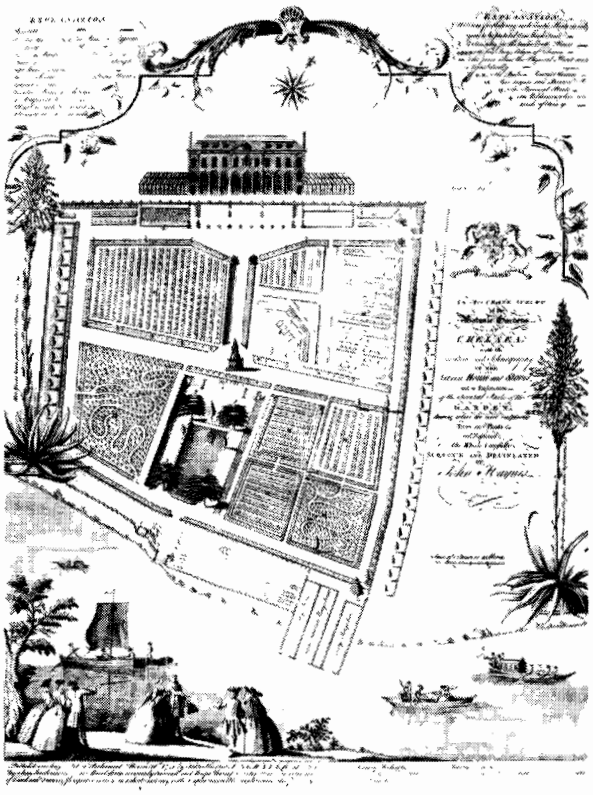
EXTRACT FROM
J. HAMILTON'S
MAP OF
1717
Black Lands House
Part of Ea
Kings Rd
East
A-
29-
Burial Ground
Earl of Ranelaghs House & Gardens
Kitchen Garden
Glebe
A-R-P
6-3-28
College Court
A-R-P
6-1-3
A-R-P
4-3-24
Mr Franklins Houses
Ship House & Garden
Dry Dock
Earl of Oxford
1-2-0
Mr Waltts Garden
Apothecarys Garden
A-R-P
3-2-0
A-R-P
32-1-5
4-R-P
1-0-24
4 Acres
4 Acres
Coney Close
A-R-P
5-3-5
Road



Physic Garden Plan – 30 May 1751

St. Leonard's Terrace

In 1680, John Watts was appointed curator and began to exchange plants with the great Dr. Hermann of Leyden. In 1683, four Cedar of Lebanon trees were planted, the first to be introduced into England. The last of the four died in 1903.

Carl Linnaeus, founder of plant nomenclature visited the garden in 1736 to collect plants and praise the work he saw being carried out.

Carefully collected and nurtured cotton seed from the Botanical Garden can be said to account for three quarters of the world's present cotton crop.

The Garden fell on hard times in the later nineteenth century, but proposals to develop the site were resisted. The Garden was given charitable status and a new lease of life with which it has been able to continue to the present day.

SEVENTEENTH AND EIGHTEENTH CENTURY DEVELOPMENT

Charles II spent much of his time at Whitehall or else at Hampton Court Palace. In order to ease the journey between the two, a former farm track was adopted and improved as "The King's Private Road". Today's Kings Road remained a private carriage road until late Georgian times, to be used by a privileged few in possession of a special ticket.

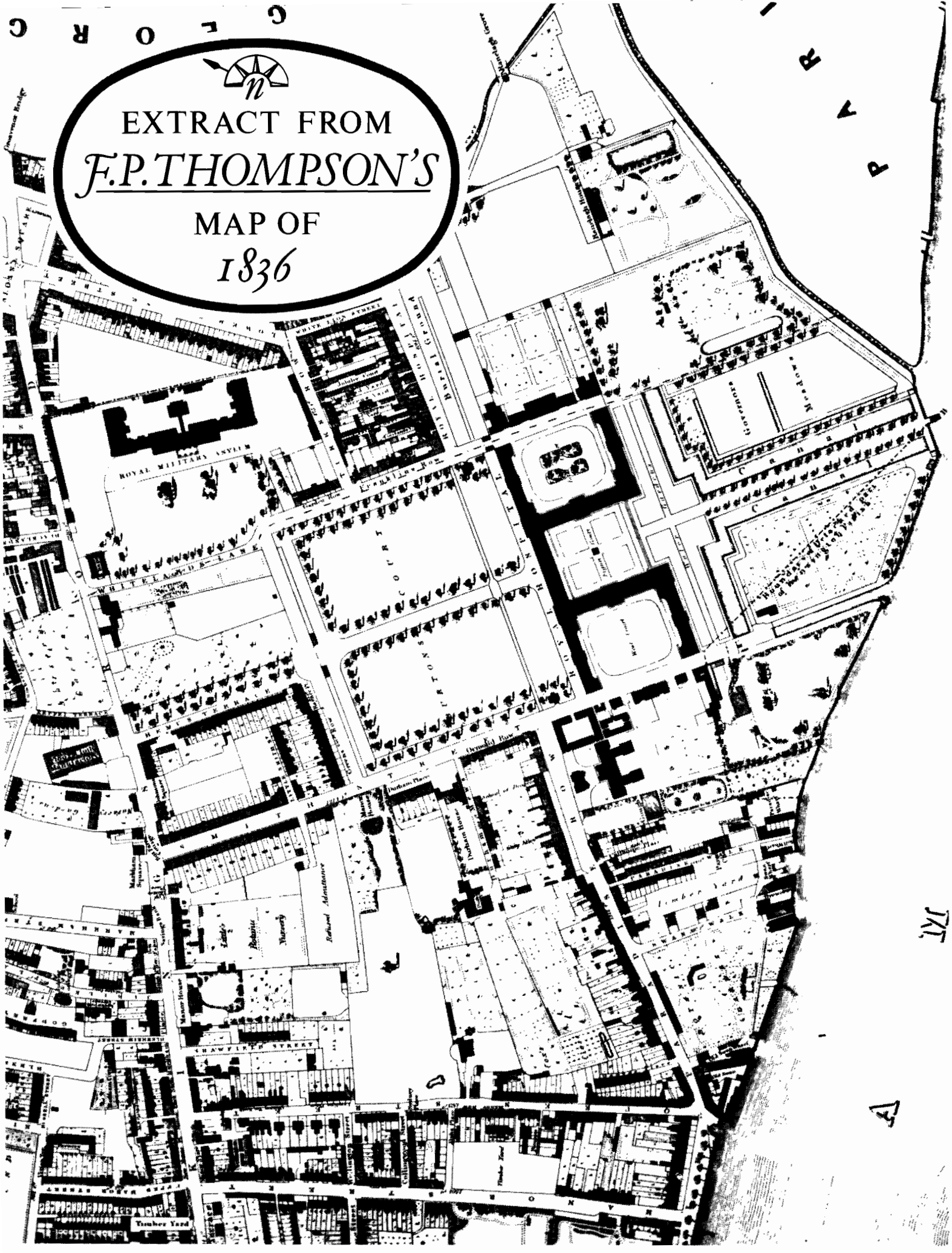
Through the seventeenth century, the area around the Royal Hospital was largely occupied by market gardens supplying near-by London. Here and there, noble houses were beginning to appear among the blossom of the fruit gardens. At the end of the century some terraced houses were built in Paradise Row (now Royal Hospital Road) north east of the Royal Hospital by a Mr. Norris, the first example of terraced housing that would ultimately transform the area.

