

While for the "Temple of mighty Mars," the poet fitly selects "the Dance of Death" as its most appropriate decoration. The thoroughly medieval sources from whence alone Chaucer borrowed this latter theme, become the more apparent from their contrast with the classical figures of Narcissus, Medea, Hercules, Circe, Cræsus; and again of Danæ, Actæon, Melcager, Atalanta, &c., with which the temples of the Goddesses are adorned; though "*The folie of King Solomon*" is not omitted among the reminiscences of the amorous goddess. After the description of that of Venus:

"The noble kerving, and the portreitures,
The shape, the countenance of the figures
That weren in the oratorie."

The Knight thus proceeds with his tale:

Why should I not eke, as well, tell you all
The portraiture that was upon the wall,
Within the temple of mighty Mars the red?
All painted was the wall in length and bread,
Like to the estres of the grisly place
That hyght the great temple of Mars in Thrace,
In the ilk northern frosty region
Where as Mars hath his sovereign mansion.

First on the wall was painted a forest
In which there dwelleth neither man nor beast;

* * * * *
There saw I first the dark imagining
Of FELONY, and all the compassing;
The cruel IRE, red as any gled,
The PICKPURSE and eke the palé DREAD;
The SMILER with the knife under the cloak,
The shipping burning with the blacké smoke.
The TREASON of the murdering in the bed;
The open war, with woundes all bebled,
CONTEKE with bloody knife and sharp menace:
All full of chirking was that sorry place.
The slayer of himself, yet saw I there,
His heartes blood had bathéd all his hair;
The nail ydriven in the shode on hight;
The coldé death with mouth gaping upright.

. Amiddes of the temple sat MISCHANCE,
With di'scomfort and sorry countenance.
Yet saw I MADNESS laughing in his rage,
Armed COMPLAINT, OUTORIES, and fierce OUTRAGE;