

15912

DESCRIPTION
OF THE
Royal Hospital for Seamen,
AT GREENWICH;
WITH A SHORT ACCOUNT
OF THE
ESTABLISHMENT
OF THE
ROYAL NAVAL ASYLUM.

Here now reclin'd,
From wave and wind,
And Fortune's tempests, safe ashore,
To cheat their care
Of former war,
They talk their pleasing stories o'er.
YOUNG'S "Ocean."

Published by the Chaplains,
J. COOKE, A. M.—J. MAULE, A. M.
A NEW EDITION, SOLD ONLY AT THE HOSPITAL,
Price One Shilling;
And a Perspective View of the Hospital,
Price Two Shillings.

1815.

* * * For an Emblematical Representation of the Death of Lord
Nelson, &c. see Page 4.

ADDITIONAL

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FABRIC.

GREENWICH HOSPITAL was founded in 1694, by King William and Queen Mary, and is situated about five miles from London-bridge, on the southern banks of the Thames. It is elevated on a terrace, about 865 feet in length towards the river, and consists of four distinct piles of building, distinguished by the names of King Charles's, Queen Anne's, King William's, and Queen Mary's. The interval between the two most northern buildings, viz. King Charles's and Queen Anne's, forms the grand square, which is about 273 feet wide.

From the entrance at the north gate, the eye, passing through the grand square between the two colonnades to the Naval Asylum, is bounded by the Royal Observatory*, erected on an eminence in the park; the whole presenting the most magnificent and beautiful *coup d'œil* that can be imagined.

In the centre of the grand square stands a beautiful

* This observatory was begun to be erected on the 10th of August, 1679, by order of King Charles the Second.

statue of his late Majesty King George the Second, executed by the famous Rysbrach, and carved out of a single block of white marble, which weighed eleven tons. This block was taken from the French by Admiral Sir George Rooke, and the statue presented by Sir John Jennings, Knt. at that time Master and Governor of the Hospital, as a mark of his respect and gratitude to his Royal Master. On the pedestal are the following inscriptions by Mr. Stauyan*.

On the East side:

—*hic requies senectæ*

hic modus lasso maris & viarum

militiæq;

On the West:

—*fessos tuto placidissima portu*

accipit

On the North:

hic amēs dici pater atq; princeps.

AND

Underneath the Royal Standard;

Imperium pelagi

On the South:

Principi potentissimo

* Author of the Grecian History, &c.

Georgio II^{do}.

Britanniarum regi

Cujus auspiciis & patrocinio

Augustissimum hoc hospitium

Ad sublevandos militantium

in classe emeritorium

Labores—a regis ipsius ante cessoribus fundatum

Auctius indies et splendidius exurgit

Johannes Jennings, *Eques*

Ejusdem hospitii præfectus

Iconem hanc pro debita sua

Erga principem reverentia

Et patriam charitate

posuit

Anno Domini

MDCCLXXXV.

We now proceed to give a particular description of each of the four distinct buildings before mentioned, all of which are quadrangular. The first, called King Charles's building, is on the west side of the great square; the eastern part of which was the residence of Charles the Second, and was erected by Mr. Webb, after a design of that celebrated architect, Inigo Jones; it is of Portland stone, and rusticated. In the middle is a tetrastyle portico of the Corinthian order, crowned with its proper entablature, and a

pediment. At each end is a pavilion formed by four corresponding pilasters of the same order with their entablature, and surmounted by an Attic order with a balustrade.

In the tympanum of the pediment is a piece of sculpture, consisting of two figures; the one representing *Fortitude*, the other *Dominion of the Sea*.

The north front, which is towards the river, presents the appearance of two similar pavilions, each having its proper pediment supported by a range of the same Corinthian columns before mentioned, and their entablature. Over the portal, which joins these two pavilions, is an ornament of festoons and flowers. In the tympanum of the eastern pediment, which was part of the palace, is a piece of sculpture representing the figures of *Mars* and *Fame*, and in the Frieze is the following inscription:

Carolus II. Rex.

A. REG. XVI.

The western side of this building, which was of brick, and going into a state of decay, was taken down in November, 1810, and in the following year, on the site of it, a new building was began to be erected, on an enlarged and magnificent plan, in conformity with

the general style of the building, and it was finished in the year 1814. The building removed contained accommodation for only 108 Pensioners—the present one provides for 252*.

This building is of Portland stone, and the west front is of the Corinthian order; the centre is decorated with six columns, over which is an attic, containing a large pannel, intended to receive sculpture; the remainder of the facade is enriched with pilasters of the same order, crowned with handsome balustrades. In the ~~fringe~~^{exce} is the following inscription:—

Georgius III. Rex.

A. Regni 55. A. D. MDCCCXIV.

The intended arrangement of the building is calculated to secure ample ventilation and light.

On the other side of the square, towards the east, is Queen Anne's building, having its north, west, and south fronts nearly similar to King Charles's, last described; but the sculptures in the pediments, as

* The first stone of this building was laid on the 11th of June, 1811, by the Right Hon. Charles Philip Yorke, First Lord of the Admiralty, in the presence of Lord Viscount Hood, Master and Governor, the Directors, and Officers of the Royal Hospital for Seamen at Greenwich.

