ACQUISITION AND DISPOSAL POLICY: JUNE 2005
ROYAL PAVILION, LIBRARIES AND MUSEUMS DIVISION
BRIGHTON & HOVE CITY COUNCIL
GOVERNING BODY: CULTURE AND TOURISM SUB-COMMITTEE

1. DETAILS OF EXISTING COLLECTIONS

Decorative Art (Designated Collection):

The Regency Collection:
Displayed in the Royal Pavilion, the Regency Collection comprises outstanding examples of Regency furniture, ceramics, glass and metalwork. The collection is unique in Britain and its significance is enhanced by its association with George IV as Regent and King and with the artists and craftsmen he patronised.

This collection comprises superlative examples of Regency cabinet-making by designers and manufacturers amongst whom can be singled out Elward, Marsh and Tatham and their successors Bailey and Sanders, Henry Holland, Thomas Hope, George Smith, Louis Le Gaigneur, Vulliamy and Son, William Porden, Sir John Soane, Marshall & Co and Gillows. There is also a highly important suite of furniture commissioned by Cardinal Fesch, Napoleon’s uncle.

Chinese export items of importance are the early nineteenth-century composition figures of Chinese Court Officials and a good collection of Chinese export furniture. In addition, the Service has a highly important collection of Chinese export wallpapers, including the extremely rare late eighteenth-century paper hanging in the Adelaide Corridor.

Regency Silver Gilt:
The major portion of the Marquess of Londonderry’s Collection, which had previously been on loan to the Royal Pavilion for many years, was purchased in 1982. Amongst the Londonderry Plate, many articles are from the Ambassadorial plate supplied for Charles Stewart, third Marquess of Londonderry (1788-1854), former Ambassador to the Emperor of Austria, who ably seconded the diplomacy pursued by his half-brother Viscount Castlereagh, Foreign Secretary to King George IV. The items from the Marquess of Ormonde’s Collection were allocated to the Royal Pavilion in 1982 by the Government.

The contents of the two collections range from a large suite of silver serving dishes with covers by Paul Storr, to magnificent decorative display pieces in silver-gilt; wine coolers, tureens, extensive cutlery services, trays, sideboard
dishes, salvers, candelabra and table centres by celebrated goldsmiths such as Paul Storr for Rundell, Bridge and Rundell, Benjamin and James Smith, Robert Garrard, Luigi Valadier and P. P. Thomire. In addition there are a number of Regency race trophies, also in silver-gilt, by Matthew Boulton, John Bridge, John Schofield and Benjamin Smith.

The Regency silver-gilt collection would be the first stop for anyone wanting to study Regency silver outside London. Unlike comparable silver at Apsley House and Chatsworth, it is shown within the context of a great banquet; no other silver collection in either public or private hands is shown in this way.

**The Willett Collection of Pottery and Porcelain:**

Henry Willett assembled his collection of pottery and porcelain to illustrate 'popular British history', a unique enterprise, born of a passionate commitment to collecting, museums and education. Assembled in the mid/late nineteenth century it forms a collection of national importance for the study of British material culture.

Willett's standing as a collector was recognised in his own lifetime. He was a close collaborator with Sir Augustus Franks of the British Museum (to whom he sold a group of early earthenwares) and is mentioned in the diaries of Lady Charlotte Schreiber, whose collection forms the basis of the English ceramics holdings of the Victoria and Albert Museum. Willett's Brighton collection is comparable with either of these and with the Glaisher Collection at the Fitzwilliam Museum in Cambridge or the Burnap Collection in Kansas, USA.

The collection (nearly 2,000 items) is arranged under twenty-three subject headings, many of them commorative of historical events and personalities, e.g. 'Royalty and Loyalty', 'Naval Heroes', Statesmen'. Some sections are artistic and cultural, e.g. 'Music', Drama', 'Poetry, Science and Literature' and others of strong social history interest, e.g. 'Clubs and Societies', 'Crime', 'Pastimes and Amusements' and 'Domestic Incidents'.

