The Influence of Medieval Illuminated Manuscripts on the Pre-Raphaelites and the Early Poetry of William Morris

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When considering the influence of medieval book illumination on the work of Pre-Raphaelite artists stress is generally laid upon examples from the thirteenth and fourteenth centuries. These are the book illuminations recommended by John Ruskin, which 'in their bold rejection of all principles of perspective, light and shade, and drawing ... are infinitely more ornamental to the page owing to the vivid opposition of their bright colours and quaint lines, than if they had been drawn by Da Vinci himself'.1 He also considered that they demonstrated the basic principles of art: 'clearness of outline and simplicity, without the introduction of light and shade'.2 Ruskin's enthusiasm for the aesthetic qualities of illuminated manuscripts from the fourteenth century is evident from a statement he made about the decoration of a book of hours in his own collection which he described as 'not of refined work, but extremely rich, grotesque, and full of pure colour. The new worlds which every leaf of this book opened to me, and the joy I had, counting their letters, and unravelling their arabesques as if they had all been of beaten gold... cannot be told'.3 Contrary to the view of contemporaries such as Gustav Friedrich Waagen or Henry Noel Humphreys, Ruskin considered that the most striking example of the demise of medieval book illumination was to be seen in the works of Giulio Clovio (1498–1578), who had until then been held in high esteem due to Giorgio Vasari's comparison of him with Michelangelo (1475–1564).4

It is miniatures from the thirteenth and fourteenth centuries, highly valued by Ruskin because of the brilliance of their colours, which Dante Gabriel Rossetti used as a starting point for his watercolours from the second half of the 1850s, several of which Morris acquired.5 He knew the manuscript collections of Ruskin and the British Library, and studied them in order to draw poetic inspiration as well as to influence his art.6 He also used as his models miniatures reproduced in contemporary publications, such as Henry Shaw's Dresses and Decorations of the Middle Ages (1843) and Henry Noel Humphreys' and Owen Jones's
Illuminated Manuscripts of the Middle Ages (1849). Rossetti’s paintings on medieval subjects show the influence of these miniatures in their use of a crowded picture plane, the diverse and dense ornamental areas, the slightly unclear spatial treatment within the paintings, the narrow and low spatial boxes and especially in the luminous quality of the colours. Rossetti liked to combine different artistic models in the sets of his paintings and in the costumes of his protagonists in order to achieve an effect as interesting and charming as possible. Only the paintings by Rossetti and Elizabeth Siddall on a jewellery box for Jane Morris (pre-1862; now in Kelmscott Manor) are direct copies, taken from miniatures on a Christine de Pisan-manuscript from the early fifteenth century (British Library, MS Harley 4431, fol. 376 and 48).

However, Charles Allston Collins’ Convent Thoughts (1850-51; Ashmolean Museum, Oxford) and Berengaria’s Alarm for the Safety of her Husband… (1850; Manchester Art Galleries) also demonstrate that illuminations from other periods, in this case the late-fifteenth and twelfth centuries, also served as models in Pre-Raphaelite paintings. In contrast to Rossetti or Ford Madox Brown, who used miniatures as inspirations for single motifs within the painting, Collins quoted existing miniatures and incorporated them as illuminations into his work.

In the second generation of Pre-Raphaelites the influence of fourteenth-century medieval manuscripts is still recognisable. Edward Burne-Jones’s design for The Arming and Departure of the Knights, one of the Holy Grail tapestries (1890-95), draws on a miniature depicting the same scene in the Luttrell Psalter (British Library, Add. MS 42130, fol. 202v) dating from the early fourteenth century. In the late-nineteenth century the manuscript was still in a private collection; however, copies of the miniature had been published in the second volume of John Carter’s Specimens of Antient [sic] Sculpture and Painting now remaining in this kingdom from the earliest period to the Reign of Henry VIII (2 vols, 1780-87), accompanied by a commentary by Richard Gough, in the sixth volume of Vetusta Monumenta (1839) with commentary by John Gage Rokewode, and in F. W. Fairholt’s Costume in England (1846). It is also possible that the figure of the kneeling Galahad in the last tapestry of the cycle, The Attainment, was modelled on the figure of a kneeling knight in the Westminster Psalter (British Library, MS Roy.2.A.xxii), which was depicted in works by Henry Shaw and Joseph Strutt and is also to be found in Burne-Jones’s sketchbook in Birmingham.

