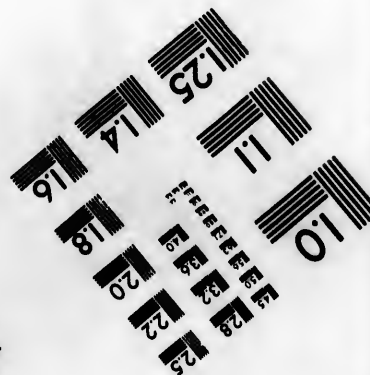
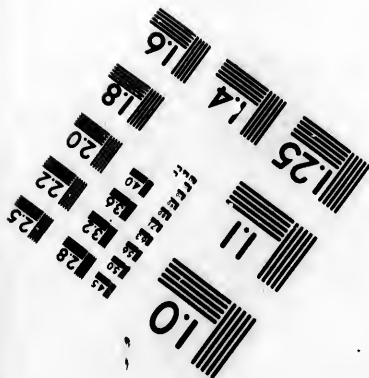
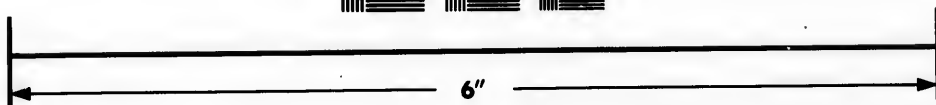
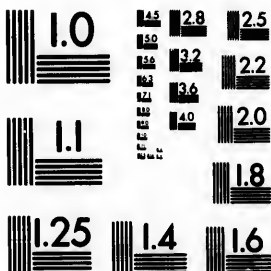


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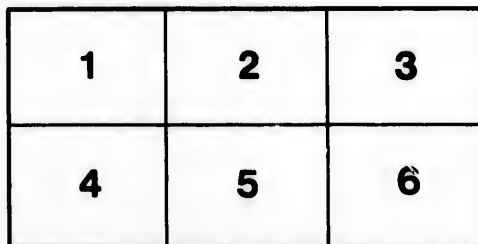
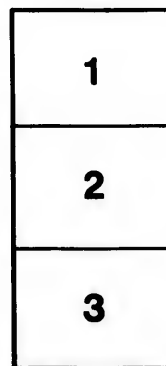
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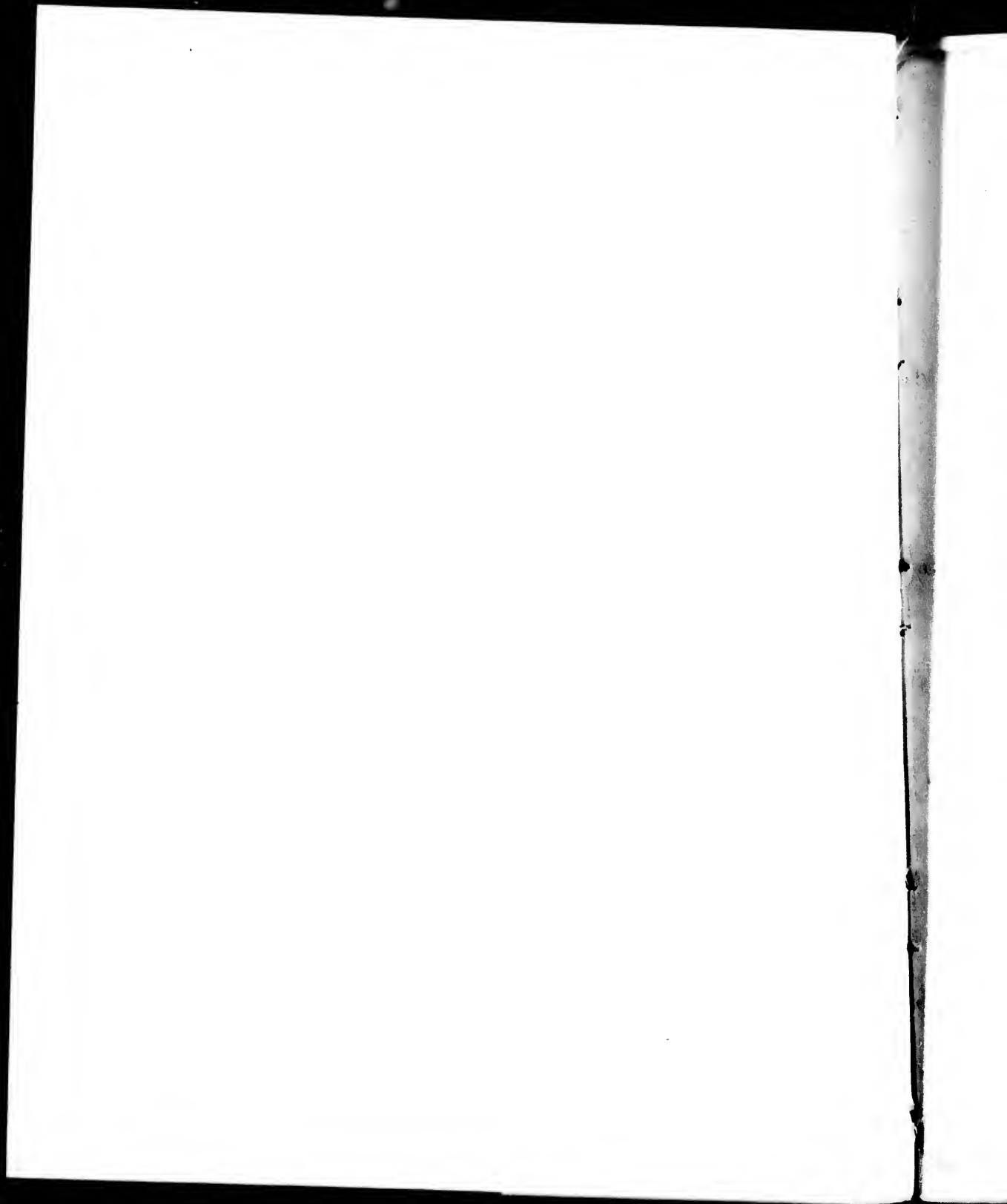
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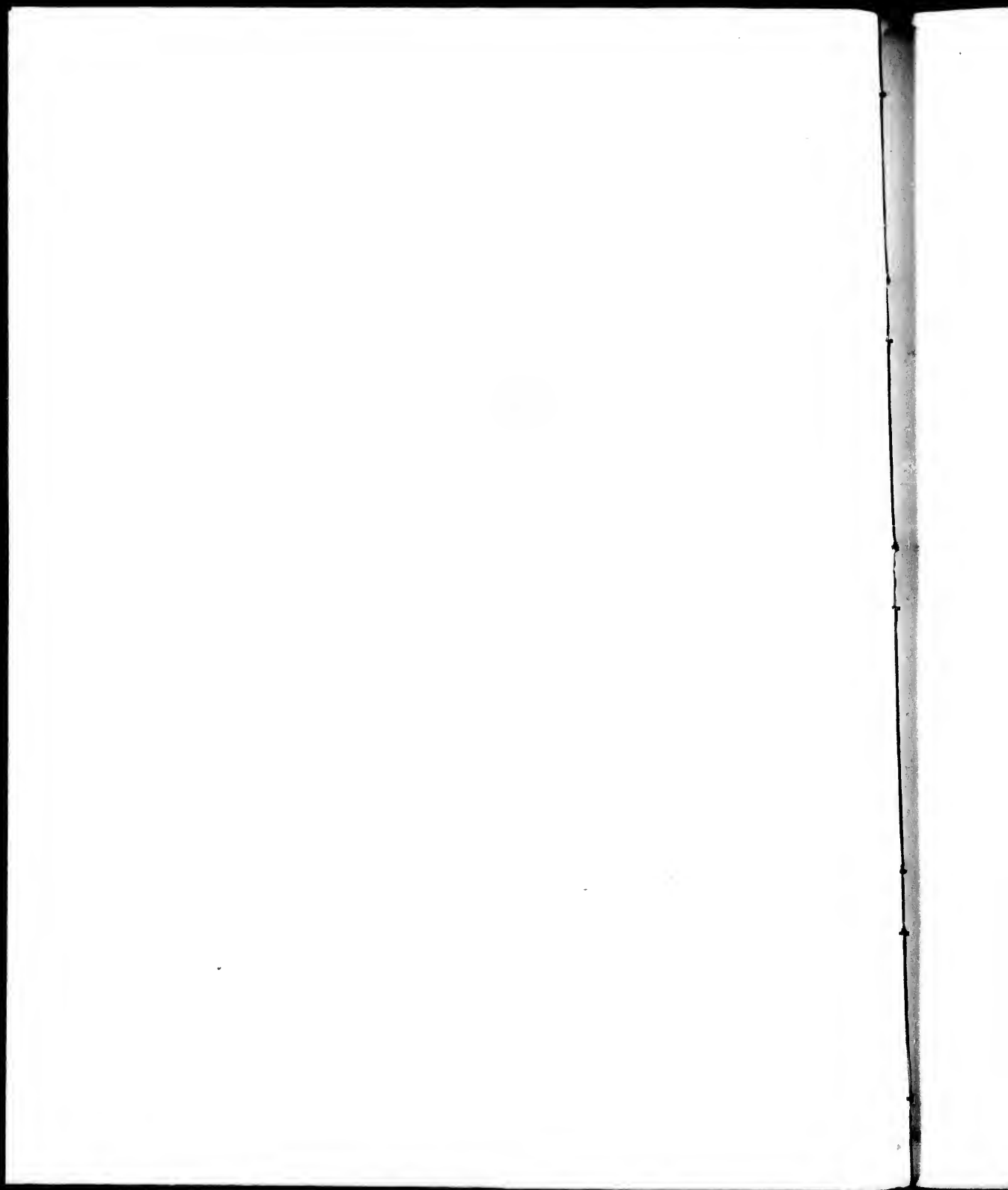
A
DESCRIPTIVE CATALOGUE
OF
THE GREAT HISTORICAL
PICTURE,
PAINTED by Mr. **GEORGE HAYTER.**
MEMBER OF THE ACADEMY OF St. LUKE, &c. &c. &c.
REPRESENTING
THE TRIAL OF HER LATE MAJESTY
QUEEN CAROLINE of ENGLAND,
WITH A FAITHFUL
INTERIOR VIEW OF THE HOUSE OF LORDS,
AND
ONE HUNDRED AND EIGHTY-NINE PORTRAITS;
AMONGST WHICH ARE INCLUDED
THOSE PRINCES OF THE ROYAL FAMILY,
WITH
MOST OF THE PEERS AND DISTINGUISHED PERSONAGES WHO
WERE IN THE HOUSE ON THAT MEMORABLE OCCASION, AND WHO
DID THE ARTIST THE HONOR TO SIT:
CONTAINING IN THE WHOLE
UPWARDS OF THREE HUNDRED FIGURES:
NOW EXHIBITING AT Mr. CAUTY'S GREAT ROOMS,
No. 80 $\frac{1}{2}$, PALL MALL.
ADMITTANCE ONE SHILLING.

LONDON:

PRINTED BY W. HERSEE, WHITE LION COURT, CORNHILL.

1823.

