

Before this elaborate work appeared, as we learn from the prologue, he had printed a translation of "Ovid's Metamorphoses," of which there is now no copy known to exist. Other works of a classical kind were "The Book of Tully on Old Age," and "Tullis, his Book of Friendship," with which may be mentioned "The Book of Eneydos," a sort of historical narrative founded on the epic of Virgil. The book "Cathon," seems to have been a favourite of Caxton's "for in my judgment," he says, "it is best book for to be taught to young children in schools, and also to people of every age it is full convenient if it be well understanden." Being a great admirer of Chaucer, Caxton printed "The Canterbury Tales," and on finding afterwards that the copy which he had used was incorrect, he procured with no small trouble, a correct copy, and printed the whole over again. After the publication of the poems of Chaucer came "The Confessio Amantis," of Gower, a contemporary of Chaucer, who is now much less known to English readers. These books, having never been in print before, must have required careful collation and preparation, and probably cost as much pains, or more, than he bestowed on a translation of his own.

It has been objected to Caxton by many that he printed so few religious books; and Gibbon, the historian, taunts him with complying with the vicious tastes of his readers, gratifying the nobles with treatises on heraldry, hawking, and the game of chess, and amusing the popular credulity with romances of famous knights and legends of more fabulous saints. The objection is not well founded, for, in fact Caxton did print a number of religious books, and probably quite as many as he could dispose of. The very limited catalogue of his works in the British Museum contains the titles of some dozen or more books of a moral or religious kind; and we are justified in believing, from the general tenour of his life, that he went as far in this direction as he prudently could. One of his biographers, the