William Morris referred to illuminated manuscripts from the fifteenth century in the 1850s to research the applied arts. The minia-
tured he used show decorated interiors as setting instead of ornamented backgrounds. For example, in his *Daisies* embroidery of 1859 for Red House (Kelmscott House) he incorporated motifs from a miniature in British Library MS Harley 4380, fol. 1r, which shows the *Dance of the Wodehouses*, and which was reproduced in contemporary works such as Henry Shaw’s and Sir Frederic Madden’s *Illuminated Ornaments Selected from Manuscripts and Early Printed Books from the Sixth to the Seventeenth Centuries* (1830–33, ill. 26) or George Craik’s and James MacFarlane’s *The Pictorial History of England being a History of the People as well as a History of the Kingdom* (1839, vol. 11, p. 255). Similar motifs can also be found in a page border in British Library, MS Royal 15.E.vi (circa 1445), fol. 2v.

However, for his own illuminated manuscripts of the 1850s and for the book depicted in his painting *La Belle Iseult* (1858; Tate Britain), Morris returned (in contrast to his later illuminated manuscripts of the 1870s), to models from 1250–1350 which Ruskin had pointed out as exemplary. Morris illuminated in 1856 his own poem *Guendolen* and two stanzas of a canto from Robert Browning’s *Paracelsus* (lines 190–205, in the 1849 version; Huntington Library, California, HM 6478). In the following year he started to illuminate a parchment page with the text of *The Story of the Iron Man* after the fairy tale by the brothers Grimm (J. Paul Getty, Wormsley Library). This decoration remained unfinished. Morris also roughly sketched a frame decoration on a page with his own poem ‘Think but one thought of me up in the stars’, which was published the same year in the *Oxford & Cambridge Magazine* under the title ‘Summer Dawn’ (Huntington Library, California, HM 6480). Consequently, Ruskin was deeply impressed by Morris’s work and recommended him to the custodian of the manuscript department of the British Library comparing his ‘gift of illumination’ to that of a ‘thirteenth century draughtsman’. Rossetti, too, was full of praise for Morris’s ability as an illuminator and said in 1856: ‘In all illumination and work of that kind he is quite unrivalled by anything modern that I know – Ruskin says, better than anything ancient’.

In these illuminated pages Morris used closely related decorative motifs, which can be traced back to examples from the late-thirteenth and early-fourteenth century: the grotesque creatures, the long pointed leaves, the frame-borders with animal bodies at the ends and the coiling tendrils are based on English and French manuscripts dating from these times, as are the irregular borders and the asymmetrical background of the initials. This is also true for the rather dark colours cho-
sen, which contrast with large gold areas. Morris would have seen such manuscripts in the British Library and in the Bodleian Library.19

Morris retained this preference for illuminated manuscripts dating from this period into his later years. In the essay “Some Notes on the Illuminated Books of the Middle Ages” written in 1894, he declared the last quarter of the thirteenth century to be the “climax of illumination”: “Nothing can exceed the grace, elegance, and beauty of the drawing and the loveliness of the colour”.20 He explained that in the fourteenth century there were a number of significant changes in the practice of illumination which led to an abundance of motifs and a wonderful richness in colour, even if, at the same time, he criticises a certain “mechanical redundancy” which resulted.21 Characteristic of this period were richly ornamented or gilded and chased picture backgrounds, and lavish trimmings with leaves, flowers, birds and animals. The motifs were “naturalistically treated (and very well drawn); there is more freedom, and yet less individuality in this work; in short the style, though it has lost nothing (in its best works) of elegance and daintiness – qualities so desirable in an ornamented book – has lost somewhat of manliness and precision”, a development which would continue until the end of the century.22 Although outstanding works were still being created in the first half of the fifteenth century, Morris observed an increasing separation between ornament and picture which had an adverse effect on the harmony of the page.23 Illuminated books of high quality were no longer created after 1530 and “thus disappeared an art which may be called peculiar to the Middle Ages, and which commonly shows mediæval craftsmanship at its best”.24