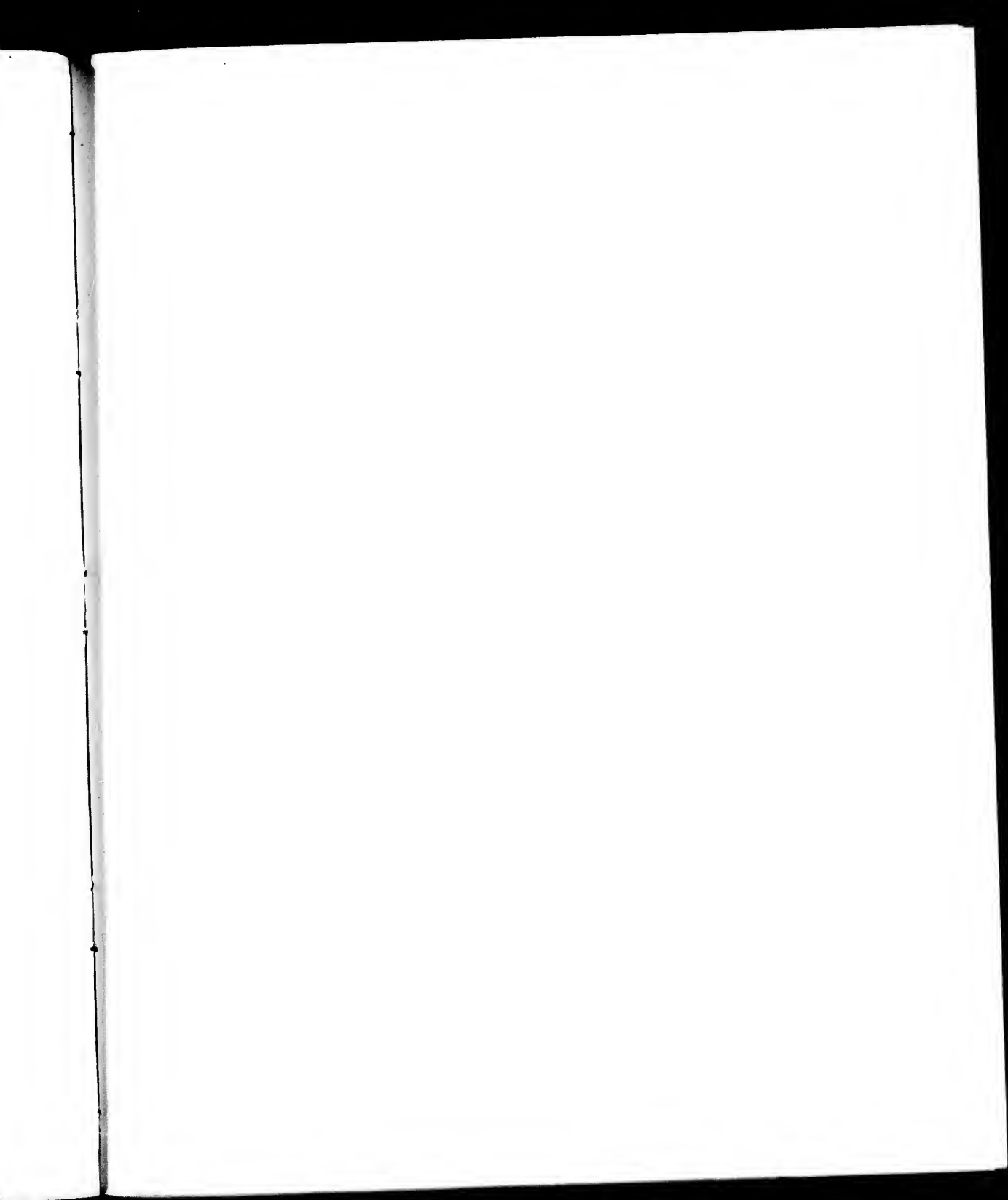
Catalogue, with five Plates of Reference, One Shilling.

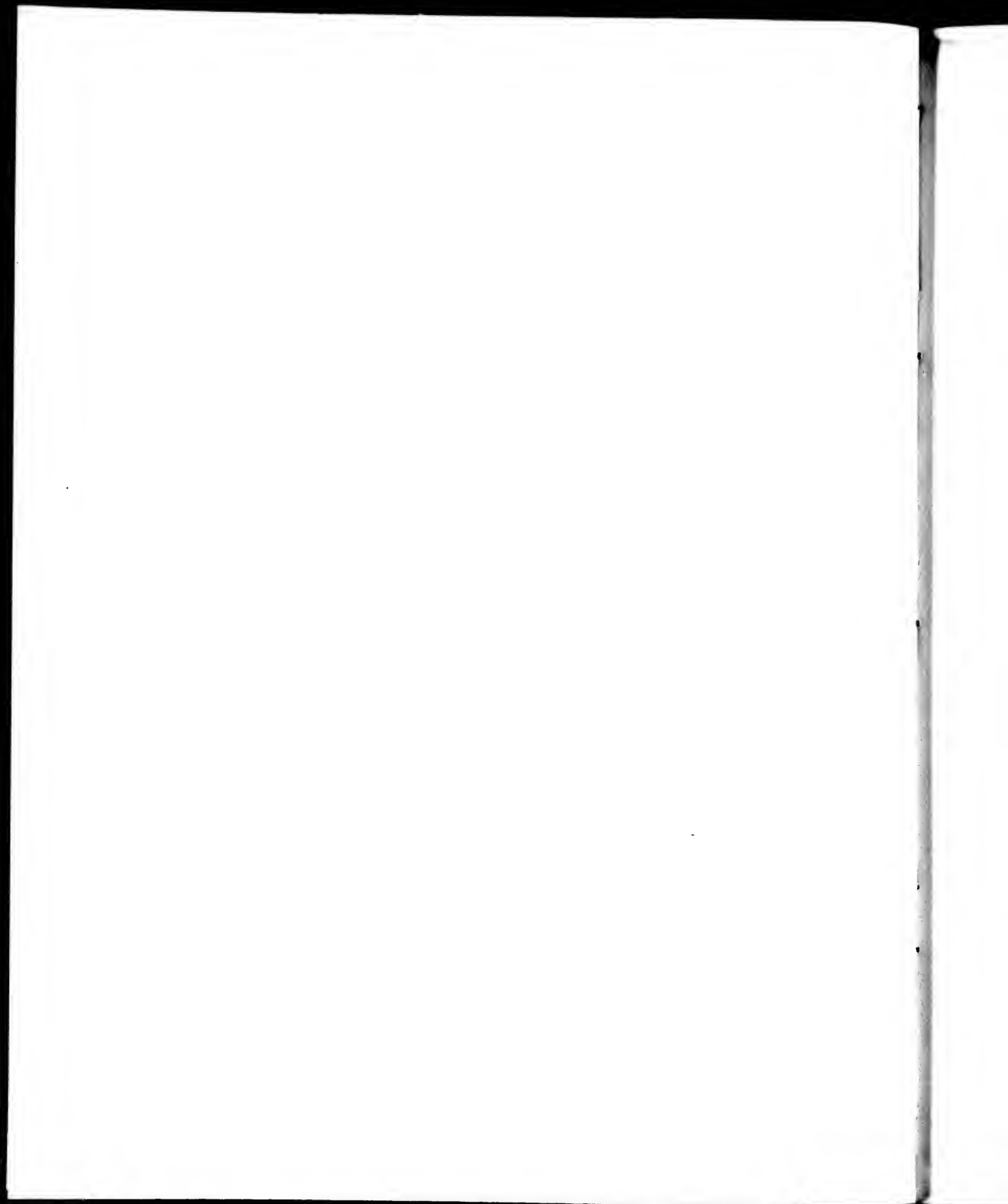


INTRODUCTION.

IT is intended by the exhibition of the Picture now before the Public, to represent the interior of the House of Lords, as it appeared at a period when it probably contained a greater number of the illustrious personages who are members of that House, than can have been seen in it on any other occasion, the subject of the Picture having been of the most serious and delicate consequence to the welfare of the Nation, as it was no less than an examination and investigation, by the Peers of this Realm, to enable them to decide whether or not, there were sufficient grounds for passing a Bill of Pains and Penalties, against the Queen Consort of their Sovereign.

To represent a subject of so diverse and difficult a nature, as the one here to be treated, would necessarily demand the utmost exertion of any Artist who would venture to expose his work to his cotemporaries, or hope that posterity should see it; yet it may be noticed that it possessed more disadvantages for a Painter than most other subjects. Among the greatest difficulties here to be contended with, were the necessity of adhering strictly to the form of a building, in most respects calculated to destroy the effect a painter is desirous of obtaining on the groups with which he has to compose his picture; the Benches on which the Peers are seated in the Galleries, and on either side of the House under them, making ten parallel lines retiring from the eye, between which are five cross benches, forming right angles in the centre of the Picture: the table at which the Right Honourable the Lord Chancellor, supreme Judge of the Imperial Parliament, sits, is sunk into a sort of well, in the floor, and the woolsacks are so placed, that their Lordships, the learned Judges, sitting on them, were scarcely to be seen: it is true that the formation of the Galleries may have answered perfectly the purpose intended, but sixteen brass rods, supporting two naked cornices, surmounted by a fence, constructed to render them secure for those Peers





who chose this more airy part of the House, may be easily imagined to have offered unfavorable materials, upon which the Artist was obliged to compose his Picture, instead of splendid architecture, and draperies so arranged, as might have induced any man to paint it: there were six different lights also to contend with, entering from six opposing windows, which rendered it almost impossible for a painter who did not, by partial or political feeling, determine to sacrifice one or the other side of his picture to shadow, to produce any strong effect in *chiar^o oscuro*.

To show therefore, fairly and distinctly, the portraits of so many Noblemen as it was necessary to introduce, under the transition of light from right to left, was a difficulty scarcely to be overcome. The monotony of colour imposed by the furniture of the House, with the blue and black of modern costume, would have apologized for any want of splendour in the treatment of so grand an historical subject; nor were the gowns and grey wigs of the learned Gentlemen of the Bar, the richest combination (in point of colour) to be desired for the foreground of a picture where great depth was an essential quality.

But the painter humbly hopes that his arduous endeav-

vours to benefit by the gracious condescension of those Princes of the Royal Family, who have honored him by sitting; the innumerable kindnesses daily received from the Nobility and Gentry introduced in the picture, and particularly from the Honourable George Agar Ellis, by whom he was employed to paint it—and whose zealous anxiety for its advancement and success, enabled him to overcome the almost insurmountable difficulties of obtaining the favor of sittings, from so many persons of the highest rank, will render it a worthy object of curiosity and public interest.

The picture contains upwards of three hundred figures; the total number of persons of the first consideration in this country, who have done Mr. George Hayter the honor to sit for their portraits in it, is no less than one hundred and sixty one; and there are introduced from various engravings of acknowledged veracity, the portraits of twenty eight gentlemen, whose situations in the composition made it unnecessary to trouble them to sit; which amount, altogether, to one hundred and eighty nine portraits; which are believed to be more than have been introduced into any picture of acknowledged celebrity.