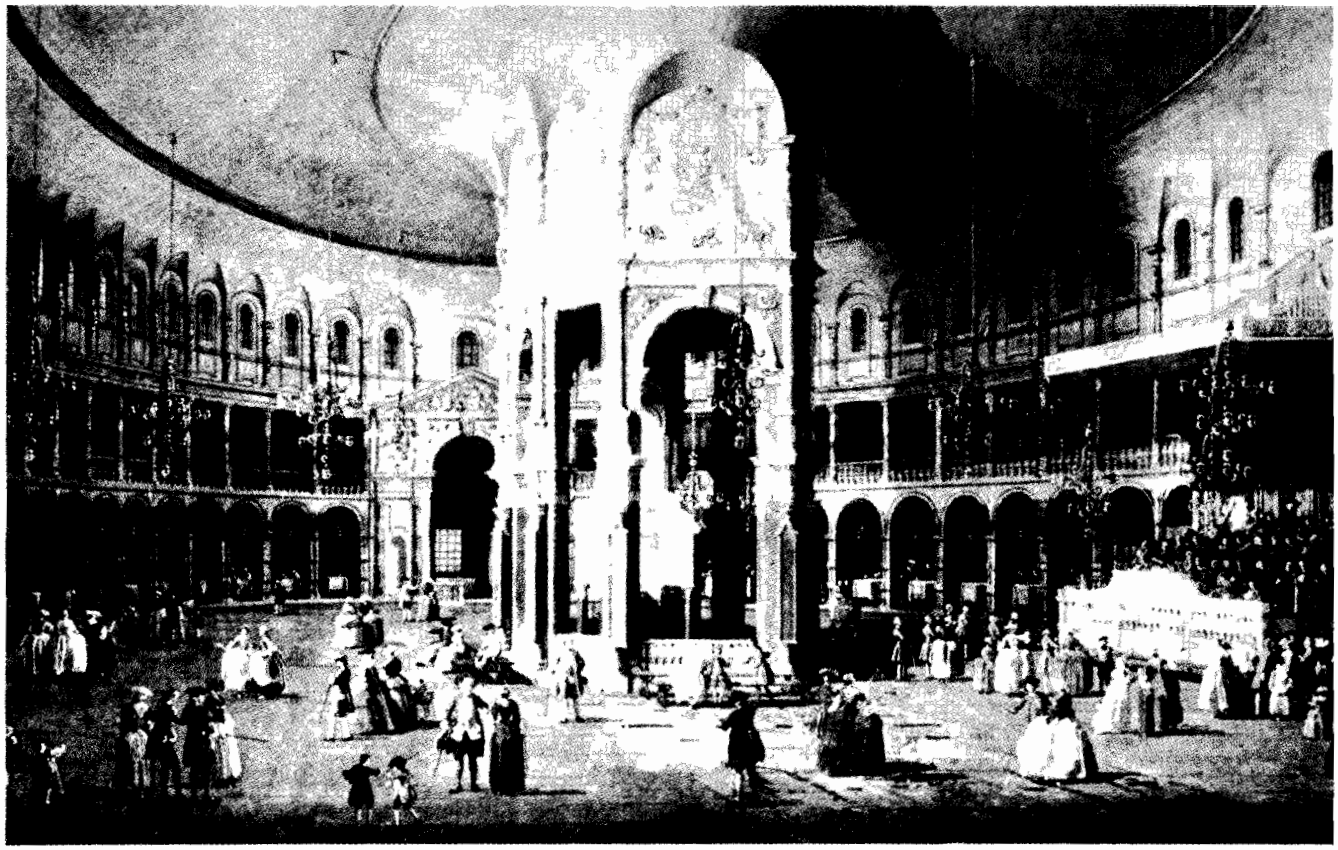
Another early development, dating from the middle of the eighteenth century was a terrace of five houses built by Green, a Westminster Brewer (today, Numbers 26-30 St. Leonard's Terrace). The rest of the terrace (Numbers 14-32) was developed in a piecemeal fashion during the early years of the nineteenth century, and was known as Green's Row.

THE GREAT HOUSES (Map page 62)

Lord Ranelagh's House

Lord Ranelagh was an impoverished Irish peer who managed to secure for himself the post of Paymaster General and Treasurer to the Royal Hospital between 1685-1702. By the simple device of neglecting to keep records and accounts, he redirected funds intended for the Hospital to the building of his own house on the site of today's Ranelagh Gardens. The house, designed by Sir Christopher Wren, was sumptuously fitted out, as


EXTRACT FROM
F.P. THOMPSON'S
MAP OF
1836
Timber Yard



Ranelagh Rotunda

were the famous grand gardens. Ranelagh was ultimately called to account for his fraud, and disgraced. For the next 30 years until his death, he lived largely by begging from his rich and noble friends.

Sir Thomas Robinson, M.P., next owned the house and grounds and transformed it as "Ranelagh's Maypole and Garden of Delights", capitalising on Lord Ranelagh's legendary premises. A great timber Rotunda, designed by William Jones, architect to the East India Company, was constructed as a kind of public pleasure dome. This extraordinary building was lit by hundreds of candles at night and was the venue for high quality entertainment in the form of drama and music. Throughout the eighteenth century Ranelagh's Rotunda was synonymous with pleasure.

Designed to imitate the Roman Pantheon, the building was celebrated in a painting by Canaletto and in 1764, Mozart, aged 8, gave a concert here on harpsicord and organ. An interesting aspect of this pleasure garden and concert hall was that the standard of productions was kept at a high level and it was widely noted how all social classes mixed freely and happily together. Ranelagh's Garden never reached the disreputable depths of Cremorne or Vauxhall Pleasure Gardens, but by the end of the eighteenth century fine music and drama had given way to cheap novelty performances. The house and Rotunda were finally demolished in 1805.

Sir Robert Walpole's House

To the west of the Royal Hospital, where the new Army Museum now stands, was a house erected in 1697 by William Jephson. Robert Walpole was appointed Paymaster General to the Hospital in 1714, and retained Sir John Vanbrugh, architect of Blenheim Palace, to transform and extend the house. Walpole's house was renowned as a beautifully decorated building with garden houses and grounds often visited by the influential of the day. By the turn of the nineteenth century, the Royal Hospital was feeling the need for a new Infirmary. Sir John Soane was commissioned to encase and transform Walpole's house which he did, but unfortunately what must have been a fascinating historic building was destroyed by bombing in the last war. All that remains is Soane's stables on the corner with Royal Hospital Road. This austere and imposing brick stable is one of the most neglected and least appreciated of the great architect's works, the interior is not open to public view and is now ignominiously used as a store.