Unlike Ruskin and Morris the authors of the numerous chromolithographic publications on illuminated manuscripts and the practical guidebooks on miniature painting in the second half of the nineteenth century were full of praise for fifteenth-century illuminated manuscripts. These publications provided examples, which were taken for the most part from manuscripts preserved in the British Library and which concentrated on the design of initials and page borders.25 Humphreys dedicated much space to the fifteenth century in his Illuminated Books of the Middle Ages and Shaw was of the opinion that illumination reached its artistic culmination in the second half of the 1400s.26 In Madden and Shaw’s Illuminated Ornaments selected from Manuscripts... 22 illustrations represent fifteenth-century examples, while only two reproduce thirteenth-century works. Manuscripts such as the Gorleston Psalter (1310–25; British Library MS Add. 49622), are described as “bizarre but splendid”, whereas the fifteenth century saw
the beginning of the perfection of the art. This could be seen, next to the ‘endless variety of design and colouring’, in the ‘beauty and richness of the execution’, which culminated in the sixteenth century.

In the light of Ruskin recommending illuminated miniatures from the earlier medieval period it is perhaps surprising still to see an enthusiasm for the miniatures of the late-fifteenth century in the ‘second generation’ of Pre-Raphaelites such as Burne-Jones and Morris. It is known that Burne-Jones showed friends the Roman de la Rose manuscript in the British Library, MS Harley 4425, which is dated circa 1490–1500 and since 1915 has been ascribed to the ‘Master of the Prayer Books of circa 1500’, probably active in Bruges.

Jones having promised to show us some of the most beautiful illuminated manuscripts in the collection [British Library]. First the ‘Roman de la Rose’, which is filled with the most exquisite illuminations, as fine as could well be in colour and gradation, tenderness of tone and manipulation, and purity of colour and light: the landscapes perfectly enchanting, the distances and skies suggesting Turner’s best and showing as well in every other part close and long observation of nature.

Burne-Jones was not the first to recognise the importance of this manuscript. Already at the beginning of the nineteenth century the catalogue of the Harley manuscripts stated that the manuscript contained an extraordinary array of miniatures and that they were executed ‘in the most masterly Manner [...] that is not to be exceeded by any known MS in this or any other Library’. Thomas Frognall Dibdin also mentioned the manuscript in his 1817 Bibliographical Decameron, dating it to 1480, and praising the group depictions as well as its ‘delicacy and strength’, but criticising the representation of heads which he thought too large.

He even compared some of the miniatures to the works of Antoine Watteau (1684–1721) because of their lovely character. Joseph Strutt, who included two couples in his illustrations taken from MS Harley 4425, fol. 14v, honoured the Harley manuscript as being ‘the most perfect and most beautiful MS I ever saw. The paintings exceed too & are finished. Many of them equal the miniatures of the present day’. Henry Shaw also reproduced several figures after miniatures in the manuscript in his Dresses and Decorations of the Middle Ages (2 vols., 1843). Shaw was mainly interested in the unusual clothing of the musicians on fol. 14v. He stated that ‘it would be impossible to point out any miniature more beautiful than the illuminations which enrich the splendid copy of the Roman de la Rose, in MS Harley 4425, executed about A. D. 1480’.

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The early popularity of the Roman de la Rose is also to be discerned in the fact that its miniatures served as inspiration for the decoration of the chimney piece in the 'Red Room' at Scarisbrick Hall, Lancashire, decorated by A. W. N. Pugin for Charles Scarisbrick around 1840. The model for the left picture is the miniature on fol. 14v. The unknown painter isolated the couple in the foreground to the right, which was also featured in the frontispiece to Strutt’s second volume of A Complete View of the Dress and Habits of the People of England, and inserted it into a landscape featuring the Scarisbrick Hall estate. The model for the figures in the second picture was the music-making couple in the garden of the miniature on fol. 12v.

Gustav Friedrich Waagen described the Roman de la Rose in his influential Treasures of Art in Britain (1854), and in the earlier version of Künstler und Kunstwerke in England (Artists and Works of Art in England) of 1837: ‘The invention is inspired, the movements graceful’. He especially praised the well-proportioned and drawn figures, the colours and the quality of execution which gave the ‘wonderful … impression of serenity, neatness, splendour and richness’. Waagen considered the manuscript to be the equal of one of the most celebrated manuscripts of his time in the Bibliothèque Nationale Paris, the Book of Hours of Anna de Bretagne, MS lat. 9474.

