

पढ़ें और सीखें योजना

संगीत का लहराता सागर

विष्णु दिगंबर पलुस्कर

दर्शन सिंह नरूला

विभागीय सहयोग
हरियाणा वाद्योत्तिया



राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

प्रथम संस्करण
सितम्बर 1994
भाद्र 1916
PD 15T-RP

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सर्वाधिकार सुरक्षित

- प्रकाशक की पूर्व अनुमति के बिना इस प्रकाशन के किसी भाग को छापना तथा इलक्ट्रॉनिकी, मशीनी, फोटोप्रिंटिंग, रिकॉर्डिंग अथवा किसी अन्य विधि से पुनः प्रयोग पद्धति द्वारा उसका साग्रहण अथवा प्रसारण वर्जित है।
- इस पुस्तक को किसी इस शर्त के साथ को नहीं है कि प्रकाशक को पूर्व अनुमति के बिना यह पुस्तक अपने मूल आवरण अथवा जिल्द के अलावा किसी अन्य प्रकार से व्यापार द्वारा उधारी पर, पुनर्विक्रय या किराए पर न दी जाएगी न बेची जाएगी।
- इस प्रकाशन का सही मूल्य इस पृष्ठ पर मुद्रित है। खंड को मुहर अथवा विधकई गई पच्ची (स्टिकर) या किसी अन्य विधि द्वारा अंकित कोई भी संशोधित मूल्य गलत है तथा मान्य नहीं होगा।

प्रकाशन सहयोग

सी.एन. राव अध्यक्ष, प्रकाशन विभाग

प्रभाकर द्विवेदी मुख्य सम्पादक यू. प्रभाकर राव मुख्य उत्पादन अधिकारी

पूरन मल सम्पादक डी. साई प्रसाद उत्पादन अधिकारी

राजपाल सहायक सम्पादक विकास ब. मेश्राम सहायक उत्पादन अधिकारी

राजेश पिप्पल उत्पादन सहायक

एन.सी.ई.आर.टी. के प्रकाशन विभाग के कार्यालय

एन.सी.ई.आर.टी. कैम्पस श्री अरविंद मार्ग नई दिल्ली 110016	सी डब्ल्यू सी कैम्पस चितलापचकम, क्रोमपेट मन्नस 600064	नवजीवन ट्रस्ट भवन डाकघर नवजीवन अहमदाबाद 380014	सी डब्ल्यू सी कैम्पस 32, बी टी रोड, मुंबई 24 परगना 743179
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आवरण : कर्ण कुमार चड्ढा

रु. 11.50

प्रकाशन विभाग में सचिव, राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्, श्री अरविंद मार्ग, नई दिल्ली 110016 द्वारा प्रकाशित तथा शुभुन कम्पोजर्स, 92-बी, गली नं. 4, कृष्णा नगर, सफदरजंग इन्क्लेव, नई दिल्ली 110029 द्वारा लेजर कंपोज होकर जे. के. ऑफसेट प्रिंटेर्स, 315, गली ग्रहिया, जामा मस्जिद, दिल्ली 110006 द्वारा मुद्रित।

प्राक्कथन

विद्यालय शिक्षा के सभी स्तरों के लिए अच्छे शिक्षाक्रम, पाठ्यक्रमों और पाठ्यपुस्तकों के निर्माण की दिशा में हमारी परिषद् लगभग तीस वर्षों से कार्य कर रही है। हमारे कार्य का प्रभाव भारत के सभी राज्यों और संयुक्त प्रदेशों में प्रत्यक्ष और अप्रत्यक्ष रूप से पड़ा है और इस पर परिषद् के कार्यकर्ता संतोष का अनुभव कर सकते हैं।

किन्तु हमने देखा है कि अच्छे पाठ्यक्रम और अच्छी पाठ्यपुस्तकों के बावजूद हमारे विद्यार्थियों की रुचि स्वतः पढ़ने की ओर अधिक नहीं बढ़ती। इसका एक मुख्य कारण अवश्य ही हमारी दूषित परीक्षा-प्रणाली है जिसमें पाठ्यपुस्तकों में दिए गए ज्ञान की ही परीक्षा ली जाती है। इस कारण बहुत ही कम विद्यालयों में कोर्स के बाहर की पुस्तकों को पढ़ने के लिए प्रोत्साहन दिया जाता है। लेकिन अतिरिक्त पठन में बच्चों की रुचि न होने का एक बड़ा कारण यह भी है कि विभिन्न आयुवर्ग के बच्चों के लिए कम मूल्य की अच्छी पुस्तकें पर्याप्त मात्रा में उपलब्ध नहीं हैं। यद्यपि पिछले कुछ वर्षों में इस कमी को पूरा करने के लिए कुछ काम प्रारंभ हुआ है पर यह बहुत ही नाकाफी है।

इस दृष्टि से परिषद् ने बच्चों की पुस्तकों के रूप में लेखन की दिशा में महत्वाकांक्षी योजना प्रारंभ की है। इसके अंतर्गत, 'पढ़ें' और 'सीखें' शीर्षक से एक पुस्तकमाला तैयार की जा रही है जिसमें विभिन्न आयुवर्ग के बच्चों के लिए सरल भाषा और रोचक शैली में निम्नलिखित विषयों पर बड़ी संख्या में पुस्तकें तैयार की जा रही हैं :

- क. शिशुओं के लिए पुस्तकें
- ख. कथा-साहित्य
- ग. जीवनीयों
- घ. देश-विदेश परिचय
- ङ. सांस्कृतिक विषय
- च. वैज्ञानिक विषय
- छ. सामाजिक विज्ञान के विषय

इन पुस्तकों के निर्माण में हम प्रसिद्ध लेखकों, अनुभवी अध्यापकों और योग्य कलाकारों का सहयोग ले रहे हैं। प्रत्येक पुस्तक के प्रारूप पर भाषा, शैली और विषय-विवेचन की दृष्टि से सामूहिक विचार करके उसे अंतिम रूप दिया जाता है।

परिपद इस माला की पुस्तकों को लागत-मूल्य पर ही प्रकाशित कर रही है ताकि ये देश के हर कोने में पहुँच सकें। भविष्य में इन पुस्तकों को अन्य भारतीय भाषाओं में अनुवाद कराने की भी योजना है।

हम आशा करते हैं कि शिक्षाक्रम, पाठ्यक्रम और पाठ्यपुस्तकों के क्षेत्र में किए गए कार्य की भाँति ही परिपद की इस योजना का भी व्यापक स्वागत होगा।

प्रस्तुत पुस्तक के लिए डॉ. दर्शन सिंह नरूला ने हमारा निर्मंत्रण स्वीकार किया जिसके लिए हम उनके अत्यंत आभारी हैं। जिन-जिन विद्वानों, अध्यापकों और कलाकारों से इस पुस्तक को अंतिम रूप देने में हमें सहयोग मिला है उनके प्रति मैं कृतज्ञता ज्ञापित करता हूँ।