**Twentieth-Century Decorative Art:**

Brighton Museums Service decided early on to collect the twentieth century, specifically to trace and document the development of the Modern Movement in decorative design. Important items by key designers were acquired at reasonable prices or as gifts during the 1970s and early 80s. The collection now numbers over 1,200 items.

British innovators such as Dr Christopher Dresser (arguably the first professional industrial designer), Charles Rennie Mackintosh and Frank Brangwyn are well represented; Dresser by metalwork and designs for ceramics, and there is an entire dining room suite by Mackintosh. The collection is strongest in French design, however, with furniture, glassware and ceramics by Emile Gallé, a cabinet by Jacques-Emile Ruhlman similar to one shown in the Paris Exhibition of 1925 and highly important gilded and lacquer screens by Armand-Albert Rateau and Jean Dunand. There is a wide range of important glassware
including a glass table by René Lalique. There are also significant pieces from the Vienna Secession by Josef Hoffmann and Koloman Moser.

In addition to the world class items indicated above, there are solid supporting collections of British Art pottery 1880-1900, including examples by Burmantofts, Doulton, Edmund Elton and Minton's, European Art pottery and porcelain by Messier, Rosenberg, Rosenthal and Sèvres, English Liberty metalwork, German pewter, English and French Art Deco ceramics by Clarice Cliff, Susie Cooper, Sèvres and Wedgwood, and French advertising fans of the 1920s.

Many paintings and artefacts from Edward James's collection, by Salvador Dali, René Magritte and Giacometti were on loan to Brighton for many years. In 1983, Dali's original sofa in the form of Mae West's Lips was purchased from James's estate and is one of the most celebrated pieces in Brighton's collections today.
Additional Decorative Art:

Of particular interest are seventeenth to nineteenth-century British and European furniture, glass and ceramics. There are two English late seventeenth-century cabinets, a very important couch designed by William Porden for Eaton Hall and a table designed by Sir John Soane for the Gothic Library at Stowe. There are good holdings of eighteenth and nineteenth-century glass from Germany, Holland, Bohemia and Venice, and ceramics from France and Italy. The English ceramic holdings from this period are very extensive, including substantial collections of Sussex Pottery, Chelsea, Bow, Worcester and Derby porcelains.

In addition there is a collection of some 150 small objets de vertue, many of them in metal and ivory assembled by Sir Charles Dick and bequeathed through Henry Willett in 1905, collections of European and Japanese carved ivories and a significant group of thirty wax portrait busts by Samuel Percy. There are also collections of ceramics, glass metalwork, pictures and books connected with Princess Charlotte, the daughter of George IV.

There are also small but important collections of Oriental decorative arts, notably Chinese and Japanese ceramics, Japanese bronze vessels and figures and Islamic tiles and dishes.

At Preston Manor the Thomas-Stanford Bequest includes English and Continental furniture of the eighteenth and nineteenth centuries. Also of interest is the good collection of domestic eighteenth-century silver and ceramics comprising Worcester, Spode and Pinxton dinner services and English and Oriental display pieces.

In addition, the collection contains interesting examples of early English ceramics (1750-1820).

Natural Sciences (Designated Collection):

The Booth Museum contains towards 700,000 specimens. There are over 600,000 items in the biological collections and 50,000 geological items. In addition there are large collections of microscope slides, books and personalia. The collections contain many thousands of biological and geological site records. The Booth Museum library is listed as a Special Library in The Libraries Directory.

Almost 1,000 specimens in the Booth Museum’s collections have been published in scientific publications. These include many type specimens the internationally recognized standards by which both living and extinct species are identified. The collections contain specimens published as early as 1842. A draft catalogue of the geological specimens has been collated and is available for scholarly use, and will in due course be published. The areas named below are those which are considered to be the most important of the collections.