The time chosen, is the twenty third of August, 1820,

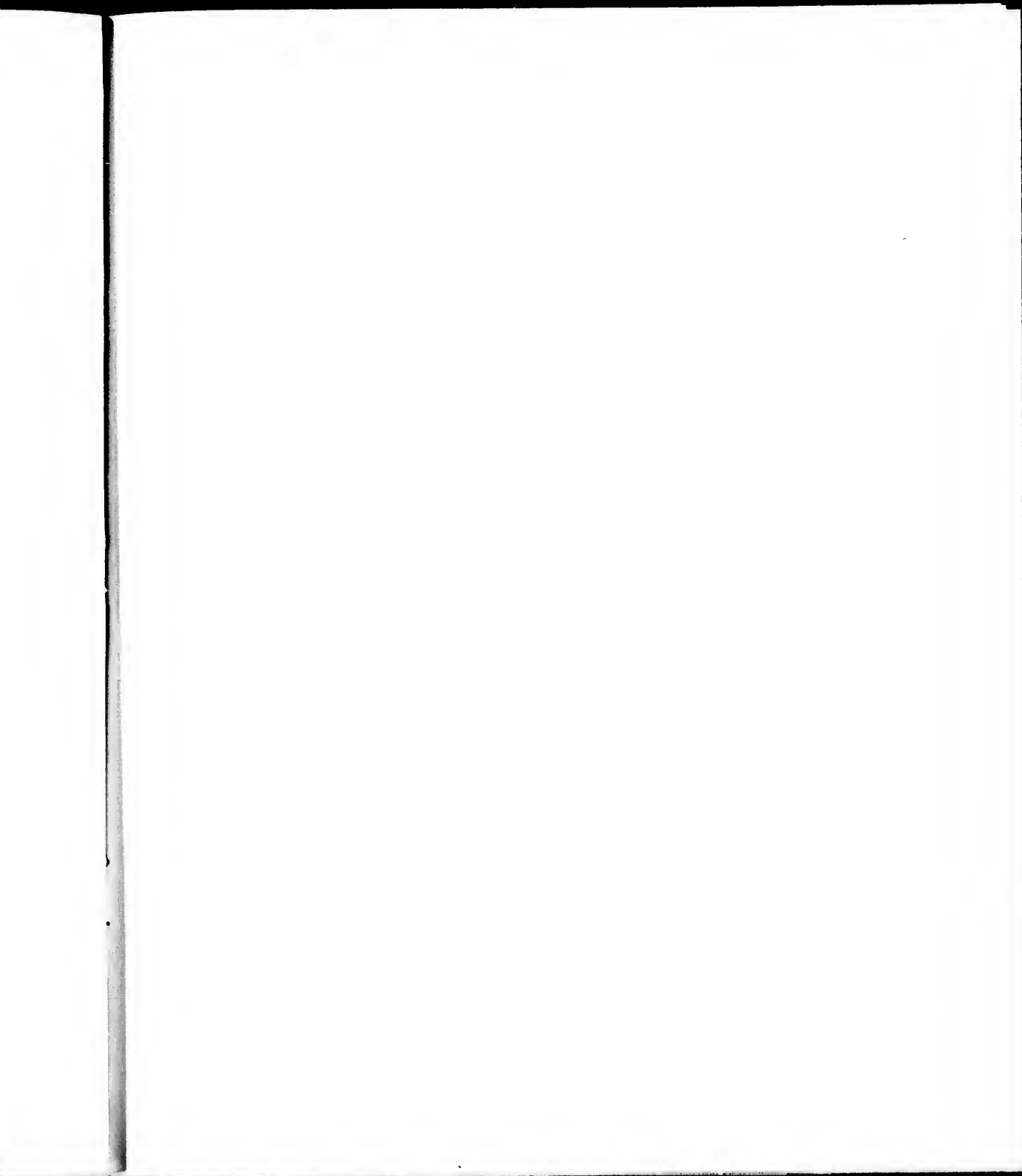
the sixth day of the trial; when Theodore Majocchi was examined by the Peers:—this day was preferred, as one when the honourable and learned gentlemen of the Bar had, if possible, a little less occupation than during the examination, or cross examination of a witness; which enabled the painter to show, with more propriety, the faces of some gentlemen, whose backs would otherwise have been turned towards the spectator. It appears in the Journals of the day, that the persons most exerting themselves, previously to the Queen's leaving her Chair in the House, at half past twelve o'clock, were, the Right Honourable the Lord Chancellor, Lord Amherst, Lord Falmouth, Lord Ellenborough, and the Earl Grey, who is checking the prolixity of the interpreter. the Marchese Spinetti, desirous to proceed with the examination of the witness.

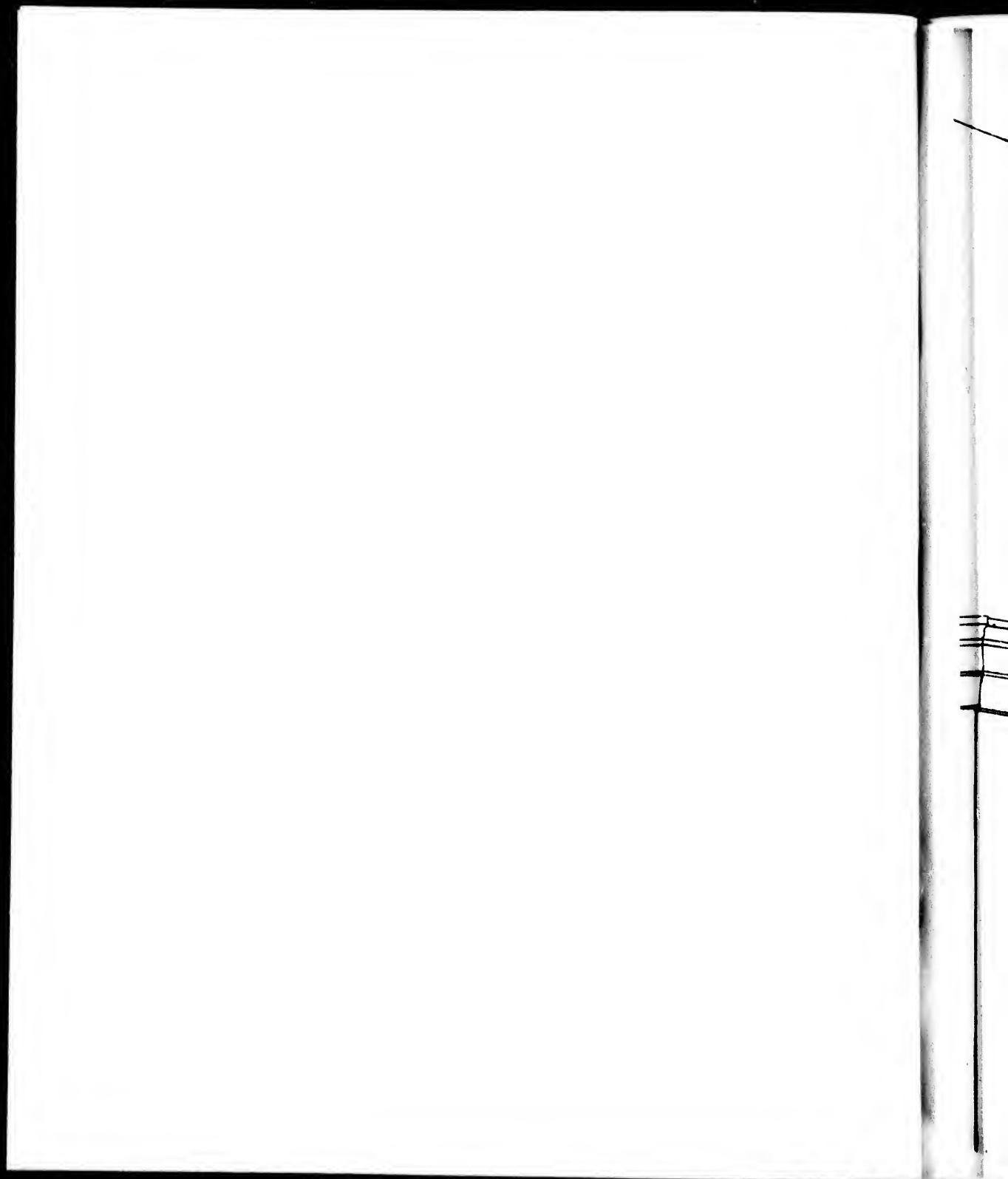
NUMERICAL REFERENCE
TO THE
PICTURE of the QUEEN'S TRIAL.

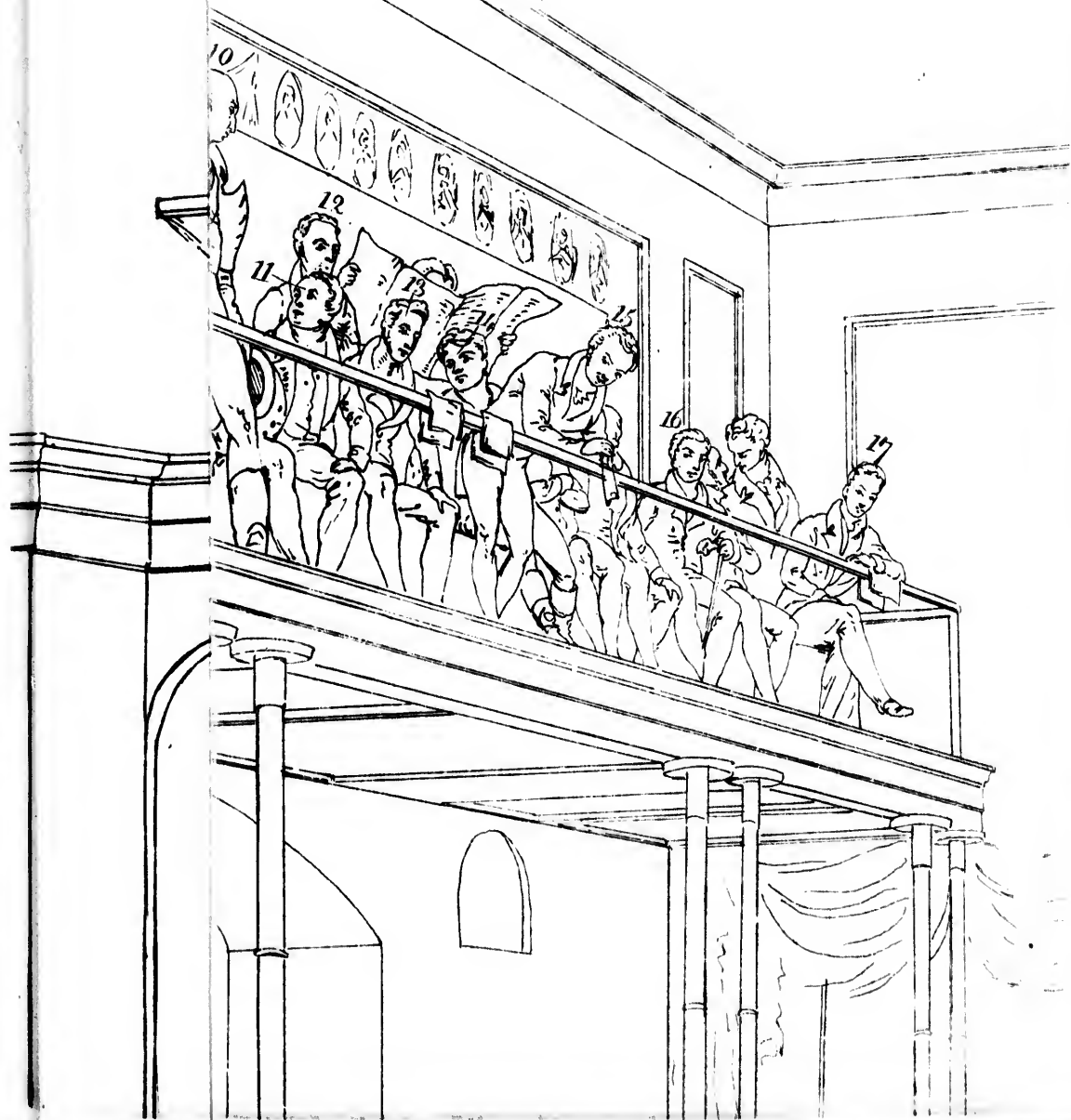
PLATE I.

Gallery on the Right Hand of the House.