हिंदी में 'पढ़े और सीखें' पुस्तकमाला की 'यह योजना अब सामाजिक विज्ञान एवं मानविकी शिक्षा विभाग के अध्यक्ष 'प्रोफेसर अर्जुन देव के मार्ग-दर्शन में चल रही है। उनके सहयोगियों में डॉ. रामजन्म शर्मा, डॉ. सुरेश पांडेय, डॉ. हीरालाल वाछोटिया और डॉ. अनिरुद्ध राय सक्रिय सहयोग दे रहे हैं। योजना के संचालन में डॉ. वाछोटिया विशेष रूप से सक्रिय रहे हैं। मैं अपने सभी सहयोगियों को हार्दिक धन्यवाद और वधाई देता हूँ।

इस माला की पुस्तकों पर बच्चों, अध्यापकों और बच्चों के माता-पिता की प्रतिक्रिया का हम स्वागत करेंगे ताकि इन पुस्तकों को और भी उपयोगी बनाने में हमें सहयोग मिल सके।

अशोक कुमार शर्मा

निदेशक

नई दिल्ली

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिपद

प्रस्तावना

मेरे 'गुरुजी' (पंडित भीमसेन जी) के गुरुजी (श्री रघुनाथ राव कुलकर्णी) श्री विष्णु दिगंबर पलुस्कर के शिष्य थे। ग्वालियर घराने की महान संगीत-परंपरा के वै आधार स्तंभ थे। पंडित विष्णु दिगंबर जी के तीसरी पीढ़ी के शिष्य आज भी संगीत सेवा में निरंतर लगे हुए हैं।

अखिल भारतीय गांधर्व महाविद्यालय मंडल, बंबई के अंतर्गत आज भी तीन सौ से ऊपर परीक्षा केन्द्र व शिक्षा केन्द्र हैं। 15 हजार से अधिक विद्यार्थी वर्ष में दो बार संगीत परीक्षाएँ देते हैं। गांधर्व-मंडल की उपाधियों को विश्वविद्यालय अनुदान आयोग (यू.जी.सी.) से मान्यता प्राप्त है। गांधर्व-मंडल के सैकड़ों पदवीधारी स्कूलों, कालेजों और विश्वविद्यालयों में संगीत शिक्षा दे रहे हैं। यह सब पंडितजी की तपस्या का फल है।

पंडितजी के शिष्यों की गायकी को सुनने का अवसर मुझे बचपन में ही मिला। यह गायकी पं. ओंकार नाथ ठाकुर, विनायक राव पटवर्धन, नारायण राव व्यास तथा दत्तात्रेय पलुस्कर की थी जिसे सुनकर मैं इतना प्रभावित हुआ कि संगीत सीखना आरंभ कर दिया। जवानी में पंडित विष्णु दिगंबर जी का संपूर्ण जीवन चरित्र पढ़ा तो, निर्णय ले लिया कि 'संगीत की पाठ्यपुस्तकों के अभाव की पूर्ति' करने में अपना जीवन लगा दूँगा। आज जो लिख रहा हूँ वह सब उसी प्रेरणा के फलस्वरूप है।

इस पुस्तक में महान संगीत-साधक पंडित विष्णु दिगंबर पलुस्कर जी का जीवन-परिचय दिया गया है। उनका जन्म तो महाराष्ट्र में हुआ था, किंतु उनकी ख्याति, सारे भारत में फैल चुकी थी। अनाथ हो गये, आँखों की रोशनी कम हो गई, अनेकों कठिन परिस्थितियों का सामना किया परंतु साहस नहीं छोड़ा। प्रत्येक स्थिति पर काबू पाया। वास्तव में उनका जीवन, संगीत का लहराता हुआ सागर है।

उन्होंने अपना संपूर्ण जीवन संगीत कला के लिये अर्पित कर दिया। अनेकों संगीत ग्रंथ लिखे, व प्रकाशित किए। अनेको संगीत महाविद्यालयों की स्थापना की। संगीत पत्रिका का

प्रकाशन आरंभ किया। पूरे देश में संगीत के लिए भ्रमण किया। पचास से ऊपर नगरों में संगीत प्रदर्शन किया। सौ से ऊपर शिष्य तैयार किए, जिन्होंने संगीत प्रचार के लिए अपना जीवन लगाया। अखिल भारतीय स्तर के संगीत आयोजन, सम्मेलन व सेमिनार किए। क्या किसी एक व्यक्ति द्वारा यह सब संभव है ? इसके पीछे कौन था ? यही सब इस पुस्तक का विषय है।

कब ! कथों ! और कैसे ! यही उत्सुकता हमें आगे बढ़ने की प्रेरणा देती है। राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्, इन्हीं उद्देश्यों से पुस्तकें प्रकाशित करती है। 'पढ़ें और सीखें' योजना पाठकों को अध्ययन की प्रेरणा देती है।

डॉ. हीरालाल बाछोटिया व डॉ. सुरेश पांडे के संयोजन में, लेखक कार्य गोष्ठियां होती रही हैं जिनमें यह 'साहित्य-रचना' विचार-विमर्श के उपरांत छापी जाती है। इन गोष्ठियों से जो बाल-साहित्य को लाभ हो रहा है, उसके लिये वे सभी लोग बधाई के पात्र हैं जो दिन-रात, इस राष्ट्रीय-महत्त्व के कार्य में लगे हुए हैं। इसमें लेखक का प्रयास कहां तक सफल हुआ है, यह तो इस पुस्तक को पढ़ने के पश्चात् ही बताया जा सकेगा।

दर्शन सिंह नरुला
अध्यक्ष, संगीत विभाग
डी.ए.वी. कालेज, मलोट

अनुक्रम

1. विष्णु दिगंबर पलुस्कर—जीवन परिचय	1
2. ऐतिहासिक यात्रा का शुभारंभ	17
3. जीवनधारा में नया मोड़	23
4. संगीत लिपि और ग्रंथ रचना	31
5. बंबई में गांधर्व महाविद्यालय	45
6. संघर्ष एवं कृतित्व	51
7. व्यक्तित्व और जीवन संध्या	62
परिशिष्ट	81

गांधी जी का जन्तर

तुम्हें एक जन्तर देता हूँ। जब भी तुम्हें सन्देह हो या तुम्हारा अहम् तुम पर हावी होने लगे, तो यह कसौटी आजमाओ।

जो सबसे गरीब और कमजोर आदमी तुमने देखा हो, उसकी शकल याद करो और अपने दिल से पूछो कि जो कदम उठाने का तुम विचार कर रहे हो, वह उस आदमी के लिए कितना उपयोगी होगा। क्या उससे उसे कुछ लाभ पहुंचेगा? क्या उससे वह अपने ही जीवन और भाग्य पर कुछ काबू रख सकेगा? यानि क्या उससे उन करोड़ों लोगों को स्वराज्य मिल सकेगा जिनके पेट भूखे हैं और आत्मा अतृप्त है?

