

THE SOUTH KENSINGTON MUSEUMS AND CHELSEA.

ROUTE VII.—BROMPTON ROAD—THE ORATORY—VICTORIA AND ALBERT MUSEUM—SCIENCE MUSEUM—NATURAL HISTORY MUSEUM—IMPERIAL INSTITUTE AND LONDON UNIVERSITY—CHELSEA.

ONE more excursion will complete our sight-seeing in the West of London, and leave us free to devote some attention to the City and South London. This trip to South Kensington, or "Museum Land," must perforce be omitted by the hurried visitor, but no one with time to spare should fail to make himself acquainted with our great national collections.

From Charing Cross we may go by Underground to South Kensington Station, or from Piccadilly Circus by the Piccadilly Tube to the same destination. Or, given fine weather, the 'bus ride viâ Piccadilly, Knightsbridge and the Brompton Road is one of the most interesting and enjoyable in the Metropolis. Piccadilly has already been described (p. 115). At Albert Gate (p. 128) we turn in a south-westerly direction along the Brompton Road, passing on the left *Harrod's Stores*. In about half a mile from Albert Gate we reach—

The Church of the Oratory.

Plan III. F. 10.

Admission free at all times when the Church is open, and to all the services. Open daily from 6.15 to 12.30, 2.30 to 6.30, and 7.30 to 10 p.m. On Saturdays and during the services visitors are not allowed to walk about the Church for the purpose of seeing it.

Services.—Sundays: Masses at 6.30, 7, 7.30, 8, 8.30, 9 and 10 a.m.; High Mass, 11; Low Mass and Sermon, 12; Vespers, Benediction and Sermon, 3.30; Evening Service, Sermon and Benediction, 7 p.m.

Week-days: Mass, 6.30, 7, 7.30, 8, 8.30 and 10 a.m.; Benediction, Thursdays and Saturdays, 4.30 p.m.; 8 p.m. (except Saturdays).

Nearest Station, Brompton Road (Piccadilly Tube).

The Oratory is largely attended, even by non-Catholics, on account of its musical services. It was opened by Cardinal Manning in 1884, and is a fine specimen of the Italian Renaissance, from the designs of H. Gribble. The nave is the widest in England, except those of Westminster Cathedral and York Cathedral. There are nine side chapels, all elaborately

decorated with mosaics and carvings. The sanctuary is panelled with marble. Behind the high altar is a picture of St. Philip Neri, the sixteenth-century founder of the community. In the eastern transept is the Lady Altar, originally erected at Brescia in 1693, and brought to this country in 1886. The organ contains upwards of 4,000 pipes. On the west side of the Oratory grounds, overlooking the Brompton Road, is a *Statue of Cardinal Newman* (1801-90), who seceded to the Catholic Church in 1845, and introduced the Institute of the Oratory to England.

Beyond is the long façade of—

The Victoria and Albert Museum.

Plan III. F. 10.

Admission.—The Museum is open free daily, except on Good Friday and Christmas Day, from 10 a.m. to 4, 5 or 6 p.m., according to the time of year. On Saturdays in summer until 8 p.m. On Sundays at 2.30 p.m.

Bath Chairs and lifts are available.

Catalogues.—Brief Guide, 3d. Guides to collections at various prices. These, as well as photographs and pictorial postcards, are on sale at Main Entrance.

Concerts from time to time in Lecture Theatre, reached from Room 68, first floor.

Nearest Station.—South Kensington (District Railway and Piccadilly Tube).

Omnibus.—Any omnibus passing along Cromwell Road (to South Kensington, Earl's Court, Putney, etc.) will serve.

Official Guides.—Official Guides conduct parties daily at 12 noon and 3 p.m., starting from the main entrance hall. The tours last about an hour, and are so designed as to cover, broadly, the whole of the collections in a fortnight.

Refreshment Rooms on north side of the central quadrangle of the older part of the main building, adjoining the Galleries now numbered 12 to 16. The suite includes Central Room, artistically decorated, Green Dining Room, and Grill Room or Dutch Kitchen. Excellent luncheons, teas and dinners are served at moderate prices. Lavatories, etc., adjoin.

The **New Buildings**, with a frontage to the Cromwell Road of 720 ft. and to Exhibition Road of 275 ft., were opened by King Edward VII. and Queen Alexandra in state on June 26, 1909, the foundation stone having been laid by Queen Victoria ten years previously (May 17, 1899). The older portions of the main building, dating from 1860 onwards, lie to the north. In the new buildings alone there are over a mile of galleries, and the entire Museum covers an area of 12 acres, so that even the sightseer who devotes a whole day to the purpose can hardly hope to take more than a superficial glance at these vast collections.

