

Contents

Directors' Foreword	<i>page</i> 7
Authors' Acknowledgements	8
Introduction <i>William Vaughan</i>	11
'Brothers in Art, Brothers in Love': The Ancients as an Artistic Community <i>William Vaughan</i>	17
'To fancy what is lost to sight': Palmer and Literature <i>David Blayney Brown</i>	23
The Politics of Vision: Palmer's <i>Address to the Electors of West Kent</i> , 1832 <i>David Bindman</i>	29
Samuel Palmer's Materials and Techniques: The Early Years <i>Alexandra Greathead</i>	33
Samuel Palmer's Materials and Techniques: The Later Years <i>Marjorie Shelley</i>	37
Poetic Feeling and Chromatic Madness: Palmer and Victorian Watercolour Painting <i>Scott Wilcox</i>	43
'The excitement of gambling, without its guilt and its ruin': Palmer and Printmaking <i>Elizabeth E. Barker</i>	47
The Artistic Rediscovery of Samuel Palmer <i>Colin Harrison</i>	55
Chronology	62

Part One: The Visionary	65
1 Early Years (1805–23) <i>William Vaughan</i>	66
2 The Primitive Vision (1823–5) <i>William Vaughan</i>	75
3 Shoreham and the Ancients (1825–30) <i>William Vaughan</i>	105
4 Later Shoreham (1830–35) <i>Colin Harrison</i>	137
Part Two: The Victorian	169
5 The Traveller (1835–7) <i>Elizabeth E. Barker</i>	170
6 Italy (1837–40) <i>Elizabeth E. Barker</i>	179
7 Sketches and Idylls (1840–c.1865) <i>Elizabeth E. Barker</i>	192
8 The Lonely Tower (c.1865–81) <i>William Vaughan</i>	224
Bibliography	245
List of Lenders	250
Contributors	250
Index of Works	250
Index of Names	253
Photographic Acknowledgements	256