

**CATALOGUE OF THE
MAGNIFICENT CONTENTS OF
ALTON
TOWERS, THE PRINCELY SEAT
OF THE EARLS OF SHREWSBURY**

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Catalogue of the Magnificent Contents of Alton Towers, the Princely Seat of the Earls of Shrewsbury by Various

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VARIOUS

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MAGNIFICENT CONTENTS OF
ALTON
TOWERS, THE PRINCELY SEAT
OF THE EARLS OF SHREWSBURY**

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE and MANSON not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

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CATALOGUE.

First Day's Sale.

On **MONDAY, JULY 6, 1857,**

AT TWELVE O'CLOCK PRECISELY.

PICTURE GALLERY.

PICTURES.

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|-----------------------------|---|--|
| School of S. Rosa | 1 | Head of a man, in a white drapery |
| Van Loo | 2 | A gentleman, in a black Van Dyck dress, playing on the flute, and leaning on a stone plinth |
| Rosa di Tivoli | 3 | A peasant, keeping cattle and sheep, with two dogs, in a landscape |
| Neapolitan | 4 | Head of a philosopher |
| Ravenstyn | 5 | Portrait of a lady, in a black dress and white ruff, with gold chain, her gloves in her hand |
| Mola | 6 | The Magdalen, reclining near a rock, in a romantic landscape |
| Florentine School | 7 | The marriage of the Virgin—a composition of ten figures |
| Tintoretto | 8 | The Annunciation: the Angel descending from heaven towards the Virgin, who is seated in a rustic building; St. Joseph, |

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| | | asleep, in front, with landscape background—upright |
| Castiglione . . . | 9 | Manoah's sacrifice—oval |
| Genoese . . . | 10 | The infant St. John, with the lamb |
| School of Van Dyck | 11 | The ascension of Christ |
| Rotenhaemer . . . | 12 | The Crucifixion, surrounded by heads of the twelve apostles.—in one frame |
| Baroccio . . . | 13 | Head of the Virgin, in a red dress |
| Titian School . . . | 14 | The Virgin, holding a book, the infant Christ and St. John in her arms |
| G. Chiari . . . | 15 | An angel, drawing an arrow from the body of St. Sebastian, who is tied to a tree. <i>Coloured with powerful effect</i> |
| Moretto . . . | 16 | Christ appearing to the Virgin, after the Resurrection, attended by the apostles, with clouds above |
| Van Dyck . . . | 17 | St. Sebastian, bound to the tree by two figures; a female, and a man in armour, beyond—upright. <i>A finished sketch for the well-known composition</i> |
| DAVID, 1781 . . . | 18 | BELISARIUS. <i>The celebrated chef-d'œuvre of the great French Master</i> |
| Titian | 19 | A lady, in a crimson and blue dress with white boddice, as the Magdalen, holding the alabaster vase |
| Bronzino | 20 | Portrait of Cardinal Borghese, afterwards Paul V. |
| A. DEL SARTO . . . | 21 | Portrait of Lucretia Fede, wife of the artist, in a rich dress ornamented with jewels, and a coronet on her head. " <i>Spirited and animated, and very clear in the colouring</i> " — <i>Waagen</i> |
| MURILLO | 22 | Head of the Virgin, in a blue, white, and yellow drapery, her hands joined in prayer |
| Morales | 23 | Ecce Homo |

- A. DEL SARTO . . . 24 Portrait of a gentleman, in a crimson dress and black cap. *Full of fine character*
- Raffaello School . . . 25 Portrait of Pope Julius II.
- P. Battoni . . . 26 St. Jerome, seated, his hands clasped in prayer, on a scull: two cherubs above
- Casali 27 A female, in a white dress and a gorget
- S. Ricci 28 The adoration of the Magi. *A grand gallery picture*
- Tiepolo 29 A pair of heads of old men
- Tiepolo 30 A pair of heads of old men
- Tiepolo 31 A pair of heads of old men
- Tiepolo 32 Head of a priest
- Morone 33 Head of a Venetian gentleman
- Titian School . . . 34 Head of a lady, in a rich dress, with necklace and earrings of pearl
- R. Mengs 35 A man, in a crimson cloak, his hand resting on a globe—called "Columbus"
- Honthorst 36 An old woman, in a brown dress, her hands clasped in prayer before a lamp
- Bassano 37 The angel appearing to the shepherds—upright
- Morone 38 Portrait of a gentleman, in a black dress
- GIORGIONE 39 A gentleman playing on the spinette, an ecclesiastic and two ladies at his side
- GIORGIONE 40 A subject from Venetian history—the companion
- Primaticcio 41 The Virgin nursing the infant Christ, with St. John
- BONIFACCIO 42 THE RETURN OF THE PRODIGAL, who is received by his father and attendants before the portico of a palace; the elder brother on horseback, with three servants, on the left; a hunting party and numerous figures in the mountainous distant landscape. *Pronounced by Dr. Waagen "a chef d'œuvre of the Master"*

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