Generally speaking, it may be said that this Museum is not concerned with antiquities as such—these being represented at the British Museum—but with such objects as illustrate the arts and crafts of various countries and periods. The collections are classified under eight general Departments, with numerous technical, historical and local subdivisions. The principal departments are as follows:—



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THE VICTORIA AND ALBERT MUSEUM.

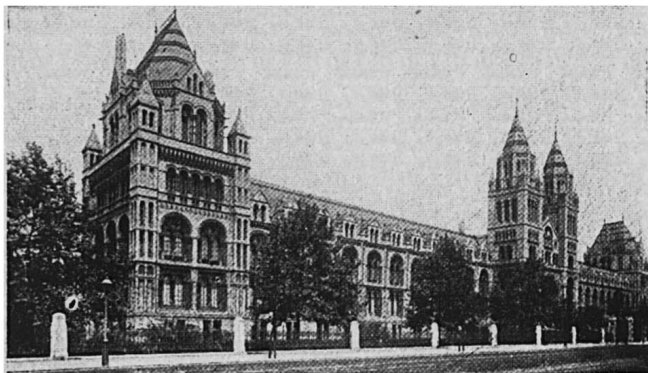
[*London.*]



Photochrom Co., Ltd.,

THE ALBERT HALL.

[*London.*]



Photos by *[Levy and Frith.*
**BROMPTON ORATORY—THE IMPERIAL INSTITUTE—THE NATURAL
HISTORY MUSEUM.**

Architecture and Sculpture.	Metal Work.
Ceramics, Glass and Enamels.	Paintings.
Engraving, Illustration and Design.	Textiles.
Library and Book Production.	Woodwork, Furniture and Leather.

This method of classification necessitates the scattering of many miscellaneous objects associated with particular countries, periods or individuals. Some of the loan collections, however, remain intact, the Octagon Court (40) having been reserved for that purpose. The Salting Collection is also, under the terms of the donor's will, kept intact (Rooms 128-131, 144 and 145).

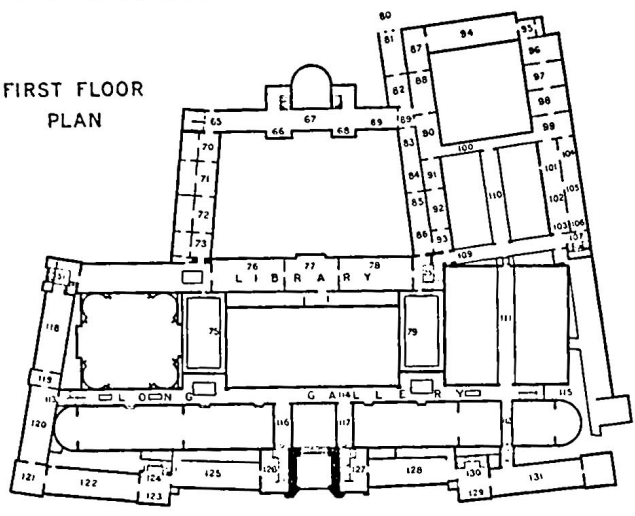
Before entering by the main portal in Cromwell Road, it is well to take a glance at the exterior of the fine building designed by *Sir Aston Webb, P.R.A.* It is in the Renaissance style, with domes and towers. The lofty central lantern has the outline of an Imperial Crown and is surmounted by a figure of Fame. The niches between the first-floor windows are occupied by figures of thirty-two famous British painters, craftsmen, sculptors and architects. Over the great archway are also various emblematic and royal statues.

The square **Central Hall**, with its lofty dome and quarter domes, and double rows of beautifully veined marble columns, is the most imposing feature of the interior. Over the first gallery is a handsome timepiece, with exposed pendulum and weights. Beneath the dome is Alfred Stevens's original plaster model for Wellington's monument in St. Paul's Cathedral (see p. 204). The spacious East and West Halls extend on either hand, each spanned at the commencement by a balustraded stone bridge, or gallery, connecting the rooms on the upper floor. Beyond the East and West Halls extend a series of lofty Courts, all marble-paved and top-lighted, the principal being the **Loan Court**, at the west end. North of these courts, again, is the grassy Quadrangle, round which are ranged the older portions of the building, with their fine terra-cotta embellishments.

