

The background of the slide is a painting of a rural landscape at night. A large, bright, glowing moon is positioned in the upper left corner of the sky. The landscape below is dark, with a field of crops in the foreground and a figure standing in the middle ground. The figure is wearing a dark, long-sleeved garment and a hat, and is holding a long staff or pole. The overall mood is somber and contemplative.

## English Landscape – 3

### **‘Going-in-i-tive-ness’: Samuel Palmer and English Pastoral**

‘I hold the genuine - pastoral - feel of landscape to be very rare and difficult of attainment - & by far the most lovely department of painting as well as of poetry.’ (John Constable, Letter 17 December 1824)



*your* **BRITAIN** · *fight for it now*

ISSUED BY A.B.C.A.

FRANK  
FENWOLD





*your* **BRITAIN** · *fight for it now*

© 1941 THE B.C.A. (INC.)

ISSUED BY A.B.C.A.

FRANK NEWBOLD



A PHOTOGRAPH BY The Times

# Pastoral

## Classical

Theocritus *Idylls* 3<sup>rd</sup> Century BC

(ειδυλλια = 'little forms', short poems)

Virgil *Eclogues* (or *Bucolics*) c.42-39 BC

## English Pastoral

Elizabethan Pastoral: Edmund Spenser *The Shepheardes Calendar* (1579)

Philip Sidney *Arcadia* (1590)

Christopher Marlowe, 'The Passionate Shepherd to His Love' (1600)

Walter Raleigh, 'The Nymph's Reply to the Shepherd' (1600)

John Fletcher, *The Faithful Shepherdess* (play: c.1610)

Augustan Pastoral: Alexander Pope, *Pastorals* (1709)

Ambrose Philips, *Pastorals* (1710)

'Anti-Pastoral': Oliver Goldsmith, *The Deserted Village* (1770)

George Crabbe, *The Village* (1783)

Fled are those times, if e'er such times were seen,  
When rustic poets praised their native green;  
No shepherds now, in smooth alternate verse,  
Their country's beauty or their nymphs' rehearse;  
Yet still for these we frame the tender strain,  
Still in our lays fond Corydons complain,  
And shepherds' boys their amorous pains reveal,  
The only pains, alas! they never feel...  
Must sleepy bards the flattering dream prolong,  
Mechanic echoes of the Mantuan song?  
From truth and nature shall we widely stray,  
Where Virgil, not where Fancy, leads the way?

George Crabbe, from *The Village* (1783)



'Have Corydon and Thyrsis met in Corduroys and Manchester  
cottons? 'Yes' say the men of matter 'and it is out of the present  
that the true Poet weaves his Fable.'

( Samuel Palmer, Letter 29 January 1862)



Henry W.B. Davis, *The Old Shepherd* (?1860s)



J.W. Inchbold, *A Shepherd on the Downs* (?mid-C19)



John Constable, *The Cornfield* (1826)



Henry W.B. Davis, *The Old Shepherd* (1850)

