

Its aim is simply to give a descriptive list of works, without attempting to estimate their value. Under description it gives author's full name, full title of the work, place and date of publication, and name of publisher, number of pages, size, number and kind of illustrations, to which may be added any interesting or important facts about its rarity, cost, etc. The ideal of such a bibliography is completeness, which may go so far as to include in it not only everything printed, but even all known manuscripts relating to that subject. Conspicuous and altogether admirable models of this kind of work are Pilling's *Bibliographies of the Indian Languages*, published by the U. S. Bureau of Ethnology, all of which are in the highest style of bibliographical art, and one of which, the *Algonquian*, includes all works relating to our own Indians. Another good example is Gagnon's "*Essai de Bibliographie Canadienne*," recently published at Quebec. Critical bibliographies aim not only to describe works, but to estimate their value. They can be made only for special subjects by specialists, who alone are capable of estimating the value of each work. The bibliographical notes in Winsor's "*America*" and in Bourinot's "*Cape Breton*" are conspicuous examples.

As to range and limits, these naturally vary with the subject, which may be a country, a science, the works of some man, or any particular topic whatever. Then they are of all degrees of completeness, from those which