

# CHRISTIE'S

ENGLISH SCHOOL, C. 1735  
*Four views of the Hon. Richard Bateman's (1705-1773)  
house and garden at Old Windsor  
18 1/2 x 23 1/2 in. (47 x 59.7 cm.)  
a set of four  
£20,000 – 30,000*

opposite bottom  
SAMUEL PALMER, R.W.S. (1805-1881)  
*A cornfield with a windmill and spire and  
a crescent moon  
2 1/2 x 4 1/4 in.  
£60,000 – 80,000*



## PLEASURE GROUNDS

IT IS OFTEN REMARKED THAT AN ENGLISHMAN'S HOME IS HIS CASTLE. MUCH LESS, HOWEVER, IS SAID ABOUT HIS GARDEN. YET AN UNUSUAL SET OF WORKS OFFERED THIS JULY CAPTURE THE UNIQUE AND, AT TIMES, ECCENTRIC SENSIBILITY OF ONE ENGLISHMAN AND HIS OWN IMPORTANT AND HISTORIC PLEASURE GROUNDS. THESE CHARMING PAINTINGS TREAT US TO FOUR VIEWS OF THE NEWLY COMPLETED GROVE HOUSE, THE COUNTRY SEAT OF HON. RICHARD BATEMAN, SITUATED IN OLD WINDSOR ON THE RIVER THAMES. IN

ADDITION TO BEING ONE OF THE ORIGINAL DIREC-

TORS OF THE BANK OF ENGLAND, AND A FORMER LORD MAYOR OF LONDON, BATEMAN IS MARKED OUT IN HISTORY AS A PIONEER OF THE ROCOCO GARDEN. HERE WE HAVE (THE ONLY KNOWN) RECORD OF THE ORIGINAL GROUNDS AS LAID OUT IN THE 1730S, TAKING IN THEIR MANY CAREFULLY PLANNED ASPECTS; VIEWS OF THE HOUSE AND RIVER, WITH ITS CHINOISERIE BRIDGE AND FLOATING JUNKS, OR THE CURIOUS 'INDIA HOUSE' WITH ITS INTENSE DETAILING AND PLASTER WORK ENCRUSTED WITH SHELLS, OR THE IONIC TEMPLE SET IN A GROVE WITH ITS ROSE GARDEN, REMINDING US OF THE EMINENT HORACE WALPOLE'S DESCRIPTION OF THESE GARDENS AS 'A KINGDOM OF FLOWERS'.



“TURNER  
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Turner dominated landscape painting in the 19th Century from his great classical compositions inspired by the Old Masters to his more topographical views of Europe but some of his most magical and sought after works are his studies on paper painted on a much more intimate scale.

In this watercolour Turner has captured a steamship making way through the Solent off Yarmouth on the western side of the Isle of Wight. Turner loved the sea and understood it better than any other artist enabling him to successfully capture its movement with a series of rapid and freely executed brushstrokes. The condition of the drawing is remarkable and the pigments are brilliant – the purples and blues of the skies almost shocking.

Held in the same private collection for over thirty years, this captivating study was previously owned by John Edward Taylor, owner of the Manchester Guardian. Taylor put together an outstanding collection of watercolours by Turner which included the celebrated '*Blue Rigi*' which achieved the world auction record, both for a Turner watercolour and any British watercolour, in these Rooms.

From the same private collection is an enchanting monochrome drawing of a pastoral subject by William Blake's most famous pupil, Samuel Palmer.

In 1824 Palmer had been introduced to Blake by John Linnell. This meeting had a profound effect on the young artist which led to a dramatic change in his work from conventional landscape and topography towards a highly stylised vision comprising bold simplified shapes and strong textural effects for which he is most celebrated today. Blake's religious independence also influenced Palmer's outlook, leading him away from closely observed realism towards a more imaginative and spiritual attitude to landscape. The local countryside around Shoreham, which Palmer described as the 'Valley of Vision' reminiscent of an earlier Golden Age, provided him with a constant source of subject matter to which Palmer added his own individual symbolism, including the recurring motifs of the sickle moon, the rounded hills ripe for harvest, the church spire, and the windmill.

This important and jewel-like drawing on an almost miniaturist scale has only ever been in two collections, having passed to the artist's son A. H. Palmer, from whose collection it was purchased for the present collection in 1971.

## HARRIET DRUMMOND

*International Head, British Art on Paper*

top  
JOSEPH MALLORD WILLIAM TURNER, R.A. (1775-1851)  
*Off Yarmouth  
5 1/2 x 7 1/4 in.  
£200,000 – 300,000*