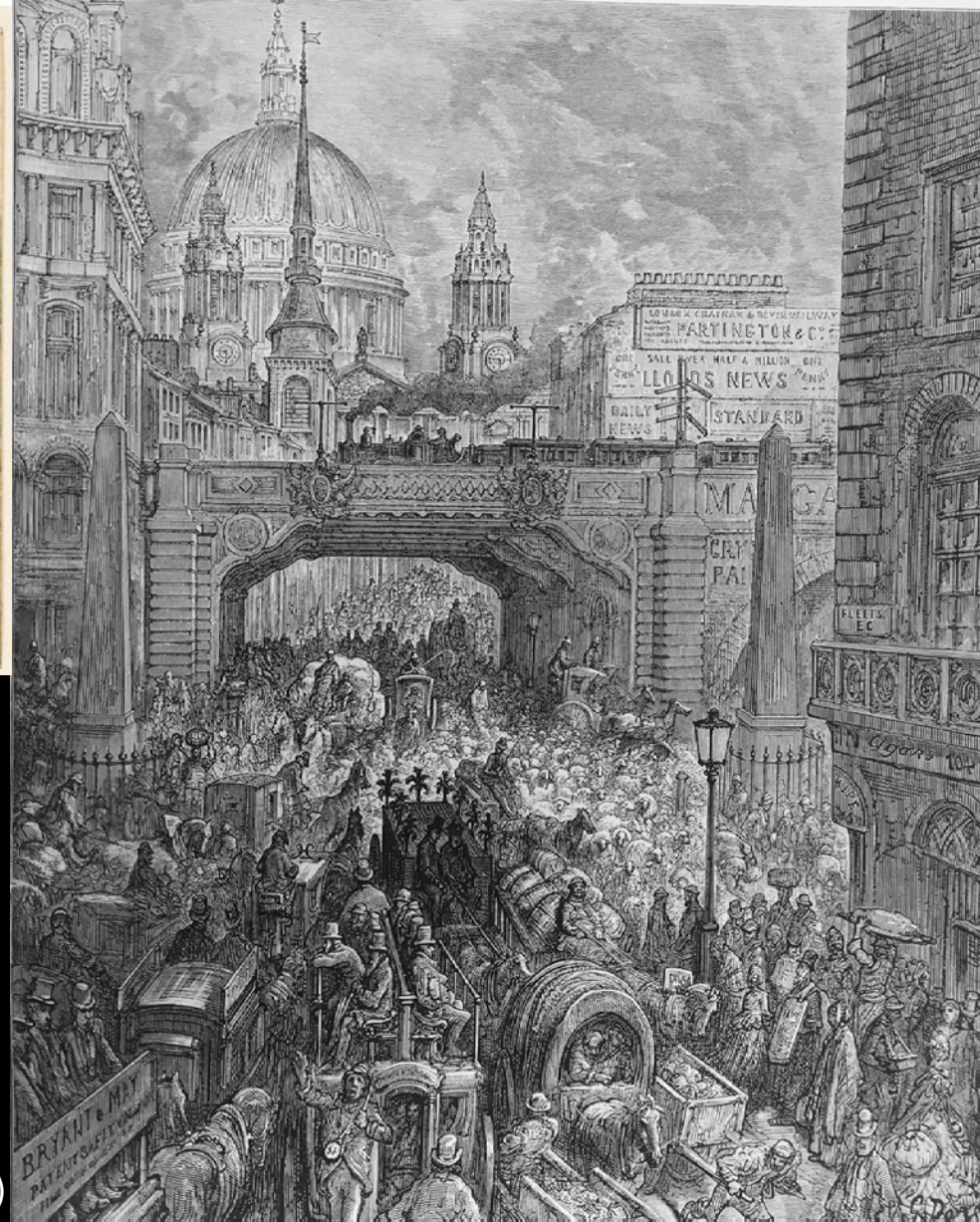




J.W. Inchbold, *A Shepherd on the Downs* (?mid-C19)

'...this strange disease of modern life'  
With its sick hurry, its divided aims,  
Its heads o'ertaxed...'

Matthew Arnold, 'The Scholar Gipsy' (1853)



Gustave Doré, 'Ludgate Hill – A Block in the Street' (1872)



Joseph Farquharson, *The Shortening Winter's Day is Near a Close*  
(also entitled *Beneath the Snow Encumbered Branches*) (1903)