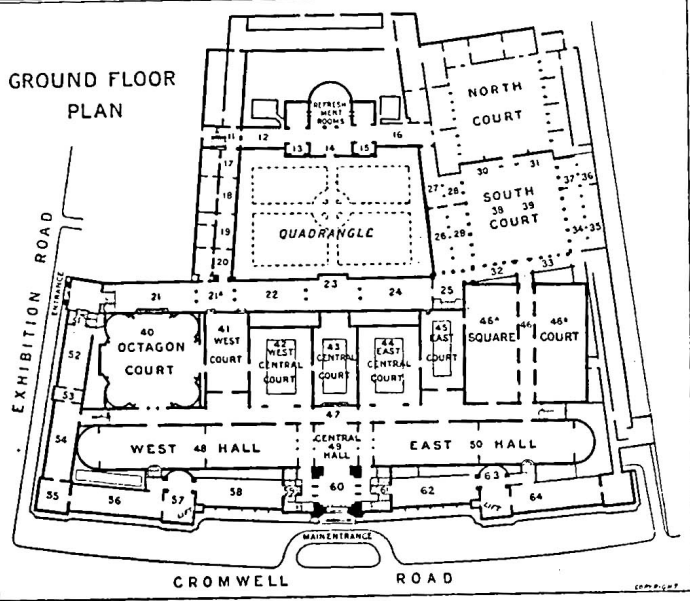
All the rooms, courts and galleries, both in the old and new buildings, are numbered consecutively from 1 to 145, beginning with the Woodwork section on the lower ground floor of the new building, close to the Exhibition Road entrance, and ending in the Ceramic section on the second floor.

During the War and for a long time afterwards many of the rooms were closed, and though the entire Museum is again open to the public, the arrangement of the contents of reopened rooms will exercise the skill of the authorities for some time. For this reason it is impossible to give any detailed description of the exhibits, but a few general notes may be of service.

FIRST FLOOR
PLAN



GROUND FLOOR
PLAN



THE VICTORIA AND ALBERT MUSEUM.

Lower Ground Floor.

This is reached by the descending staircases on either side of the Cromwell Road entrance. **Rooms 1 to 7**, on the left, are principally devoted to Woodwork; **Rooms 8 to 10**, on the right, to Sculpture.

Ground Floor.

Rooms 11 to 39, devoted to Metal Work, are all in the old part of the building. The visitor who has entered from Cromwell Road, however, cannot be expected to proceed at a bound from the basement of the new building to the extreme north-west corner of the old building. Hence numerical continuity of description is impossible.

Around the **West Hall** (No. 48) are examples of English, French, Italian and Eastern architecture (mainly wood). The sister **East Hall** (No. 50) is given up to Italian, Flemish, Spanish and French architecture (mostly stone and marble), including some fine chimney-pieces and altar-pieces. The centre of the hall is occupied by effigies and monumental work.

Between the East Hall and the Cromwell Road, but on a higher level, are **Rooms 62 to 64**, illustrating the development of Italian sculpture from the thirteenth to the seventeenth century, including reliefs in marble by Donatello and enamelled terra-cottas by the famous Della Robbia family (Room 63).

The **Central Courts** (Nos. 41 to 45), beyond the Central and the East and West Halls, are occupied by cases containing a variety of articles in metal and glass. The walls are framed with beautiful tapestries and carpets that are among the greatest treasures of the Museum. The Persian carpets in the arcaded West Central Court (No. 42) are especially fine.

In the East Central Court are fine sculptures given by *Rodin* himself in honour of British soldiers who fought beside his countrymen in the Great War.

The adjoining **East Court** contains an interesting collection of musical instruments.

No. 46, the **Square Court**, or Architectural Court of the old building, is devoted to reproductions of famous architectural works, many of them of huge dimensions. As the Court is very crowded, some of its contents can be better seen from the gallery above (No. 111 of the first floor), especially the fine plaster cast, in two parts, of Trajan's Column, erected in Rome A.D. 114.

Rooms 52 to 54, between the Exhibition Road entrance and the Cromwell Road angle of the building, are devoted to English woodwork of the sixteenth and seventeenth centuries; and **Rooms 55 to 58**, south of the West Hall, to late seventeenth and eighteenth-century furniture and woodwork (English, German and French). In this section are oak-panelled rooms of

various periods, and elaborately carved bedsteads. An interesting exhibit is a chair said to have belonged to Nell Gwynne.

In **Room 56** is the furniture from David Garrick's villa at Hampton.

Crossing the Central Courts, we reach the southern side of the **Quadrangle**. The rooms and corridors around this, as well as the large South Court and its extensions, Nos. 11 to 39 in all, are devoted to Metal Work. Here may be seen some of the most superb specimens of the goldsmiths' art that the world contains, with clocks, watches, jewellery, arms, armour, and Eastern and other metal work.

Opening out of the rooms forming the northern corridor of the **Quadrangle** (12 to 16) are the **Refreshment Rooms**. The pillared Central Room is cased with elaborate ceramic decorations by J. Gamble; the small Green Dining Room was decorated by no less a hand than that of William Morris; and the Grill Room, or Dutch Kitchen, has tiled panels designed by Sir E. J. Poynter, P.R.A.