Ormonde House

This house was built in 1691 by Thomas Hill, the principal mason for the Royal Hospital. Hill was a distinguished artist-craftsman who became Master of the Masons' Company in 1699. He was responsible for the

Ormonde House

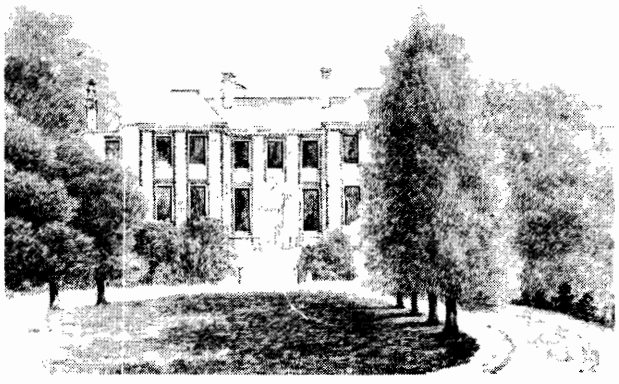
main statuary on St. Pauls' and worked on most of the Royal palaces. He is also known to have carved some Egyptian marble chimney pieces for the apartments of Duchesse Mazarin at Whitehall before the Duchesse came to live at nearby Paradise Row.

Lord Pelham lived here from 1705 and the Duchess of Ormonde from 1730-3.

Mary, Duchess of Ormonde was married to James, the second Duke and grandson of the first Duke who was responsible for Dublin's Royal Hospital. The second Duke endured exile in France for his Jacobite sympathies until his death at Avignon in 1745.

Gough House

Another late seventeenth century house was Gough House, built by John Vaughan, 3rd Earl of Carberry, an ardent supporter of Charles II. This house later became part of the Victoria Hospital for Children in 1866 and all trace of it was finally lost when the site was cleared for the new St. Wilfrid's convent building.



Gough House

Durham House

Although now altered beyond recognition, something of this house may survive. Originally built in the late seventeenth century, the house has had a very chequered history; early on in its life it became The Ship Inn and Garden. Sir Isaac Newton lived here for a year in 1709, correcting the second edition of his great work "Principia" which was published in 1713.

Today, there are some tantalising architectural fragments at the rear of the building, which defy explanation, notably a great stucco arch abutting the side wall of the mews cottage.

Immediately to the north is Durham Place, dated by a plaque on the building as 1790, but now much altered, probably in the mid-nineteenth century.

Chelsea House

Chelsea House stood on the site of the Duke of York's Headquarters and was the residence of the Cadogan family. It was demolished sometime before 1801.

OTHER DEVELOPMENT AND PERSONALITIES

George Norris' terrace in Paradise Row provided the retirement home for Hortense Mancini, Duchesse Mazarin. This lady was the mistress of Charles II and the darling of London Society. Despite the King's allowance of £4000 per annum and a 'petite Palais' in St. James, she retired penniless, due to her exuberant extravagances, to Number 4 Paradise Row. She was born in France and had wanted to marry Charles when he was a poor exile in that country but her ambitious uncle, Cardinal Mazarin, made her wed the Duc de la Meillerayu, a rich religious fanatic who, for example, considered milking time in the farmyard too indelicate for young ladies' eyes. In 1675, she fled to England and became mistress to King Charles. She held court in St. James and was renowned for the elegance and culture of her parties. After Charles' death she fell from favour and came to live in Chelsea.

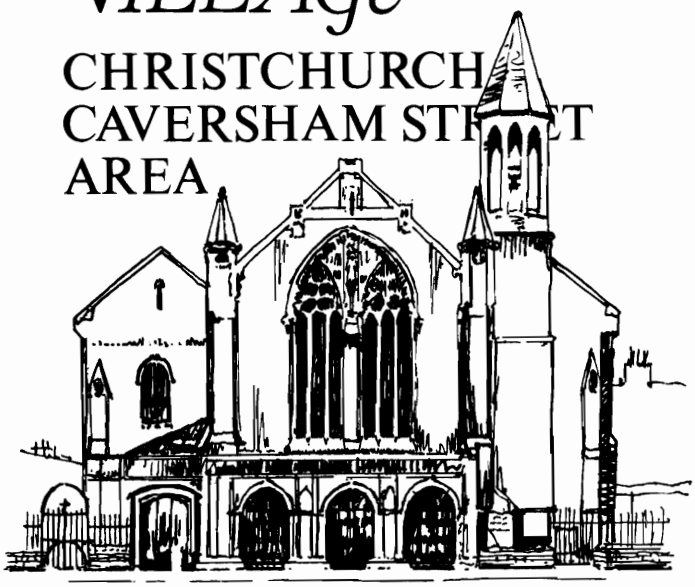
A very different kind of lady lived nearby. Mary Astell was a deeply committed reformer and a true forerunner of the Women's Liberation Movement. In 1694 she published "A Serious Proposal to the Ladies for the Advancement of their True and Great Interest". Mary Astell proposed full educational opportunities for women, a suggestion which caused her to be accused of flying in the face of the Divine Order whereby men, not women, were equipped for pure thought. She died in 1731, her ideas at least one hundred and fifty years ahead of her time.

Another distinguished resident of Paradise Row was Thomas Faulkner the great historian of Chelsea who came to Number 1 in 1795 and wrote "An Historical and Topographical Description of Chelsea".

Sir Joseph Banks spent his formative years in Turret House, Paradise Walk. Banks grew up to become the

THE DEVELOPMENT OF A CHELSEA VILLAGE

CHRISTCHURCH CAVERSHAM STREET AREA



The Square around the Church, comprising Christchurch Street, Caversham Street, Christchurch Terrace

Pre 1830 — At the western end was Cox's Close, in the middle were gardens and orchards. The gardens belonged – at least, some of them – to the large houses in Paradise Row (now Royal Hospital Road).

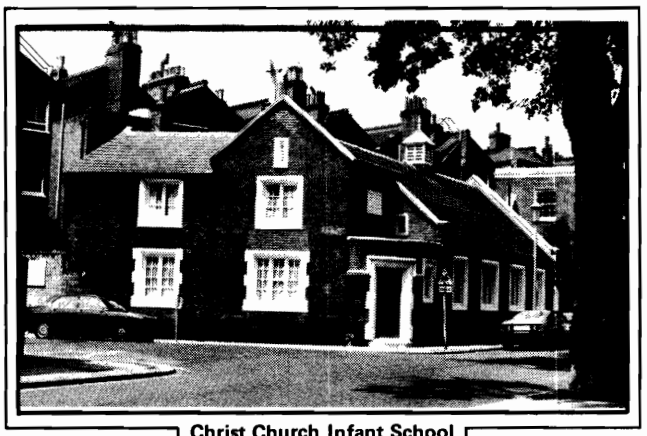
1837 — The first lease on what was then 47-49 Caversham Street probably also what is now 61 Christchurch Street (formerly Paradise Street) which is next door.

1838-9 — Building of Christ Church.

Sept. 1842 — First leases on the **south** side of Caversham Street: number 45 downwards.

March 1844 — First leases on the **north** side of Caversham Street, present numbers 18-24.

1842-45 — First leases on the **north** side of Christchurch Street (then Elizabeth Terrace and Adelaide Terrace) present numbers 16-78.



