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**THE EPIC OF HADES.**

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"‘The Epic of Hades’ is certainly one of the most remarkable works of the latter half of the nineteenth century. Here is an *édition de luxe* which may possibly tempt the unthinking to search for the jewel within the casket."—*World*, February 12th, 1879.
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"The writer has gained inspiration from themes which inspired Dante; he has sung sweet songs and musical lyrics; and whether writing in rhyme or blank verse, has proved himself a master of his instrument."—Spectator, July 26th, 1879.
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"Any notice of recent poetry would be inadequate without a reference to the 'Ode of Life.' The only fault we have to find with this really remarkable effort—a sort of expansion of Wordsworth's famous Ode—is that it is rather too long for its ideas; but it possesses power, sweetness, occasional profundity, and unmistakable music."—Contemporary Review, February, 1881.

SONGS UNSUNG.

"Some of the more important pieces make almost equal and very high demands alike on my sympathy and my admiration."
—Mr. Gladstone, November, 1883.

"The reader of his former work will probably commence this volume with considerable expectations. Nor will he be
altogether disappointed, although he will probably wish that Mr. Morris had given the world more of his exquisite classical workmanship."—Fortnightly Review, November, 1883.

"‘The New Creed’ is, in some respects, his most striking achievement. The poem is one well suited to his mind, but we are not aware that he has ever before written anything at once so impressive, so solemn, and so self-restrained. The last two lines have all the happy energy of the highest poetry."—Spectator, November 10th, 1883.

"In reading it one feels constantly ‘How worthy this book would be of beautiful illustrations!’"—Academy, November 24th, 1883.

"For ourselves we dare hardly say how high we rank Mr. Morris. This last volume is deserving of highest praise. In some of its contents no living poet, to our mind, can surpass him."—Oxford University Herald, March 8th, 1884.

"In one sense ‘Songs Unsung’ is more typical of Mr. Morris’s genius than any of his previous works. There is in them the same purity of expression, the same delicate fancy, the same mastery of technique, and withal the same loftiness of conception."—Scotsman, December 22nd, 1883.

"In some respects we must award him the distinction of having a clearer perception of the springs of nineteenth-century existence than any of his contemporaries. . . . What could be more magnificent than the following conception of the beginning of things. . . ."—Whitehall Review, October, 1883.

"We have quoted enough to show that this book has genuine merit in it, merit in poetry, merit in philosophy, and, we may add, merit in religion. There are living poets greater than Lewis Morris, but of the younger race of poets he is foremost."
—The Inquirer, April 5th, 1884.
“This volume is likely to add to his reputation. It is healthy in tone, and shows no decline of the varied qualities to which the author owes his widespread reputation.”—*Times*, June 9, 1884.

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**GYCIA.**

“‘Gycia’ abounds in powerful dramatic situations, while the intricate evolutions of a double plot in love and statecraft provoke perpetual curiosity, which is only fully satisfied at the end. The heroine, in her single-minded patriotism and her undeviating devotion to duty, rises to the level of the loftiest feminine conceptions of the old Greek dramatists. And she is finely contrasted with her generous and impulsive husband, who has neither her sternness of principle nor her steadiness of purpose. The form of the verse is so picturesque, and the flow is so free, that we should say, if effectively delivered, it must command an appreciative audience. It would have been difficult for any poet to do full justice to the thrilling scene where Gycia denounces the treason of her husband and his countrymen to the chief magistrates of the State. Yet Mr. Morris has done it well. Nearly as stirring, and even more pathetic, is the scene where the pair are seated side by side in state, with anguished hearts and smiling faces, at the banquet, which, as each knows well, is to end with a horrible catastrophe.”—*Times*, October 18th, 1886.

“The *dramatis persona* have life and individuality; the situations are for the most part strong and rich in really dramatic effects; the architecture of the plot is simple, harmonious, and symmetrical, without any of that obtrusive artificiality which often accompanies symmetry; and the action never drags, but is always in determinate progressive movement. A drama of which these things can be truthfully said is not merely good as drama, but has that element of popularity which is of more
practical value than the absolute goodness of which only critics take account. The verse is, throughout, strong, fluent, rich, variously expressive, and adequate with that adequacy which satisfies without drawing attention to itself."—Mr. J. A. Noble, in the Academy, November 20th, 1886.

"Throughout there is the artistic contrast and striving between the spirit of liberty and tyranny, between Republican simplicity and patrician form and ceremony, and a great political lesson is taught. It is hardly necessary to praise the nobility and the dignity, the sweetness and the strength, of Mr. Morris's verse. 'Gycia' will add to his already firmly founded reputation as a dramatic poet and writer of noble blank verse. It is one of the few works by recent English poets that seem capable of thrilling an audience upon the stage, as well as enchaining the mind of the student in the chamber."—Scotsman, November 10th, 1886.

"I have lost no time in reading your tragedy. I perused it with great interest, and a sense throughout of its high poetic powers."—Mr. Gladstone, October 20th, 1886.