तब तुम देखोगे कि तुम्हारा सन्देह मिट रहा है और अहम् समाप्त होता जा रहा है।

मि. गांधी

विष्णु दिगंबर पलुस्कर—जीवन परिचय

‘वेदों में, मैं सामवेद हूँ।’

भगवान श्री कृष्ण ने गीता में कहा है अपने बारे में। उन्होंने कहा कि
 ‘... “जहाँ मुझे गायन द्वारा याद किया जाता है, वहीं मेरा निवास स्थान है।”

अब यह कहने की आवश्यकता नहीं कि हमारी संस्कृति में संगीत की क्या महिमा है ? इस महिमा को पुनः प्रतिष्ठा दिलाने का जो काम पंडित विष्णु दिगंबर पलुस्कर ने किया, वह अद्वितीय है। सचमुच में, वे संगीत के लहराते सागर थे। ऐसा सागर जिसकी अनुगूँज आज भी संगीत जगत में सुनाई पड़ती है। यह गूँज, कैसे गूँज बनी ? यह भी एक घटना है।

बात सन् 1887 की है। करुंदवाड के राजमहल में “दत्तजयंती” धूमधाम से मनाई जा रही है। राजकुमार अपने बाल साथियों के साथ आतिशबाजी में मगन थे।

मिराज से 14 मील दूर करुंदवाड रियासत थी। वहाँ नरसो वाची वाड़ी एक स्थान है। यहाँ पर भगवान दत्तात्रेय का मंदिर है। यह मंदिर बहुत से लोगों की श्रद्धा का केन्द्र है। वहाँ के लोग भगवान दत्तात्रेय की पूजा करते हैं। इस मंदिर में दूर-दूर से लोग आते हैं। पर दत्तजयंती पर यहाँ बड़ी भीड़ थी।

करुंदवाड के राजमहल में दत्तात्रेय जयंती की बड़ी चहल-पहल भी थी। सारा महल रोशनी से जगमगा रहा था। खुशियाँ मनाई जा रही थीं। बच्चे तरह-तरह

की आतिशबाजी चला रहे थे। बच्चों में राजकुमार नाना साहिब भी थे। राज परिवार के और भी बच्चे थे। उनसे जुड़े दरवारियों व कर्मचारियों के बच्चे भी थे। आतिशबाजी चलाते-चलाते राजकुमार को एक शरारत सूझी। एक अनार को गोला बनाकर उसने एक बच्चे को दे दिया। अनार का गोला इसलिए बनाया ताकि बच्चा अनार न चला सके। इस पर राजकुमार उस बच्चे को चिढ़ाकर मजा ले सके। वह बच्चा, अनार को बार-बार जलाने की कोशिश करता और अनार चलता ही नहीं था।

अनार चलता नहीं। राजकुमार ठहाका लगाता। उस बच्चे को चिढ़ाते। बच्चे ने अनार को सुलगाने के लिए, उसके पास जाकर उस पर फूंक मारी। कई बार फूंक मारने पर अनार अचानक जल उठा। अचानक जल उठने से, बारूद की चिंगारियां निकलीं। चिंगारियों ने बच्चे का मुंह झुलसा दिया। वह चीखने चिल्लाने लगा। बच्चों में भगदड़ मच गई। राजा को खबर लगी। राजवैद्य को बुलाया गया। राजवैद्य ने इलाज किया।

ऐसा कैसे हुआ ? राजा ने बच्चों से पूछा। बच्चों ने बताया कि राजकुमार ने अनार को गीला बना दिया था। राजा को बहुत दुःख हुआ। राजा ने बालक की चिकित्सा की जिम्मेदारी अपने ऊपर ले ली, क्योंकि यह सब राजकुमार की गलती से हुआ था। राजकुमार भी बहुत पछताया हालांकि राजकुमार भी बालक था, उसने यह शरारत खेल के लिए की थी। उसे क्या पता था कि नतीजा इतना भयंकर भी हो सकता है। लेकिन अब क्या हो सकता था। हाँ ! राजकुमार ने ऐसी शरारत फिर कभी न करने की प्रतिज्ञा अवश्य ले ली।

राजवैद्य के उपचार से उस बालक को लाभ तो पहुंचा लेकिन उसकी आँखों को ज्यादा नुकसान हुआ था। जिसका राजवैद्य के पास इलाज नहीं था। इलाज के लिए बच्चे को मिराज नगर में भेजा गया। महाराजा दाजी साहब ने उसकी सारी व्यवस्था, मिराज नगर में महाराज गंगाधर राव बाला साहब के यहाँ कर दी।

गंगाधर राव महाराज इनके रिश्तेदार थे। महाराज गंगाधर राव उस बालक को डॉ. त्र्यंबक राव भड्डभड़े के पास ले गए। डॉ. त्र्यंबक राव वहाँ के हस्पताल में मेडीकल आफिसर थे। वे नेत्र रोगों के जाने-माने विशेषज्ञ थे।

यह बालक गाना बहुत अच्छा गाता था। महाराजा दाजी साहब ने यह बात मिराज के महाराजा को बताई। मिराज के महाराजा ने यही बात जब डॉ. त्र्यंबक राव को बताई तो डॉ. साहब ने बच्चे से कहा कि मुझे भी अपना गाना सुनाओ। पहले तो वह बालक झिझका। फिर डॉ. साहब ने जब दुबारा कहा और महाराजा मिराज ने भी कहा, “सुना दो ना,” जब डॉ. साहब कह रहे हैं तो “एक गाना सुना दो।” बालक ने गाना आरंभ किया। बालक का मधुर भावपूर्ण गाना सुन कर डॉ. साहब दंग रह गए। इतनी छोटी उम्र में इतना सुंदर कंठ ?

जब भी बच्चा डॉ. साहब के पास इलाज के लिए आता तो वह गाना जरूर सुनते। उन्हें बहुत अच्छा लगता।

डॉक्टर के उपचार से धीरे-धीरे बालक का चेहरा तो ठीक हो गया लेकिन आँखों में कोई विशेष सुधार नहीं हुआ। अंत में उन्होंने उससे कहा कि तुम्हारी दृष्टि, अब साधारण रूप से तो ठीक है, जिससे तुम “रोज-मर्रा” के काम तो कर सकते हो पर पढ़ाई-लिखाई नहीं। तुम, बड़े अक्षरों में लिख-पढ़ सकते हो परंतु, पुस्तकों का विशेष अध्ययन नहीं कर पाओगे। इसलिए अब तुम्हें एक काम चुनना है जिसमें आँखों की खास जरूरत न पड़े।

यह सुनकर उस बच्चे की आँखें डब-डबा आईं। उसे बहुत निराशा हुई। वह रूँआसा हो आया। डॉ. ने उसको थपथपाते हुए कहा कि निराश क्यों होते हो ? तुम्हारी तो आवाज़ बहुत अच्छी है। तुम बहुत अच्छा गाते हो। संगीत की साधना करो। तुम्हारे अंदर तो महान संगीतकार की प्रतिभा है। तुम एक दिन जरूर नाम कमाओगे।

यह बालक कोई और नहीं बल्कि श्री विष्णु दिगंबर पलुस्कर थे। यानी....