Biological Collections
Insects:
World Nymphalidae, Papilionidae (Lepidoptera, Rhopalocera), types, figured, cited.
World Hesperidae (Lepidoptera), especially South America; cited, voucher.
UK Lepidoptera; figured, cited, voucher.
World: other butterflies; cited, voucher, figured.
UK Hymenoptera: Aculeata; figured, cited, voucher.
UK Coleoptera; cited, voucher.
UK Diptera; voucher.
UK Pseudoscorpions; figured, cited, voucher.

Invertebrates:
UK Molluscs (marine, fresh water and land); cited, voucher.
Canary Island and Madeira terrestrial Molluscs; figured, cited, voucher.
Other Terrestrial Molluscs (shells); cited.
Brachiopods; cited, figured, types.

Vertebrates:
Osteology: worldwide articulated and disarticulated material.
The Edward Booth Collection of British Birds; figured, cited, voucher.
UK birds: mounts and skins; figured, cited, voucher.
World birds' eggs; cited, voucher.

Plants:
UK Bryophytes; cited, voucher.
Sussex Gymnosperms and Angiosperms Plants; figured, cited, voucher.
World Diatoms
UK marine Algae; cited, voucher.

Geological Collections: Fossils
Chalk Fossils, especially vertebrates including fish.
Lower Cretaceous fossils, especially plants and dinosaurs.
Lower Cretaceous fossil insects.
Pleistocene collections: Ice Age mammals, especially cave fauna.
Approximately 300 type, figured and cited published material from these and other collections.

World Art (Designated Collection):
The Museums Service has from the outset actively collected ethnographic material, its purchases and donations drawing on some important late nineteenth-century and early twentieth century collections assembled by individuals. These include the extensive Oceanic collections of Ashbury and Kebbell (in particular an exceptional collection of Malagan sculpture), the
Mendeland collection of Alldridge (which includes a well-documented textile collection of exceptional age, quality and range), and the extensive Lucas collection of artefacts made of animal materials from around the world. The strength of the early collections has long attracted admiration for Brighton's ethnographic collections. A Carnegie Trust report The Museums and Art Galleries of the British Isles (1938) singled them out from similar provincial collections by describing them as 'amazingly rich in objects that cannot now be acquired for love or money'. More recently, a review in the Financial Times referred to it as 'one of Britain's richest collections of non-western art' (2 May 1991).

Since 1991, the Service has again been actively concerned with adding to the collections, through building on its existing strengths. The award of an annual endowment by the James Henry Green Charitable Trust since 1994 has provided an enormous boost to the collections. This has lead to the purchase of large collections (the Adam Collection of 168 items from Papua New Guinea, the Taylor Collection from the Mende, Makonde and East African pastoral peoples, and a complete collection of Javanese shadow puppets), field collections (made in Burma, China, Vietnam, Ivory Coast, Kenya, and Tanzania, and Australia) and individual or smaller group purchases and also donations. The permanent loan of the James Henry Green Collection - encompassing 1500 photographic images, 230 textile pieces and related books and papers, formed in Burma during the 1920s and 30s - has brought a major asset to the Museum which has been much built upon through research, collecting, publishing and commissioning activities. Green's collection is especially strong in its documentation of life in Kachin State (North East Burma) and is possibly the only visual record of life in this area at this time.

The collection now comprises approximately 13,000 items, from Africa, Asia, Oceania and the Americas (estimated breakdown of the collections by number: Africa 4,400, Asia 4,200, Oceania 2,500, Americas 1,800).

The ethnographic collection is particularly strong in Oceanic, West African and South and South East Asian material, including both good general collections established by individuals, and outstanding individual pieces. Its collections from Burma, Sierra Leone and Oceanic are of international importance, while its Asian theatre collections, and its holdings from China, the Ivory Coast (Baule, Dan and Koulanga), Nigeria (Yoruba, Igbo, Ibibio and Benin), Ghana (Asante), East Africa (Makonde, Masaai) and the Arctic region (Inuit), are important national resources.