While the above mentioned authors honoured the Roman mostly for aesthetic reasons, Burne-Jones and Morris used this and other later manuscripts as a source for medieval motifs. In both cases this was due to the fact that these later illuminations contained more information on living and decoration in the Middle Ages than the earlier miniatures. This was why Morris turned in the 1860s, in connection with the tile decorations for Queens' College, Cambridge, to the miniatures of the months in calendars from fifteenth-century books of hours, among them some manuscripts from the Harley collection. He used them in this case not for aesthetic but for informative reasons, concerning the combination and the depiction of the different monthly labours.

Julian Treuherz has been able to prove that Burne-Jones not only admired MS Harley 4425 but also transferred some of the motifs from it into his own work. He is of the opinion that Burne-Jones is referring to the Narcissus miniature (MS Harley 4425, fol. 20) in his Baleful Head (completed in 1887), which closes the Perseus cycle (Staatstheater, Stuttgart). However, the only similarities appear to be in the face reflected in the water. It seems more plausible that the miniature of Pyramus and Thisbe in the Christine de Pisan manuscript (MS Harley 4431, fol. 112v) was used as inspiration – the manuscript that Rossetti had
already used as a model – as the octagon form of the fountain and its marble-like material show closer links to Burne-Jones's painting. Treuherz further assumes that the triumph motif on the tapestry in *Laus Veneris* (1873–78; Laing Art Gallery, Newcastle-upon-Tyne), refers to the miniature on fol. 138v, that the fourth panel of the Pylgmalion cycle, *The Soul Attains* (1870; private collection), references the Pylgmalion miniature on fol. 178v, and that the depiction of the garden in *The Knight's Farewell* (1858; Ashmolean Museum, Oxford) is based on fol. 12v.

It should also be noted that the colours and the depiction of interiors in MS Harley 4425 resemble paintings by Burne-Jones such as his Pylgmalion series, which repeat the combination of grey stone and red brick walls with green floor tiles. The shimmering character of the tiles in the Harley manuscript is the result of a slightly irregular application of colour and never reaches the gleaming quality of Burne-Jones’s work. The small spatial section depicted of the interior, which contains large figures, and the view into further courts resemble Burne-Jones’s paintings and his miniatures in Morris’s illuminated manuscript *The Rubáiyát of Omar Khayyám* (circa 1872) for Frances Graham (private collection).

At the same time Morris and Burne-Jones's interest in the Harley *Roman* was motivated through its subject. It was treated by Geoffrey Chaucer, Morris's and Burne-Jones's favourite poet, whose rendering of the French original served as basis for their own version of the subject. In the 1870s Burne-Jones designed a 'Romance of the Rose' cycle, which was embroidered for Rounton Grange and was later woven at Merton Abbey (William Morris Gallery, Walthamstow). The tapestry *The Heart of the Rose* (Badisches Landesmuseum, Karlsruhe) is perhaps inspired by the last miniature of MS Harley 4425, fol. 184v, while a drawing for *The Pilgrim at the Garden of Idleness* (private collection), is reminiscent of the Harley *Roman* in its personifications: where the French *Roman* describes the lover as contemplating a wall with painted recess figures of the virtues and the vices, the small miniatures depict them as live beings, which are positioned in the recesses. Burne-Jones transformed them into live metal figures and the material seems to belie the movement.

Furthermore it is possible that the Harley *Roman* served Morris as an important inspiration for his poetry of the late 1850s despite his Ruskinian disregard for these later illuminations. This is interesting in that thus far the influence of illuminated manuscripts on Morris's work has mostly been researched in the fields of painting and the applied arts.
However, some literary scholars have pointed out the intensity of the colours, the joy in relating even the smallest details and the visual phenomena which are obvious in Morris's early poetry. Carole Silver for example compared a landscape description in 'The Story of the Unknown Church' to miniatures in illuminated manuscripts. The description cited by her of a cornfield containing golden ears, poppies and cornflowers is reminiscent of the floral repertoire which is found in the page borders of manuscripts dating from the first half of the fifteenth century.