59

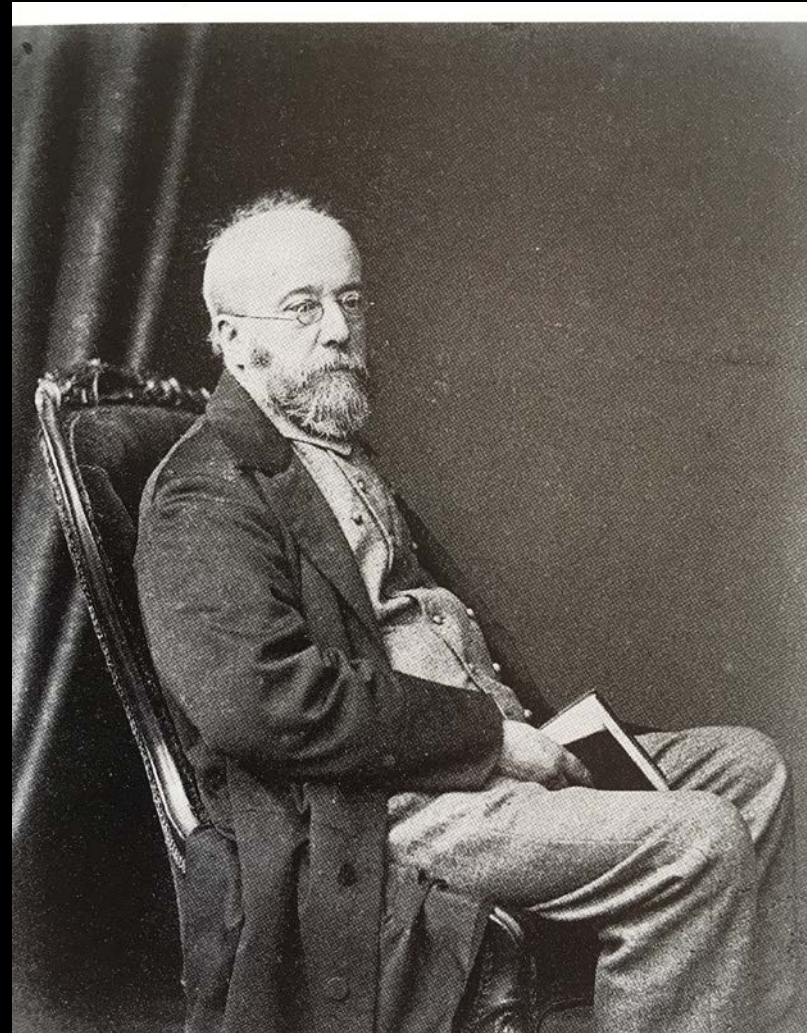


Samuel Palmer, (left) *The Herdsman's Cottage*, and (right) *Christmas, or Folding the Last Sheep* (1850)

# Samuel Palmer 1805-1881



Samuel Palmer, Self-Portrait (c.1824-25)



Photograph of Samuel Palmer (1864).  
Palmer insisted he be photographed  
with a copy of Virgil's *Eclogues* in hand.



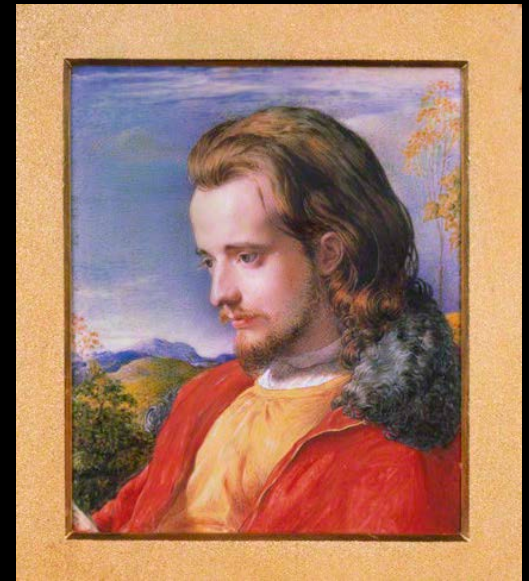
Samuel Palmer, *The Sleeping Shepherd* (c.1831-32)



Samuel Palmer, *The Magic Apple Tree* (c.1830)



Samuel Palmer, Sketch of Shoreham (c.1828)



George Richmond,  
*Samuel Palmer* (1829):  
Palmer dressed in 'Ancients'  
robes

# The Lamb

Little Lamb who made thee  
Dost thou know who made thee  
Gave thee life & bid thee feed,  
By the stream & o'er the mead;  
Gave thee clothing of delight,  
Softest clothing wooly bright;  
Gave thee such a tender voice,  
Making all the vales rejoice:  
Little Lamb who made thee  
Dost thou know who made thee