Christ Church Infant School

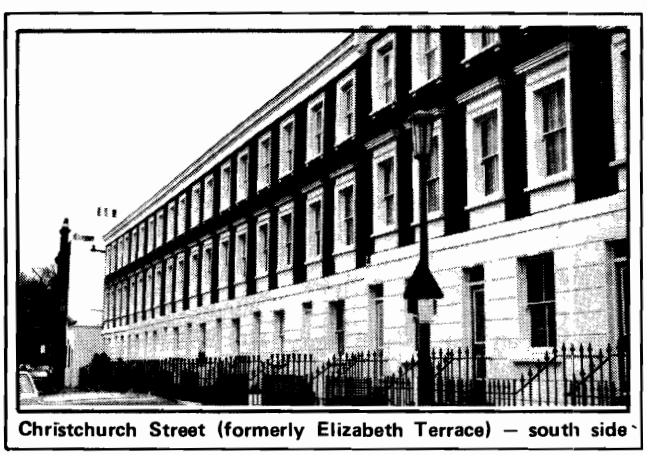
1850 — The infant school was completed on Cox's Close.

1851 — The **south** side of Caversham Street was extended by four houses 1-7.

1852 — The outer square round the church was completed by the east side of the original Christchurch Terrace numbers 1-5.

Christchurch Street (formerly Elizabeth Terrace) – north side

1853 — The north side of Caversham Street – numbers 2-16 – was built and continued into the west side of Christchurch Terrace. The Surprise occupied by Mrs. Jane Elizabeth Wildsmith appears in the rate book between Michaelmas 1853 and Lady Day 1854.



Christchurch Street (formerly Elizabeth Terrace) – south side

1853-4 The inside of the square was completed with the building of the south side of Christchurch Street (then Elizabeth Terrace) leaving a gap between number 53 and the church. Numbers 55-59 were added later, probably in 1868 according to Cadogan records and certainly not later than 1887.

1872 The school was extended.

1932 is the likely but unconfirmed date of Caversham Flats at the back of the new Tite Street houses.

Autumn 1940 Bombs and a landmine destroyed houses on the south side of Caversham Street, Number 10 Christchurch Terrace and part of 'The Surprise'.

?1944/45 Prefabricated houses built in Caversham Street on the south side.

1964 Caversham House built at the east end of the south side of Caversham Street.

1971-3 Christchurch Terrace – east side – numbers 1-5 – bulldozed and replaced by five modern houses.

Caversham Street – north side

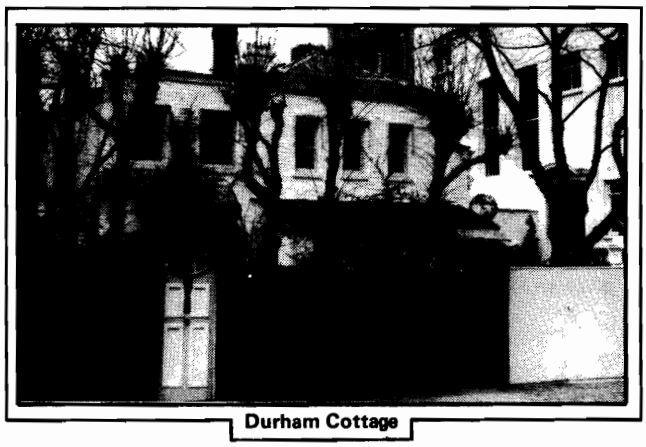
1974 Christchurch Street – numbers 54, 56, 58 – were bulldozed and later rebuilt.

1974-5 Extensive modernisation in Christchurch Street and west of Christchurch Terrace.

The eastern end of the present Christchurch Street

North Side

pre 1700 Durham House built.
The Street was first known as Durham Mews, then as Durham Street.



Durham Cottage

1850 Durham Cottage (Number 4 Christchurch Street) shown in rate book, along with Durham Mews.

1881 Tite Street was driven through from Durham Yard to Durham Grove.
Numbers 10-14 Christchurch Street were built.

South Side

1850 There were eleven houses/shops – numbers 1-23, in the rating book.

1887 Kelly's Directory shows houses and shops between Tite Street and Christchurch Terrace – Numbers 25-33 – later adding Number 35, an engineering works.

by 1906 The houses numbered 1-15 up to Tite Street had disappeared. This must have happened in the same year that the original Ormonde Row houses were demolished, being replaced about

1912 by the first part of Ormonde Gate – later extended onto its second part

1913 Numbers 15-23 Christchurch Street had disappeared.

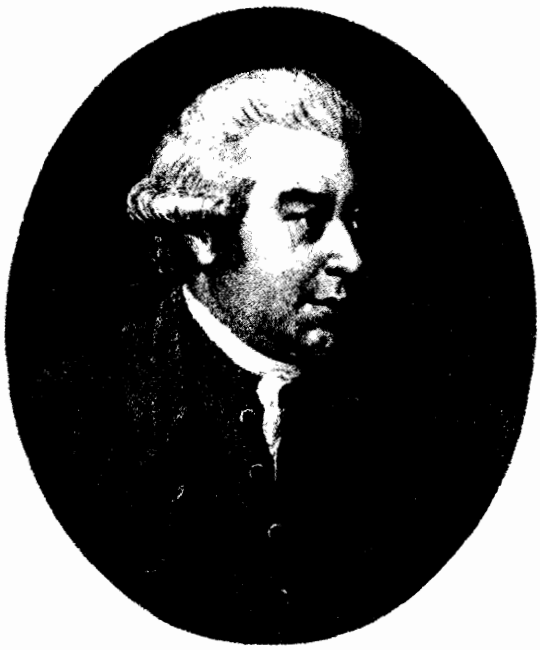
1930 The mock-Tudor houses in Ormonde Gate were built, some of them with entrances in Christchurch Street.

1932 Numbers 25-35 Christchurch Street – between Tite Street and Christchurch Terrace – had disappeared.

1932 The new houses on the west of Tite Street were built, with Number 8 in Christchurch Street.

1933-4 The building of present Numbers 7-9 Christchurch Street.

greatest botanical and horticultural impressario the world has ever known. He provided the ship "Endeavour" for Captain Cook's voyage to the south seas in 1768. The huge number of specimens he collected gave rise to the name Botany Bay in Australia. Banks was a founder member of the Royal Horticultural Society who have held their Flower Show at Chelsea since 1913. After the death of Sir Joseph Banks in 1820, the Banksian Medal was struck, and is still awarded to prize exhibits at the Flower Show.



Sir Joseph Banks

Swan Walk still looks much as it did in the eighteenth century when Elizabeth Blackwell lived at Number 4. Forced by an improvident husband to contribute to the family budget, Elizabeth took to drawing and painting the plants in the nearby Physic Garden. After three years work the magnificent result was "A Curious Herbal"

At the southern end of Swan Walk was the old Swan Inn, the most famous public house in Chelsea which was ultimately demolished in 1873 when the Thames Embankment was built. Pepys came here with Mrs. Kipp and mentions how enjoyable it was in his diary. The Inn was famous as the venue for the annual Watermen's race for Doggett's coat and badge. This institution was founded in 1716 by Thomas Doggett to commemorate the ascension of George I. Doggett was a fanatical Whig supporter, comedian, playwright and manager of Drury Lane Theatre. The prize for the winner of the annual race was an orange badge decorated with the White Horse of Hanover. Today the four and a half mile race is run from London Bridge to Cadogan Pier.