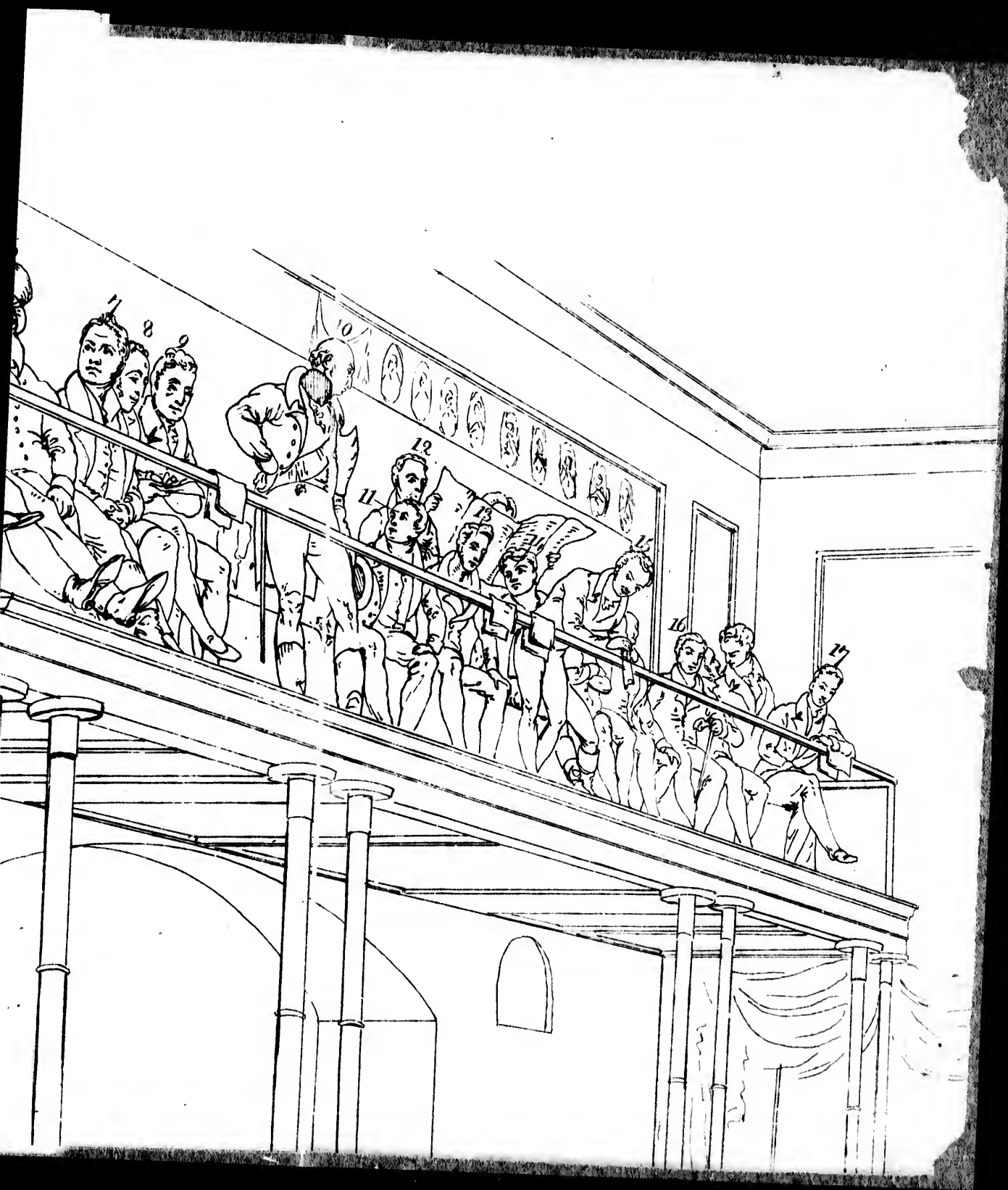
- NOS.
- 1 Duke of Richmond
 - 2 Duke of Rutland
 - 3 Lord Grantham
 - 4 Earl of Verulam
 - 5 Earl of Mansfield
 - 6 Earl Manvers
 - 7 Earl of Enniskillen
 - 8 Earl of Bradford
 - 9 Marquis of Bath
 - 10 H. R. H. The Duke of Clarence
 - 11 Lord Hill
 - 12 Earl of Limerick
 - 13 Earl of Brownlow
 - 14 Earl of Dartmouth
 - 15 Lord Viscount Falmouth
 - 16 Earl of Galloway
 - 17 Earl of Harewood
 - 18 Mr. W. Wright (door keeper)