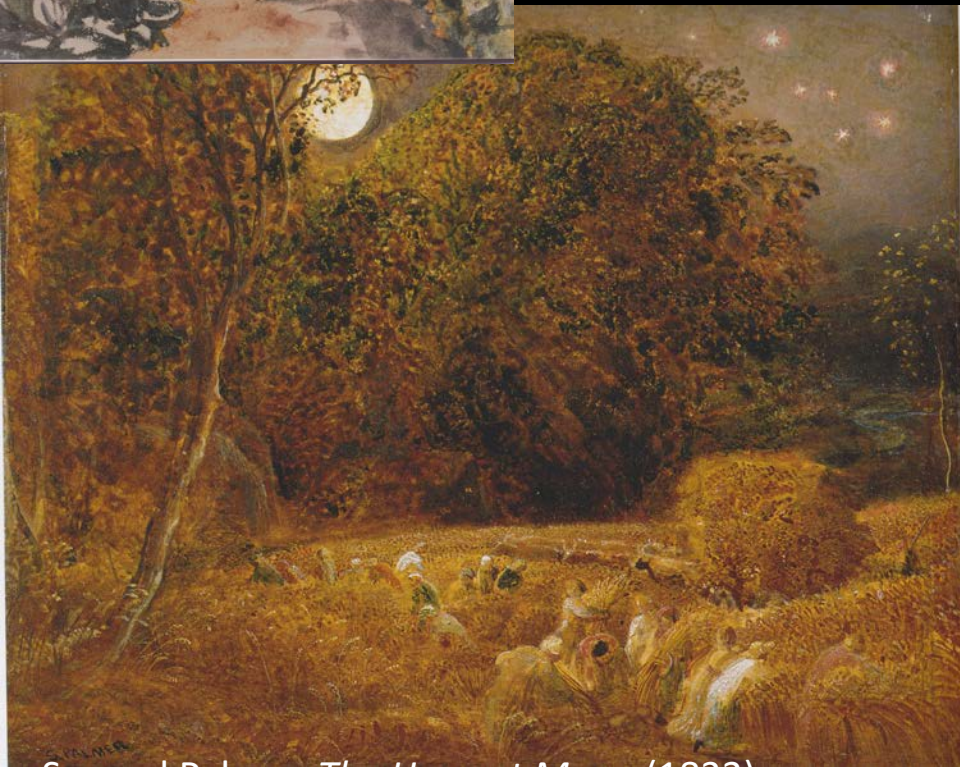
Little Lamb I'll tell thee,  
Little Lamb I'll tell thee:  
He is called by thy name,  
For he calls himself a Lamb:  
He is meek & he is mild,  
He became a little child:  
A child & thou a lamb,  
We are called by his name.  
Little Lamb God bless thee  
Little Lamb God bless thee



William Blake, Plates from *Songs of Innocence* (1789)



Samuel Palmer, *In a Shoreham Garden* (1829)

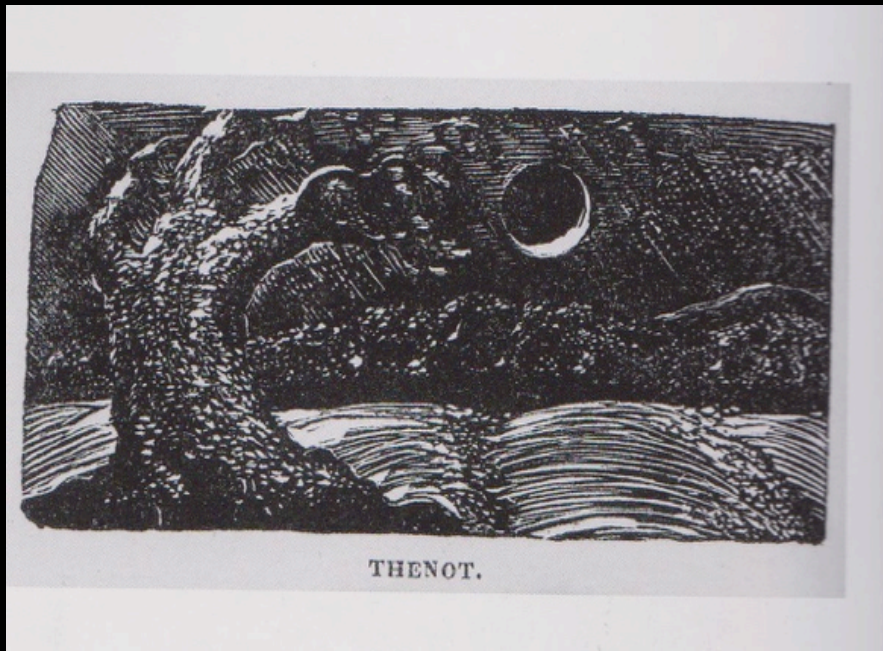


Samuel Palmer, *The Harvest Moon* (1833)