A glance at an eighteenth century map of the area will show development spreading from Paradise Row, the King's Road and Franklin's Row, all centred on the Royal Hospital and the grand houses around it. Yet the land between today's Shawfield and Smith Streets was open ground full of the scent of roses and lavender for Humphrey Richardson's Perfume Distillery. Where Tedworth Square is now found, there was a market garden attached to Durham House, and the village pound was situated at the south end of Flood Street, then known as Pound Lane. Paradise Walk was originally known as Bull Walk because the cattle were driven down this land to the pound. To the south, much of the river strand was still wild and natural and the Royal Hospital area still enjoyed many rural delights. The great changes were to come in the next century.

NINETEENTH CENTURY DEVELOPMENTS

EARLY CHANGES

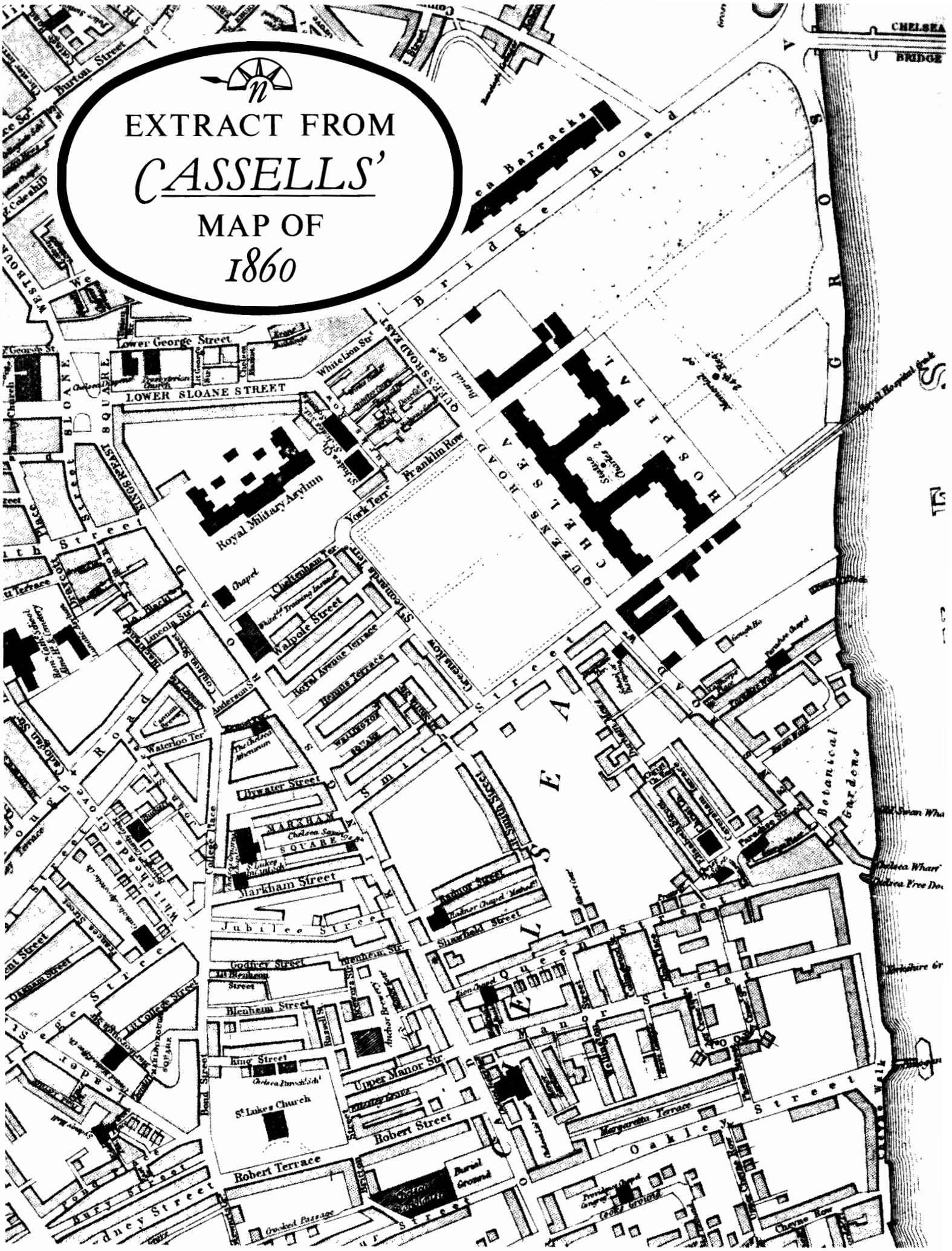
The intensification of building in the area was, at first, very gradual. Sometimes, old buildings found new uses, as in the case of Ormonde House which early in the century became a Maritime School distinguished by having a fully rigged mock-up of a ship's masts sufficient to take twenty-four cadets exercising. Jonas Hanway was the first treasurer of the school, and the first man in England to use an umbrella in public.

After 1829, Elizabeth Fry, the earnest Quaker reformer, established a "Discipline School" in the house where young girls were taught to be reliable housemaids and dissuaded from keeping bad company. Girls were frequently referred to the school by magistrates' courts.

Another educational institution was situated on the site of the modern block of flats called Whiteland House in Cheltenham Terrace. The original house had been a girls' school in 1772 and then became the National Society for the Training of School Mistresses. The Victorians reformed it as Whitelands Training College, and John Ruskin instituted a colourful May Day Festival which was held annually for several years after 1881 until the building was demolished in 1890.

A further addition to the Royal Hospital was Gordon House built by Colonel Gordon in 1814 to the design of Thomas Leverton, architect of Bedford Square. Gordon cleverly built his house quickly before the slow-witted Board of Commissioners realised that the site for the Hospital Infirmary was being reduced, despite the protestations of Sir John Soane. Soon after, Gordon gave a breakfast with Alexander, Czar of Russia, the King of Prussia, Duke of Wellington and Field Marshal Blucher among the guests.

A building between Shawfield and Smith Streets known as the Manor House (not to be confused with the real Chelsea Manor House) was used in 1809 by James Pilton as a kind of garden centre. By 1836, it had become a tea house and recreation garden, perhaps trying in a small


EXTRACT FROM
CASSELLS'
MAP OF
1860
Burton Street
Lower George Street
LOWER SLOANE STREET
SLOANE SQUARE
Royal Military Asylum
Chapel
Franklin Row
York Terr.
White Lion Str.
QUEEN'S ROAD EAST
Bridge Road
HOSPITAL
QUEENS ROAD
Walpole Street
Royal Avenue Terrace
Lincoln Str.
Waterloo Ter.
Dyvater Street
MARKHAM SQUARE
Markham Street
Jubilee Street
Godfrey Street
Blenheim Street
King Street
St Lukes Church
Robert Street
Robert Terrace
Burial Ground
Upper Manor Str.
Margaretta Terrace
Oakley Street
Botanical Gardens
Chelsea Wharf
CHELSEA BRIDGE

Manor House Garden

way to revive some of the splendours of Ranelagh Gardens.