‘संगीत का लहराता सागर’ जिन्होंने दृष्टिदोष के बावजूद संगीत क्षेत्र में सफलता पाई। यह सफलता कैसे पाई? इसे जानने से पूर्व थोड़ी-सी संगीत की चर्चा आवश्यक है।

बोलचाल की भाषा में, जिसे हम गाना, बजाना व नाचना कहते हैं, इसे ही संगीत शास्त्र में गायन, वादन और नृत्य कहते हैं, तीनों का संयुक्त नाम संगीत है। संगीत का अर्थ है—सुंदर ढंग से गाना। गाने के साथ कोई वाद्य बजाने से उसकी मधुरता बढ़ती है। साथ में अगर अंग-मुद्राओं द्वारा भाव-प्रदर्शन भी हो तो राग भाव तथा रस की त्रिवेणी बहने लगती है। यह सब किसी निश्चित लय में होता है। इसलिए नाद (स्वर) और गति (लय) ही संगीत के प्रमुख तत्व हैं।

विष्णु दिगंबर पलुस्कर का जन्म 18 अगस्त, 1872 को रक्षा-बंधन के दिन करुंदवाड़ रियासत में हुआ था। इनका बचपन का नाम ‘गाडगिल’ था। गांव का नाम ‘पलुस’ था। इसलिए बाद में पलुस्कर कहलाए। इनके पिता का नाम श्री दिगंबर गोपाल था। वे रियासत के राज पुरोहित थे। उन्हें कीर्तन-गायन में प्रवीणता हासिल थी। कीर्तन करने वाले को कीर्तनकार अथवा कीर्तनाचार्य कहते हैं। इन्हें संगीत कला का ज्ञान होता है। इसलिए विष्णु दिगंबर में, संगीत के संस्कार, बचपन से ही थे।

‘करुंदवाड़’ रियासत महाराष्ट्र के ‘पूना’ नगर से 150 मील दक्षिण की ओर है। उन दिनों वहाँ पर राजा दाजी साहब पटवर्धन राज करते थे। पलुस्कर परिवार के बच्चों का राजमहल में आना-जाना था। राजकुमार नाना साहब भी विष्णु की आयु के थे। दोनों ही स्वस्थ, सुंदर मधुरभाषी एवं प्रतिभाशाली थे। इसलिए दोनों में मित्रता हो गई। राजा साहब भी विष्णु को चाहने लगे थे। उन्हें पुत्रवत स्नेह करते थे। उन्होंने दोनों की शिक्षा-दीक्षा का प्रबंध राजमहल में किया था। इसलिए दोनों का ज्यादा समय एक-दूसरे के साथ बीतता। दोनों एक साथ खेलते व एक साथ पढ़ते। दोनों का यज्ञोपवीत संस्कार भी एक साथ हुआ। यहाँ तक कि दोनों

की शादी भी एक साथ हुई थी। उस समय वे सातवीं कक्षा में पढ़ते थे। उन दिनों अक्सर छोटी आयु में ही, माता-पिता अपने बच्चों का विवाह कर देते थे। विष्णु की पत्नी का नाम विठाखाई था, जो बाद में रमाबाई के नाम से प्रसिद्ध हुई। विष्णु के पिता उन्हें पढ़ा-लिखा कर रियासत का कोई बड़ा अधिकारी बनाना चाहते थे। लेकिन उन्हें तो कुछ और ही बनना था।

पटाखों वाली घटना के पश्चात उसे मिराज भेजा गया। उसी समय महाराज करुंदवाड़ ने एक पत्र भी भेजा था। इसमें महाराज मिराज ने, विष्णु की चिकित्सा के लिए प्रार्थना की थी। विष्णु कुछ समय मिराज में ही रहा। इलाज चलता रहा। इलाज के पश्चात वह वापिस करुंदवाड़ आ गया।

इन दिनों विष्णु बड़ा चिंतित दिखाई देता था। वह नेत्रहीन तो नहीं था। परंतु पूरी तरह से दृष्टि ठीक भी नहीं थी। इसलिए उसकी चिंता का विषय, अपना भविष्य था। वह अपने भविष्य ही के बारे में सोच रहा था कि उसकी पत्नी ने पास आकर पूछा “क्या बात है ? आज आप इतने निराश क्यों हैं ?”

विष्णु कुछ कहना चाहता था, परंतु चुप रहा। तब पत्नी ने स्नेहपूर्वक उसका हाथ अपने हाथ में ले लिया, फिर पूछा “आप उदास क्यों हैं ? बोलते क्यों नहीं ?”

“अब मेरा क्या होगा ?” विष्णु अत्यंत दुखित स्वर में बोले।

“अरे ! होना क्या है ? आप क्यों चिंता करते हैं ? मैं जो हूँ आपके साथ और फिर महाराज भी तो हैं !”

तभी द्वार पर दस्तक हुई। बाहर राजा का संदेशवाहक खड़ा था। उसने कहा—“महाराज ने विष्णु को तुरंत बलाया है।” यह सुनकर विष्णु और भी चिंतित हो उठे। उनका दिल जोर-जोर से धड़कने लगा। तभी पत्नी ने पास आकर कहा—“अब व्यर्थ की चिंता छोड़ो और महाराज के पास जाकर जो भी

कहना चाहते ही कह डालो।” पिता भी वहीं थे। विष्णु तुरंत तैयार हुआ। राजमहल में गया। “प्रणाम महाराज !” विष्णु ने नम्रता से कहा। महाराजा ने विष्णु को अपने पास बुलाया। प्यार से उसकी पीठ सहलाने लगे, और बोले—“विष्णु!