A staircase close to the Refreshment Rooms, and another from Room 16c, lead up to the—

First Floor.

In **Rooms 65-69** is the Jones Collection of paintings, porcelain, bronzes, etc. In **Rooms 70 to 74**, illuminated manuscripts, book illustrations, and etchings are displayed, as well as many elaborate and tasteful bindings, and in **Room 75** are exhibits illustrating printing, binding, and other processes in Book Production. On the south side of the **Quadrangle** is the **Library** (76 to 78), containing about 120,000 volumes, especially rich in older books and works of art. There are also about 200,000 photographs.

Extending all round the walls of **Room 79**, the gallery above the East Court, are reproductions of the famous Bayeux tapestry, representing William of Normandy's conquest of England.

Nos. 81 to 108 are all on the east side of the **Quadrangle**, being mostly galleries above or adjoining the North and South Courts. Here are displayed the many fine paintings belonging to the Museum, including a large number of water-colours, and the Sheepshanks, Dyce and Forster (with MSS. by Dickens), Ionides, Constable and Jones Collections, the last-named comprising also examples of French furniture, porcelain, sculpture, bronzes, etc. In No. 94 are hung the famous **Raphael Cartoons**, designed in 1515 for Pope Leo X. as copies for tapestry for the decoration of the Sistine Chapel at Rome. Originally there were ten, but three having been lost are here represented by copies.

The designs were bought by Charles I. on the advice of Rubens, and removed from Brussels in 1630. By William III they were fixed at Hampton Court, where they remained until 1865. They are the property of the King.

No. 110 and No. 111 are bridge-like galleries running over the South Court and the Square Court. They are devoted to the display of coloured window glass, and other glass work. The lunette at either end of the east section of the South Court are filled by Lord Leighton's frescoes, "The Industrial Arts as applied to War," and "The Industrial Arts as applied to Peace."

The **Long Gallery (114)**, running the entire length of the new frontage, above the East and West Halls and the Central Hall, is devoted to costumes, arranged chronologically, starting at the west end. The Textile section is continued in **Nos. 116 and 117**, the bridges spanning the great Halls, and looking down on the Central Hall, and in **Rooms 118 to 125**, all above the West Hall. The many costumes and fabrics of all countries and periods constitute a wonderful display of dress.

Nos. 128 to 131 are similar rooms above the East Hall, and looking down on the Cromwell Road. They are almost entirely occupied by the **Salting Collection**, bequeathed by the late Mr. George Salting on the express condition that it should not be distributed over the various sections but kept all together. The collection includes faience, enamels, bronzes, marbles, wood carvings, furniture, Chinese porcelain, miniatures, etc. The pictures included in the bequest are in the National Gallery, and the prints and drawings in the British Museum. **Nos. 144 and 145** on the second floor are also devoted to the Salting Collection, and contain Chinese jade and Japanese porcelain and lacquer.

The Ceramic Department is continued on—

The Second Floor,

these rooms (**133 to 143**) being, indeed, entirely devoted to it. Here may be seen earthenware and porcelain in every known style, ancient and modern.

Room 142 contains the **Henry L. Florence Bequest**, consisting of pictures, furniture and porcelain. In **Room 139** is the **Schreiber Collection** of English earthenware and stoneware.

Room 132 opens on to the **Students' Room**, where may be seen books and prints, etc., not to be found in the galleries.

We now pass up Exhibition Road to the temporary entrance to—

The Science Museum.

Open daily, 10-6; Sundays, 2.30-6 p.m.

Much-needed new buildings are being raised to house this interesting collection. At present it is contained in two groups

of buildings, the **Southern Galleries**, which extend behind the new buildings in Imperial Institute Road, and can be entered either from that road or from Exhibition Road; and the **Western Galleries**, at the west side of the Imperial Institute and London University.

On the ground floor of the new buildings is the **Aeronautical Section**, illustrating recent progress in aviation. Here may be seen types of aero engines, model planes, scientific instruments, charts, etc. A notable feature is the Vickers-Vimy-Rolls-Royce aeroplane in which the late Capt. Sir John Alcock and Lieut. Sir A. Whitten Brown flew the Atlantic, June 14th, 1919.

The **Southern Galleries** are for the most part devoted to mechanical and naval engineering collections. Many of the exhibits, of course, are only of interest to experts, but this section makes a strong appeal also to juveniles, for by merely pressing a button or turning a handle much of the machinery may be set in motion. The collection of **Steam Locomotives**, from Stephenson's *Rocket* to modern "Pacifics," is an irresistible attraction to boys, especially as many of the engines can be made to "go." Attention may be directed also to the collections of early bicycles and motor cars. On the Upper Floor are models of warships, liners, lifeboats, lighthouses, docks, etc. From the room containing the ship models a passage leads to the **Science Library**, containing about 70,000 volumes and the transactions of nearly all learned societies, as well as a complete collection of British Patent specifications.

