

suggested much of the same poet's imagery in his "Lament for the Makars," where he pourtrays Omnipotent Death as taking

"..... All estates,
Princes, prelates, and potentates,
Baith rich and poor of all degree;"

and then describes his conquests over the knight in the field, the babe at its mother's breast, the captain, the clerk, the physician,

"The lady in bour full of beantie;" &c.

The correspondence between the scenic devices of the painter and the poet is still more obvious in the vision of Antichrist, introduced in the twenty-first passus of "Piers Ploughman's Vision." This poem, the production of an ecclesiastic, and a Wyckliffe, and written somewhat earlier than the Canterbury Tales of Chaucer, abounds in satirical allusions to the excesses of the clergy. In the passage referred to, Antichrist enters, with Pride bearing his banner proudly about, and speedily hundreds crowd to follow him. The pageant is then described in a singularly vigorous passage, in which Nature sends forth diseases at the command of Conscience. The scene is pictured with a frightful vividness, and is supposed by Ellis—but without any sufficient ground,—to have suggested to Milton his sublime, though harrowing description of the Lazar-house, in B. xi. of the Paradise Lost. This loathsome procession having gone by, the poet continues his vision thus:—

" And then met these men,
E'er minstrels might pipe,
And ere heralds of arms
Haden describéd Lords,
Eld, the hoary
That was in the van-ward,
And bare the banner before Death;
By right he it claimed.

* * * * *

Death came driving after,
And all to dust passed
Kingés and Knightés,
Kaysers and Popés,
Leréd and Lowéd.
He let no man stand
That he hit even.
Many a lovely lady
And leman of Knightés
Swonéd and sweltéd
For sorrow of his dints."