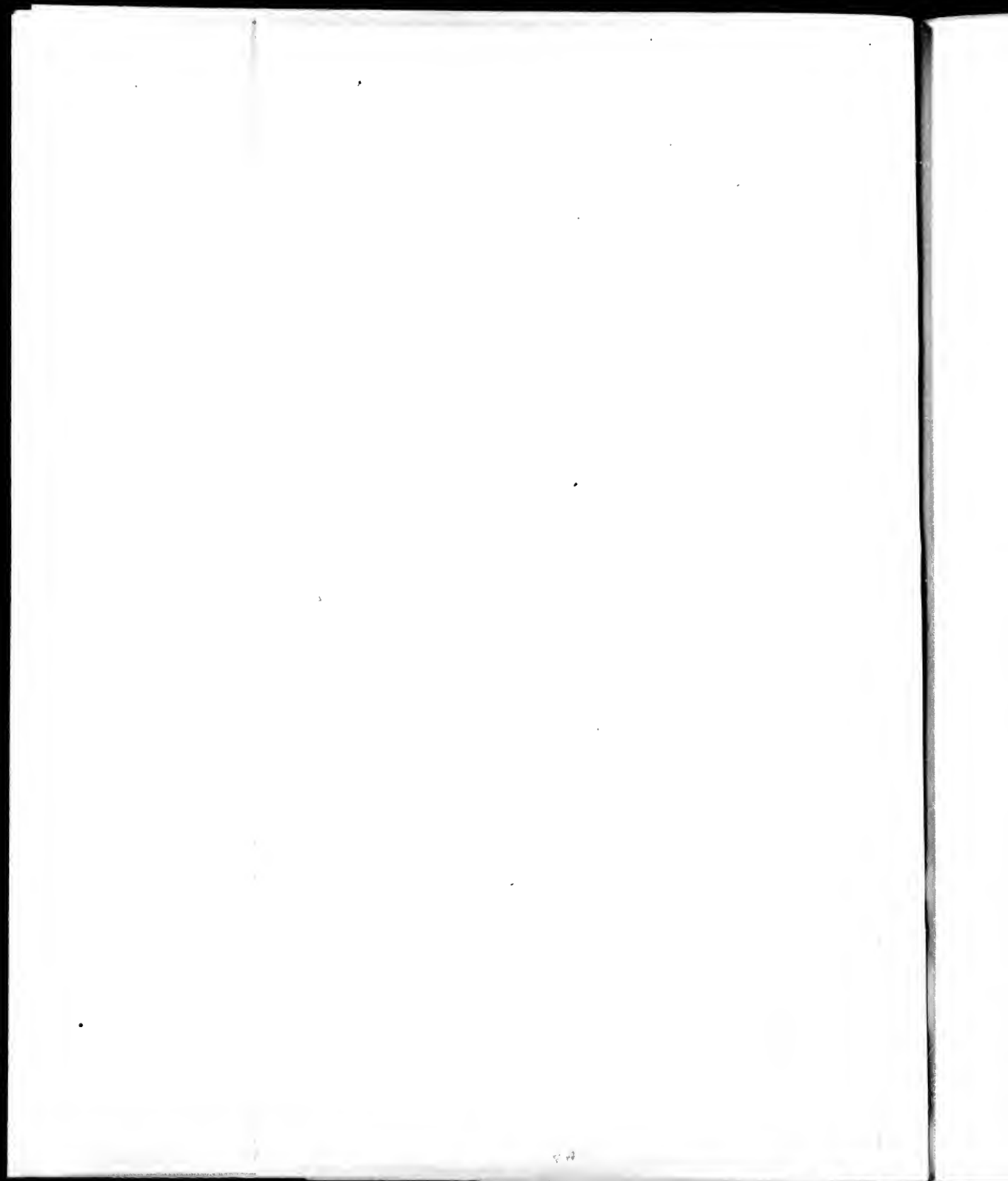


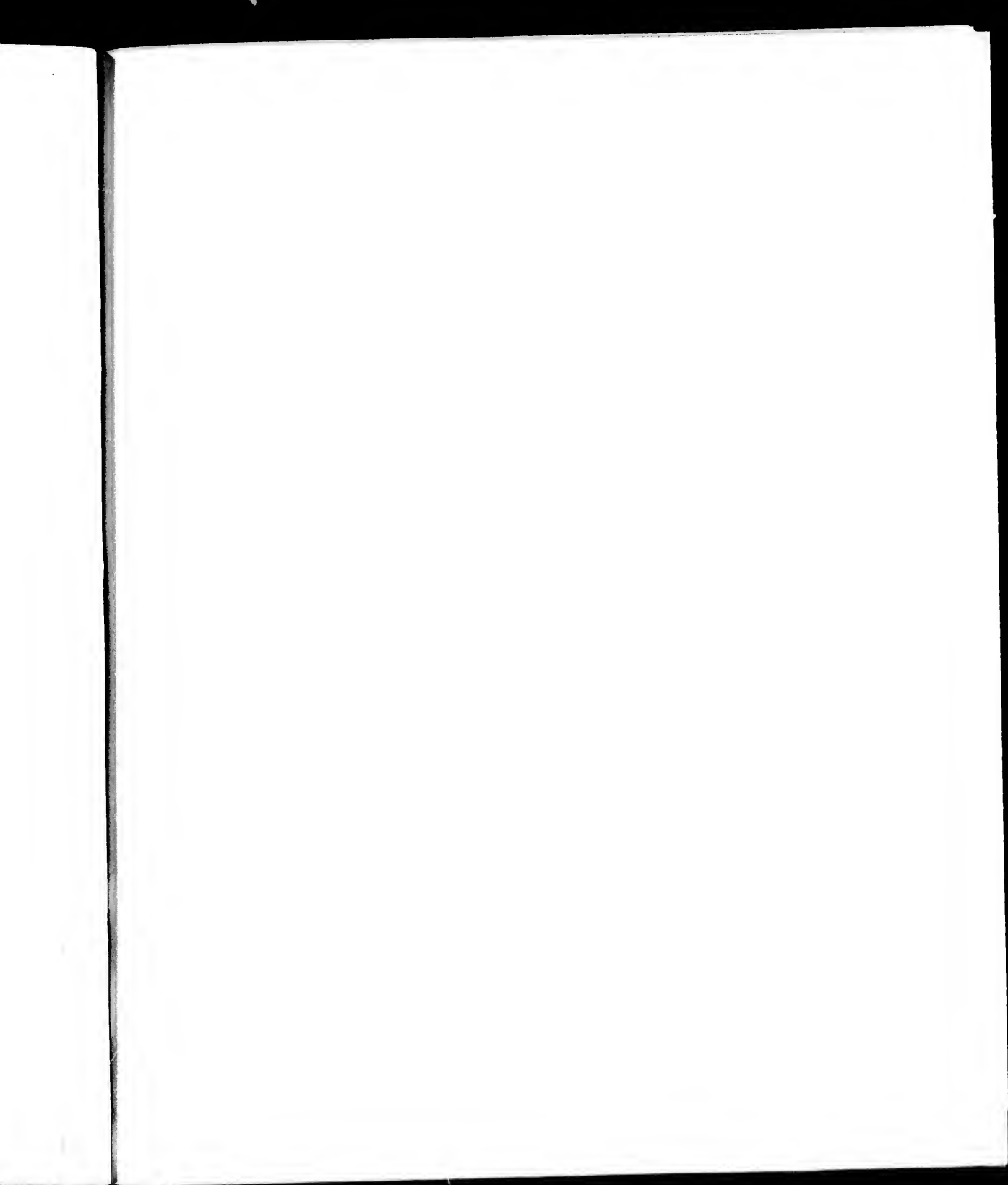


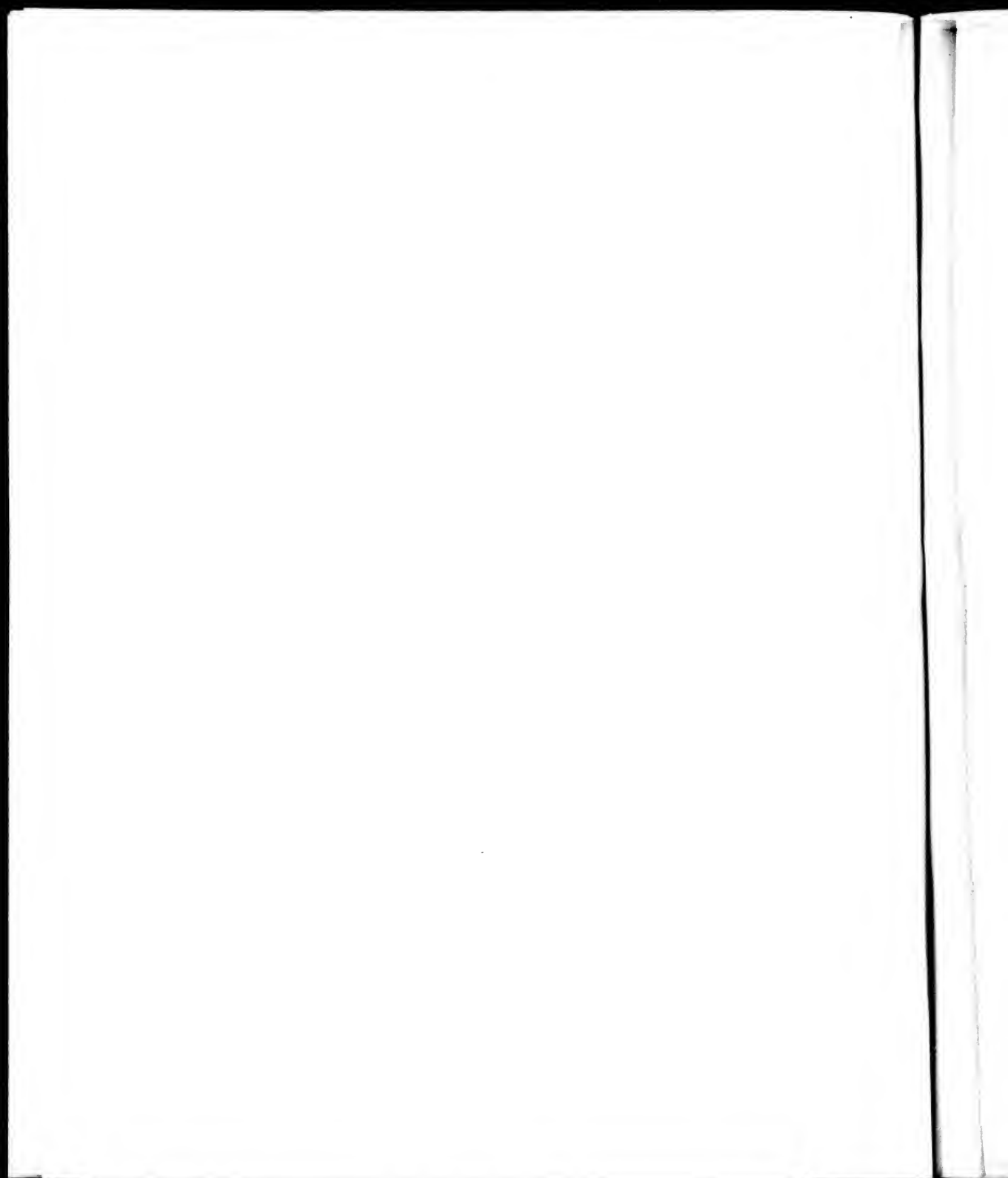


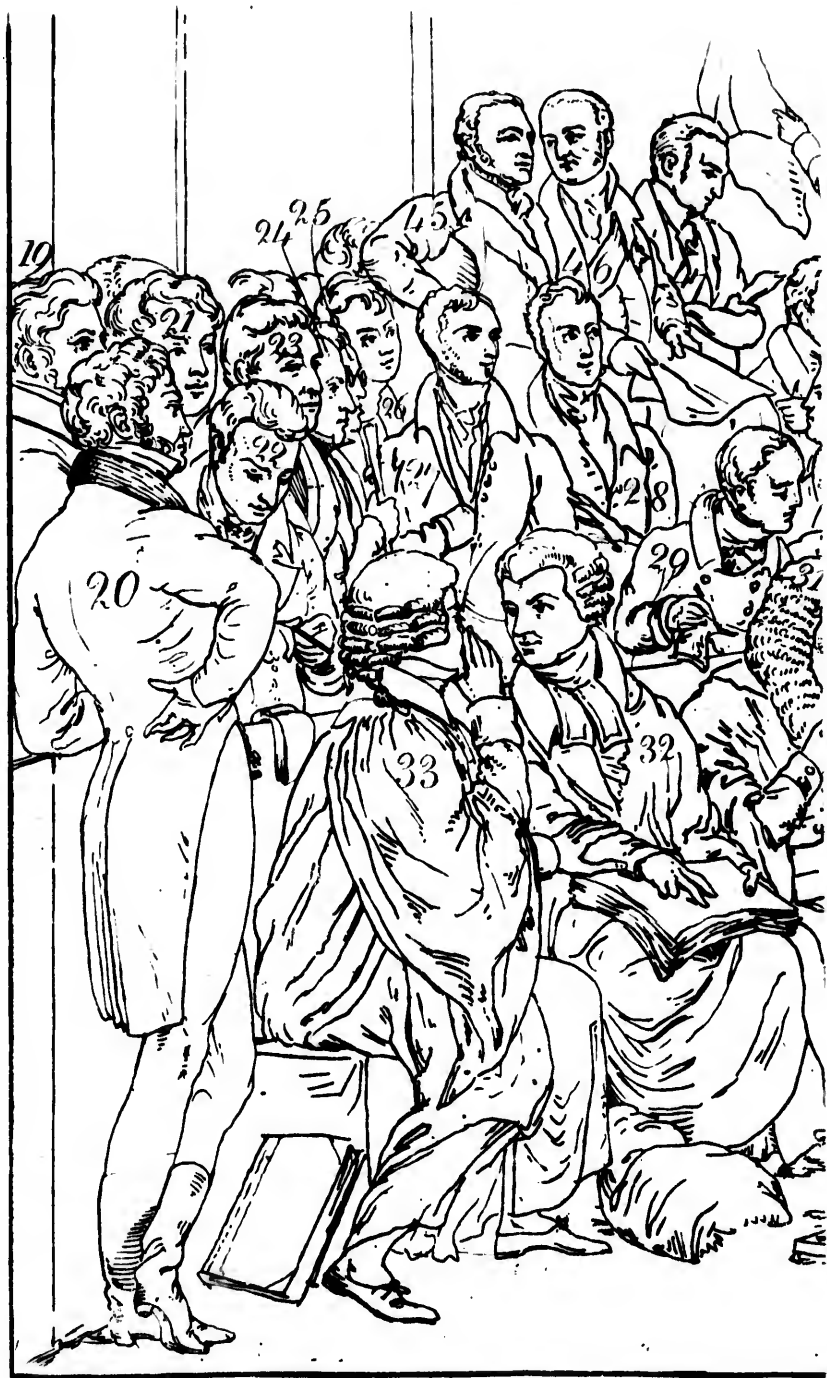






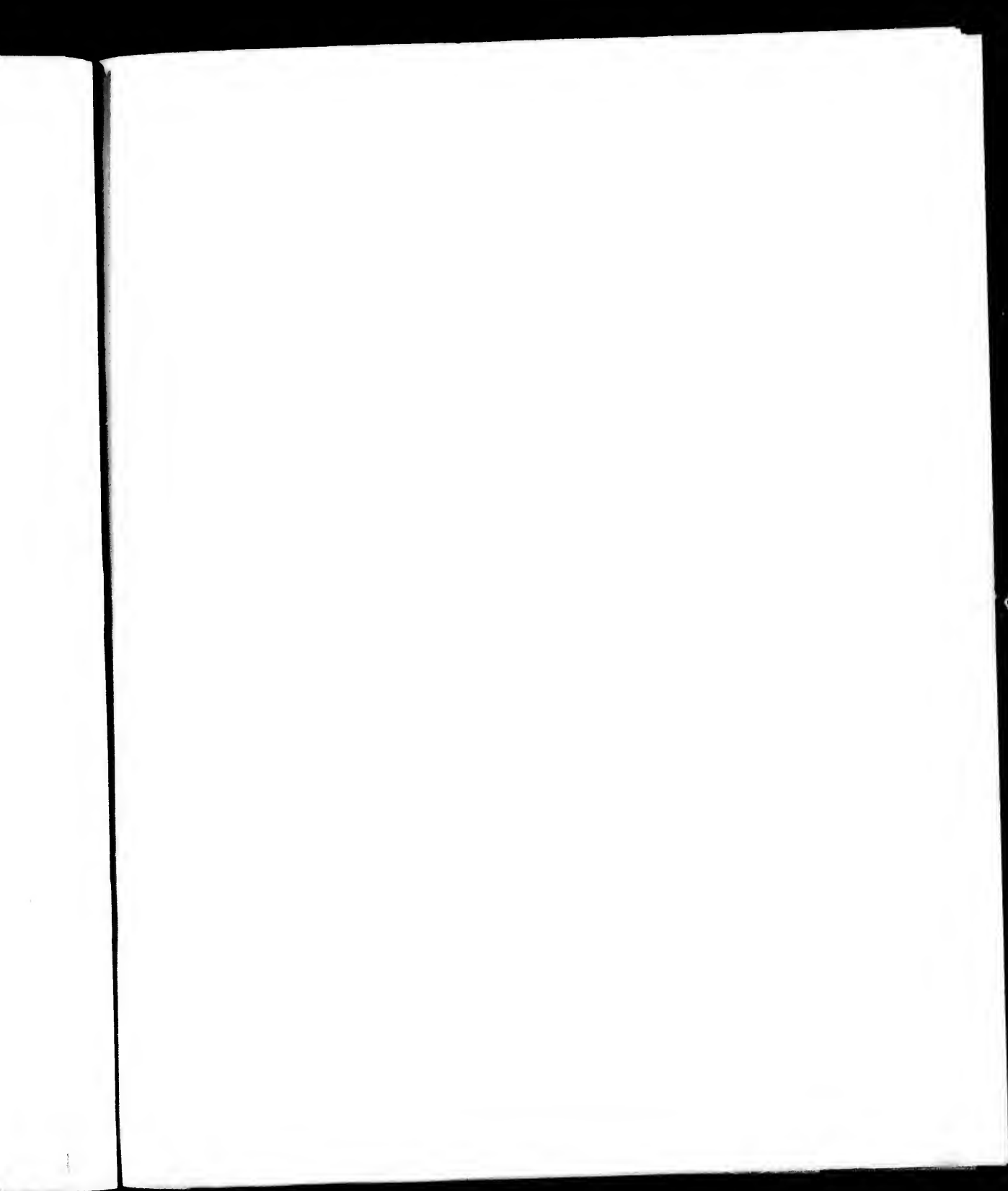


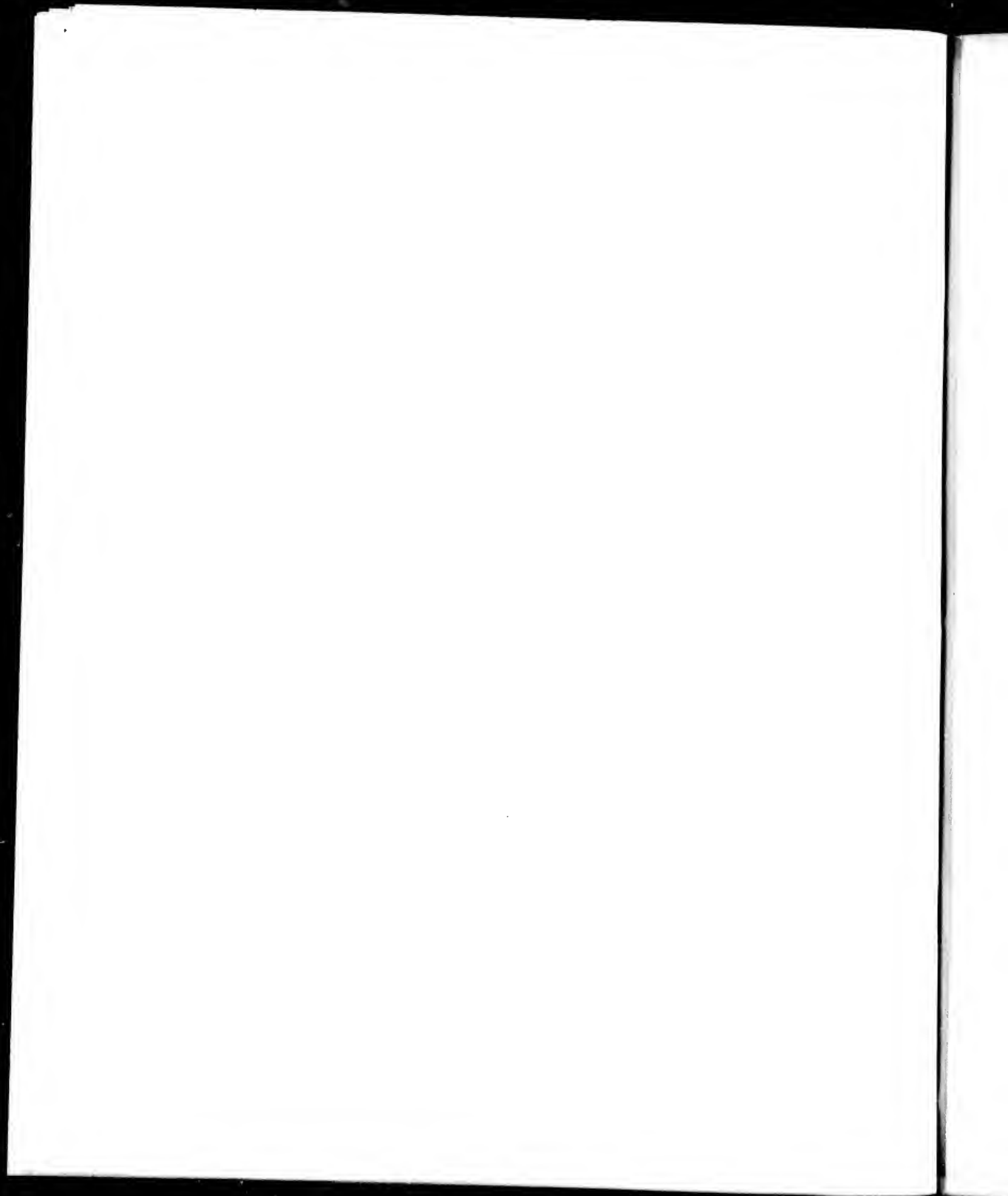












- 10 O. Tyndall, Esq. }
 11 J. Williams, Esq. } Counsel for the Queen
 12 T. Wilde, Esq. }
 13 T. Deuman, Esq. (Solicitor General for the Queen)
 14 Doctor Lushington

In the House of Lords.

- 45 Lord Viscount Hampden
 46 Marquis of Camden
 47 Lord De Clifford
 48 Earl Whitworth
 49 Earl of Egremont
 50 Earl of St. Germain's
 51 Lord Rivers, (receiving a Newspaper from one of the door
 keepers)
 52 Earl of Ashburnham
 53 Marquis Cornwallis
 54 Lord Northwick
 55 Marquis of Winchester
 56 Earl of Chatham
 57 Earl of Shaftesbury
 58 Earl Harcourt
 59 Duke of Athol
 60 Earl Digby
 61 Lord Viscount Exmouth
 62 Earl of Westmoreland

- 63 Lord Viscount Melville
- 64 Marquis of Lothian
- 65 Duke of Portland