JOHN YENN, Esq., Surveyor.

HENRY HAKE SEWARD, Esq., Clerk of the Works.

well as in the western pediment of the north front of the last-mentioned building, still remain unfinished.

To the southward of these are the other piles of building, with a Doric colonnade adjoining to each. That to the west is called King William's; and that to the east Queen Mary's.

King William's building contains the great hall, vestibule, and dome, designed and erected by Sir Christopher Wren. The tambour of the dome is formed by a circle of columns duplicated, of the Composite order, with four projecting groups of columns at the quoins. The attic above is a circle without breaks, covered with the dome, and terminated with a turret.

In the tympanum of the pediment on the eastern side of King William's square, is

An Emblematical Representation of the Death of Lord Nelson, in Alto-Relievo.*

In the centre is placed Britannia resting upon a Rock washed by the Ocean, and receiving the dead Body of Nelson, delivered to her, at the command of Neptune, by one of the attendant Tritons; Victory with her right hand supports the body of the Hero, and with her left

* Designed by B. West and modelled by him and Joseph Panzetta, at Coade and Sealy's Artificial Stone Manufactory. A. D. MDCCCXII.

resigns to Britannia the Trident of the god, in token of the dominion of the sea. Behind Neptune, who is seated in his Shell, drawn by Sea-Horses, is seen a British Sailor, announcing "Trafalgar," as the scene of the Hero's death.

On the left hand of Britannia is represented a Naval Genius, recording the victories of the Nile and Copenhagen, before whom is a British Lion, holding in his paws a Tablet, inscribed "Nelson's 122 Battles." Adjoining these are the sister kingdoms, England, Scotland, and Ireland, with their appropriate emblems, the Rose, Thistle, and Shamrock, reclining affectionately on each other, and overcome by feelings of the deepest sorrow.

At one extremity of the Pediment are represented various naval Implements of War, the effects of which are shewn at the other extremity, in the total destruction of the Enemy's Fleet at Trafalgar.*

The west front of this building is of brick †, and was finished by Sir John Vanburgh, who was surveyor of the Hospital. In the middle is a tetrastyle frontispiece, of the Doric order, the columns of which are nearly six feet in diameter, and proportionably high, with an entablature and triglyphs over them, all of

* This is the first of a series of compositions, commemorative of the great Naval Actions that have occurred in the present reign, that are to be fixed in the several vacant pediments in various parts of the Hospital.

† This part of the building is intended to be cased with stone.

Portland stone. At each end of this front is a pavilion crowned with a circular pediment, and in that at the north end is a piece of sculpture consisting of groups of marine trophies, and four large heads, embossed, respecting the four Winds; with a *Sea Lion and Unicorn*.

The north and south fronts of this building are of stone; the windows of which are decorated with architraves and imposts rusticated, and the walls crowned with cornices.

On the east stands Queen Mary's building, in which is the chapel, as before mentioned, with its vestibule; and a cupola corresponding to the other. These two buildings were named in honour of the royal founders, and were intended to have been alike; but in the latter, however, more regard has been paid to convenience than to ornament, and the whole front of it is of Portland stone, and in a plain style.

The colonnades adjoining to these buildings are 115 feet asunder, and are composed of upwards of 300 duplicated Doric columns and pilasters of Portland stone, 20 feet high, with an entablature and balustrade. Each of them is 347 feet long, having a return pavilion at the end 70 feet long.

The west entrance of the Hospital is formed by

two rusticated piers, with iron gates, having one of the porters' lodges adjoining. On the rustic piers* of this entrance are placed two large stone globes, each six feet in diameter, one celestial, the other terrestrial. At the east entrance new iron gates, handsomely decorated, have been lately fixed.

In different parts of this extensive fabric, commodious apartments are provided for the Governor and principal officers, and wards are properly fitted up for the pensioners and nurses; who (together with the officers' families, inferior officers, and servants, resident within the walls) amount to nearly 3,400 persons.

When we consider the beauty, solidity, and magnificence, of this superb structure, and the excellent uses to which it is appropriated, it must ever be contemplated with reverence and admiration, as a work of national grandeur, and at the same time the noblest monument of wisdom and benevolence.

* If these piers and globes were removed to the north gate on the terrace, adjoining the river (as hath been proposed), they would be seen to much greater advantage than in their present situation.

The following TABLE shews the Names of the Wards contained in each Building, with the Number of Beds in each Ward.

F A B R I C.

KING CHARLES'S BUILDING.		KING WILLIAM'S BUILDING.			
Monk .....	.....	Boyne .....	.....	42	Ground Floor.
Prince .....	.....	Nassau .....	.....	56	Second Floor.
Melville .....	.....	Association and Kent Hall .....	.....	59	First Floor.
Hood .....	.....	Royal William .....	.....	53	Third Floor.
Coronation .....	.....	Sandwich Hall .....	.....	26	
Success .....	.....	Rauillies .....	.....	30	
Restoration .....	.....	Barfleur .....	.....	38	
Orford .....	.....	Union—west wing.....	.....	46	
Neptune .....	.....	Marlborough .....	.....	56	
London .....	.....	Namur .....	.....	50	
Royal Charles .....	.....	Britannia—west wing .....	.....	54	
Rl. Escape and Greyhound .....	.....			
Soldado .....	.....			
North Crown .....	.....			
South Crown .....	.....			
Palliser .....	.....			
.....outh wing.....	.....			
	50				
					476
					559

QUEEN ANNE'S BUILDING.