From the lobby at the northern end of the Southern Galleries we can reach Room 10, containing an interesting collection of electrical instruments. Thence across Imperial Institute Road to—

The **Western Galleries**, containing collections of scientific apparatus used for teaching and research, including weights and measures, astronomical and surveying instruments, maps, etc. On the Upper Floor are sectional models illustrating physiology, zoology, botany, etc.

A separate entrance, at the eastern end of the Imperial Institute, admits to the **India Museum** (*admission 10 to 4, 5 or 6; Sundays 2.30 to 4, 5 or 6*), illustrating the architecture, art, religion and daily life of the peoples of the Indian Empire.

The most inveterate sightseer will probably be by this time in a state of collapse, but he has still seen only a portion of the treasures of South Kensington.

Retracing our steps down **Exhibition Road** (a broad, straight thoroughfare leading northward to Kensington Gardens and deriving its name from the Great Exhibitions for which the site was long used) to its junction with Cromwell Road, we see at the east corner the imposing frontage of the Victoria and Albert Museum, while to the west is the sunk garden surrounding—

The Natural History Museum.

Plan III. F. 10.

Admission.—The Museum is open free daily from 10 to 6, March to September (inclusive), and 10 till 5 winter months. Also on Sundays from 2.30 to 6 p.m. Closed on Christmas Day and Good Friday.

Students' Tickets, giving special facilities, are issued on application to the Director, subject to certain conditions.

Catalogues.—Summary Guide, 3d. Guides to various Departments, 4d., 6d., 1s. and 2s.

Official Guides conduct visitors round certain departments at stated times.

Refreshment Room on first floor at head of staircase.

Nearest Station.—South Kensington (District Railway and Piccadilly Tube).

Intended as a branch of the British Museum, the Natural History Collection—the finest in the world—occupies a noble edifice of terra-cotta, designed by Alfred Waterhouse, and erected in 1873-80 at a cost of £400,000. The length of the front is 675 ft., and the towers are each 192 ft. high. The spacious and lofty central hall contains a most interesting epitome of the whole Museum. Note especially the cases illustrating adaptation to environment. Here, too, are placed *Statues of Sir Richard Owen* and *Professor Huxley*. Behind the staircase on the ground floor is a large room containing cases of animals under domestication, and collections of insect pests. An interesting feature is the skeleton of King Edward's famous race-horse, Persimmon. At the top of the first flight of stairs is a *Statue of Charles Darwin*, by Boehm. Birds, corals, shells, starfish, reptiles, insects and fish occupy the ground floor of the west wing, and mammals are exhibited on the first and second floors. The ground floor of the east wing contains the fossil mammalia, fossil reptiles and fishes, cephalopoda, mollusca, corals, sponges and plants; on its first floor are minerals and meteorites; on the second floor are the botanical and osteological collections. The mammalian section was enriched in 1919 by the collection of the late Mr. F. C. Selous, the big-game hunter, who is commemorated by a bust at the head of the grand staircase.

A detailed description of the objects in this collection is unnecessary, as every specimen is labelled, and special care is taken to render these labels intelligible to the general visitor. Indeed, it is a pleasure to testify to the pains taken by the authorities to render the priceless collections under their care at once interesting and instructive.

Leaving the Natural History Museum, those who have not seen the Science Museum and the Imperial Institute will turn northward up Exhibition Road to Imperial Institute Road.

The Imperial Institute and London University.

Plan III. F. 10.

Admission.—The Colonial and other collections are open free daily (except Sundays, Good Friday and Christmas Day) from 10 to 5 in summer and from 10 to 4 in winter. (Entrance at East Door, adjoining Indian Museum entrance.) Guide lecturers conduct parties round on certain afternoons.

Nearest Station.—South Kensington (District Railway and Piccadilly Tube).

The Imperial Institute was erected as a national memorial of the Jubilee of Queen Victoria, by whom it was opened in 1893.

Its principal object is to promote the utilization of the commercial and industrial resources of the Empire.

In 1916 the Institute was by Act of Parliament placed under the general control of the Secretary of State for the Colonies, and an executive council on which the Dominions, Colonies and India are represented. The staff includes officers with special qualifications in chemistry, botany, geology, mineralogy, and certain branches of technology in their relation to agriculture and to the commercial utilization of economic products.

The following are the principal departments :—

Indian and Colonial Collections.—Collections illustrative of the general and commercial resources of India and the Colonies are arranged on a geographical system in the public galleries. Each Colony has its own Court, in which may be seen examples of the principal industries and sources of wealth of the inhabitants. Detailed information as to population, exports, etc., is given in statistical tables and diagrams.