मुझे दुःख है कि तुम्हारी आँखें पूरी तरह से ठीक नहीं हुईं। मैं तुम्हारे भविष्य के लिए चिंतित हूँ। मिराज के महाराजा को भी मैंने तुम्हारे लिए पत्र लिखा है। वे भी चिंतित हैं। थोड़ी देर चुप रहने के बाद बोले “अरे ! तू तो बड़ा भाग्यशाली है जिसके लिए दो-दो रियासतों के राजा सोचते हैं। तू क्यों चिंता करता है। हम जो हैं।”

अपनी बात जारी रखते हुए महाराज ने कहा—“मिराज महाराज के आश्रय में एक बहुत बड़े संगीतकार हैं। उनका नाम है— बाल कृष्ण युवा। वे उनके दरबारी-गायक हैं। उनके जैसा गायक पूरे उत्तर भारत में नहीं है।”

“मिराज महाराज ने तुम्हारी संगीत शिक्षा की जिम्मेदारी ले ली है। इसलिए वहाँ जाने की तैयारी करो। अब और कोई चारा नहीं। जाते हुए मेरा पत्र लेकर जाना।”

यह सुन कर विष्णु ने प्रसन्नतापूर्वक कहा— “ठीक है महाराज ! मैं आपकी आज्ञा का पालन करूँगा।” पत्र लेकर विष्णु दिगंबर संदेशवाहक के साथ बग्घी पर सवार हुए और मिराज पहुँच गये।

महाराजा मिराज को वह पत्र संदेशवाहक ने दिया जिसमें लिखा था।

करुंदयाड़

तिथि 5.7.1887

रम आदरणीय महाराजा बाला साहब,

नमस्कार।

आपके पत्र से मेरे दिल का बोझ हल्का हो गया है। मैं आपका हृदय से आभारी हूँ, आपने जो विष्णु के लिए किया अथवा कर रहे हैं, उसके लिए मेरे पास शब्द

नहीं हैं। आप सदैव हमारी रियासत के शुभ चिंतक रहे हैं।

विष्णु के बारे में आपका निर्णय बिल्कुल सही है। मैं भी उसके लिए यही सोच रहा था। कृपया उसकी संगीत शिक्षा का प्रबंध अपने दरबारी गायक श्री बाल कृष्ण बुवा को सौंप दें। इस बीच विष्णु आपके आश्रय में रहेगा। धन्यवाद !

मोहर

भवदीय

हस्ताक्षर

महाराज करुंदवाड़

पत्र पढ़ने के बाद महाराज मिराज ने श्री बाल कृष्ण बुवा को बुलवाया। जब वे उपस्थित हुए तो महाराज ने कहा—

“बड़े बुवा साहब ! तुम जानते हो, इस समय मैंने तुम्हें क्यों बुलाया है ?”

“नहीं महाराज !” वे हाथ जोड़कर बोले।

“तो सुनो ! तुम मेरी रियासत के सर्वश्रेष्ठ गायक हो। मैं चाहता हूँ कि तुम्हारे जैसा और भी कोई गायक हो।”

महाराजा ने आदेशपूर्वक कहा !

“मैं समझा नहीं महाराज !” वे उसी स्वर में बोले।

“देखो ! करुंदवाड़ के महाराज ने विष्णु नाम के एक किशोर को मेरे पास भेजा है। मैंने उसकी संगीत शिक्षा की जिम्मेदारी अपने ऊपर ली है। मैं यह जिम्मेदारी तुम्हारे ऊपर डालता हूँ। तुम उसे अपना शिष्य बना लो। ग्वालियर घराने की पूरी गायकी उसे सिखा दो। मुझे विश्वास है कि वह इस रियासत का नाम पूरे भारत में बुलंद करेगा।” इतना कहकर महाराज, बुवा साहब की ओर देखने लगे।

“ठीक है महाराज ! मैं आपकी आज्ञा को कैसे टाल सकता हूँ ? मैं उसे अपने घराने की खास तालीम दूँगा। आप कोई अच्छा-सा मुहूर्त्त देखकर “गंडा” (गुरु शिष्य गठबंधन) बंधवाने की तिथि निश्चित कर दें। ताकि मैं अपने कर्त्तव्य का पालन कर सकूँ !” बुवा साहब ने विनम्रतापूर्वक कहा।

महाराज प्रसन्न हुए। उन्होंने विष्णु को बुलवाया। विष्णु आया और उसने प्रणाम किया। महाराजा ने प्रेमपूर्वक कहा—“विष्णु! मैंने तुम्हारी संगीत शिक्षा का प्रबंध कर दिया है। अगले सप्ताह “गंडा” बंधवाने के पश्चात तुम्हारी शिक्षा आरम्भ हो जायेगी। मैंने बुवा साहब को कह दिया है। वे तुम्हें अपने घराने की खास तालीम देंगे। तुम्हें गुरु आज्ञा का पालन करना होगा। बहुत मेहनत करनी होगी। एक दिन तुम बहुत बड़े गायक बनोगे। इसका मुझे विश्वास है।”

“ठीक है महाराज। मुझे तो बचपन से ही गाने का शौक है। मैं आपकी आज्ञा का पालन करूंगा। मैं भाग्यशाली हूँ कि मुझे आपके दरबारी गायक, बुवा साहब जैसे प्रसिद्ध गायक से तालीम मिलेगी। मैं हृदय से इस कला को स्वीकार करता हूँ और वचन देता हूँ कि अपना जीवन इस कला के लिए अर्पित कर दूंगा” विष्णु ने साहसपूर्वक कहा।

महाराजा मिराज आश्वस्त हुए। उन्होंने 7.8.1887 के दिन भरी सभा में, विष्णु को, श्री बाल कृष्ण बुवा से “गंडा” बंधवा दिया। इस अवसर पर विष्णु की ओर से उन्होंने एक पगड़ी, शाल, बादाम, मिश्री और एक सौ एक रूपए, बुवा साहब को भेंट किए।

इस प्रकार विष्णु की संगीत शिक्षा विधिवत रूप से बुवा साहब के आश्रय में होने लगी। वे अपने गुरुदेव के पास सारा दिन रहते। सेवा करते। संगीत सीखते और रियाज करते।

उस काल में संगीत को सीखना बड़ा कठिन कार्य था। वह भी एक ऐसे विद्यार्थी को जिसकी आँखों की रोशनी कम हो। विष्णु को यह सुविधा इसलिये मिल गई क्योंकि उन्हें राजाश्रय प्राप्त था। उस काल के “गुरु” संगीत की शिक्षा केवल अपने विश्वासपात्रों अथवा नज़दीकी रिश्तेदारों को ही देते थे। उस समय गुरु-शिष्य प्रणाली प्रचलित थी। इस प्रणाली में ‘शिष्य’ गुरु के पास रहकर सीखते थे। विद्यार्थी का ज्यादा से ज्यादा समय ‘गुरुजनों’ की सेवा में बीतता था।

इसलिए गुरु-शिष्य परंपरा का निर्वाह तो विष्णु ने भी किया। अन्य शिष्यों के साथ, गुरु-गृह के छोटे-बड़े कार्य वे भी श्रद्धापूर्वक करते थे।