	Ground Floor.	First Floor.	Second Floor.
Jennings	16		
Wager	16		
Edinburgh	westwing		
Le Barrington	19		
Augusta	19		
Hawke	13		
Weasel	east wing		
Windsor Castle	14		
Royal George	16		
Vanguard	west	40	
Victory	23		
West Norris	23		
Prince of Orange	17		
Princess of Orange	east	17	
East Norris	15		
Louisa Hall	15		
Torrington	10		
Cumberland	west	26	
Royal Oak	24		
Shrewsbury	28		
Princess Amelia	17		
Carolina	15		
Hamilton	15		
Princess Mary	15		

QUEEN MARY'S BUILDING.

	Ground Floor.	First Floor.	Second Floor.	Third Floor.	Fourth Floor.
Sandwich	20				
Hardy	24				
Council	30				
Rodney	74				
Royal Charlotte	211				
Prince of Wales	82		76		
Anson			134		
Duke			82		
Townsend				210	
Queen				82	
King					102
Duke of Clarence					43
Duke of York					
					1170

	Number of Beds.
King Charles's Building	476
King William's ditto	559
Queen Anne's ditto	442
Queen Mary's ditto	1170
Total	2647

THE
PAINTED HALL.

THE painting of this Hall, which is executed in a masterly manner, was undertaken by Sir James Thornhill, in 1703.

In the cupola of the vestibule is represented a compass with its proper points duly bearing; and in the covings in the chiaro-oscuro, the four winds with their different attributes.

Over each of the three doors are compartments in chiaro-oscuro (supported by boys supposed to be the sons of poor seamen), containing the names of the several benefactors to the Hospital; and above, in a niche, is the figure of Charity.

In this vestibule is the model of an antique ship, presented by the late Lord Anson; the original, which is of marble, and was found in the Villa Mattea, in the 16th century, now stands before the church of S^{ta}. Maria in Rome, hence called S^{ta}. Maria Navicella.

From the vestibule, a large flight of steps leads into the saloon, or grand hall, which is about

106 feet long, 56 wide, and 50 high, ornamented with a range of Corinthian pilasters standing on a basement, and supporting a rich entablature above. Between them on the south side are the windows, two rows in height, the jambs of which are ornamented with roses empannelled. On the north side are recesses answering to the windows, in which are painted in chiaro-oscuro, the following allegorical figures, viz.—

“ *Hospitalitas, Magnanimitas, Liberalitas, Misericordia, Generositas, Bonitas, Benignitas, Humanitas.*”

In the frieze around the hall is the following inscription:—

“ *Pictas augusta ut habitent secure et publice alantur qui publicæ securitati invigilarunt regia Grenovici Marice auspiciis sublevandis nautis destinata a regnantibus Gulielmo & Maria, MDCXCIV*.*”

Over the great arch, at the west end, are the British arms, supported by Mars and Minerva, which are very finely sculptured.

* That those who have watched for the security of the Public might live securely and be maintained at the public charge, the palace at Greenwich, under the auspices of Mary, was destined for the relief of Seamen in the reign of William and Mary, 1691.

On the ceiling* are the portraits of King William and Queen Mary, the Royal founders, surrounded by the cardinal virtues, &c., and with the emblematical representation of the four seasons of the year. This ceiling is very well described by Sir Richard Steele, in his *Lover*; of which the following is a copy:—

“ In the middle of the ceiling is a very large oval
 “ frame, painted and carved in imitation of gold, with
 “ a great thickness rising in the inside to throw up
 “ the figures to the greater height; the oval is
 “ fastened to a great suffite adorned with roses, in
 “ imitation of copper. The whole is supported by
 “ eight gigantic figures of slaves, four on each side,
 “ as though they were carved in stone.

* “ With regard to the ceiling, which is entirely the work of Sir James Thornhill, I am certain all unprejudiced persons, with or without much insight into the mechanic parts of painting, are at the first view struck with the most agreeable harmony and play of colours that ever delighted the eye of a spectator. The composition is altogether extremely grand; the groups finely disposed; the light and shade so contrived as to throw the eye with pleasure on the principal figures, which are drawn with great fire and judgment; the colouring of the flesh delicious; the drapery grand, and well folded; and, upon examination, the allegory is found clear, well invented, and full of learning; in short, all that is necessary to constitute a complete ceiling-piece is apparent in that magnificent work.”

HOGARTH.

See Ireland's Hogarth Illustrated, vol. I. page 53.

“ About the oval, in the inside, are placed the
 “ twelve signs of the Zodiac; these have their atti-
 “ tudes, and their draperies are variéd and adapted to
 “ the seasons they possess; likewise the fruits and the
 “ flowers of every season as they succeed each other.

“ In the middle of the oval are represented King
 “ William and Queen Mary sitting on a throne under
 “ a great pavilion, or purple canopy, attended by the
 “ four cardinal Virtues, as *Prudence*, *Temperance*,
 “ *Fortitude*, and *Justice*.