- 66 Duke of Beaufort
- 67 Bishop of Llandaff
- 68 Earl of Bridgewater
- 69 Duke of Wellington, &c. &c. &c.
- 70 Earl of Aylesford
- 71 Lord Colville
- 72 Bishop of Bangor
- 73 Bishop of Worcester
- 74 Bishop of Chester
- 75 Lord Viscount Sidmouth
- 76 Earl Bathurst
- 77 Earl of Harrowby
- 78 Earl of Liverpool
- 79 Bishop of London
- 80 Bishop of St. Asaph *
- 81 Bishop of Durham *
- 82 Bishop of St. David's *
- 83 H. R. H. The Duke of York
- 84 Archbishop of York
- 85 Archbishop of Canterbury
- 86 Archbishop of Tuam *
- 87 Lord Viscount Sydney
- 88 Lord Clington

- 89 Marquis of Stafford
 90 Earl of Aboyne
 91 Duke of Devonshire
 92 Marquis of Huntly
 93 Mr. G. V. Vernon, M. P. *

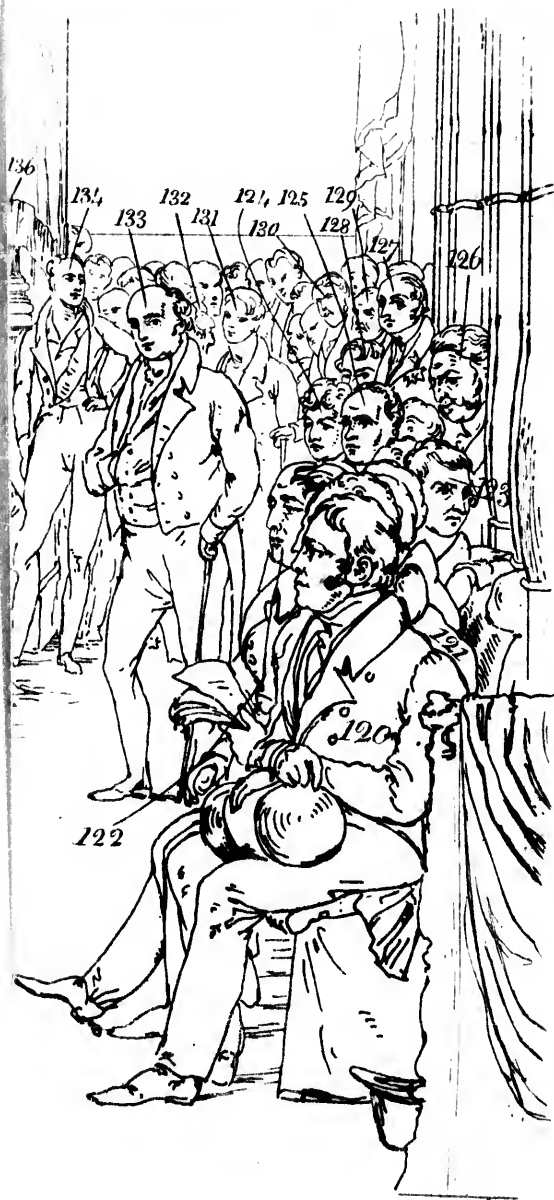
PLATE III.

Below the Bar.

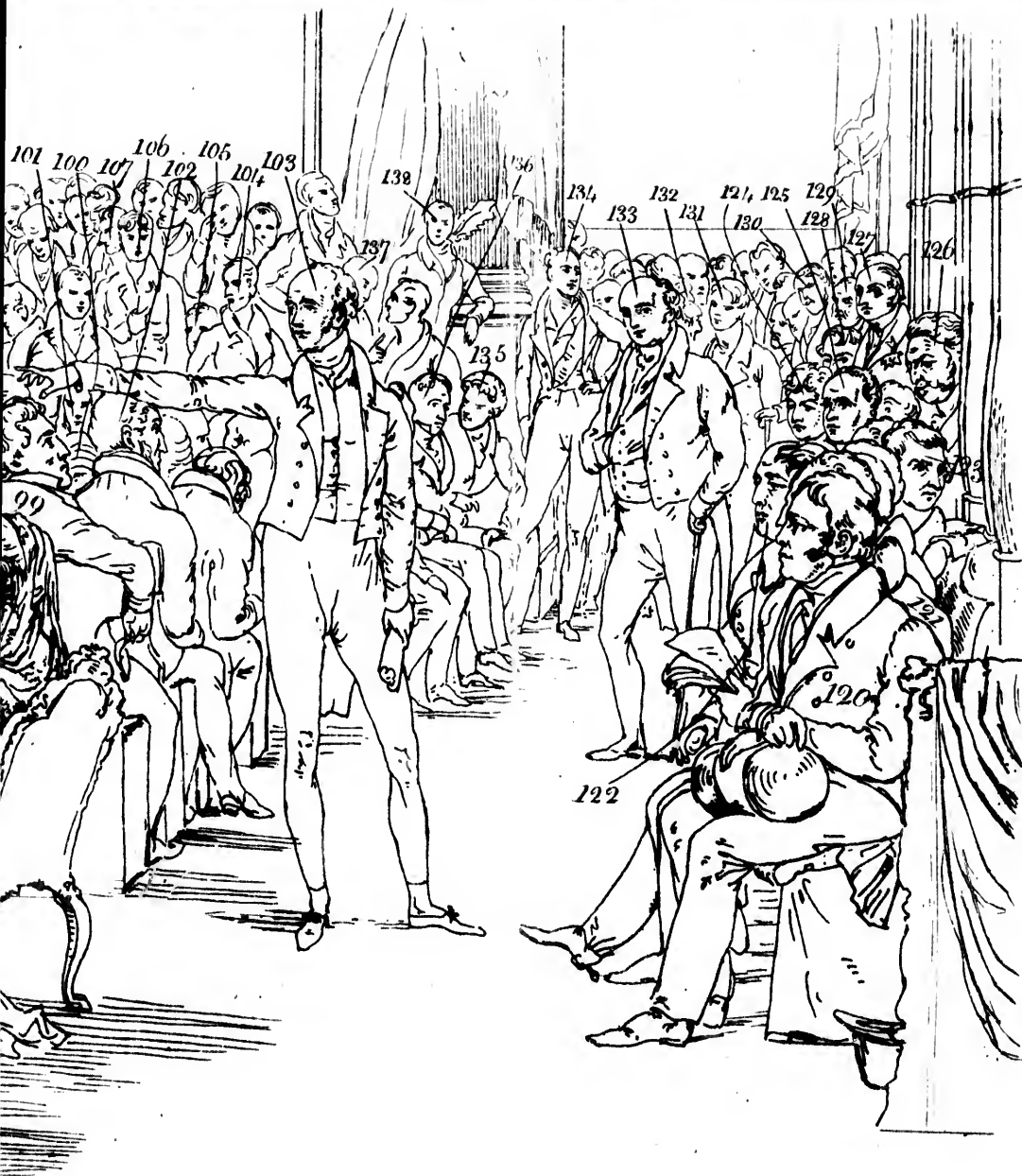
- 94 Henry Brougham, Esq. (Attorney General for the Queen)
 95 W. Vizard, Esq. (Solicitor for the Queen)

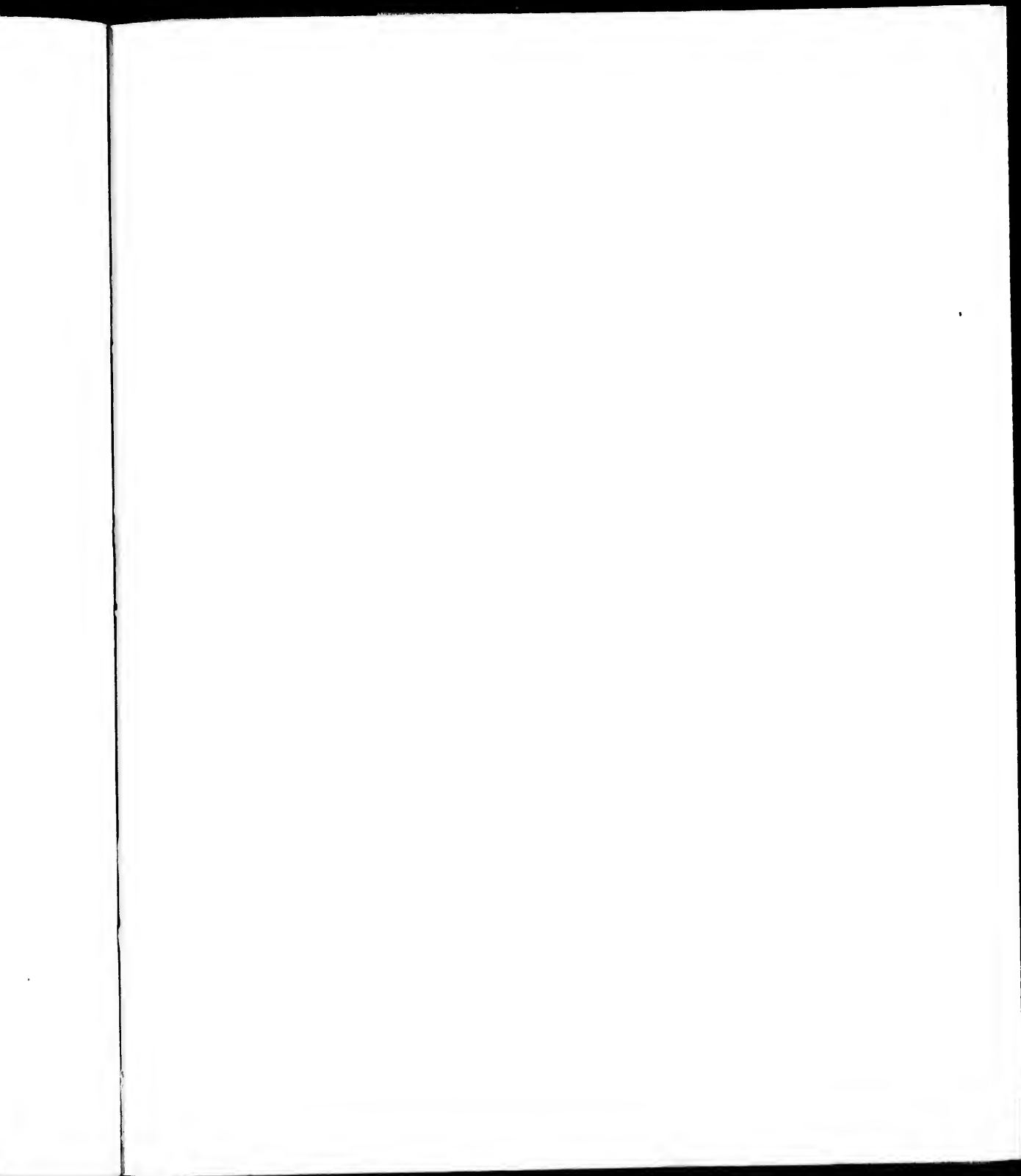
In the House.

