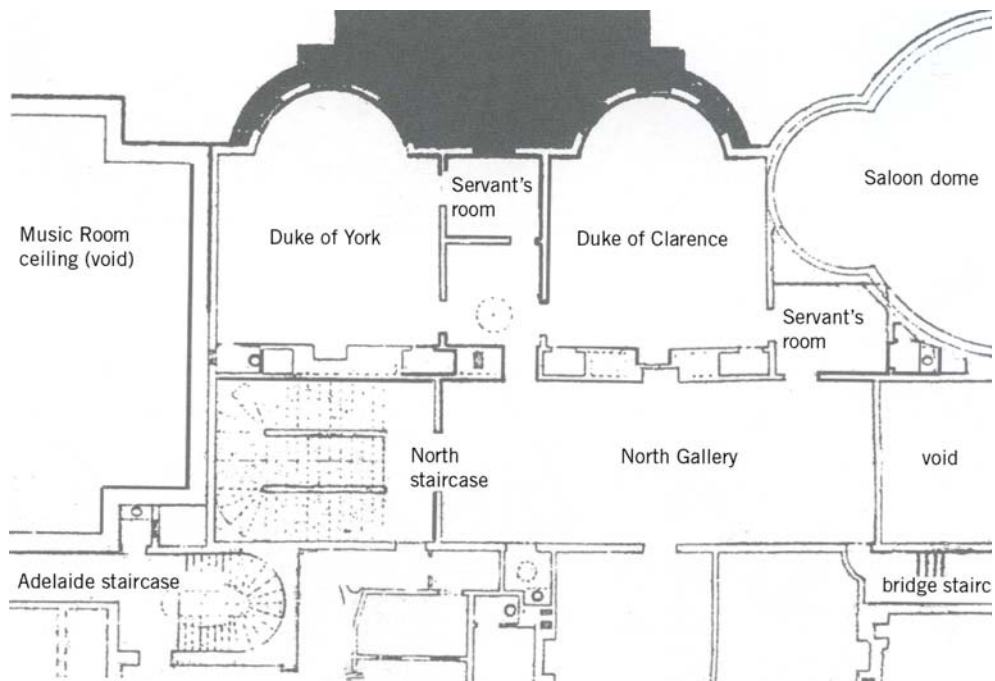


Figure 6.4.2.1- 1 Plan of the Yellow Bow Rooms [36, p. 59].



Figure 6.4.2.1- 2 View from the north Yellow Bow Room [56, p. 27].



Figure 6.4.2.1- 3 The east wall of the north Yellow Bow Room [Original].



Figure 6.4.2.1- 4 One of the oil paintings in the north Yellow Bow Room [Original].



Figure 6.4.2.1- 5 The chimneypiece on the west wall of the north Yellow Bow Room [Original].



Figure 6.4.2.1- 6 The room of the servant of the Duke of York [Original].



Figure 6.4.2.1- 7 The room of the servant of the Duke of York, west wall [Original].

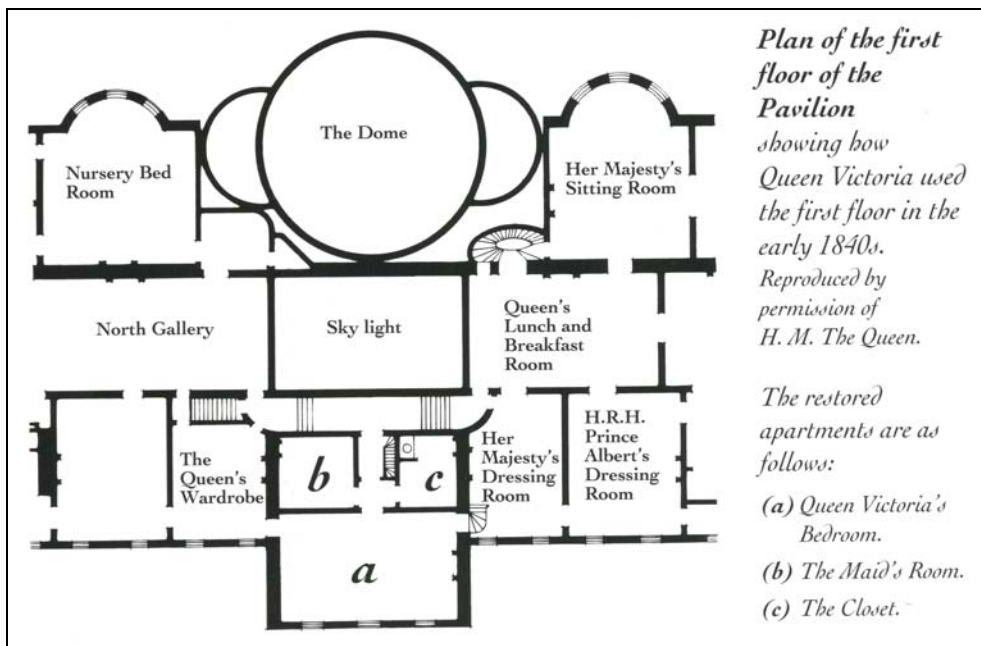


Figure 6.4.2.2- 1 Plan of the first floor of the Royal Pavilion, altered for the accommodation of Queen Victoria and her family [56, p. 29].



Figure 6.4.2.2- 2 Queen Victoria's bedroom today [56, p. 28].



Figure 6.4.2.2- 3 Queen Victoria's bedroom: The reproduction four-poster bed [88].



Figure 6.4.2.2- 4 The Closet in Queen Victoria's Apartments [56, p. 37].



Figure 6.4.2.3- 1 Frederick Crace: The South Galleries [38, p. 109].



Figure 6.4.2.3- 2 The staircase hall to the South Galleries [Original].



Figure 6.4.2.3- 3 The South Galleries today [Original].



Figure 6.4.2.3- 4 The South Galleries today [56, p. 30].

CIRRICULUM VITAE

Emine Deniz Günsoy was born in İstanbul in 1972. After having completed her secondary and high school education at Kadıköy Anatolian High School between 1983 and 1990, she started studying at İstanbul Technical University, Faculty of Architecture in 1991-1992 Fall Semester. In order to gain experience during her studentship, she worked in various construction companies and continued working after she graduated in 1996-1997 Fall Semester.

After having taking part in various building and interior decoration projects like Burger King Shops, TED Ankara College, İstanbul Atatürk International Airport, she started her post-graduate education in Istanbul Technical University, Faculty of Architecture, Department of Architectural History in 2002-2003 Fall Semester.

Emine Deniz Günsoy knows English and German very well. After she got married in March 2005, she settled down in England and is currently attending the Photography Level 2 course in Central Sussex College in Crawley. She is planning to continue her career.