“ Over the Queen's head is Concord, with the
 “ fasces: at her feet two doves, denoting mutual
 “ concord and innocent agreement; with Cupid hold-
 “ ing the King's Sceptre, while he is presenting
 “ Peace with the Lamb and Olive Branch, and
 “ Liberty expressed by the Athenian cap, to Eu-
 “ rope, who, laying her crowns at his feet, receives
 “ them with an air of respect and gratitude. The
 “ King tramples tyranny under his feet, which is
 “ expressed by a French personage with his leaden
 “ crown falling off, his chains, yoke, and iron sword,
 “ broken to pieces: Cardinal's cap, triple-crowned
 “ mitres, &c., tumbling down. Just beneath is Time
 “ bringing Truth to light; near which is a figure of
 “ Architecture, holding a large drawing of part of

“the Hospital with the cupola, and pointing up to
 “the royal founders, attended by the little Genii
 “of her art. Beneath her is Wisdom and Heroic
 “Virtue, represented by Pallas and Hercules, de-
 “stroying Ambition, Envy, Covetousness, Detrac-
 “tion, Calumny, with other vices, which seem to
 “fall to the earth; the place of their more natural
 “abode.

“Over the Royal Pavilion is shewn, at a great
 “height, Apollo in his golden chariot, drawn by
 “four white horses, attended by the Horæ, and
 “morning dews falling before him, going his course
 “through the twelve signs of the Zodiac; and from
 “him the whole plafond or ceiling is enlightened.

“Each end of the ceiling is raised in perspective,
 “with a balustrade and elliptic arches, supported by
 “groupes of stone figures, which form a gallery of
 “the whole breadth of the hall; in the middle of
 “which gallery (as though on the stocks), going
 “into the upper hall, is seen, in perspective, the
 “tafferil of the Blenheim man-of-war, with all her
 “galleries, port-holes open, &c., to one side of which
 “is a figure of Victory flying, with spoils taken from
 “the enemy, and putting them on board the English
 “man-of-war. Before the ships is a figure represent-

“ ing the city of London, with the arms, sword, and
 “ cap of maintenance, supported by Thame and Isis
 “ with the other small rivers offering up their trea-
 “ sures to her; the river Tyne pouring forth sacks
 “ of coals. In the gallery, on each side of the ship,
 “ are the Arts and Sciences that relate to Navigation,
 “ with the great Archimedes, many old philosophers
 “ consulting the compass, &c.
 “ At the other end, as you return out of the Hall,
 “ is a gallery in the same manner, in the middle of
 “ which is a stern of a beautiful galley filled with
 “ Spanish trophies; under which is the Humber
 “ with his pigs of lead; the Severn, with the Avon
 “ falling into her, with other lesser rivers. In the
 “ north end of the gallery is the famous Tycho Brahe,
 “ that noble Danish knight, and great ornament of
 “ his profession, and human nature. Near him is
 “ Copernicus, with his Pythagorean system in his
 “ hand; next to him is an old mathematician, holding
 “ a large table, and on it are described two principal
 “ figures of the incomparable Sir Isaac Newton, on
 “ which many extraordinary things in that art are
 “ built. On the other end of the gallery, to the south,
 “ is the learned Mr. Flamsted, Reg. Astron. Pro-
 “ fess. with his ingenious disciple, Mr. Thos. Wes-

"ton*. In Mr. Flamsted's hand is a large scroll
 "of paper, on which is drawn the great eclipse of the
 "Sun that happened in April, 1715; near him is
 "an old man with a pendulum, counting the seconds
 "of time, as Mr. Flamsted makes his observations,
 "with his great mural arch and tube, on the descent
 "of the moon on the Severn, which at certain times
 "forms such a roll of the tides, as the sailors corruptly
 "call the Hygre, instead of the Eagre, and is very
 "dangerous to all ships in its way. This is also ex-
 "pressed by rivers tumbling down, by the moon's in-
 "fluence, into the Severn. In this gallery are more
 "arts and sciences relating to Navigation.

"All the great rivers, at each end of the Hall, have
 "their proper product of fish issuing out of their
 "vases.

"In the four angles of the ceiling, which are over
 "the arches of the galleries, are the four elements,
 "as Fire, Air, Earth, and Water, represented by
 "Jupiter, Juno, Cibeles, and Neptune, with their
 "lesser deities accompanying; as Vulcan, Iris, the
 "Fauni, Amphitrite, with all their proper atti-
 "tudes, &c.

* He was the first Master of the Charity Boys.

“ At one end of the great oval is a large figure of
 “ Fame descending, riding on the Winds, and sound-
 “ ing forth the praises of the Royal Pair.

“ All the sides of the Hall are adorned with
 “ fluted pilasters, trophies of shells, corals, pearls;
 “ the jambs of the windows ornamented with roses
 “ empannelled, the opus reticulanium, heightened with
 “ green gold.

“ The whole raises in the spectator the most lively
 “ images of Glory and Victory, and cannot be beheld
 “ without much passion and emotion.”