"Notwithstanding all drawbacks, we think that 'Gycia' is by very much the best contribution that Mr. Morris has yet made to literature. It is full of solid work, and has a strong current of interest. It might be remodelled into a very fine stage play."—Liverpool Mercury, November 8th, 1886.

"Want of space prevents us from entering into any close criticism, and also from giving specimens of passages of poetic merit in which Mr. Morris has done himself justice, and which will be read with pleasure. Such passages are plentiful in 'Gycia.'"—Athenaum, December 18th, 1886.

"To take up 'Gycia' is not to lay it aside again until you have read it through to the last page. It possesses all the requisites for a good play. Whether it succeed on the stage or not, and we heartily wish it success, it will ever be read with
pleasure by those who can appreciate what there is of refined and beautiful, noble and true in literature, or art, or higher things still.”—The Month, January, 1887.

“In its tragic ending, mournful though it is, there is true poetic justice, and no one can close the book without having been interested and often touched and thrilled by the true magic of the poetic spell.”—Anglican Church Magazine.

SONGS OF BRITAIN.

“Mr. Morris has done well to incorporate in his new volume three stories of Wild Wales, which are its most important portion. They are told with spirit and charm of local colour. In his treatment of subjects already free of Parnassus, he has a happy way of hitting off charming pictures and felicitous modes of expression.”—Athenæum, April 30th, 1887.

“Mr. Morris’s new book strikes us as being by much the most popular that he has yet put forth, and its most popular portions are the poems founded on old Welsh peasant tradition. ‘Llyn y Morwynion’ is a beautiful legend of love and death. But by far the most beautiful of these legends of Wild Wales is that which he calls ‘The Physician of Myddfai.’ In telling these legends, Mr. Morris displays greater poetic quality than he has ever before shown. His verse is richer, fuller, and more melodious, but, better than this, his feeling for his subject is well-nigh perfect. Such lightness of touch and such sympathy he has never before shown. It is easy to mar the exquisite beauty of such gossamer things as these old traditions, but he has not done so by so much as a jarring word. Softly, sweetly, tenderly, the story glides along, and not until the last word is reached is the spell broken. Mr. Morris has here cut his highest niche as a poet.”—Liverpool Mercury, April 30th, 1887.
"Upon these beautiful Welsh poems we very heartily congratulate Mr. Morris. If Wales has many more such entrancing stories as these to tell, he may find his surest title to lasting fame in marrying them to melodious verse."—Liverpool Daily Post, May 16th, 1887.

"Mr. Lewis Morris gained his place years ago in the higher rank of contemporary poets. In the preludes to these romantic tales he sketches both tenderly and truthfully the present aspects of local scenery, and the manners of the Welsh people. But the finest piece in this volume is one belonging to Greater Britain, 'A Song of Empire for the Queen's Jubilee Year.' It merits to be the inaugural ode of the Imperial Institute."—Illustrated News, May 14th, 1887.

"Mr. Morris's new volume exhibits those qualities to which are due his well-earned distinction and widespread popularity. Choice and dainty language, good taste, natural feeling, not passionately strong, indeed, but sincere and unaffected, and a considerable sense of beauty make his writing generally good reading, and do not fail us in this instance."—Christian World, April 28th, 1887.

"Mr. Morris is not a profound thinker, nor has he anything very momentous to say which we have not heard long ago. As to technical form and diction, his fame will rest on his blank verse, which is remarkably lucid, even, and sustained, often powerful, and sometimes highly beautiful. He composes fine pictures, and paints them well and strongly with a certain mannerism—the manner of Tennyson at his best. In the beautiful poem, 'In Pembrokeshire, 1886,' and elsewhere, he gives us the perfect atmosphere and sentiment of scenery, but then so many of the moderns have caught this art."—Pall Mall Gazette, May 23rd, 1887.

"Delicacy of feeling and a deep sense of the beauty of nature characterize these poems. Those inspired by 'Wild
Wales' are remarkable for lyrical strength and vivid descriptive power."—Morning Post, May 2nd, 1887.

"This charming volume, . . . while it fails to augment to any appreciable degree its author's fame, worthily sustains the poetic reputation which he has so honourably won."—Leeds Mercury, May 31st, 1887.

"The most striking poems in the volume, rising highest in purpose and sustained with intellectual force and imaginative energy, are the three that embody legends of Wild Wales. Here Mr. Morris has struck a prolific and valuable vein. . . . His poetic discrimination, suggestive observant bias, delight in rural scenery, elevation of purpose, and strong moral sense are all here as of old. . . . A volume that all lovers of poetry will cherish as a precious possession."—Scottish News, June 14th, 1887.

"These lines are quite up to the standard of the 'Epic of Hades,' and it would be hard to find anywhere a more beautiful image than that of the 'white birds swooping down.'"—Literary World, June 16th, 1887.