The main architectural contribution in the early nineteenth century was on the site of Chelsea House at the north east corner of the area. In 1801, the Duke of York laid the foundation stone for the "Royal Military Asylum for the Children of the Soldiers of the Regular Army". Designed with a robust Tuscan portico and other equally severe classical detailing, this handsome building was the work of J. Sanders, architect of the Sandhurst Academy.

MID-CENTURY GROWTH

As in many other parts of London, the great explosion in development came in the middle years of the nineteenth century. The census figures for Chelsea tell the story:—

YEAR	POPULATION
1801	12,000
1841	40,000
1888	88,000
1901	95,000

Duke of York's Headquarters

Smith Street

In the 1820's and 1830's, streets such as Smith Street and parts of Royal Avenue (known as Hemus Terrace) where developed as terraced houses, very much in the Georgian tradition of three-storey buildings on basements, faced either in brick or stucco. Smith Street houses are distinguished by having keystone heads probably made from Coade stone. The Royal Avenue mixed brick and stuccoed fronts are dignified and Regency in their simple elegance, whereas the mid-century Wellington Square is complete and beginning to show the richness of stucco detailing which a few years later was to flower with Italianate abundance in the huge terraces of South Kensington. The square was named after the Iron Duke whose body lay in state for a week in the Great Hall of the Royal Hospital after his death in 1852.

The pace of development quickened and coarsened in detail as it moved west to the terraces of Radnor Walk and Shawfield Street. Here are brick terraces with channelled stucco ground floors, but without any special emphasis to the middle or end of the street, and often without basements.

To the south the Cadogan Estate developed the land which had been orchards and gardens stretching back from Paradise Row. Between 1830 to 1850 the artisan

Royal Avenue

terraces of Christchurch Street and Caversham Street were laid out, dominated by Christ Church itself which was completed in 1839. The infant's school was built on the site of Cox's Close in 1850, and extended in 1872. This area still has the enclosed atmosphere of a mid nineteenth century working class neighbourhood and did not start to have a more mixed population until the 1930's. The Cadogan family had acquired land in this area a hundred years earlier in 1753 when Sir Hans Sloane's will divided his estate between his two daughters, Mrs. Stanley and Elizabeth, Lady Cadogan. The Estate continued to develop the area in the 1880's on the site of Durham House market garden, but with larger houses. This development was named Tedworth Square and represents the last fling of the eighteenth century type formal square with a central park behind railings. Among the residents were Mark Twain, Lily Langtry "the Jersey Lily" and the great actress Mrs Patrick Campbell.

At the end of the century, Ormonde Gate was built on the site of Ormonde House overlooking Burton's Court which since the 1880's had been the sports ground of the Brigade of Guards. By the massive scale of building, Ormonde Gate shows the increased value of sites in this now built up area. Simple, classical brick terrace design has been replaced by "Pont Street Dutch" or red brick and stone detailing derived from seventeenth century Flemish and Dutch architecture, piled up floor upon floor to a pointed gable for each home. A coarser example of the same revolt, against classical propriety can be seen across Burton's Court in Franklin's Row.

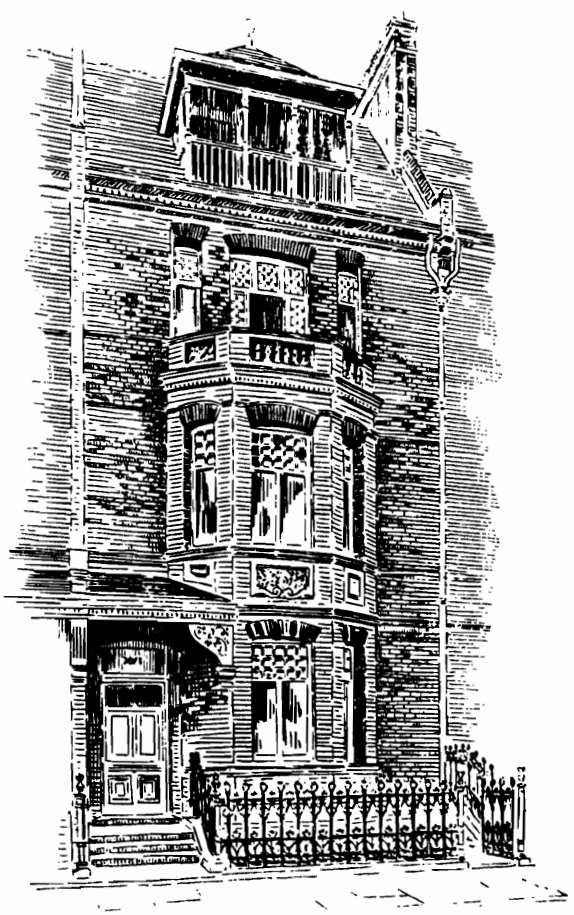
A distinctive attribute of Ormonde Gate is the communal rear garden, with direct access from the rear of the properties. In the formal squares of the Georgian and early Victorian periods, the houses fronted, across the carriageway, onto an enclosed central garden. The rear of the houses were architecturally informal and often look onto mean backyards. Ormonde Gate is an example of the later development where the rear elevation is as formally designed as the front.

Royal Hospital Road

The few remaining sites which were developed, and the cases of redevelopment of the original eighteenth century homes show the complete rejection of the classically ruled order. By 1906, the well loved eighteenth century houses of Paradise Row were being demolished to tbe replaced by tall "Pont Street Dutch" houses of mixed design and materials, in what is now the west end of Royal Hospital Road.

TITE STREET – Artists Row

Between 1860 and 1880 there arose an artistic fashion known as the Aesthetic Movemnet, based on the cult of "Art of Art's Sake" and believing in the improving qualities of art on human society. Tite Street and its artists homes were at the centre of this distinctive movement with its own artists, architect and somewhat immoral lifestyle.



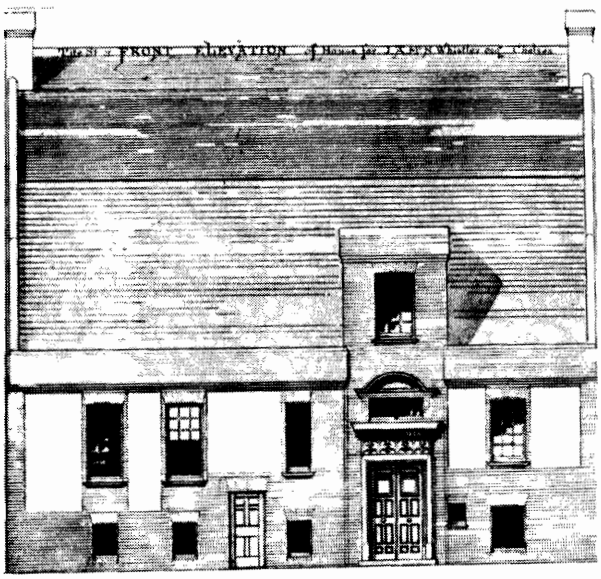
Oscar Wilde's House – Tite Street

The three leading figures were the painter James Abbot McNeil Whistler, the writer/dramatist Oscar Wilde, and the architect E.W. Godwin. In 1877 Godwin designed a studio house for Whistler; an assymetrical composition of brick and render panels under a green slate roof. The Metropolitan Board of Works were startled by the uncompromising design and demanded changes. Characteristically, Whistler went on building, but did eventually