Samuel Palmer, *Coming from Evening Church* (1830)





William Blake, Illustrations to Virgil's *Eclogues* (Ambrose Phillips's imitations of Virgilian pastoral). Woodcuts: 1821.

**'I sat down with Mr. Blake's Thornton's Virgil woodcuts before me, thinking to give their merits my feeble testimony. I happened first to think of their sentiment. They are visions of little dells, and nooks, and corners of Paradise; models of the exquisitest pitch of intense poetry. I thought of their light and shade, and looking upon them I found no word to describe it. Intense depth, solemnity, and vivid brilliancy only coldly and partially describes them. There is in all such a mystic and dreamy glimmer as penetrates and kindles the inmost soul, and gives complete and unreserved delight, unlike the gaudy daylight of this world.'**



Samuel Palmer, *Oak Trees, Lullingstone Park* (1828)



Samuel Palmer, *Cow Lodge with a Mossy Roof* (c.1828-29)

‘I will, God help me, never be a naturalist by profession’

Samuel Palmer, Letter Sept/Oct 1828



Samuel Palmer, *The Valley of Vision: Sepham Barn, Shoreham* (?late 1820s)





Samuel Palmer, 'Remember the Dulwich sentiment': from Sketchbook of 1824

'Note. That when you go to Dulwich it is not enough on coming home to make recollections in which shall be united the scattered parts about those sweet fields into a sentimental and Dulwich looking whole No But considering Dulwich as the gate into the world of vision one must try behind the hills to bring up a mystic glimmer like that which lights our dreams. And those same hills...should give us promise that the country beyond them is Paradise.' (SP, Sketchbook of 1824)

The Visit to Italy: 1837-39



Samuel Palmer, *The Cypresses at the Villa d'Este* (1838)