From this saloon you ascend by another flight of steps into the upper Hall, the ceiling and sides of which are adorned with different paintings. In the centre of the ceiling is represented Queen Anne and Prince George of Denmark, accompanied with various emblematical figures.

In the four corners are the arms of England, Scotland, France, and Ireland, between which are the four quarters of the world, Europe, Asia, Africa, and America, with the emblems and productions of each.

On the left-hand side, as you enter, is a painting in imitation of basso-relievo, representing the landing of the Prince of Orange, afterwards King William.

On the right hand, over the chimney, is the landing of King George the First at Greenwich.

At the further end of this Hall are painted the portraits of King George the First and his * Family, with many emblematical figures; amongst which the painter (Sir James Thornhill) has also introduced his own portrait.

On the right and left of the entrance are allegorical paintings, representing, “ *The Public Weal, and Public Safety.*”

The whole of this celebrated work was not completed till 1727, and cost £6,685, being after the rate of £8 per yard for the ceiling, and £1 per yard for the sides. It contains in square feet 53,678.

This Painting was cleaned, and repaired in 1808, by the late eminent artist J. F. Rigaud, Esq. R. A. with great Judgment and skill.

In this Hall is placed the Funeral Car which conveyed the remains of the late Lord Viscount Nelson to

* King George the First leaning on a terrestrial globe; on his right hand the Princess of Wales, and Queen of Prussia; above, the Princess Sophia; on his Majesty's knee leans Prince Frederic; near him is his Royal Highness the Prince of Wales: besides these, the three young Princesses, and Prince William, afterwards Duke of Cumberland, with his other sisters.

St. Paul's Cathedral, on the 9th of January, 1806, presented by the Lord Chamberlain, the Earl of Dartmouth, to Greenwich Hospital, there to remain as a permanent memorial of the gratitude which a generous Nation is ever willing to shew to those Heroes who have fallen gloriously in the service of their Country.

*In this Hall is also an Ornamental Vase, to the memory of Lord Viscount Nelson. In the centre of a triangular stand, imitating verd-antique Marble, rises the elegant lily-shaped Flower of the sacred Ebtos, indigenous to the banks of the Nile. This is surrounded by three Dolphins, beautifully carved and gilded, allusive to the maritime exploits of Nelson. These support a triangular Basis, imitating likewise the verd-antique, with concave sides and flattened angles; around which, in raised gilt Letters, runs the following Inscription: "To the Memory of
 " Lord Viscount Nelson! the Gift of the late John Fish,
 " Esq. of Kempton Park,—presented by his Widow and
 " Executrix."—On this second Basis, three bronzed Sphinxes, winged, support the Stand upon which the Vase is raised. Each side of this stand is classically adorned with a Crocodile:—and the corners display the Funeral Honeysuckle, the constant Ornament of ancient Sarcophagi.*

The Vase is of Glass, semi-transparent; which, decorated with a circular foliated Scroll, and a wreath of Oak-

leaves, presents a group most accurately painted from a drawing by Mr. Barney. It represents Britannia on the right, with a Naval Chaplet; and Victory on the left, with a Laurel Garland, crowning the Bust of Nelson; while Fame, hovering above, proclaims the achievements of the Hero. Two Female Figures, the Emblems of France and Spain, sitting on the inverted Hulls of their conquered Ships, mourn in desponding attitude the destruction of their Navy at the Battle of Trafalgar.

The Battle of Trafalgar is faithfully delineated on the opposite side of the Vase.

All the decorations upon the glass are burnt in; and the Ornaments upon the Bronze are of Or-moulu. The entire height of this elegant piece of workmanship, is six feet three inches.

Designed and executed by and under the direction of Mr. Collins, at his Glass Manufactory, near Temple-Bar.

CHAPEL*.

The interior part and roof of the former Chapel, which was executed under the direction of Mr. Ripley, the surveyor, being destroyed by fire, on the 2d of January, 1779, has been restored in the most beautiful and elegant style of Grecian Architecture, from designs of the late surveyor, James Stuart, Esq., the celebrated publisher of the Antiquities of Athens, and under the superintendance of Mr. T. Newton, Clerk of the Works.

Immediately before the entrance of the chapel is an octangular vestibule, in which are four Statues, namely, *Faith, Hope, Charity, Meekness*; executed in a capital style, at Coad's Ornamental Stone Manufactory at Lambeth, from designs by West :

* "For truly classical design, in which no ornament is applied but from an antique example, the Chapel of Greenwich Hospital, as restored by the Athenian Stuart, has no rival in England, I had almost said in Italy. 'So pure a taste, and so characteristic a magnificence, should be consulted and adopted in all ecclesiastical structures that may hereafter be erected upon the Grecian Model.'" *Anecdotes of the Arts of Painting, by the Rev. James Dalloway.*

under which Statues are the following Incriptions:—

CHARITY.

*“ Whosoever shall give to drink unto one of these little
“ ones a cup of cold water only in the name of a disciple,
“ verily I say unto you, He shall in no wise lose his
“ reward.”* Matt. x. 42.

MEEKNESS.

*“ Blessed are the meek: for they shall inherit the
“ earth.”* Matt. v. 5.

HOPE.

*“ Which hope we have as an anchor of the soul, both
“ sure and steadfast.”* Heb. vi. 19.

