

The poem of Chaucer's immediate successor, Lydgate, referred to by Stowe, entitled "The Dance of Death," is affirmed by Warton to have been translated from the French at the request of the Chapter of St. Paul's, for the purpose of being inscribed under the painting in the cloister; but it is stated by the poet himself to have been rendered: "not word by word, but following in substance," and was doubtless adapted to the details of the painting it was designed to accompany, in so far as that differed from the celebrated depiction of the ancient morality on the walls of St. Innocent's Cloister at Paris; with its French version of the older lines, derived as some suppose from a still earlier German original.

The *Thief*, or *Pickpurse*, the *Cook*, the *Waggoner*, the *Child in its Cradel*, and others of the series figured by Chaucer in the "Knight's Tale," are all familiarly known to those who have had opportunities of examining the ancient representations of the pictured pageant of Death; or who have studied the learned dissertations of the antiquary Douce—now reprinted in this more popular form,—on the origin and characteristics of this obscure subject of Medieval Art.

Instead of a critical review of a text already well known, at least to the antiquary, we prefer availing ourselves, in this article, of the opportunity it affords of drawing the reader's attention to some curious or interesting passages, illustrating the subject of Douce's elaborate investigation.

In one of the most beautiful of Chaucer's minor poems, "The Romaunt of the Rose." The allegory is represented under the same figure of a series of paintings on a wall:

"When I had a while ygone,
I saw a garden right anon,
Full long and broad, and everidele
Enclosed was, and walled well,
With high walls embatailed,
Pourtrayed without, and well entayled
With many riche portraitures;
And both the images and peintures
Gai I behold busily,
And I will tell you readily
Of thilke images the semblance,
As far as I have remembrance."

The allegory is not in this, as in "The Knight's Tale" borrowed from the medieval paintings and sculptures referred to; but there are