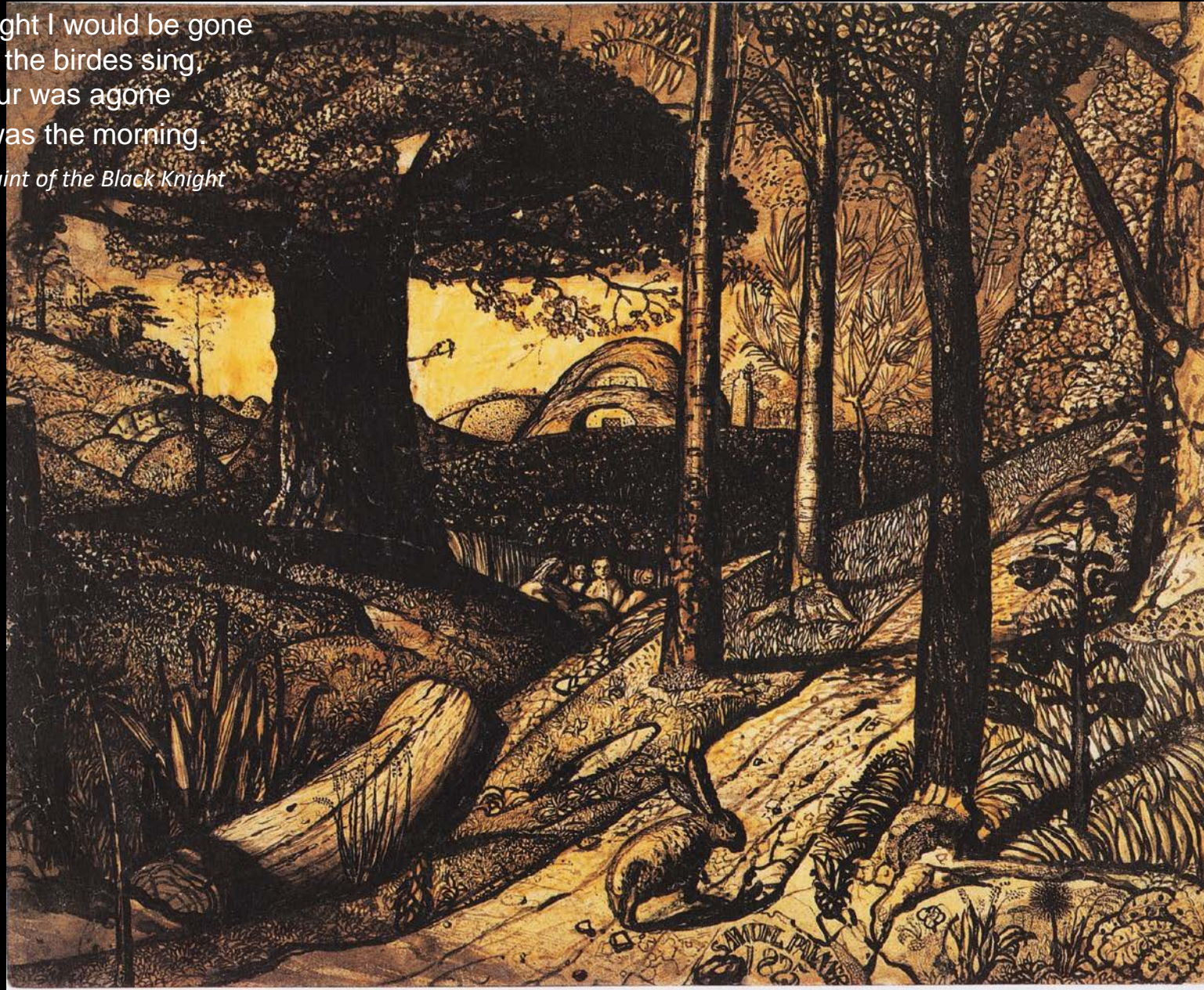


George Richmond, *Anny in Travelling Costume* (1838-39)

'Anny' is Hannah Linnell, who married Palmer in 1837

I rose anone and thought I would be gone  
Into the wode, to hear the birdes sing,  
When that misty vapour was agone  
And cleare and faire was the morning