In Morris’s 'Golden Wings', published in *The Defence of Guenevere, and Other Poems* (1858), a very close relation to MS Harley 4425 is to be observed. The poem begins with the description of an ‘ancient castle’ within a ‘walled garden’ with an ‘old knight for a warden’. The castle, which has walls of ‘scarlet bricks’ and ‘old grey stone’ on which apples grow, is enclosed by a ditch containing ‘deep green water’. This description is reminiscent of the miniature in MS Harley 4425, fol. 39r [Colour Fig. A]. The miniature depicts ‘Fair Welcome’, who is being held captive by ‘Jealousy’, shown contrary to what the text says as an old man holding a set of keys, in a castle-like edifice built of red and grey bricks and surrounded by a ditch. Red and white roses grow on the battlements. Although Morris changes the roses into apples, his description of the castle sounds like that shown in the miniature, albeit with a more idyllic touch because Morris’s poem is missing the guards visible in the miniature. The colour combination of brick, stone and apples which Morris describes is mirrored in a different miniature of the manuscript, in fol. 12v, which shows couples in a garden with apple trees where roses grow on the walls. In this miniature the apple trees are towered by leafless black trees in which black birds are sitting. This combination of different trees, the flowering ones being near the figures which are enclosed by the leafless ones, seems to offer a parallel to the slowly increasing mood of decay in Morris’s poem.

In ‘Golden Wings’ Morris focuses on what is happening around the ditch where there is a ‘boat / Of carven wood, with hangings green / About the stern’, where lovers like to spend their time in summer. This motif of lovers in a boat is not taken from MS Harley 4425, however it was popular in the May pages of the calendaria in Flemish Books of Hours dating from the fifteenth and sixteenth centuries, such as in British Library MS Add. 18855, fol. 108–109 or MS Add. 24098, fol. 22v dating from the early sixteenth century, the miniatures of which are attributed to Simon Bening.

Another poem in *The Defence*, ‘A Good Knight in Prison’, also
shows the possible influence of Books of Hours dating from the late fifteenth century in its reference to falconry. The Queens’ College tiles depict a female falconer based on designs by Ford Madox Brown for the month of May. Other passages of the poem point more to models taken from illuminated books upon which Morris based his own attempts in the 1850s: ‘Like dragons in a missal-book, / Wherein, whenever we may look, / We see no horrors, yea, delight / We have, the colours are so bright; / Likewise we note the specks of white, / And the great plates of burnish’d gold’. This passage demonstrates which aspects of the earlier works Morris himself particularly appreciated: the fantasy of the motifs, the brightness of the colours and the quality of the burnished gold.

In ‘Golden Wings’ the couples walking in a garden who wear rose garlands in their hair and are clad in red and white garments seem to point again to the Harley Roman de la Rose. Fol. 14v [Colour Fig. B] shows respectively a round dance of couples in rich garments, though more lavishly coloured and without garlands. The miniature of the ‘Dance of Mirth’ was one of the most famous miniatures in the manuscript and some of the figures were included by Strutt and Shaw as illustrations in their volumes. This scenario, described by Wiehe as containing references to the Garden of Eden and the garden of earthly delights, is mirrored in the state described at the beginning of the poem which then dissolves into destruction and war towards the end. In his poem Morris also emphasises paradisiacal nature by replacing the roses with apples.

The eclectic use of single motifs and the adaptation of mood in elements from miniatures shows Morris’s similarly pragmatic use of illuminated models in his poetry as in his applied art or in Burne-Jones’s painting. It is interesting to observe in the case of ‘Golden Wings’ a very close dependence on one of the more popular Flemish manuscripts of the late fifteenth century in an English collection instead of on the early gothic examples Morris and Ruskin so much admired. But the Flemish manuscripts, in their detailed rendering of scenes, offered richer ideas of a medieval world more elaborate and narrative than that in early gothic miniatures in which the narration is restricted to the essentials and the scenic room is closed with an ornamental tapestry-like background.

For Morris, early gothic illuminations exemplified an ideal of illumination, while the Harley Roman showed him images of a world he wanted engage in his poetry. The early gothic illuminations he regarded as a designer as the ideal realisation for the medium with regard to
fitness of purpose and material, meaning that the two-dimensionality of the page was not to be destroyed by miniatures with a three-dimensional conception of space. However, Morris regarded the Harley Roman as a visualisation of the late-medieval world, independent from its quality of illumination.

Morris referred to these miniatures in his poems because through their detailed naturalism they provided him with inspiration for finding poetic similes. He regarded those miniatures not as illuminations but as pictures in their own right, whose messages he translated – with variations – from a visual into a verbal medium.