In the centre of the main gallery is a stand from which are distributed or sold pamphlets, circulars and handbooks relative to commerce, agriculture, mining, emigration, etc.

Scientific and Technical Department.—On the second floor are research laboratories for the investigation of new or little-known natural products and of known products from new sources, with a view to their utilization in commerce. Here, also, is provided trustworthy scientific and technical advice on matters connected with the agriculture, trade and industries of India and the Colonies.

The **Library and Reading Rooms** contain a large collection of Indian and Colonial works of reference, and are supplied with the more important official publications, and with the principal newspapers and periodicals of the United Kingdom, India and the Colonies. The *Bulletin of the Imperial Institute*, published quarterly, contains records of investigation, and articles relating to progress in tropical agriculture and the industrial utilization of raw materials.

The central block and the east wing of the Institute are occupied by the **University of London**, removed hither from Burlington House in 1900. Thanks to recent benefactions and reorganizations, the University plays a much more important part in the life of London than was formerly the case, and new headquarters are to be built in a more central part of the Metropolis (*see p. 144*). At first merely an examining and degree-conferring body, it is now a teaching University, with numerous affiliated schools, the chief of which are University College and King's College, and there are residential halls at Chelsea, Ealing and elsewhere. The full University degree can be taken even

by students only able to attend evening classes. Those attached to certain recognized institutions can obtain their B.A. or B.Sc. as "internal students" of the University, while others who do not comply with the necessary conditions can take the degree as "external students." The "internal" degree may be taken not only at those institutions which are known as "schools of the University," such as University College, King's College, Bedford College, the East London College, or the London School of Economics, but also at the polytechnics in different parts of London. Women are admitted to all degrees. The number of "internal students" exceeds 8,000; all told, the University teaches over 20,000 students. In addition to the University courses in arts and science, a large number of extension lectures are organized on subjects of general interest.

The Library, containing about 100,000 works, is open to students and recommended persons, and many of the books may be borrowed for home use.

On the other (south) side of the road is the **Imperial College of Science and Technology**, founded under Royal Charter in 1907 and incorporating several older institutions. The foundation-stone of this block (the College occupies several others in the locality), designed by Sir Aston Webb, P.R.A., was laid by King Edward VII. in 1909. The courses of instruction are intended to prepare students for industrial careers in which scientific knowledge is essential.

At the corner of Imperial Institute Road and Exhibition Road is the **Royal School of Art Needlework** (Plan III. F. 10): *open free daily, 10 to 6; Saturdays, 10 to 1*. Ladies, and indeed all art lovers, will be interested in the showrooms, where are displayed ancient and modern furniture, embroideries, tapestries, *objets d'art*, etc. Lessons are given in needlework and every kind of embroidery, and also in design.

To the north, in Exhibition Road, is the **City and Guilds of London Central Technical College**, now incorporated with the Imperial College. In Prince Consort Road, immediately south of the Albert Hall, is another imposing block occupied by the Imperial College of Science and Technology. Here, too, is the **Royal College of Music**, opened in 1894, and providing a thorough musical training to some 500 pupils. On the ground floor is shown the Donaldson Collection of Musical Instruments (*open free daily in term-time except Saturday, 11-2 and 3-5*). The **Albert Hall** has already been described (p. 127).

Returning again to Cromwell Road—"there is nothing left to discover," says a character in one of Sir Arthur Pinero's

plays, "except the other end of Cromwell Road"—we could make our way past South Kensington station to Chelsea (see below). Or from the Albert Hall we may take bus westward through **Kensington High Street**—a popular shopping quarter. Slightly farther west (see p. 126) are **Holland House** and **Leighton House**. Still farther west is **Olympia**, recently enlarged, the scene of the Royal Tournament, and of other important shows and exhibitions. In Blythe Road, just behind, is a tall block covering the greater part of five acres, devoted to the **Post Office Savings Bank**.

By continuing westward along the Hammersmith Road we should pass, opposite Brook Green, **St. Paul's School**, for boys, founded by Dean Colet in 1512, and removed from behind St. Paul's Cathedral to this site in 1884. **Nazareth House**, adjoining, is the headquarters of a busy Catholic community known as the Sisters of Nazareth, devoting themselves to the care of the poor.

Hammersmith, chiefly known to-day as a busy railway, tram and 'bus centre, has many interesting associations. The river is here spanned by a fine Suspension Bridge, and on the Middlesex bank are the boat-houses of several well-known rowing clubs. Moored off the Middlesex bank is the training ship *Stork* (450 tons), under the auspices of the Navy League. Beyond the boat-houses is the Upper Mall, with many delightful riverside residences of an earlier period. No. 26 bears a tablet recording that it was the residence of William Morris, "poet, craftsman and socialist" (1878-1896). Another house records that "the first electric telegraph, 8 miles long, was constructed here in 1816 by Sir Francis Ronald, F.R.S."

