

# Landscape Painter

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## Landscape Painter, Jamaica (for Albert Huie)

I watch him set up easel,

Both straddling precariously

A corner of the twisted, climbing

Mountain track

*Analysis: The poem opens with the speaker observing, "I watch," establishing him as an admiring witness rather than a participant. The word "straddling" is carefully chosen: it applies to both painter and easel, as though they share a single precarious stance on the mountain path. "Precariously" introduces a quiet danger, suggesting that great art is not achieved from a place of comfort or safety. The personification of the mountain track as "climbing" gives the landscape agency: it is not merely there but actively reaching upward. The imagery of the "twisted, climbing mountain track" sets the scene as rugged and demanding: the painter does not work in a studio but in the wild, unpredictable landscape itself.*

A tireless humming-bird, his brush

Dips, darts, hovers now here, now there,

*Analysis: The metaphor "tireless humming-bird, his brush" is the poem's central image. The hummingbird, Jamaica's national bird, is uniquely able to dart, hover, and move in all directions, making it a perfect vehicle for describing a painter's quick, precise brushwork. The kinesthetic imagery of "dips, darts, hovers" mimics the actual movement of the brush across the canvas: fast strokes, pauses, sudden changes of direction. The shortness and rhythm of these words enact the very speed they describe.*

Where puddles of pigment

Bloom in the palette's wild small garden.

*Analysis: The metaphor "palette's wild small garden" transforms the painter's palette into a miniature landscape, connecting the tools of art directly to the nature being painted. "Puddles of pigment" uses the alliteration of p-sounds, "puddles," "pigment," "palette", and a natural image (rain puddles) to describe the pools of paint, as though the colours themselves have grown organically from the earth. Art and nature are inseparable here.*

The mountains pose for him

In a family group

Dignified, self-conscious, against the wide blue screen

Of morning; low green foot-hills

*Analysis: The personification of the mountains is the poem's most sustained and imaginative device. They "pose" as though aware of being painted, gathering themselves with the self-conscious dignity of people sitting for a portrait. The metaphor "wide blue screen of morning" presents the sky as a studio backdrop: nature has arranged itself into a photographic composition for the artist. "Dignified, self-conscious" gives the mountains a sense of authority and pride, reflecting the cultural and historical weight of the Blue Mountains in Jamaican identity.*

Sprawl like grandchildren about the knees

Of seated elders. And behind them, aloof,

*Analysis: The simile "sprawl like grandchildren about the knees of seated elders" creates a tender family scene from the geography of the landscape. The smaller foothills cluster around the base of the larger mountains the way young children gather at the feet of the elderly. "Aloof" is a carefully chosen word with a double meaning: it describes the peak's physical remoteness from the other mountains, but also carries a social meaning, detached, above the concerns of others. Blue Mountain Peak is above it all in every sense.*

Shouldering the sky, patriarchal in serenity,

Blue Mountain Peak bulks.

*Analysis: Blue Mountain Peak is given the most imposing description of all. "Aloof" and "patriarchal" present it as the elder of elders: removed, authoritative, serene. The verb "bulks" is a powerful choice: not rises or towers, but bulks, suggesting sheer, immovable mass. "Shouldering the sky" is a striking personification, as though the peak physically bears the weight of the heavens above Jamaica. It is the dominant patriarch of this mountain family, and its presence grounds the entire landscape in something ancient and permanent.*

And the professional gaze

Studies positions, impatiently waiting

For the perfect moment to fix

Their preparedness, to confine them

For the pleasant formality

Of the family album.

*Analysis: The painter's eye is described with the deliberate diction of "professional gaze": precise, trained, calculating. He waits "impatiently" for the exact alignment of light and landscape: the perfect moment. The metaphor "family album" continues the extended family personification: the completed painting will be a kind of formal portrait, capturing the mountains in their finest arrangement, as a family photographs itself for posterity. "Confine" is subtly ironic: the painter's art is also an act of capture, of fixing the living, changing landscape into something still and permanent.*

His brush a humming-bird

Meticulously poised ...

*Analysis: The central metaphor of the hummingbird returns, but this time the bird is "meticulously poised", and "poised" carries a triple meaning: suspended mid-air the way a hummingbird actually hovers; self-assured and composed, in full command of the moment; and in a state of readiness, poised to strike. The ellipsis ("...") creates a deliberate pause, a held breath, as painter and landscape come to the moment*

of commitment. The repetition of this image ties the poem together structurally, framing the whole scene within the same image it began with.

The little hills fidgeting,

Changelessly changing,

Artlessly frustrating

The painter's art.

*Analysis: The poem's closing movement is its most playful and ironic. The "little hills", the grandchildren of the earlier stanza, are now "fidgeting," refusing to stay still. The paradox "changelessly changing" captures the reality of a living landscape: it appears the same, yet light, shadow, and cloud alter it constantly. "Artlessly frustrating the painter's art" carries a triple meaning in the word "artlessly": nature acts genuinely and naturally, without pretension; it acts naively and childishly, like a fidgeting child; and it acts without art, without craft or technique. All three meanings apply: nature is authentic, unself-conscious, and unplanned, and it is precisely these qualities that make it impossible to truly contain. The painter's precision is no match for the landscape's effortless, unconscious movement.*

## About the poem

**Author:** Vivian Virtue (1911–1998)

**Context:** Jamaican poet; the poem is a dedication to Albert Huie (1920–2010), often called the father of Jamaican painting. Born in Trelawny in 1920, Huie showed his first painting, "The Dancers", at just 16 years old, and went on to become the most celebrated landscape painter in Jamaican history, known for his vivid, sun-drenched depictions of the Jamaican countryside.

**Core idea:** Through the act of watching a painter at work, the poet celebrates both the artist's skill and the landscape's living, elusive beauty, ultimately suggesting that nature resists and transcends the art that tries to capture it.

- **Main themes**

- Nature and the natural landscape
- Art and the creative process
- Jamaican identity and place
- Admiration and observation
- The tension between art and nature

- **Mood:** Calm, wondering, and gently playful

- **Tone:** Admiring, affectionate, and quietly ironic at the close

- **Extended metaphor:** The mountains as a family, grandchildren, elders, patriarch, runs through the entire middle of the poem, giving the landscape warmth and generational depth

### Remember

- The poem moves from **observation** 'admiration' **playful irony**
- "**Climbing**" mountain track = **personification**: the landscape actively reaches upward, it is not passive
- **Alliteration** of p-sounds: "puddles," "pigment," "palette"; paint and nature share the same earthy sound
- "**Aloof**" carries a double meaning: physically remote AND socially detached, above the concerns of others
- "**Poised**" carries a triple meaning: hovering mid-air (like a hummingbird), self-assured and composed, in a state of readiness
- "**Artlessly**" carries a triple meaning: genuine/natural, naive/childlike, lacking art; all three apply to the hills
- The **hummingbird metaphor** carries Jamaica's national identity into the description of the painter's craft
- The **family extended metaphor** (grandchildren, elders, patriarch): track it from the foothills to Blue Mountain Peak
- "Changelessly changing" is the poem's central **paradox**: nature is both constant and in flux
- Albert Huie: born Trelawny 1920, died 2010, showed first painting at 16, father of Jamaican painting