FAITH.

*“ Faith is the substance of things hoped for, the evidence
“ of things not seen.”* Heb. vi. 1.

From this vestibule you ascend, by a flight of 14 steps, to the Chapel; which is 111 feet long, and 52 feet broad, and capable of conveniently accommodating 1000 Pensioners, Nurses, and Boys, exclusive of pews for the Directors, and for the several Officers, Under-Officers, &c.

Over the portal or great door of the Chapel is this inscription, in letters of gold:

*“ Let them give thanks, whom the Lord hath redeemed,
and delivered from the hand of the enemy.”* Psal. 107.

The portal consists of an architrave, frieze, the cornice of statuary marble, the jambs of which are twelve feet high, in one piece, and enriched with excellent sculpture. The frieze is the work of Bacon, and consists of the figures of two Angels with festoons, supporting the sacred Writings, in the leaves of which is the following inscription:—

“ *The Law was given by Moses ; but Grace and Truth came by Jesus Christ.* ”

The great folding doors are of mahogany, highly enriched, and the whole composition of this portal is not at this time to be paralleled in this, or perhaps in any other country.

Within this entrance is a portico of six fluted marble columns, fifteen feet high. The capitals and bases are Ionic, after Greek models. The columns support the organ gallery, and are crowned with an entablature and balustrade, enriched with suitable ornaments.

On the tablet in front of the gallery is a basso-relievo, by Coade, representing the figures of Angels sounding the harp ; on the pedestals on each side are ornaments consisting of trumpets and other instruments of music ; and on the tablet beneath is the following inscription in letters of gold:—

“ Praise him with the sound of the trumpet. Praise him with stringed instruments and organs.”—
Psal. 150.

In this gallery is a very fine organ, made by Mr. Samuel Green.

On each side of the organ gallery are four grand columns; their shafts of Scagliola, in imitation of Sienna marble; by Richter, and their capitals and bases of statuary marble; at the opposite end of the Chapel are four others of the same sort, which support the arched ceiling and roof. These columns are of the Corinthian order, and, without their pedestals, are 28 feet high.

On the sides of the Chapel, between the upper and lower range of windows, are the two galleries, in which are pews for the officers and their families; those of the Governor and Lieutenant-Governor, which are opposite each other, are distinguished by ornaments, consisting of the Naval Crown, and other suitable insignia. Underneath these galleries, and the cantilivers which support them, are ranges of fluted pilasters. The cantilivers are decorated with marine ornaments; the interval between them with festoons, &c.; and the pedestals of the balustrade in the front of the galleries with tridents and

wreaths. The tablets in the middle of each balustrade contain the Hospital's arms, by Coade, and the frieze below is carved with foliage in the Greek mode. Over the lower range of windows are paintings, in chiaro-oscuro, representing some of the principal events in the life of our Saviour, which are accompanied with ornaments of candelabra and festoons.

Above the galleries is a richly carved stone fascia, on which stands a range of pilasters of the Composite mode, their shafts being of Scagliola, corresponding with those of the eight great columns, and, jointly with them, appearing to support the epistylum which surrounds the whole Chapel. This epistylum is enriched with Angels, bearing festoons of oak-leaves, dolphins, shells, and other applicable ornaments. From this rises the curved ceiling, which is divided into compartments, and enriched with foliage, golochi, &c. in the antique style. Between the upper pilasters are recesses, in which are painted, in chiaro-oscuro, the Apostles and the Evangelists.

At each end of the galleries are concave recesses, the coves of which are ornamented with coffers and flowers carved in stone; in these recesses are the doors of entrance to the galleries, decorated with enriched pilasters and entablatures, and a group of

ornaments, consisting of the naval crown, wreaths of laurel, and tridents. Above the doors are circular recesses, containing paintings, in chiaro-oscuro, of the prophets *Isaiah*, *Jeremiah*, *Moses*, and *David*.

The communion-table is a semi-oval slab of statuary marble, near eight feet long. The ascent to it is by three steps of black marble, on which is fixed an ornamental railing, representing festoons of ears of corn and vine foliage. This table is supported by six cherubim, standing on a marble step of the same dimensions, executed at Coade's manufactory, on each of whom are placed two elegant candelabra.

Above is a painting by West, in a superb carved and gilt frame, representing *the Preservation of St. Paul from Shipwreck on the Island of Melita**.

This picture is 25 feet high and 14 wide, and consists of three principal groups. The first, which is at the lower part, represents the mariners and prisoners bringing on shore the various articles which have been preserved from the wreck; near these is an elegant figure supposed to be a Roman lady of distinction, clasping with affection an urn, containing the ashes

* A print also of this picture (26½ inches by 14½), engraved by F. Bartolozzi, historical engraver to His Majesty, was published by B. West and J. Barney, Jan. 1791.

of her deceased husband, who had fallen in the wars of Judea. Before her is an aged, infirm man, who, being unable to assist himself, is carried in the arms of two robust young men.

In the middle part of the piece is the principal group, consisting of St. Paul shaking into the fire the viper that had fastened on his hand; the brethren who accompanied him, his friend the Centurion, and a band of Roman soldiers with their proper insignia.