Highlights of the collection include a nineteenth-century ceremonial Yoruba woodcarving from Abeokuta, Nigeria, donated by Henry Willett. This fine example reflects the relationship between Yoruba carving and the introduction of early colonial subject matter and has been the focus of considerable research. The second to fourth-century Gandharan Buddha is an exceptionally well-preserved example of Greco-inspired Buddhist sculpture. This striking piece is supported in the collection by smaller examples of Gandharan friezes. The monumental nineteenth-century winged fish from New Ireland forms a focal point of the Brighton ethnography displays. Eight
nineteenth-century jewelled offering bowls (hsun ok) from Burma form a fine representative collection of large ornate offering vessels, collected by Henry Willett, founder of the Museum.

The world art collections hold an important collection of puppets and performance-related material. Items include rare nineteenth-century Chao Chou horizontal stick puppets from China, eighty large Javanese and Indian leather shadow puppets, and collections of miniature aluminium shadow puppets, Nigerian stick puppets, early twentieth-century and contemporary Burmese puppets, and a good collection of European nineteenth and twentieth-century puppets. Thirty-five Vietnamese water puppets were purchased in 1995. Further acquisitions were made for the Performance Gallery which opened as part of the redeveloped Brighton Museum & Art Gallery in 2002. These included a series of colourful contemporary Bamana animal masks from Mali, a contemporary Yoruba Egúngún mask and layered cloth costume from Nigeria and a powerful sculpture by British/Nigerian sculptor Sokari Douglas Camp in the form of a Kalabari masquerader from the Niger Delta preparing to perform.

Musical Instruments:

The European musical instrument collection includes about 610 Western musical instruments, of which 448 are whistles. In addition, the World Art Collection includes a large number of musical instruments from Africa and Asia.

The collection is particularly strong on aerophone instruments, and includes some rarities such as sarrusophones, an Ophicleide and a Contrebasse a anche in addition to a wide range of transverse flutes, clarinets, trumpets, bugles and concertinas. The chordophone section includes two grand pianos by Mott, square and upright pianos, violins, violas d’amore, mandolins, citterns and two phono-fiddles. The collection includes few membranophone instruments made in the western tradition, a few idiophones and only one mechanical instrument, a hurdy-gurdy. There are no electric or electronic instruments.

The musical instrument collection is small but bears an important relationship to design and furniture in the decorative art collection, and to the World Art Collection with its own series of world musical instruments.

Fine Art:

The Fine Art Collections range in date from late fifteenth-century woodcuts to twentieth-century drawings, paintings and sculpture. The collection numbers include approximately: 1,500 easel paintings, 2,500 works on paper (watercolours and drawings) and 10,000 prints.

There are also Chinese export items including a collection of fourteen oils and forty-one watercolours of great quality and rarity.
The collection of paintings from the 17th century contains many important works. The most significant individual works are Jan Lievens's The Raising of Lazarus, 1631, The Virgin and Child in a Garland of Flowers by Nicolas Poussin with Daniel Seghers, 1685-7 at Preston Manor, and Philippe de Champaigne's St Veronica's Veil.

These works are complemented by Aert de Gelder's The Marriage Contract and fine examples of still-life and landscape paintings, including works by Osias Beert, Nicholas Maes, Esias van de Velde and Aert van der Neer. The Museum also has holdings of earlier European paintings, adding depth to the painting collection. Amongst the early paintings are Michael Wolgemut's Triptych with SS Jerome and Gregory, The Nativity, The Adoration of the Kings and the Annunciation, Bartolommeo Vivarini's Madonna and Child, Albert Pieter Cornelisz's The Glorification of the Virgin. This section of the collection also contains a group of Old Master Drawings including examples by Domenichino, Guercino, Tempesta and Ribera.