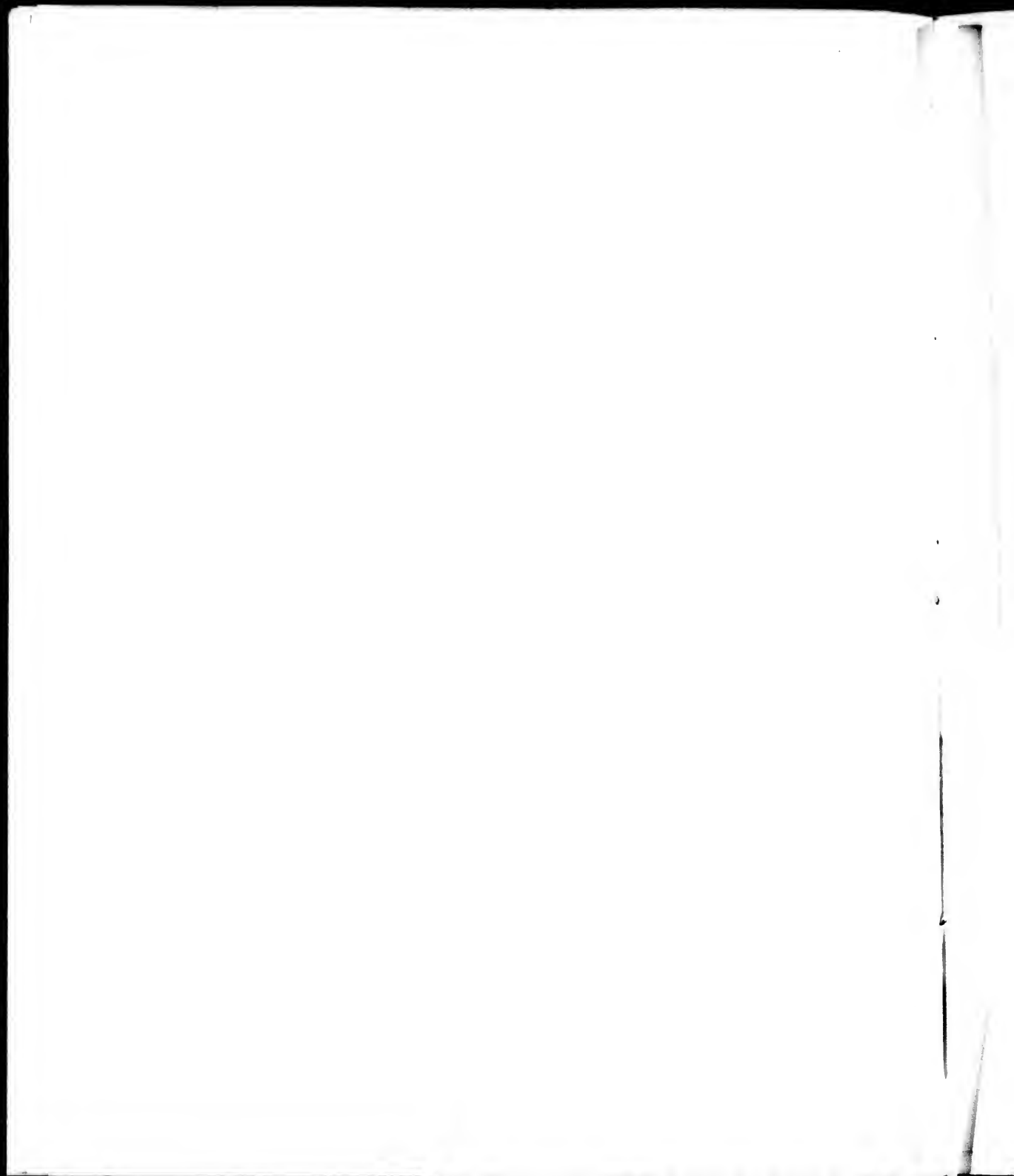
- 96 Judges *
 96 ——— *
 96 ——— *
 96 Judge Garrow *
 97 Lord St. Helen's
 98 The Right Honorable the Lord Chancellor, (Earl of Eldon)
 99 Lord Howard of Effingham
 100 Benjamin Currey Esq. (additional Clerk, Assistant at the Table)
 101 Lord Chief Justice Dallas *
 102 Marquis of Ailesbury
 103 Earl Grey
 104 Sir F. Burdett, M. P. *











- 105 Sir Charles Cockerell, M. P.
 106 John George Lambton Esq. M. P. *
 107 Lord G. W. Russell, M. P. *
 108 G. L. Fox Esq. M. P. *
 109 Marquis of Worcester, M. P. *
 110 Honorable W. Lamb, M. P. *
 111 Honorable W. Ponsonby,
 112 Bishop of Ely *
 113 Samuel Whitbread Esq. M. P. *
 114 Earl of Blessington
 115 Lord Rolle
 116 Earl of Mount Edgembie
 117 Earl of Landerdale
 118 Lady Anne Hamilton, (Maid of Honor)
 119 THE QUEEN
 120 Marquis of Lansdowne
 121 Earl of Pomfret *
 122 Duke of Buckingham
 123 Duke of St. Alban's
 124 Earl of Darnley
 125 Earl Grosvenor
 126 Earl of Donoughmore
 127 His Royal Highness the Duke of Gloucester
 128 Lord Cathorpe
 129 Sir William Scott, (now Lord Stowell) *
 130 Honorable G. Anson, M. P.

- 131 Lord John Russell, M. P.
 132 Honorable D. Kinnaird
 133 Lord Holland
 134 Marquis of Anglesey
 135 Lord Ellenborough
 136 Lord Bagot
 137 Matthew Wood Esq. M. P.
 138 Lord John Fitzroy, M. P.

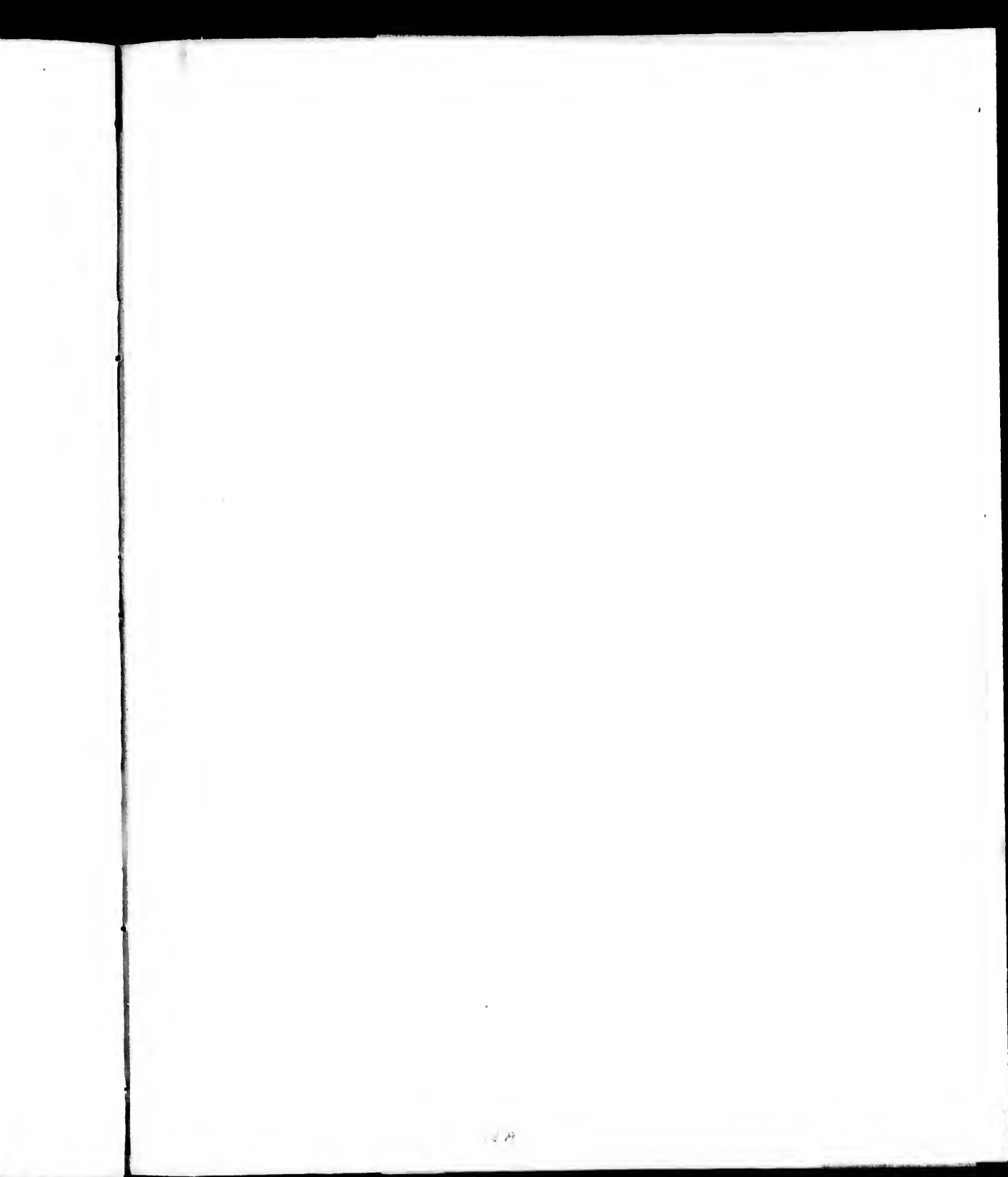
PLATE IV.