गुरु-गृह में संगीत शिक्षा रात्रि को दी जाती थी। नये एवं पुराने शिष्य एक साथ शिक्षा ग्रहण करते थे। सभी शिष्यों को गोल दायरे में बिठाकर बीच में गुरुदेव बाल कृष्ण बुवा स्वयं बैठते थे। राग का परिचय नहीं बताते थे। सीखने वालों को कई बार तो 'राग' का नाम भी पता नहीं होता था। कला को गुप्त रखने की परंपरा थी। 'सूत्र' रूप में लिखाया जाता था। आरंभ में वे कोई 'बंदिश' गाते थे। संगीत की रचना जिसमें गीत/काव्य हो उसे 'बंदिश' कहते हैं। पूरी 'बंदिश' सुनाने के पश्चात् वे अपने शिष्यों को वैसा ही गाने के लिए कहते। शिष्यों को गाने में कठिनाई होती। क्योंकि पूरी 'बंदिश' को सुनकर एकदम हू-बहू गाना कठिन होता है। इस पर उन्हें डाँट भी खानी पड़ती थी। फिर दो तीन बार 'गुरुदेव' उस 'बंदिश' को गाते और शिष्यो से दोहराने के लिए कहते। जब कुछ शिष्य 'बंदिश' को गाने लगते तो फिर उन्हें 'रियाज़' करने के लिए कहते। संगीतकारों में अभ्यास को 'रियाज़' कहा जाता है। यह एक पारिभाषिक शब्द है। जिसका अर्थ है 'संगीत-साधना'।

उस काल में संगीत की पुस्तकें नहीं होती थीं। सारी शिक्षा मौखिक रूप से होती थी। शिष्यगण प्रथम अपने 'गुरु' की आवाज़ को सुनते थे। साथ-साथ उसका अनुकरण करते थे। फिर उसका रियाज़ करते थे। इसलिए प्रथम—'सुनना' फिर 'सीखना' और अंत में 'अभ्यास' करना ही संगीतकार बनने का मूल-मंत्र था।

उन दिनों संगीत कला के सूक्ष्म भेद 'गुरुजन' आसानी से नहीं बताते थे। सिखलाने का भी कोई निश्चित ढंग नहीं था। सब कुछ 'गुरुजी' के 'मूड' पर ही निर्भर करता था। हरेक राजा-महाराजा चाहते थे कि उनके दरवार में अच्छे से अच्छे कवि, गायक, वादक, नृत्यकार एवं चित्रकार हो। क्योंकि ऐसे कलाकारों से राज्य का नाम होता था। इसके लिये वे हर तरह का प्रोत्साहन देते थे।

श्री बाल कृष्ण बुवा बड़े ही सहृदय व्यक्ति थे। वे ग्वालियर घराने के वयोवृद्ध गायक थे। ग्वालियर प्रदेश की संगीत-परंपरा का विशेष महत्व माना जाता है।

क्योंकि वहाँ के राजा व लोग, सदा से ही संगीत प्रेमी रहे हैं। श्री बाल कृष्ण बुवा इससे पूर्व इचल करंजीकर रियासत के दरवारी गायक थे। वे बंबई में स्थाई रूप से रहना चाहते थे। परंतु वहाँ की जलवायु उन्हें रास नहीं आई। दमे के मरीज हो गए थे। मिराज के महाराज ने उनकी बीमारी व। इलाज अपनी देख-रेख में करवाया था। इसलिए उन्होंने मिराज-महाराज के आश्रय में हमेशा के लिए रहना स्वीकार कर लिया।

'विष्णु' पूरी एकाग्रता से अपने 'गुरुजी' को सुनता था। फिर अनुकरण करता और उसके बाद हमेशा 'रियाज' करता रहता था। विष्णु की आवाज़ मधुर थी। परंतु उसकी आवाज़ कठिन क्रियाओं के लिए ज्यादा उपयोगी नहीं थी। इसलिए 'गुरु जी' उन्हें विशेष प्रकार का अभ्यास करवाते थे। जिसे 'मन्द्र साधना' कहते हैं।

संगीत में तीन 'सप्तक' माने जाते हैं। सात शुद्ध स्वरों के समूह को 'सप्तक' कहते हैं। नीची आवाज़ के स्वर 'मन्द्र सप्तक' पर उंची आवाज़ के स्वर 'तार-सप्तक' में माने जाते हैं। बीच के स्वरों को 'मध्य सप्तक' कहते हैं। विष्णु धीरे-धीरे मन्द्र साधना में जुट गया। इस प्रकार की 'संगीत-साधना' के चार चरण होते हैं।

- (1) प्रणव साधना—विभिन्न स्वरों पर 'ओम्' शब्द का दीर्घ उच्चारण करना।
 - (2) वड़ज साधना—वार-वार 'बड़ज' अर्थात् 'सा' स्वर पर दीर्घ उच्चारण करना।
 - (3) उच्चारण साधना—आ,ए,ई,ऊ, आदि आकारों को विभिन्न स्वरों पर गाना।
 - (4) मन्द्र-साधना—नीची, मोटी, अथवा भारी आवाज़ का विशेष अभ्यास करना।
- इस प्रकार की साधना से, विष्णु ने दो-तीन वर्ष में, आवाज़ के सूक्ष्म गुणों

को प्राप्त कर लिया। अब उसकी आवाज़ निर्दोष रूप से तीनों सप्तमों में, हुत गति से घूमने लगी। विष्णु अपने गुरु के कठोर अनुशासन का रक्षण पालन करता था। गुरु-सेवा को अपना कर्तव्य समझता था। कर्तव्य पालन में कभी देर नहीं बरतता था। इसलिए 'गुरुजी' भी उसे विशेष रूप से चाहते थे।

किले की एक कोठरी में विष्णु अभ्यास करता था। रोजाना पाँच-दस धुंटे का अभ्यास होता था। जिसमें 'स्वर-साधना' के साथ-साथ वह 'लय-साधना' भी करता था। दायें हाथ से तानपुरा बजाता, बायें हाथ से तबले के धारों भाग (डुगा) पर 'लय-ताल' का हिसाब रखकर गाता था। वह एक ही समय, तीनों कार्य संयुक्त रूप से करता था।

विष्णु अपनी संगीत साधना में इतना लीन रहता कि खाने-पीने की सुध न रहती। वह इतनी कठिन संगीत साधना से कुछ दुर्बल हो गया। क्योंकि संगीत-साधना के साथ अच्छी खुराक का होना आवश्यक है।

महाराजा को पता चला तो उन्होंने विष्णु की खुराक का विशेष प्रबंध कर दिया। अब उसे भोजन के अलावा सूखा मेवा, काजू व बादाम भी मिलने लगा। उसका भोजन राजा साहब के महल में होने लगा। इससे उसकी प्रतिष्ठा भी बढ़ी।

इन सब सुविधाओं से विष्णु का रूप-रंग और भी निखर उठा। इस प्रकार विष्णु ने, लगातार आठ वर्ष तक श्री बाल कृष्ण बुवा से संगीत की शिक्षा ली। अब वे ध्रुपद, धमार, छ्याल, टप्पा, ठुमरी, और तराना प्रवीणता से गाने लगे। शास्त्रीय संगीत की यही प्रमुख गायन शैलियां मानी जाती हैं। छ्याल-गायकी व भजन-गायन शैली में विष्णु ने विशेष दक्षता हासिल कर ली।

'गुरुजी' ने मंच-प्रदर्शन के समय उन्हें अपने बराबर बैठ कर गाने की अनुमति दे दी। इसलिए विष्णु दिगंबर, मंच पर गुरुजी की संगत केवल तानपुरे से ही नहीं, बल्कि अपनी आवाज़ से भी करने लगे।

