

would be of practical value to him. He knew already what he wanted both in life and in art and he had only to learn how to do and to get what he wanted.

In the long vacation of 1854 he went abroad, for the first time, to Northern France and Belgium, where he saw the greatest works of Gothic architecture and the paintings of the Van Eycks and Memling. He said long afterwards that the first sight of Rouen was the greatest pleasure he had ever known; and Van Eyck and Memling remained always his favourite painters, no doubt because their art was still the art of the Middle Ages practised with a new craft and subtlety.

In the same year he came of age and inherited an income of £900 a year. Thus he was already his own master and his freedom only determined him to make the best possible use of it. In the next year he and Burne-Jones finally resolved to be artists not clergymen. Morris had been drawn into the High Church Movement, no doubt because it was part of the general reaction against modern materialism and ugliness. But the beliefs which were forming in his mind were not religious, however harmonious with the true Christian faith. He changed his purpose not