To the south of Kensington lies the old-world suburb of—

CHELSEA,

with its many literary and artistic associations. It is best reached by way of Sloane Square station. Whole volumes have been written about this fascinating quarter, and we can do no more than indicate a few of its leading features. At Chelsea, then a country village, lived Sir Thomas More, among his frequent visitors being Henry VIII., Holbein and Erasmus. Beaufort Street, to the north of the present Battersea Bridge, occupies part of the site of his house. Other distinguished residents at various periods were Dean Swift, Sir Richard Steele, Addison, John Locke, Sir Robert Walpole, Gay, Newton, Smollett, Sir Hans Sloane, whose collection originated the British Museum, J. M. W. Turner, Leigh Hunt, Thomas Carlyle, D. G. Rossetti, George Eliot, General Gordon, J. McNeil Whistler, and scores of others.

From Sloane Square station turn to the left along **King's Road**, named after King Charles II. In a few yards will be seen the former Duke of York's School, founded in 1801 for the support and education of the sons of soldiers, and removed in 1909 to Dover. The School is now the headquarters of several Territorial regiments.

Taking the next left-hand turning we reach the Royal Hospital Road, in which is the principal entrance to the world-famous—

Chelsea Royal Hospital.

Admission on week-days from 10 to 12.45, and from 1.45 until 7 p.m., if the public gate be open so late. No charge, but the country's defenders have never been known to show any marked aversion to a trifling addition to their "tobacco money." Visitors are also admitted, so far as room permits, to the Sunday services in the Chapel at 11 and 6.30.

Nearest Station.—Sloane Square (District Railway).

In 1682 Charles II., at the instigation of Sir Stephen Fox and possibly also, as is traditionally asserted, of Nell Gwynne, converted a theological college into an asylum for old and invalid soldiers, employing Sir Christopher Wren as architect. The frontage to the Thames consists of a centre and two wings of red brick, with stone dressings. The buildings form three courts, two of which are spacious quadrangles; the other is open to the river. In the centre of the front quadrangle is a statue of Charles II. in Roman toga by Grinling Gibbons. Accommodation is provided for about 550 inmates, and there are a great number of "out pensioners." In winter the aged warriors are clothed in dark blue coats; in summer the colour is scarlet.

The show parts are the large Hall and the Chapel, though the courtyards where the picturesque old warriors sun themselves, and fight their battles o'er again, should also be seen. The **Hall** contains some hundreds of tattered flags and battle trophies, portraits of Charles II. and of past Governors, a large painting of the Battle of Waterloo, cases of unclaimed medals, and some old leather "black Jacks." The **Chapel**, the scene of the late Professor Herkomer's famous picture, "The Last Muster," contains a fine altar-piece, carvings by Grinling Gibbons, and an altar-cloth presented by Charles II. The Communion service was a gift from James II.

Between the Hospital and the river are some attractive **Gardens** with shady avenues, admission to which is free. They occupy part of the site of the old Ranelagh Gardens, the scene of so many merry junketings in the eighteenth century. To the east is the pretty **Chelsea Suspension** (or **Victoria**) **Bridge**, and beyond it the Grosvenor Road railway bridge, leading to Victoria Station. In Chelsea Bridge Road are the **Chelsea Barracks**, occupied by the Guards. At the foot of the road is the **Lister**

Institute of Preventive Medicine, and opposite, at the eastward angle of Chelsea Hospital Gardens, a fine **Memorial to the Carabiniers** (Sixth Dragoon Guards) who fell in the South African War.

Turning westward along the pleasant **Chelsea Embankment**, with **Battersea Park** (p.245) on the opposite bank, we shortly reach the **Chelsea Physic Garden**, given by Sir Hans Sloane in 1722 to the Apothecaries' Company as "a physic garden, so that apprentices and others may better distinguish good and useful plants from those that bear resemblance to them and yet are hurtful."

Since 1899 the Garden has been maintained by the Trustees of the London Parochial Charities, and is used for important research work in connection with the Imperial College of Science. Specimen plants of great botanical value are grown here for distribution to various colleges and institutes. The Garden is accessible to teachers and students on week-days from 9.30 to 5 or sunset. Orders for a single visit can generally be obtained on application to the Curator.