NOTES


2 Ruskin, Lib. Ed., vol. xii, p. 481; see also p. 482.


6 See Rossetti’s letter to his brother William Michael Rossetti, dated 18 September, 1849: ‘[…] having wasted several days at the Museum, where I have been reading up all manner of old romants [sic], to pitch upon stunning words for poetry. I have found several, and also derived much enjoyment from the things themselves, some of which are tremendously fine’, William Michael Rossetti, ed., *Dante Gabriel Rossetti: His Family Letters with a Memoir* (London: Ellis & Elvey, 1895), vol. ii, p. 51.


9 Joanna Banham & Jennifer Harris, eds., *William Morris and the Middle Ages, Manchester Art Gallery and Museums* (Manchester: Manchester University Press, 1984), cat. no. 57, pp. 120–21.

10 See Treuherz, 1984, op. cit., pp. 156–58. Collins used the Ardighelli-Segni prayer book (Soane Museum) and the initial page of the St. John’s Gospel in the Arnstein Bible (British Library, MS Harley 2799, fol. 185v), which was depicted in Henry Noel Humphreys and Owen Jones’ *Illuminated Books of the Middle Ages* (London: Longman, Brown, Green, & Longman, 1849), pp. 49, 50.


14 See Banham & Harris, 1984, op. cit., cat. no. 153, pp. 191–92. The miniature is depicted in Shaw’s *Dresses and Decorations of the Middle Ages*, 2 vols. (London: William Pickering, 1843), vol. i, ill. 17; in Joseph Strutt’s *A Complete View of the Dress and Habits of the People of England from the Establishment of the Saxons in Britain to the Present Time*; illustrated by engravings taken from the most authentic remains of antiquity to which is prefixed an introduction, containing a general description of the ancient habits in use among mankind from the earliest period of time to the conclusion of the seventh century (2 vols., rev. ed. by). R. Planché, reprinted in London: Tabard Press Ltd.,
21 Ibid., p. 12.
22 Ibid., p. 13.
23 See ibid., p. 121, note 7.
25 See for example: H. N. Humphreys’s *The Art of Illumination and Missal Painting. A Guide to Modern Illuminators Illustrated by a Series of Specimens from Richly Illuminated MSS. of Various Periods. Accompanied by a Set of Outlines to be Coloured by the Student according to the Theories Developed in the Work* (1849); Henry Shaw’s *A Handbook of the Art of Illumination as Practised during the Middle Ages with a Description of the Metals, Pigments, and Processes Employed by the Artists at Different Periods* (London, 1866); W. R. Tymm’s and M. D. Wyatt’s *The Art of Illuminating as Practised in Europe from the Earliest Times. Illustrated by Borders, Initial Letters and Alphabets Selected & Chromolithographed* (1860 [1st ed. 1859]).
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28 Ibid., p. 13.
34 Shaw, 1843, II, op. cit., ill. 56–58.
35 Ibid., text to ill. 57.
36 Ibid., text to ill. 56.
37 For more information about the chimney piece see Mark Girouard, The Victorian Country House (New Haven & London: Yale University Press, 1979), figs. 85 and 86 on p. 115.
38 Gustav Friedrich Waagen, Kunstwerke und Künstler in England und Paris (Berlin: Nicolaische Buchhandlung, 1837), vol. 1, p. 147; see also Waagen 1854, op. cit., vol. 1, p. 118. Waagen ascribed the manuscript to the French School and dated it around 1500.
41 Compare Burne-Jones’s Pygmalion-cycle and the miniatures in MS Harley 4425, fol. 60r and 78r.
43 See for example MS Harley 4425, fol. 11v.

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47 Ibid., verse ii, lines 1, 2, 3 and verse iv, line 1.
48 Ibid., verse iv, line 4 and verse v, line 2.
50 Verse ii, line 2: 'My Lady often hawking goes', cited in Collected Works, vol. 1, op. cit., p. 82.
51 Verse vii, lines 8-13, ibid., p. 83. For more information about this poem see Lindsay Smith, Victorian Photography, Painting and Poetry: The Enigma of Visibility in Ruskin, Morris and the Pre-Raphaelites (Cambridge: Cambridge University Press, 1995), pp. 175-79.
52 Morris, Collected Works, vol. 1, op. cit., p. 117, verses xii–xvi.