The collection has developed since 1850 into a substantial, broad-based holding. These are complemented by a good selection of eighteenth-century portraits, which include John Zoffany's John Maddison, Sir Thomas Lawrence's Coronation Portrait of George IV and Emily and Harriet Lamb as Children. Other portraits include examples by Romney and Hogarth. Other works of this period include Greuze's The Reading of the Bible and a late Blake tempera painting The Adoration of the Magi.

There are good examples of English watercolours with works by Constable, Cozens, Copley Fielding, Girtin, Prout, Sandby and Varley. The core of the nineteenth century collection comes from the Simpkins Bequest (including works by Alma-Tadema, Rosa Bonheur, James Holland and Thomas Faed) and this is strengthened by good watercolours by Palmer, Lear and a characteristic example by Turner. There is a small collection of eighteenth-century paintings including works by Gainsborough, Wright of Derby, Kauffman and John Russell.

The collection of early twentieth-century paintings contains works by a number of significant English Post Impressionists and the Euston Road School. Examples include Robert Bevan's The Cabyard at Night, the only example of his work in a public collection at the time of his death. Mark Gertler's The Dutch Doll, Harold Gilman's The Coral Necklace and Charles Ginner's Leicester Square. The collection is augmented by works by Vanessa Bell, Duncan Grant, Samuel Peploe, Lucien Pissarro, Walter Sickert, Percy Wyndham Lewis, John Minton and Edward Wadsworth. Rex Whistler's painting HRH The Prince Regent Awakening the Spirit of Brighton has come to symbolise Brighton for many people. Additionally the group of watercolours allocated to the Museum by the War Artists' Advisory Committee in 1947 contains works by Edward Ardizzone, Eric Ravilious, Paul Nash, Graham Sutherland and Henry Moore. Brighton also has the most important public collection of the work of Glyn Philpot, including his masterpiece Acrobat Waiting to Rehearse. There is also one of the very few works by Gluck on public display. This collection is given added depth by the twentieth-century material which includes paintings and sculpture by Walter Sickert, Paul Nash,

The Service holds the pre-eminent collection of prints, drawings and caricatures relating to the Royal Pavilion and the growth of Brighton. The Regency caricatures amount to some 200 items by artists such as Gillray, Rowlandson and Cruikshank, all closely focused on the Prince Regent (later George IV) and his circle.

The topographical collection consists of over 2,000 prints, drawings and paintings, the majority of which are of Brighton and Hove. This includes some thirty-six works by A. C. Pugin, both highly finished drawings and preliminary watercolours, all of which were prepared for John Nash’s Views of the Royal Pavilion (1826). There are also designs by Frederick Crace and William Porden. The archive also contains an important collection of plans and drawings covering the period 1800-1830.

**Costume and Textiles:**

The Costume Collection covers women’s, men’s and children’s dress from the mid eighteenth century to the present day. It is particularly strong on twentieth-century couture and ready-to-wear designers including Dior, Hartnell, Givenchy, Schiaparelli, Mary Quant, Ossie Clark, Worth, Jacques Fath, Mainbocher, Charles James and Redfern.

The Les Ballets 1933 collection of sets, costumes and props are rare and exceptional. The short-lived company performed in Paris and London before disbanding; it was financed by Edward James, the great patron of the Surrealists. The company employed the designers André Derain, Christian Bérard, Pavel Tchelitchev, Caspar Neher and Emilio Terry. The collection includes a significant number of costumes designed and made by Madame Karinska.

The collection matches other regional and local collections in its breadth and depth of collecting across class, status, and function and apart from the twentieth-century items it has some unique pieces, e.g. a Regency Herbstreuer’s dress from the Coronation of George IV and a boy’s silk breeches and coat suit from 1740.

