

DAVID CECIL, *Visionary and Dreamer, Two Poetic Painters: Samuel Palmer and Edward Burne-Jones* (Bollingen Series XXXV, No. 15), Princeton, Princeton University Press, 1969. Pp. xxii + 178; 115 pls. (19 in color). \$15.00.

CARLOS PEACOCK, *Samuel Palmer, Shoreham and After*, Greenwich, Conn., New York Graphic Society, 1968. Pp. 144; 35 pls. (11 in color) + 23 ills. in text. \$13.50

EDWARD MALINS, *Samuel Palmer's Italian Honeymoon*, London, Oxford University Press, 1968. Pp. xiv + 130; 20 pls. + map. \$4.95.

RAYMOND LISTER, *Samuel Palmer and His Etchings*, London, Faber and Faber, 1969. Pp. 132; 40 pls. (1 in color). £3.50

The appearance of four volumes devoted to the work of Samuel Palmer (1805-1881) within less than two years is an unusual event. The neglect of Palmer in many respects parallels that of William Blake, whom Palmer knew as a young man and whose art and personality profoundly influenced him. It is true that in the decade after his death the dedicated efforts of his son, A. H. Palmer (1853-1929), and of such friends as Frederick George Stephens, the Pre-Raphaelite scholar, and critic, and of Palmer's one consistent patron, L. R. Valpy, were responsible for a memorial exhibition at the Fine Arts Society in 1881, followed by the publication of A. H. Palmer's *Memoir* in the following year. This period ended with the appearance in 1892 of *The Life and Letters of Samuel Palmer, Painter and Etcher*, in a limited edition written and edited by A. H. Palmer. Palmer was then virtually forgotten until 1926, when at the end of the year the Victoria and Albert Museum presented an "Exhibition of Drawings, Etchings, and Woodcuts by Samuel Palmer and Other Disciples of William Blake." The greater number of the works in this exhibition, and the introduction and notes of the catalogue were provided once more by Palmer's son, A. H. Palmer, then in his early seventies and since 1910 a resident of British Columbia. A. H. Palmer's *Life* of 1892 and the catalogue of this exhibition in 1926 remain key documents for Palmer's career.

The present and growing position of Palmer as a major figure in British art, was, however, established only in more recent years with the appearance in 1947 of Geoffrey Grigson's study, *Samuel*