The figures above these, on the summit of the rocks, form the third group; and consist of the hospitable islanders lowering down fuel and other necessaries for the relief of the sufferers.

The sea and wrecked ship (which at this point of time are considered as an episode) appear in the background, and combine to exhibit a scene that cannot fail of having a proper effect on the minds of seafaring men, and of impressing them with a due sense of their past preservation, and their present comfortable situation and support in this glorious Asylum for Naval Misfortune, and Naval Worth.

On either side the arch which terminates the top of this picture are angels of statuary marble, as large as life, by Bacon; one bearing the Cross, the other the emblems of the Eucharist. This excellent

combination of the works of Art is terminated above (in the segment between the great cornice and ceiling) by a painting of the Ascension, designed by West and executed by Rebecca, in chiaro-oscuro; forming the last of a series of paintings of the Life of our Saviour, which surround the Chapel.

The middle of the aisle, and the space round the altar and organ gallery, are paved with black and white marble in golochi, frets, and other ornaments; having, in the centre, an anchor and seaman's compass.

The pulpit is on a circular plan, supported by six fluted columns of lime-tree, with an entablature above, richly carved, and of the same materials. In the six inter-columns are the following alto-relievos, taken from the Acts of the Apostles, executed from designs by West, at Coade's Manufactory.

	Acts, Chap.
<i>The Conversion of St. Paul.</i>	ix.
<i>Cornelius' Vision.</i>	x.
<i>Peter released from Prison by the Angel.</i>	xii.
<i>Elymus struck blind.</i>	xiii.
<i>St. Paul preaching at Athens, and converting</i>	
<i>Dionysius the Areopagite.</i>	xvii.
<i>Paul pleading before Felix.</i>	xxiv.

The reader's desk is formed on a square plan, with

columns at the four corners, and the entablature over them similar to those of the pulpit: in the four inter-columns are also alto-relievos of the Prophets, copied after designs of the same artist.

Daniel.—Micah.—Zechariah.—Malachi.

The following paintings in chiaro-oscuro, relative to our Saviour, are placed over the lower windows:

The first four of the series, painted by De Bruyn, are at the east end of the south side of the Chapel, and represent

The Nativity.—The Angel appearing to the Shepherds.—The Magi worshipping.—Flight into Egypt.

The four, which follow on the same side, are by Catton, and represent

St. John baptizing.—Calling of St. Peter and St. Andrew.—Our Saviour preaching from a Ship to the People on the Shore.—The Stilling of the Tempest.

The four, at the west end of the north side, are by Milburne, and represent

Our Saviour walking on the Sea, and saving Peter from sinking.—The blind Man cured by a touch.—Lazarus raised from the Dead.—The Transfiguration.

The next four on the same side are by Rebecca, and represent

The Lord's Supper.—Our Saviour carried before Pilate.—The Crucifixion.—The Resurrection.

The Apostles, and Evangelists, in the recesses between the upper windows, and the four prophets in the circles above the gallery doors, are by the last-mentioned artist, after designs of Mr. West.

The principal artificers, who were employed in rebuilding the Chapel, were, Mr. John Deval, Mason; Mr. Richard Lawrence, Carver; Mr. Samuel Wyatt, Carpenter; Mr. James Arrow, Joiner; Mr. John Papworth, Plasterer.

COUNCIL-ROOM.

ADJOINING to the Governor's apartment in King Charles's Building, is a room so called, where the Directors occasionally meet on the affairs of the Hospital; here a council is held every Friday (or oftener if necessary), by the officers intrusted with the internal government of the pensioners, &c.

In this Room are several paintings:

A whole-length portrait of King George the Second, in his robes, by Shackleton, the bequest of a former Governor, Admiral Townshend.

Two half-length portraits of King William and Mary, by Sir Godfrey Kneller, the gift of the late Sir John Van Hatten, Knight, of Dinton-Hall, Bucks.

A whole-length portrait, by Cransborough, of the

late earl of Sandwich, the gift of Sir Hugh Palliser, Bart. late Governor.

A half-length portrait, by Sir Peter Lely, of Edward, the first Earl of Sandwich; who was killed in the engagement in Solebay, 1672, the gift of the late Earl.

A half-length portrait of Nicholas Haddock, Esq. Vice-Admiral of the Blue.

A whole-length portrait of Robert Osbolston, Esq. (a considerable benefactor.) A copy, by DeGara.

Ditto of Lord Vis. Torrington, by Davison, 1734.

Ditto, by Richardson, of Admiral Sir John Jennings, a former Governor.

A three-quarters oval of Captain Clements, a former Lieutenant-Governor, by Greenhill, pupil of Sir Peter Lely, the gift of the Captain's Widow.

The head of a venerable old man, one of the first pensioners who was admitted into the Hospital.

A spring-clock, by Holmes, from a design of the late Mrs Stuart, when Surveyor of the Hospital.

A painting (supposed to be by Vandewelt), which

* This renowned Admiral, for his many good services, and as a mark of his Majesty's favour (King Charles the 11th), was buried in Henry the VIIth's Chapel, near to Queen Elizabeth.