**Toys:**

The collections are extensive and include examples of toys from the nineteenth and twentieth centuries from European and non-Western cultures. There are 500 dolls in different media, a number of important dolls’ houses, Noah’s Arks, Indian and Japanese toys. Other categories well represented are toy soldiers and weaponry, toy dinner services, optical toys, games and puzzles, and vehicles.
The majority of the collection was assembled from private collections for the 'National Toy Museum' in the 1970s (now closed). Much of it was assembled by the celebrated toy maker and collector, Yootha Rose. Grozier's, a local importer of toys from China and Taiwan, presented a good deal of material when it closed in the early 1970s.

**Film and Media:**
There are lantern slides, material and equipment relating to the film industry in England 1896-1930. In addition, there is material and equipment relating to the cinema in SE England 1896 to the present day including the important Barnes Collection of Brighton and Hove Film Pioneers relating to the early history of filmmaking in Britain.

**Edged Weapons and Firearms:**
The collection includes a representative collection of firearms from the fourteenth century to the present day, but with no long series of similar types. The collection of ornamental edged weapons can be viewed in relation to the large collection of international weapons in the World Art Collections.

**Local and Social History:**
The collections are extensive and diverse and through their comprehensive nature are of more than regional importance to scholars and historians of British architectural, social and cultural history forming a key research tool.

Brighton's position as Britain's premier seaside resort makes the items relating to the resort industries of the town especially significant historically, marking the popularisation and democratisation of the seaside. These include examples of early souvenir wares and seaside items like a goat cart and bath chair. The representative collection relating to the forerunner of all seaside piers, the Brighton Chain Pier, built in 1823 by Sir Samuel Brown is important. Of particular interest is the collection (costume, portraits, books, silver cup etc.) relating to the pioneering Indian businessman, Sake Deen Mahomed, Shampooing Surgeon to King George IV in the early nineteenth century.

As well as Brighton’s seaside resort function, the collections also represent the wider aspects of the City’s social and economic history. Every-day Brighton-based objects form the core of this part of the collection and include items such as a complete kitchen unit from the internationally important Embassy Court designed by Modernist architect and designer Wells-Coates to the football shirt worn by Gary Stevens when he scored for Brighton & Hove Albion against Manchester United in the 1983 FA Cup final.

The majority of the collections have been donated or acquired from local people or collectors.

Extensive photographic archive from the late nineteenth century includes an important collection of approximately 60,000 glass plate negatives from a local newspaper archive, covering the period 1920s-1950s. They are of
regional significance, covering the whole county. Under the terms of a legal agreement, the James Gray Collection, the largest privately owned collection of Brighton and Hove photographs, consisting of over 10,000 images, is deposited in the Museum by the Regency Society of Brighton and Hove.

In total the collections include approximately 126,000 glass negatives and approximately 50,000 photographs, 17,000 postcards and 22,000 prints and watercolours. Included amongst the supporting material are over 6,000 pamphlets and items of printed ephemera, 1,300 maps and 1,200 volumes of bound local newspapers.

Part of the reference photographic collections is accessible through the unique My Brighton community-history project which has culminated in a people’s history of the town presented as a multi-media touch-screen exhibit containing thousands of historic photographs, prints, paintings and oral testimony.

Archaeology:

There is an important collection of Sussex archaeological material; this includes prehistoric flints, pottery and metalwork along with representative examples of material culture from the Roman, Anglo-Saxon and Medieval periods.

More notably, the collection comprises of several large-scale complete excavation archives including written primary source material. The most important of these is the archive for Whitehawk Neolithic Causewayed Enclosure which shows the first evidence for settled communities in Brighton some five and a half thousand years ago. The other important archive is that of the Brighton By-pass excavations. Excavations offered a unique opportunity to collect evidence about downland settlement and land-use from the Mesolithic to Medieval times.

Amongst the highlights of the collection is the unique Bronze Age Amber Cup. This was found, together with a whetstone and ceremonial axe, in Hove in 1856.

