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THE ART OF BOOK-BINDING. 79

gressing. I have had to have thousands of volumes in the Library of Congress re-lettered. A copy of Lord Bacon's "Sylva Sylvarum", for example, was lettered "Verulum's Sylva"—because the sapient binder read on the title-page "By Baron Verulam", and it was not his business to find out that this was the title of honor which Bacon bore; so, by a compound blunder, he converted Verulam into Verulum, and gave the book to an unknown writer. This is perhaps an extreme case, but you will find many to match it. Another folio, Bachofer's History of the Carriby Islands, was lettered "Davies' Carriby Islands," because the title bore the statement "Rendered into English by John Davies." In another library, the great work of the naturalist, Buffon, was actually lettered "Buffoon's Natural History." Neither of these blunders was as bad as that of the owner of an elegant black-letter edition of a Latin classic, which was printed without title-page, like most fifteenth century books, and began at the top of the first leaf, in large letters—"HOC INCIPIT," signifying "This begins", followed by the title or subject of the book. The wisacre who owned it had the book richly bound, and directed it to be lettered on the back—"Works of Hoc Incipit, Rome, 1490." This is a true story, and the hero of it might perhaps, on the strength of owning so many learned works, have passed for a philosopher, if he had not taken the pains to advertise himself as a blockhead.

Some of the commonest blunders are stamping on the back the translator's or the editor's name, instead of that of the author of the book; putting on adjectives instead of substantives for titles; modernizing ancient and characteristic spelling, found in the title, (the exact orthography of which should always be followed); mixing up the number and the case of Latin titles, and those in other foreign

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