एक दिन महाराज मिराजकर ने गुरु शिष्य दोनों की जुगलवंदी (मिल कर

गाना) सुनी तो मुग्ध हो उठे। दोनों की गायकी में कोई अंतर प्रतीत नहीं हो रहा था। विष्णु ने बहुत ही सुदूर ढंग से गाय था। उसने अपने गुरुजी की गायन शैली को अपने अंदर बसा लिया था। गायन की समाप्ति पर महाराजा भायुक होकर बोल उठे— “बुवा साहिब अब तो विष्णु “छोटे बुवा” कहलाने के योग्य हो गया है।”

“जी महाराज ! यह सब आपके आशीर्वाद, मेरी तालीम और इसकी मेहनत का फल है” गुरुजी ने कहा।

तभी से मिराज के लोग विष्णु दिगंबर को “छोटे बुवा” कहकर पुकारने लगे। उस वक्त वे चौबीस वर्ष के थे। विष्णु दिगंबर अपने गुरुजी के साथ बाहर के कार्यक्रम में भी जाने लगे। वे गुरुजी के साथ तानपुरा भी बजाते और बीच-बीच में गाते भी थे।

आस-पड़ोस की कई रियासतों के दरवारों में कार्यक्रम हुए, तो विष्णु दिगंबर के गाने की चर्चा होने लगी। धीरे-धीरे विष्णु की प्रशंसा होने लगी। उन दिनों गुरुजन संगीत सिखाते समय कई बार रागों के नाम एवं परिचय आदि नहीं बताते थे। अनेक रागों के नाम का विष्णु को इन संगीत सभाओं में पता चला था। मंच-प्रदर्शन के अनुभव से उनका आत्म-विश्वास बढ़ा। विभिन्न संस्थाओं के प्रबंधकों से मेल-जोल भी हुआ। इस प्रकार विष्णु दिगंबर का प्रभाव बराबर बढ़ने लगा।

बालकृष्ण बुवा जब गाते थे तो विष्णु तैयारी के साथ उनकी संगत करते। यह देखकर उनके अन्य शिष्य उनसे जलने लगे। उन्होंने गुरु-शिष्य के बीच शंकाएं उत्पन्न कर दीं। विरोधियों ने राजा को भी पं. वाल कृष्ण बुवा के खिलाफ भड़का रखा था। इसलिए वे हृदय से उनका आदर नहीं करते थे।

एक दिन की बात है कि गुरु-शिष्य दोनों सैर करने के लिए जा रहे थे। रास्ते में राजा साहब मिल गए। राजा साहब ने बगधी रोककर, विष्णु दिगंबर को

बग्घी में बैठने की आज्ञा दी। उन्हें बैठना पड़ा। राजा साहब ने गुरुजी को बग्घी पर नहीं बैठाया। गुरुजी को पैदल जाते देखकर, विष्णु के हृदय को आघात लगा।

इसी प्रकार राजा की तरफ से एक 'राज-भोज' दिया गया। इसमें नगर के सभी गणमान्य व्यक्तियों को बुलाया गया। विष्णु दिगंबर भी वहां उपस्थित थे। उन्होंने राजा से पूछा कि गुरुजी नहीं आए। राजा ने कहा कि उन्हें निमंत्रण-पत्र नहीं भेजा गया। वे तो केवल मात्र, एक दरबारी गायक हैं। यह दूसरा आघात विष्णु दिगंबर के लिए असहनीय था। उनका मन मिराज की इन घटनाओं से विचलित हो उठा। उन्हें लगा कि—'पराधीन सुपने सुख नाहिं।' जब तक मैं राजा के अधीन हूँ तब तक मैं कुछ नहीं कर सकता।

एका-एक उन्होंने बहुत बड़ी प्रतिज्ञा कर डाली। प्रतिज्ञा थी कि, "जब तक समाज में संगीत व संगीतकार को आदरणीय स्थान नहीं दिला दूँगा, तब तक चैन से नहीं बैठूँगा।" यह सोचकर उन्होंने राजाश्रय छोड़ देने का फैसला भी कर लिया, क्योंकि यह सब कुछ वे मिराज में रहकर नहीं कर सकते थे। इसलिए मिराज छोड़ देने का दिन भी निश्चित कर लिया।

मन-ही-मन में विष्णु दिगंबर, संगीत के भविष्य और अपने भावी कार्यक्रम बनाने लगे। उन्होंने दृढ़ संकल्प कर लिया वे अपना जीवन संगीत के लिए अर्पण कर देंगे। इसलिए अब उन्होंने अपने 'रियाज़' का समय 10 घण्टे से बढ़ाकर 12 घण्टे कर दिया।

उन्हें अपनी कला से ही अपनी पहचान बनानी थी। अनेकों घरानेदार गायकों से मुकाबला भी करना था। इतनी रियाज़ के पश्चात भी उनका गला बैठता नहीं था। इससे उन्हें संतोष हुआ।

उन दिनों शास्त्रीय गायकों और तबला वादकों के बीच मुकाबले की भावना होती थी। कई बार 'राग-रंग' की बजाय 'राग-जंग' का अखाड़ा बन जाता था। घरानेदार गायक अपने को सर्वश्रेष्ठ और दूसरों को घटिया बताते थे। एक ही

प्रकार की गायन शैली सिखाते और सुनाते थे। उस काल में संगीत के पाँच घराने माने जाते थे। यह आज भी माने जाते हैं। जैसे—ग्वालियर घराना जिसके गायक जोरदार एवं खुली आवाज़ में ध्रुव पद अंग के ख्याल गाते हैं। बोल तान, गमक तान और सपाट तानों का अधिक प्रयोग करते हैं, इसके आदि गायक नत्थन पीर वख़्त थे। पं. विष्णु दिगंबर इसी परंपरा की गायकी गाते थे।

*आगरा घराने के गायक भी खुली और जोरदार आवाज़ में गाते हैं परंतु वे एक विशेष प्रकार का अलाप करते हैं जिसे—‘नोम-तोम’ का अलाप कहा जाता है। यह ख्याल, ध्रुपद व धमार गीत शैलियों को ‘बंदिश’ में गाते हैं और बोल तानों का विशेष प्रयोग करते थे। इस घराने के आदि गायक अलखदास, मलूक दास थे। उस्ताद फैयाज़ खाँ इसी घराने की गायकी गाते थे।

*दिल्ली घराने के गायक ख्याल गायन शैली की कलापूर्ण बंदिशों में प्रसिद्धता रखते हैं। तानों के विभिन्न प्रकारों में दक्षता एवं ताल व लय पर अधिकार रखते हैं। इस घराने के आदि गायक तानरस खाँ थे। उस्ताद चाँद खाँ इसके प्रसिद्ध गायक थे।