Apart from the regional holdings there is a collection of Mediterranean pottery and a significant Egyptian collection of which, the Nubian and Sudanese artefacts are comparable to those held by the British Museum and the Ashmolean. Much of the Egyptian collection contains artefacts excavated by the famous late nineteenth/early twentieth century Egyptologists Flinders-Petrie and Griffith. The standard of recording of the material excavated by Griffith is extremely high. Many objects can be traced not only to a specific burial, but also to a specific location within the burial. For example, jewellery found around the neck, anklets at the feet etc. This has a wonderful effect of ‘personalising the collection’.

Numismatics:
The numismatic collection ranges from classical Greek and Roman, Celtic, Anglo-Saxon and Medieval material, through to the present, including medals and tokens. In particular there are important collections from the Sussex Anglo-Saxon mints and the county’s eighteenth and nineteenth century trade shop tokens. The core of the collection (over 1,200 pieces) was bequeathed in 1899 by Benjamin Tillstone-Rogers-Tillstone the elder of Moulsecoomb, and the purchase of the J. H. Daniels Collection of Sussex coins, trade tokens, medals and badges.

**Oral History:**

In recent years a collection of oral history recordings has been developed primarily relating to the local history of Brighton and Hove. The collection captures the City’s rich diversity to give a more balanced view of Brighton’s twentieth century history, by giving experiential value to many of the objects held in the collections. Interviews cover subjects such as life as a street trader, working in Brighton’s Pullman coach industry to experiences of the millennium celebrations.

The collection also covers subjects important to World Art, Film, Media, Craft and Fashion. Local community groups such as the Sudanese community and the lesbian and gay community have been facilitated to record their own personal testimonies, which in turn contribute to the growing archive.

As well as recently collected oral histories, the collection also includes tapes of Radio Brighton interviews from 1968 through the 1970s. Again, topics are wide ranging including interviews with super group Pink Floyd and the mother of modern Witchcraft, Doreen Valiente.

**Rare Book and Archive Material:**

The 45,000 items in the Jubilee Library range from medieval manuscripts and incunabula to autograph letters. In addition there are holdings of important book and archive collections in the Brighton History Centre, the Booth Museum of Natural History and Preston.

The Rare Books Collection in the Jubilee Library can be divided into three main categories: books and manuscripts of varying age and rarity, pictorial ephemera and cohesive collections donated by local benefactors. The following collections are associated with local benefactors:

The Bloomfield Collection was presented in 1917 and comprises 13,255 books including manuscripts and early printed works (including early Nuremberg and Venetian printers). Highlights include a large part of the library of Robert Browning, Incunabula and a collection of fine bindings.

The Clericetti Collection was presented in 1888 and consists of 570 books by Italian writers, many with fine bindings.

The Cobden Collection, presented in 1873 by Henry Willett consists of 3,000 pamphlets and 100 books, mostly devoted to philosophy, agriculture, commerce and history.
The Elliott Collection, presented in 1871 consists of 3,000 theological works from the collection of the Rev Henry Elliott, vicar of St Mary’s, Brighton.

The Erredge Collection is a large collection of ‘Grangerised’ working scrapbooks on the history of Brighton.

The Halliwell-Phillips Collection, presented in 1876 consists of 1,000 volumes largely connected with Shakespeare.

Some collections are subject specific and give valuable insight into the scholarship of their day. Others, like the Cobden Collection of agricultural and Wolseley Collection of Victorian scrapbooks, are unique.

Rare pictorial ephemera includes photographs, illustrations, postcards and slides. Most of these items cover subjects of local importance, many are unique, irreplaceable and of considerable age.