Cheyne Walk (pronounced "Chainey"), a terrace of red-brick Queen Anne mansions overlooking the river, has many interesting associations. At No. 4 lived and died Maclise the painter; here, too, George Eliot died in 1880, after a residence of three weeks only. In the Embankment Gardens a fountain, surmounted by a bust by Ford Madox Brown, recalls the fact that Dante Gabriel Rossetti (1828-1882), lived at No. 16, known as the "Queen's House," from an erroneous tradition that it was the residence of Catherine of Braganza, Charles II.'s neglected wife. A *Statue of Thomas Carlyle* by Boehm marks the foot of **Cheyne Row**, a spot which no literary pilgrim omits to visit. **Carlyle's House** (No. 24—formerly 5—Cheyne Row) was purchased by public subscription in 1895, and is now *open daily, 10 till sunset, at a charge of 1s. (Saturdays, 6d.), or 6d. each for parties of ten or more.* In the various rooms may be seen a number of interesting personal relics, furniture, etc.

The extraordinary house on the north side of Upper Cheyne Row, at the corner of Oakley Street, was the residence for many years of the eccentric Dr. John Samuel Phené, who died in 1912 at the age of 90. The Cheyne Row front, decorated with a profusion of quaint columns and symbolic figures, always excites the attention of passers-by. Its owner intended it to be a reproduction of a château at Savenay that formerly belonged to his ancestors.

In Danvers Street, near the foot of Beaufort Street, linking **Battersea Bridge** and the King's Road, has been re-erected **Crosby Hall**, an interesting relic of mediæval London removed from Bishopsgate Street in 1908. The hall was built in 1466 by Alderman Sir John Crosby, and occupied by Richard of Gloucester when he plotted the murder of the two princes and his

own accession, and later by Sir Thomas More. In 1923 the Federation of University Women launched a new scheme for converting it into a Hall of residence in London for women graduate student members.

West of Cheyne Row is Lawrence Street, where the manufacture of the famous old *Chelsea China*, which fetches almost fabulous prices, was carried on. At the corner of Church Street is **Chelsea Old Church**, built early in the fourteenth century. (*Open daily 10 to 1, and 2 to 4. At other times on application to the vergers, 35 Danvers, Street.*) There are many ancient monuments, and some chained books, including a "Vinegar Bible." The headless remains of Sir Thomas More may possibly be in the tomb he himself erected here, in blissful ignorance of the impending tragedy, but it is very doubtful. His head, we know, was interred at St. Dunstan's, Canterbury, after being exposed for fourteen days on London Bridge. The Church was partly restored in 1910, and the 13th-century chancel roof, formerly covered with plaster, now displays its timber beams. In 1922 there was discovered, behind the monument of Sarah Colville, the earliest painted glass window in London. The glass dates from the 14th century, and owes its preservation to the bricking-up of the window containing it. At the south-east corner of the churchyard, close to the Embankment, is a monument of *Sir Hans Sloane* (1753). In Church Street is the *Rectory*, where the brothers Charles, George and Henry Kingsley passed their boyhood.

Cheyne Walk extends beyond Battersea Bridge, and here, at the extreme western end (No. 118—tablet by Walter Crane), Turner, the great landscape painter, spent his last years and died. Up to his last illness, it is said, he would always endeavour to get on to the balustraded roof to see the sun rise over London and at the close of the day to watch it set in splendour beyond Putney. J. M. Whistler lived at No. 96.

The soaring chimneys of the great **Generating Station** at Lots Road, near the river, are a conspicuous feature of the views hereabouts. The station, the largest of the kind in the world, supplies the current by which the most important of the Underground Electric Railways are worked.

Close to the gas-works on the west side of the West London Extension Railway is the picturesque *Sandford Manor-House*, a residence of Nell Gwynne and, later, of Addison.

By following any northward turning from the river we should strike the King's Road again. Oakley Street, the northward continuation of the **Albert Bridge**, is the most used of these thoroughfares. In Manresa Road, on the left, is the **Chelsea**

Public Library, containing some interesting prints of bygone Chelsea. Adjoining is the **South-Western Polytechnic**. In returning to Sloane Square by the King's Road we pass on the right the handsome **Chelsea Town Hall**, the interior containing fine commemorative panels.

If followed in the other (south-westward) direction, King's Road would lead us through **Parsons Green** to **Putney Bridge**, the starting-point of the famous Oxford and Cambridge Boat-races. On the Middlesex bank, close to the bridge, is **Fulham Palace**, for upwards of seven centuries the official residence of the Bishops of London. The grounds are encircled by a moat about a mile in circuit. The **Bishop's Park** (public), along the bank of the river, is a pleasant promenade, with a realistic "beach" for children to wade upon. Nearly opposite, on the Surrey side, are the grounds of the **Ranelagh Club** (polo, ballooning, etc.). The house, known as **Barn Elms**, was a gift from Queen Elizabeth to Sir Francis Walsingham.