† John Worley, born in Wales, anno 1621, admitted into the Hospital in 1704-5, died 1721, aged 97.

represents the burning of the Royal James, of 100 guns, having on board the Earl of Sandwich, in the battle of Solebay, on the 28th of May, 1672, the gift of the Hon. John Forbes, Admiral of the Fleet.

Ditto by Serres, which represents the memorable engagement of Sir Edward Hawke with Marshal Conflans, on the 20th of November, 1759, the gift of William Locker, Esq. late Lieutenant-Governor.

A portrait of Lord Viscount Hood, Governor of the Hospital, the gift of George Parker, Esq. a former Director.

In other parts of the room, there are various sea-pieces, one of which describes Captain Kempthorne's action in the *Mary Rose*, a small frigate, with seven Algerines, in the Mediterranean, in the year 1669*; also several original designs, by West, of the alto-relievos, and paintings in chiaro-oscuro, in the Chapel of the Hospital; and likewise some remarkably curious sketches, for the paintings in the Great Hall, presented by Mr. Stewart, and the Rev. Mr. T. Cox, of Barbey, Northamptonshire.

* Where, as song says,

“Two we sunk, two we burnt, and two did run away;
But one we carried to Leghorn-road, to shew we’d won the day.”

ANTI-CHAMBER TO THE COUNCIL-ROOM:

A bust of Lord Hawke, Admiral of the Fleet, given by the late Lieutenant-Governor Locker.

In different parts of the Room are the following paintings, viz.:—

Two large sea-pieces by Philip Harman, Esq. representing the naval exploits of his ancestor, Captain Thomas Harman, in the reign of Charles II.; one at the upper end of the room being an engagement, between the Tyger frigate, commanded by Captain Harman, and eight Dutch privateers, in opposition to which he conducted a large fleet of colliers into the river Thames, without the loss of one, when there was the greatest want of coals in London; the other over the door at the lower end, being an engagement between the same Captain, in the same frigate, and a Dutch man-of-war, in the Bay of Bulls; in which the latter was taken and towed into the harbour of Cadiz, in sight of a squadron of Dutch ships riding there.

A half-length portrait of Sir John Norris, Knt. Admiral of the Fleet, given by Mrs. Norris.

Six small pictures representing the loss of the Luxembourg galley, commanded by William Kellaway (which was burnt in the year 1727, on her passage from Jamaica to London), and the subsequent dis-

tresses of part of her crew: the gift of Mr. Parker, executor to Captain Maplesden, a former Lieutenant-Governor of the Hospital; and a half-length of Captain Lushington, who was killed at the attack of La Guiara, 1742.

A monthly equation clock, with a double pendulum, by Quire.

INFIRMARY*.

The Infirmary, designed by Mr. Stuart, the late Surveyor, and completed under the direction of Mr. Robinson, then Clerk of the Works, is a quadrangular brick building, 103 feet in length, and 175 feet in breadth; and divided into two principal parts, one for the patients under the care of the physician, and the other under the care of the surgeon.

Each part is two stories in height, containing a double row of rooms, being altogether in number 64, calculated to hold 256 patients: each room has

* On the 1st of October, 1811, a fire happened in the Infirmary, which consumed nearly the whole of the north and west sides of the interior of this Building, containing several yards, the apartments of the Apothecary, Matron, and Assistant-Surgeon, together with the Surgery and Kitchen. The Building is now finished, with an additional story, wards, and improved accommodations for the Patients, and the Gentlemen of the Medical Department.

a chimney-place, (with an aperture near the ceiling for the purpose of ventilation,) and will accommodate four patients.

In the fore-part of this building, which consists of the physician's division, is the Hall; opposite to it, in the back part, which belongs to the surgeon, is the kitchen; and in the upper story is a small chapel, where prayers are read by the chaplains twice a week, for the benefit of the patients.

In the four angles, and other parts of the buildings, are the Dispensary and Surgery; and apartments for the physician; for the surgeon and apothecary, with their respective assistants; and for the matron. All possible care is taken that the diet of the sick is adapted to their particular cases.

There is erected, contiguous to the Infirmary, an additional building, in which are hot and cold baths, for the better accommodation of the helpless prisoners. In this building a room is conveniently fitted up for a Medical Library.

SCHOOL.

This building, designed by Mr. Stuart, the late Surveyor, was erected near the Hospital, under the

superintendence of Mr. Newton, Clerk of the Works, and is 146 feet in length, and 42 in breadth, exclusive of its Tuscan colonnade, intended for a play-place and shelter for the boys in bad weather, which is 180 feet long, and 20 feet broad.

Here is a school-room, 100 feet long and 25 broad, containing 200 boys; in the two stories above are dormitories of the same size, fitted up with hammocks for the boys to sleep in. Adjoining are rooms for the guardian, nurses, and other necessary attendants; and, at a small distance, a house for the school-master.

CIVIL OFFICES.

The offices appropriated to the several departments having been found very inadequate, in the year 1813 this building was begun: it contains all the offices for conducting the civil concerns of the institution, viz:—

That for the Treasurer, the Secretary, the Steward, with store-rooms, &c. attached, the Clerk of the Check and Prize department, the works, and the out-pension departments.

The building is plain, principally of brick, but being placed at the end of the great avenue through