**Preston Manor:**

Preston Manor and the majority of its contents were bequeathed to Brighton by Sir Charles Thomas-Stanford (1858-1932) and his wife Ellen (1848-1932). The Thomas-Stanford collection exemplifies the eclectic taste of the Edwardian period containing English and Continental furniture from the sixteenth to the early twentieth centuries. There is a good collection of domestic eighteenth-century silver and the ceramics comprise Worcester, Spode and Pinxton dinner services, together with a wide variety of English and Oriental display pieces. Most notable is the extraordinary collection of 124 Buddhist lions, made for export to the West at the factories of Te-hua in Fujian province, China. The majority date from the Kangxi, Yongzheng and Quianlong periods (1662-1795).

Charles Thomas-Stanford, Mayor of Brighton and MP for Brighton and Hove, was a notable bibliophile and book collector. Included amongst the Thomas-Stanford bequest is a library of some 400 books, including many rare editions by Sussex authors. The splendour of the library lies in the galaxy of works by or about John Selden (1584-1654). This section of the library comprises over eighty printed works, and unpublished manuscripts. It is probably the finest extant Selden collection in existence. There is also an archive of about 2,000 items relating to Brighton and Sussex.

The pre-eminent collection at Preston Manor is the Macquoid Bequest. It consists of a highly important collection of English and European furniture dating from the sixteenth to the eighteenth centuries as well as a small, but choice, collection of silver, pictures and ceramics. The most notable items are a French walnut cabinet-on-stand of c.1560 which may have belonged to Diane de Poitiers (1449-1566), mistress of Henri II of France; a marquetry Schreibschrank (writing cabinet) of c.1560-70 elaborately decorated with ruined buildings and fantastic scenes inspired by the architectural engravings of Lorenz Stöer and Hieronymus Cock; a South German marquetry cabinet of similar date from Hever Castle, Kent; and a magnificent silver shaving basin by Louis Mettayer, 1716, engraved with the monogram and coronet of George Booth, second Earl of Warrington (1765-1758), a major patron of several of the Huguenot goldsmiths of the early eighteenth century. The
Bequest includes two early sixteenth-century Flemish School portraits, a sixteenth-century Antwerp School Holy Family and a Lamentation by a follower of Cornelis Engelbrechtsz.

**Royal Pavilion:**

Following the acquisition of the Royal Pavilion by the town in 1850 a committee was established to oversee the refurbishment of the interior. In 1864 Queen Victoria returned various wall paintings and fittings and further original items from the Royal Pavilion in the 1890s. In the 1920s, under the directorship of Henry Roberts, Queen Mary returned eight original Spode china and ormolu lampstands. After the Second World War, during the directorship of Clifford Musgrave, the State Rooms began to be furnished with high-quality Regency furniture acquired through gift and purchase. In 1946 the first Regency Exhibition was held, including loans of original material from the Royal Collections. These summer exhibitions continued on an annual basis until the late 1970s and resulted in many donations of Regency furniture and decorative arts. The present Queen has continued her predecessors’ generosity in lending original Pavilion furniture from the Royal Collections. This furniture is on permanent loan to the Royal Pavilion.

The Pavilion now has one of the greatest collections of Regency furniture in the country. Since the 1970s the emphasis has moved from the acquisition of furniture, the aim of which was to exemplify the Regency style in all its manifestations, towards a more focused policy of acquiring either original pieces or close analogues to furniture and objects itemised in the inventories or in Nash’s Views of the Royal Pavilion.

The Pavilion also houses the Londonderry and Ormonde collections of Regency silver-gilt, (see page 1) which together form one of the most important of its kind. Much of the Londonderry plate was supplied to Charles Stewart, third Marquess of Londonderry (1788-1854), Ambassador to the Emperor of Austria.

In tandem with the acquisition of furnishings for the Royal Pavilion, the Department has acquired over many years an important body of original material in the form of prints and watercolours which relate to the various phases of the design of the Royal Pavilion. This material has been collected on an ad hoc basis, largely from Sotheby’s, Christie’s and Henry Sotheran. An important donation of Porden watercolours was made by Major J. R. Abbey, author of The Scenery of Great Britain and Ireland (1952).