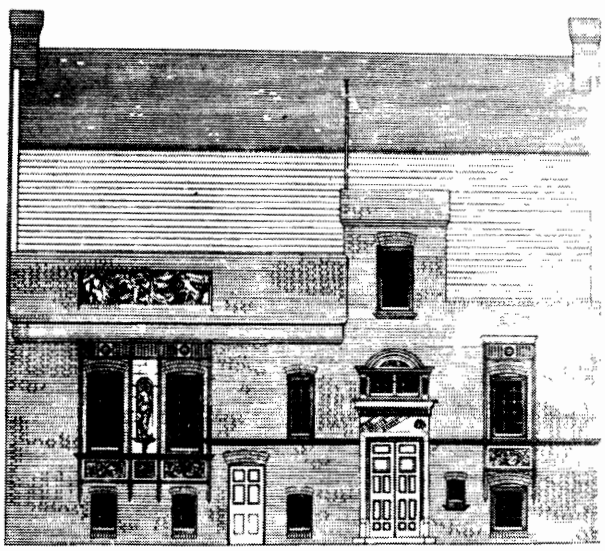
compromise on a tamer design, including a coat of painted render over the whole facade giving rise to the name "The White House".

Before the house was finished, Whistler became involved in a celebrated libel case with John Ruskin. On seeing Whistler's painting, "Nocturne in Black and Gold" inspired by fireworks exploding over Cremorne Gardens, Ruskin wrote "I have seen much of Cockney impudence before now, but never expected to hear a coxcomb ask 200 gns for flinging a pot of paint in the public's face". Whistler, incensed, sued Ruskin for libel. In court, when Whistler remarked that he had painted the picture in two days, he was asked how he could therefore justify a price of 200 gns. "Not for two days' work" he replied, "no, I ask it for the knowledge of a life time".

The plain thinking men of the jury were baffled by these aesthetic arguments, but found in Whistler's favour, only to order both parties to pay their own costs and awarded Whistler a farthing damages.

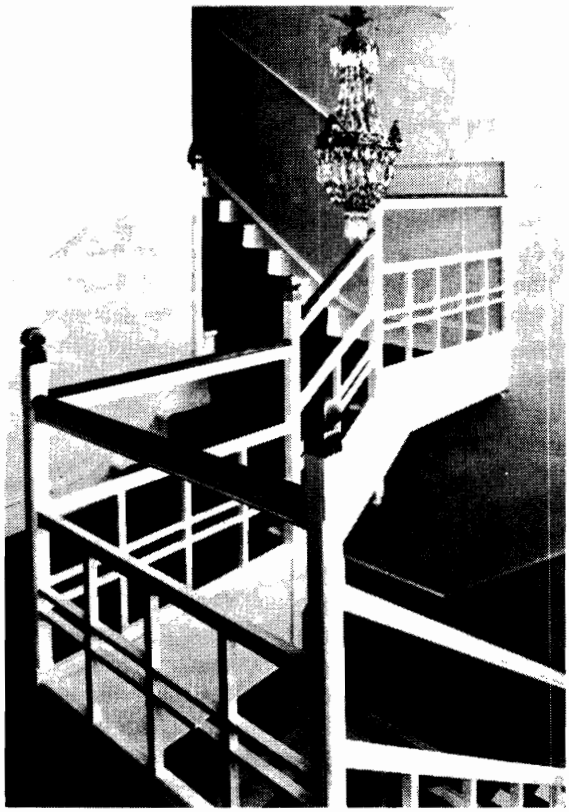


The first design for J.M. Whistler's White House 35 Tite Street, by E.W. Godwin 1877



The final design for the White House 1878 [Demolished]
Reproduced by kind permission of Country Life

This ruined Whistler who went bankrupt in May 1879 and was forced to sell the incomplete White House to Harry Quilter who proceeded to mutilate it. The house was finally demolished in the 1960's.



The Staircase 44 Tite Street
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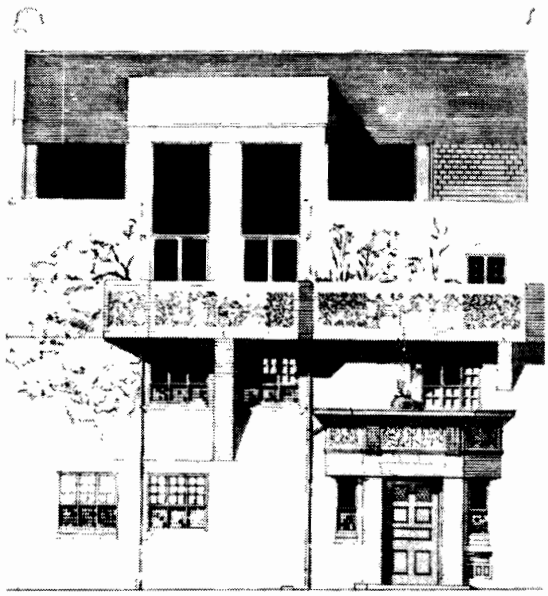
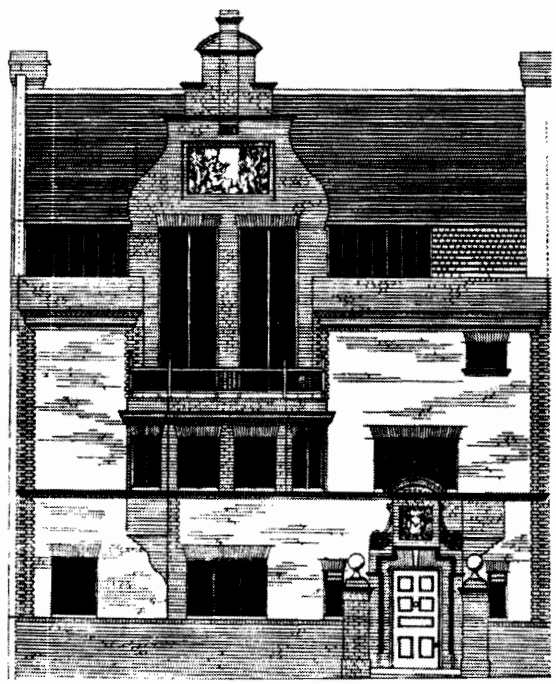
The architect E.W. Godwin built a studio opposite the White House for Archibald Stuart-Wortley and Carlo Pellegrini. Stuart-Wortley was a sporting painter and Pellegrini gave up a profitable career as a cartoonist to paint landscapes.

Frank Miles was a rich young man with a private income who painted society ladies, in the fashionable Whistler aesthetic manner. Godwin's designs for Miles' house also suffered, like the White House, at the hands of the Metropolitan Board of Works. The first design shows a daring composition, but was tamed by more conventional "Queen Anne" and Dutch features being incorporated.