John Lydgate, *The Complaint of the Black Knight*

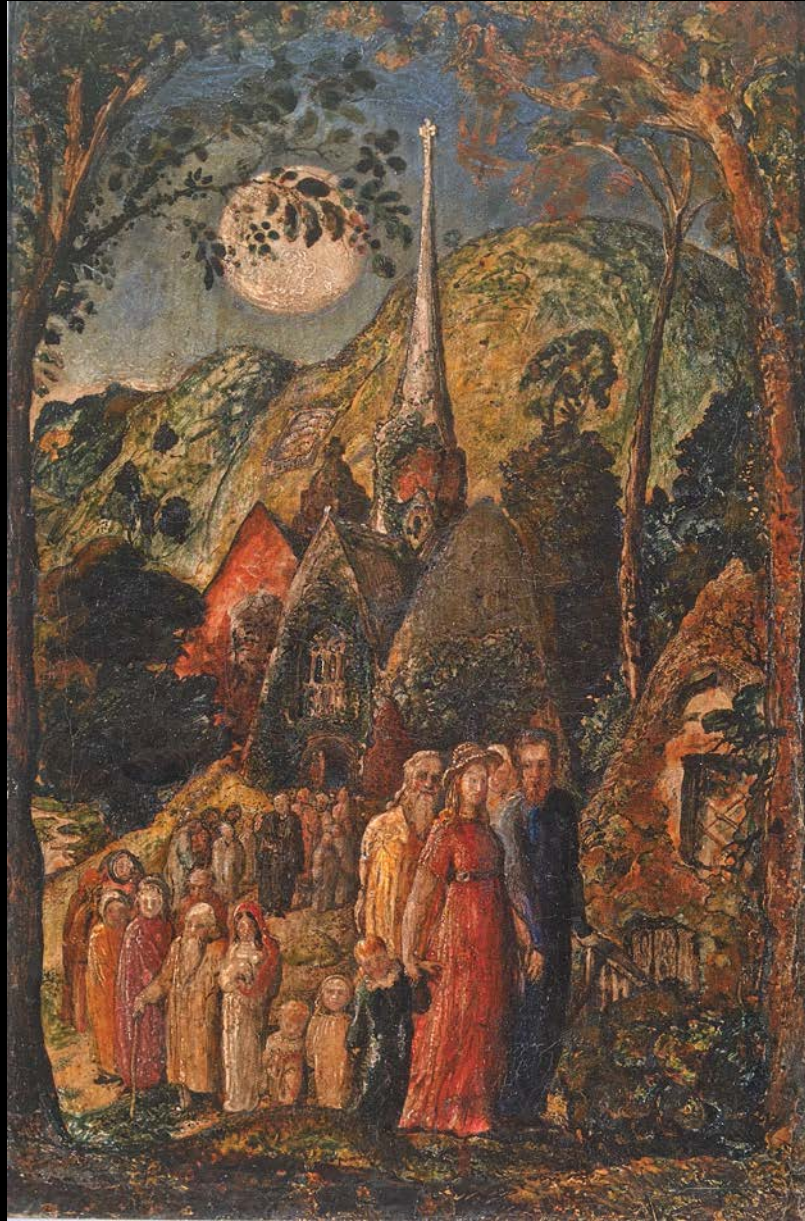


Samuel Palmer, *Early Morning* 1825: Sepia and Brown Ink. Ashmolean



Samuel Palmer, *The Bellman* (watercolour, 1881:Chatsworth Collection)





Samuel Palmer, *The Bellman* (watercolour, 1881)

Samuel Palmer, *Coming from Evening Church* (1830)





Samuel Palmer, *The Bellman* (detail) 1881.