Gallery on the Left Hand Side

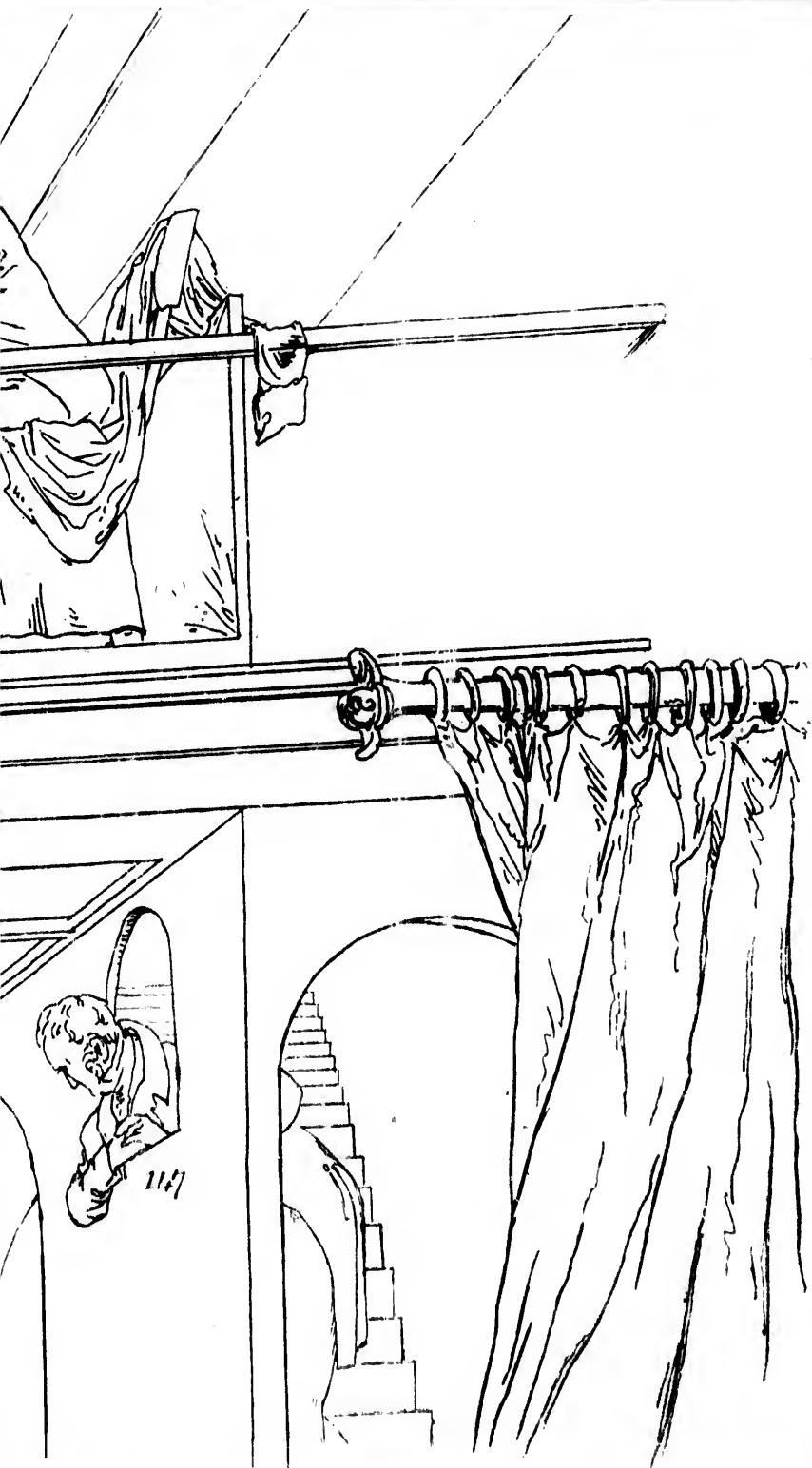
- 139 Duke of Somerset
 140 Earl of Derby
 141 Lord Kenyon
 142 Earl of Jersey
 143 Lord Ducie
 144 Earl of Denbigh
 145 Duke of Northumberland *
 146 Lord Bayning
 147 Right Honorable C. Arbuthnot, on the steps leading to
 the Gallery

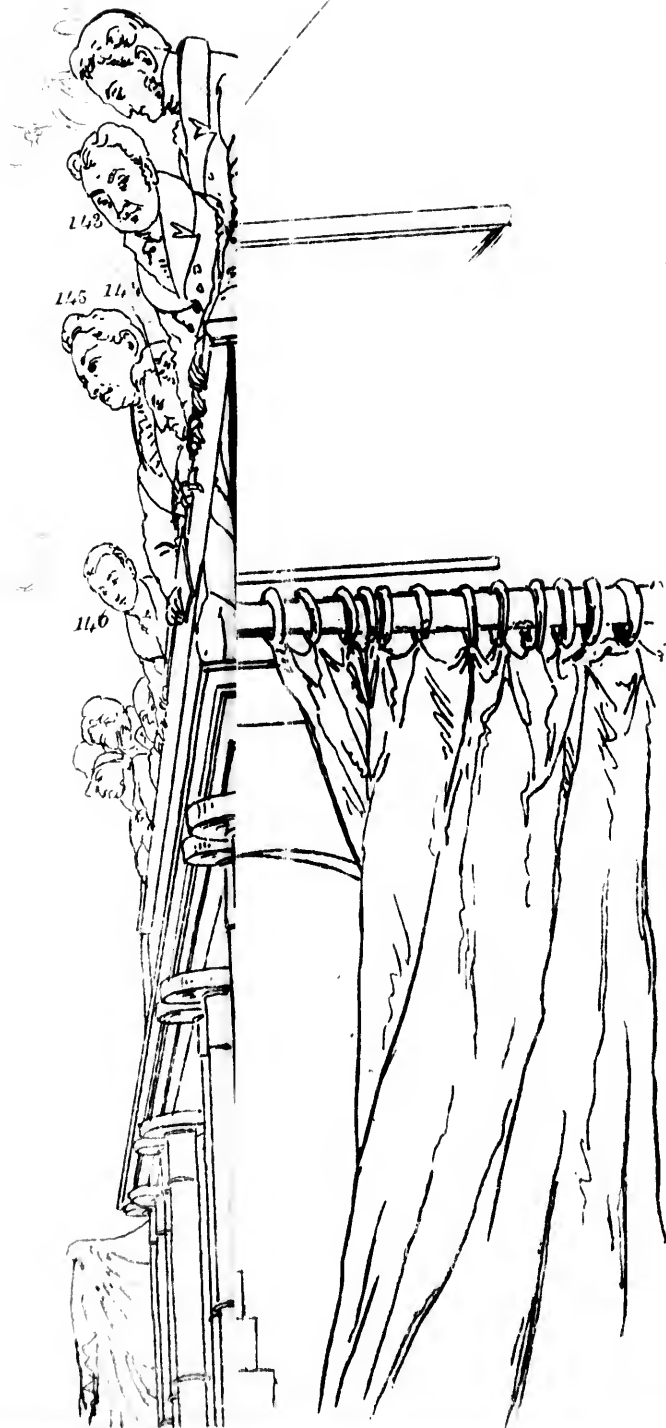
PLATE V.

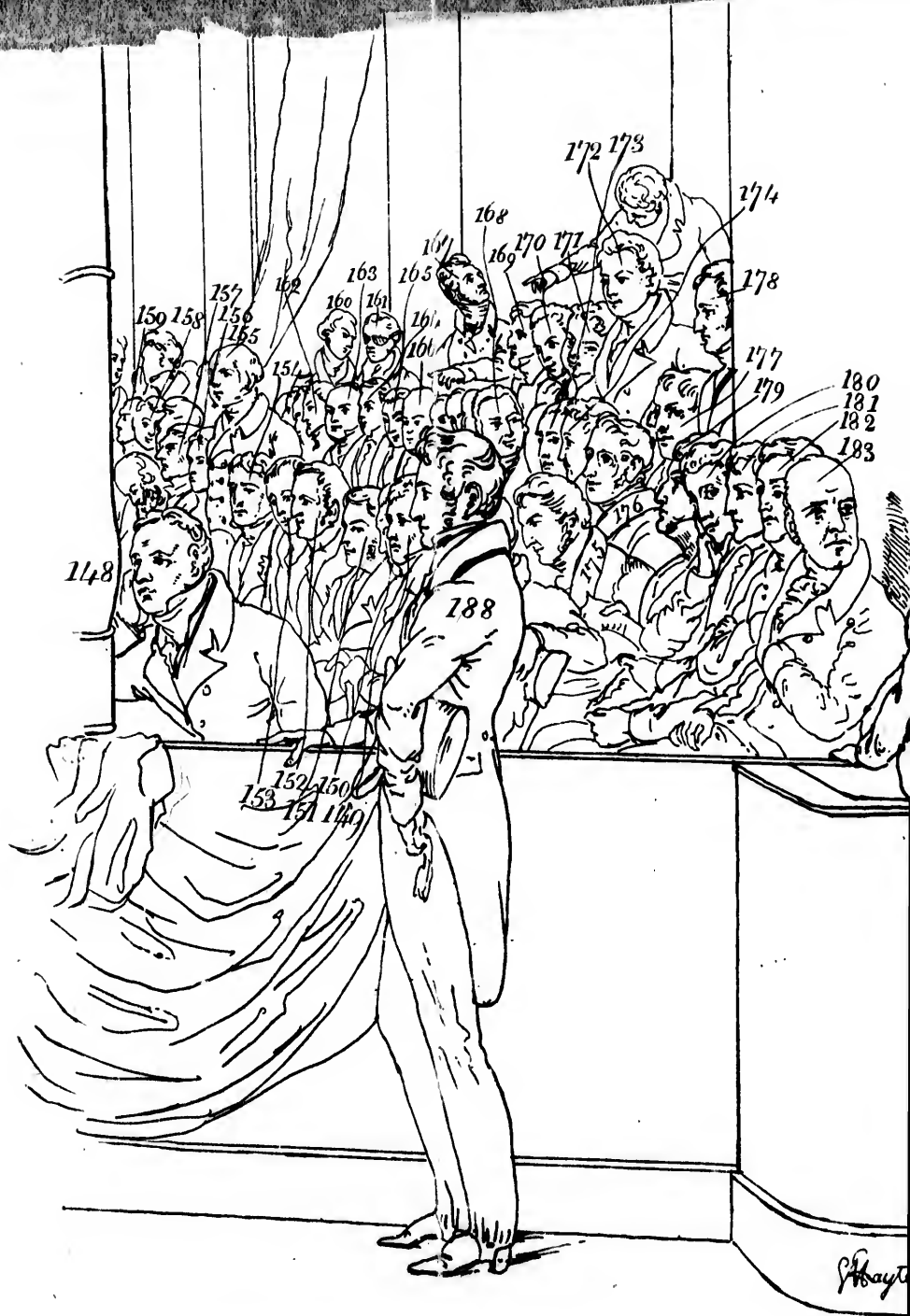
- 148 Earl of Carnarvon
 149 Earl of Warwick
 150 Earl Nelson











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S. Bayle



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Hayter Inv. t, Perxit, et Incidit. 1823.



- 151 Earl of Clare
152 Lord King
153 Duke of Leinster
154 Lord Erskine
155 Duke of Bedford
156 Earl of Rosslyn
157 Earl Fortescue
158 Earl of Roseberry
159 Earl of Gosford
160 Lord Deechurst attending his Father, the
161 Earl of Coventry
162 Marquis of Downshire
163 Earl of Essex
164 Lord Viscount Hereford
165 Marquis of Exeter
166 Earl of Bessborough
167 Duke of Hamilton and Brandon
168 Earl of Thanet
169 Lord Clinton
170 Earl of Albemarle
171 Lord Alvanley
172 Earl of Morley
173 Lord Amherst
174 Earl of Delawarr
175 Earl Cowper
176 Lord Viscount Clifden

- 177 Duke of Argyll
 178 Duke of Grafton
 179 Lord Gwydyr, (Lord High Chamberlain)
 180 Lord Auckland
 181 Lord Viscount Granville
 182 Lord Daere
 183 Lord Grenville

In the Box of the Gentleman Usher of the Black Rod.

- 184 Lord Castlereagh, (late Marquis of Londonderry) *
 185 Right Honorable George Tierney, M. P.
 186 Sir Thomas Tyrwhitt, Gentleman Usher of the Black Rod
 187 Right Honorable Sir Charles Long, M. P.
 188 Honorable George Agar Ellis, M. P. for whom this Picture was painted, by
 189 Mr. George Hayter, Member of the Academy of St. Luke, in Rome, Portrait and Miniature Painter, to His Royal Highness Prince Leopold of Saxe Cobourg &c. &c. &c.

** The Asterisks are placed to the names of those Gentlemen who, though present at the Trial, are so situated in the Picture, that the Artist did not find it necessary to trouble them to sit.*