Frank Miles came to Tite Street as a friend of Oscar Wilde in 1880. Wilde soon went off to America, and returning in 1884, moved into Tite Street with his wife, Constance. Lacking money, Wilde's house was a relatively uninteresting speculator's terraced house put up by the architect Frederick Beeston. Wilde, however soon got Godwin to decorate the interior in the aesthetic manner, and Whistler painted the first floor drawing room ceiling. Wilde wrote "Lady Windermere's Fan" and "The Importance of Being Earnest" here before his infamous arrest and trial in 1895.



The first design for the Frank Miles House 44 Tite Street, Chelsea. By E.W. Godwin 1878



The final design for 44 Tite Street 1878

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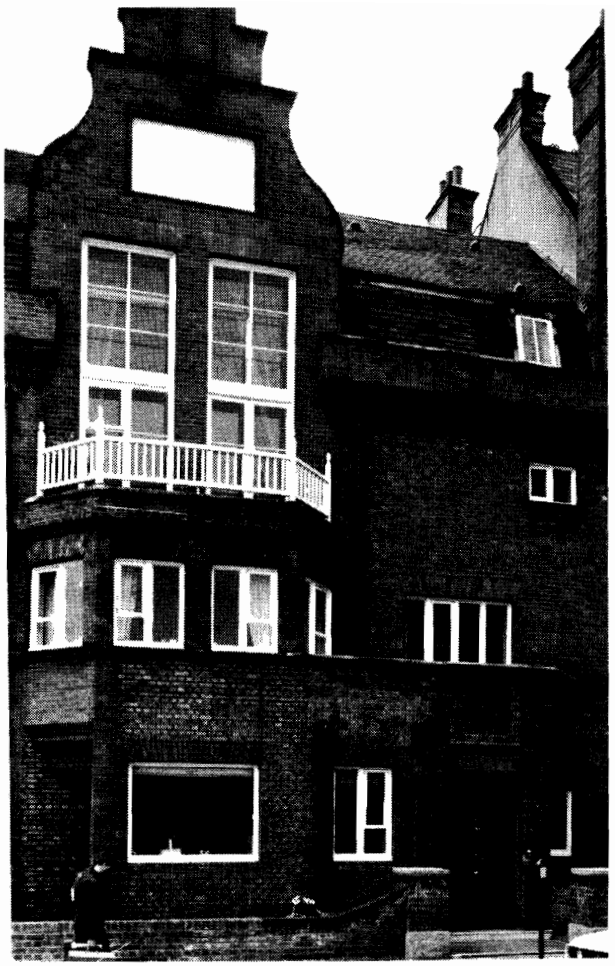
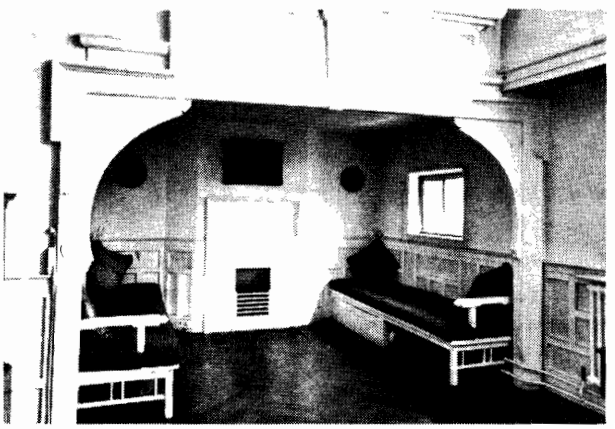
Other artists and developers were attracted to this artistic colony including John Collier, the painter, and Rosa Corder, the race horse painter. E.W. Godwin's last achievement in the street was the Tower House, a highly original three storey block of studios with huge windows facing across to the White House side of the street.



44 Tite Street – 1984

John Singer Sargeant, the doyen of late Victorian and Edwardian portrait painters came to Number 31 Tite Street in 1885 and absorbed portrait painter Frank Dicey's house in 1901, staying here till his death. Augustus John the famous painter who seems to typify the popular notion of a Chelsea painter lived at Number 33.

Despite much demolition of E.W. Godwin's studios enough of Tite Street's artists houses survive to recall this unique colony of nineteenth century artistic life.



The Studio Inglenook 44 Tite Street

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SHELLEY'S THEATRE

Also now demolished, but, sadly, without any known illustration of its appearance is Shelley's Theatre which was built as a private venture by the great poet's son, Sir Percy Florence Shelley in 1881. Designed by Joseph Peacock in apparently a Queen Anne style probably similar to the Tite Street studios, Shelley's Theatre was situated next to Chelsea Lodge near the junction with Dilke Street. It was Shelley's intention to put on private performances of good quality works for charitable purposes, an aspiration very much in keeping with Tite Street's aesthetic philosophy.

However, the Hon. Slingsby Bell, a clerk at the House of Lords, lived next door. Despite Slingsby Bell's interest in the arts and his involvement in an unfulfilled scheme to build studios with E.W. Godwin, a theatre next door was going too far. His solicitors invoked the terms of Shelley's lease which prohibited theatrical use of the site, and took Shelley to court where the magistrate ruled that the theatre lacked the licence required by law.

The theatre closed, and Sir Percy Shelley died in 1889. For many years Lady Shelley sought to sell the theatre, but the site was caught up in complicated lease provisions which were finally resolved ten years later when in 1899 Shelley Court was built as residential flats, replacing the sadly dilapidated theatre.

THE TWENTIETH CENTURY

By the present century, most of the Royal Hospital area had been developed. Significant changes have largely proved undistinguished architecturally and sometimes involved the loss of fine historic buildings. The demolition of the eighteenth century terrace in Paradise Row (now Royal Hospital Road) has already been mentioned. Interwar developments include the flats called Burton Court in Franklin's Row and the more interesting "Old English" timbered cottages in Ormonde Gate.

Bomb damage in the last war included the south side of Caversham Street, destroyed in 1940, and the Infirmary of the Royal Hospital on the Tite Street/ Royal Hospital Road corner.

POST-WAR DEVELOPMENT

The Cadogan Estate's largest holding of land in this area is centred around Tedworth Square and Christchurch Street. The post-war history of these sites provides a touchstone for the changing attitudes in architectural and planning thought over this period. In the middle 1960's the architects Chapman Taylor were commissioned by the Estate to prepare a scheme for the comprehensive redevelopment of the area, decanting the population into two high rise blocks; one for high income residents and one for poorer inhabitants. This would have freed land for new houses on the rest of the site. This scheme, so typical of booming 1960's confidence failed to obtain planning permission, and by the early 1970's the emphasis had shifted to rehabilitation mixed with modest scale redevelopment. Grandiose schemes were further discouraged by the tightening screw of legislation on rent, housing and planning matters and finally by the collapse of the property market. The Cadogan Estate sold the north side of Tedworth Square to private developers who commissioned Chapman Taylor to design the present low-rise brick flats, a far cry from the massive schemes of ten years earlier. Similarly, the Estate found in this period that their efforts to rehabilitate the late nineteenth century houses in Redburn Street were not proving cost effective. The freehold of these houses was also sold.

It had also been planned to demolish the north side of Christchurch Street along with the adjacent Tedworth Square terrace. Christchurch Street's mid-nineteenth century terrace was dramatically saved by the serving

Victoria Terrace Tedworth Square – Demolished 1977

North side of Tedworth Square – present terrace completed 1981