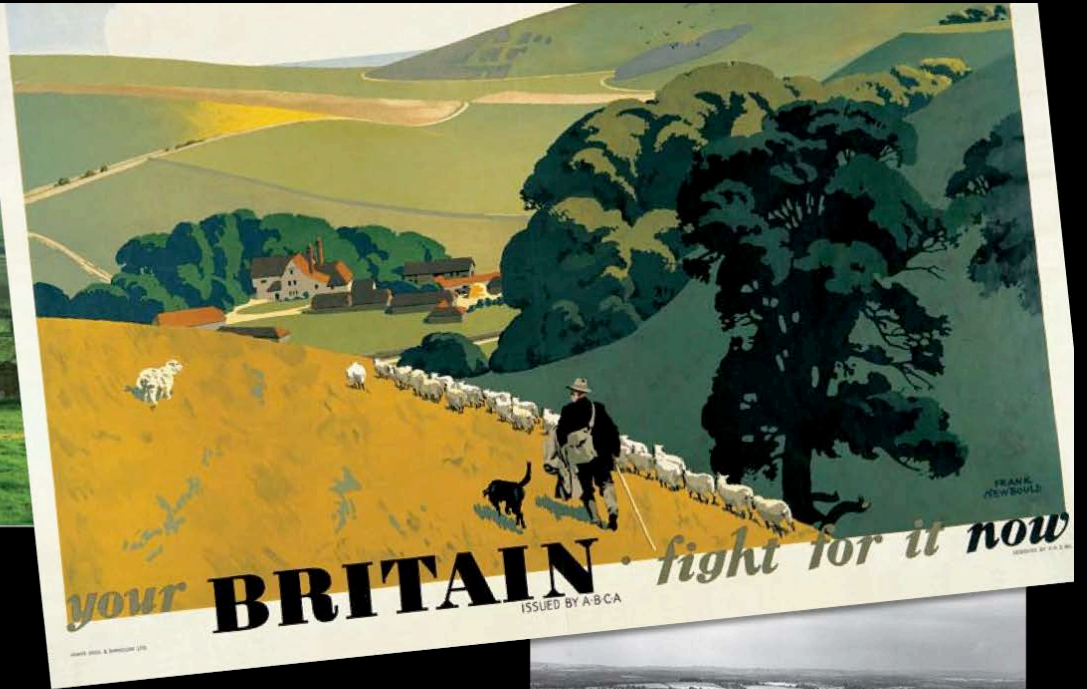


Samuel Palmer, *A Hilly Scene*, 1826-28





Seeing double

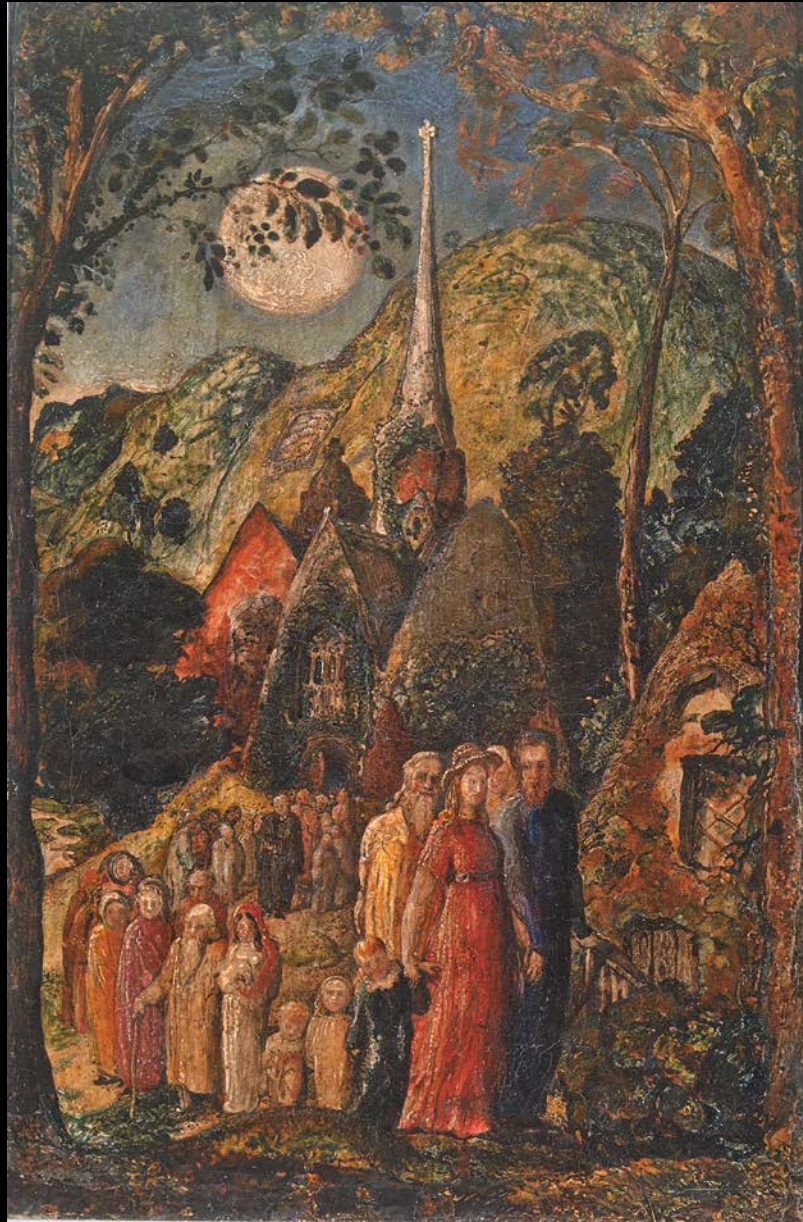


Straight mine eye hath caught new pleasures  
Whilst the landscape round it measures;  
Russet Lawns and fallows gray  
Where the nibbling flocks do stray;  
Mountains on whose barren breast  
The labouring clouds do often rest;  
Meadows trim with daisies pied  
Shallow brooks and rivers wide.  
Towers and battlements it sees  
Bosom'd high on tufted trees,  
Where perhaps some beauty lies,  
The cynosure of neigh'ring eyes.



Samuel Palmer, *The Prospect* (1881); with lines from Milton's *L'Allegro* (1645)





Samuel Palmer, *Coming from Evening Church*, 1830



**'Intense depth of shadow and colour. Mystery, and infinite going-in-i-tiveness.'**



Samuel Palmer, *Christmas or Folding the Last Sheep*  
Etching, 1850