

Let us see, for example, what a cursory glance through its pages will yield us.

Among the illustrious names we have, of course, remarkable copies of Milton, Shakespeare and Spenser, and the

Immaculate Horace, a very fine copy, in extra calf, by Riviere, printed by Robert Foulis, of Glasgow, in 1744, the sheets of which were hung up in the College of Glasgow, and a reward offered to any one who should discover an inaccuracy.

A fac-simile of William Caxton's first book, and a splendid copy of

The Destruction of Troy, printed on London Bridge in 1702, elegantly bound in green morocco, with tooled sides and gilt edges, by Zaehnsdorf.

Half a dozen dainty Elzevirs, and a royal folio copy of the *Nuremberg Chronicle* of 1493, in the original oak boards.

A copy of the rare Martin Luther's *Colloquia* of 1567.

A score of exquisite M.S.S. on vellum, especially the beautifully executed *Book of Hours* of Queen Marguerite de Navarre which brought \$825.

And some magnificent specimens of the bookbinders' art, from various cities.

The rare and interesting Strawberry Hill press was represented in a pretty red morocco 4to, bound by Rivière, 1758, and a copy of *Gray's Odes*, original calf, gilt, 1757.

But my object is rather to direct attention to the richness of the collection of *Canadiana* and *Americana*, which renders this catalogue so especially noteworthy for us. Of the early navigators we have:

Cartier.

The three small 8 vos. published at Paris in 1863-65-67, also the

"*Voyages de Découverte*," published at Quebec in 1843.

Champlain.

The Paris edition of Louis Sevestre, of 1632, and

Two copies of Le Mur's edition of the same date.