*जयपुर घराने के गायक बंदिशों के संक्षेप रूप, खुली आवाज़ में गाते हैं। उनका आवाज़ उच्चारण करने का अपना ही ढंग है। वे भी खुली आवाज़ में, छोटी-छोटी एा तानों का प्रयोग करते हैं। इस घराने के आदि गायक ‘मनरंग’ थे। आधुनिक काल में इस परंपरा का पालन पद्मश्री सोहन सिंह आदि करते थे।

*किराना घराने के गायक एक-एक स्वर बढ़ाकर गाते हैं। इसे ही ‘बढ़त’ कहते हैं। उनके स्वर उच्चारण एवं प्रयोग का एक विशेष ढंग है। वे ठुमरी-अंग की शैली से गाते हैं। अलाप को महत्व देते हैं। इस घराने के आदि गायक चंदे अली खाँ थे। उस्ताद अब्दुल करीम खाँ व उस्ताद अमीर खाँ भी इसी परंपरा के गायक थे।

इन सभी घरानों की अपनी-अपनी पहचान थी। सभी के कुछ मौलिक गुण भी थे। परंतु अनेक कमियां भी थीं। इसलिए पण्डित जी कहते थे कि—“हमें घरानों के प्रमुख गुणों का अनुकरण करना चाहिए और उनके सीमित दृष्टिकोणों अथवा कट्टरता को छोड़ देना चाहिए।”

उस काल के गायकों में तर्क-वितर्क की गुंजाइश नहीं थी। इसलिए विष्णु दिगंबर जी ने प्रत्येक पक्ष से तैयारी कर ली थी। इसके लिए दायें पाँव से ताल का हिसाब भी रखते थे, ताकि शरारती तबला-वादक के साथ भी गाया जा सके। और दाँये हाथ से तानपुरा व बायें हाथ से “डग्गे” (तबले का बायां भाग) पर ताल का हिसाब रखते थे। यही कारण है कि जीवन भर कभी ‘बेसुरे’ अथवा ‘बेताल’ नहीं हुए।

‘मिराज’ छोड़ने का कारण केवल बलवंत पेंडसे और श्री कृष्ण हिल्लेकर को ही पता था क्योंकि उन्होंने व विष्णु दिगंबर के साथ जाने का फैसला लिया था। शेष किसी को भी इस बात की खबर नहीं थी। श्री कृष्ण हिल्लेकर व बलवंत पेंडसे इनके गणवयस्क गुरुभाई व शिष्य भी थे। वे इन्हें मित्रवत् स्नेह एवं बड़े गुरु भाई का सम्मान देते थे।

मिराज छोड़ने का दिन ज्यों-ज्यों नज़दीक आ रहा था त्यों-त्यों यह लोग अपने-आपके कामों में व्यस्त रहने लगे थे। प्रत्येक रात्रि को वे आपस में गुप्त-मंत्रणा करते थे। इस मंत्रणा में विष्णु दिगंबर अपने मन की बात करते थे। भविष्य में क्या करना है, इराकी रूपरेखा बनाते। उन्होंने अपने सभी फैसलों को गुप्त रखने का निर्णय लिया।

जाने से एक रात्रि पूर्व विष्णु दिगंबर ने उनसे कहा— “या तो पक्के मन से मेरा साथ दो अन्यथा यह मार्ग छोड़ दो। मेरा रास्ता त्याग और संघर्ष का है। संगीत की उन्नति के लिए कुछ कर दिखाने का है। तब तक सफलता नहीं मिलती, जब तक मिराज छोड़ने का सवाल ही पैदा नहीं होता। अपने घर जैसी

सहूलियतें कहीं नहीं मिलेंगी। भूखे-प्यासे भी रहना होगा। हर हालात में संगीत के लिए सोचना, संगीत के लिये कुछ करना, और इसके लिए जीना व मरना है। क्या यह सब तुम कर पाओगे ?” “विष्णु भाई ! यह आप क्या कह रहे हैं ? आप ऐसा क्यों सोचने लगे ? हम एक साथ जीयेंगे, एक साथ मरेंगे। अरे ! हम भी तो संगीत के लिए आपकी ही तरह सोचते हैं। फिर आप व्यर्थ की चिन्ता क्यों करते हैं ?” दोनों मित्रों ने बारी-बारी से कहा। उनकी दृढ़ता देखकर विष्णु दिगंबर आश्वस्त हुए।

ऐतिहासिक यात्रा का शुभारंभ

यह विष्णु दिगंबर जी की एक महत्वपूर्ण संगीत यात्रा थी। इसका मुख्य उद्देश्य था—शास्त्रीय-संगीत का प्रदर्शन। उन दिनों लोग, संगीत को केवल मनोरंजन का साधन समझते थे। विष्णु दिगंबर जी इसे भक्ति, साधना व चरित्र-निर्माण के रूप में स्थापित करना चाहते थे ताकि समाज में संगीत के लिए सम्मानीय स्थान बने। संगीत के भविष्य की रूपरेखा भी इसी यात्रा काल में तैयार करनी थी। श्रीकृष्ण हिलेकर व वलवंत पेंडसे भी इनके साथ जाने वाले थे। मिराज से प्रस्थान का दिन विष्णु दिगंबर जी की 25वीं वर्षगाँठ अर्थात् 18 अगस्त, 1896, तय हुआ। इतनी लम्बी यात्रा पर जाने के लिए केवल पहने हुए कपड़े, एक विस्तर और 25 रुपये के अलावा उनके पास कुछ नहीं था। ये 25 रुपये भी किसी मित्र से उधार लिये थे।

उस दिन राजमहल के अंदर, माधव जी के मंदिर में, एक धार्मिक उत्सव मनाया जा रहा था। उत्सव की समाप्ति पर 'विष्णु' जी ने महाराजा से, बाहर जाने की आज्ञा माँगी। महाराजा ने टालना चाहा। लेकिन विष्णु जी ने अपने संबंधी के अंतिम दर्शन का कारण बताकर, किसी तरह से अनुमति ले ली। महाराजा ने कहा कि, "अगर जाना ही है तो शीघ्र वापिस लौट आना।"

18 अगस्त, 1896 को विष्णु दिगंबर जी ने अपने दो साथियों सहित, मिराज की धूल को माथे से लगाया और रात्रि की गाड़ी से रवाना हो गए। यात्रा का

पहला पड़ाव 'औध' (अवध) रियासत में किया। यहाँ पर किसी ज़माने में इनके 'गुरुजी' श्री बाल कृष्ण बुवा दरबारी गायक थे। उन दिनों 'गुरुजी' के गुरु भाई श्री गुड्डु बुवा इंगली वहाँ रहते थे। उन्होंने भी स्नेह-सहयोग देने का वचन दिया। वहाँ के राजमहल में एक संगीत सभा का आयोजन हुआ। जिसमें विष्णु जी ने भाग लिया। यहाँ पर उन्होंने सर्वप्रथम एक भजन गाया जिसका स्थाई इस प्रकार था:

“श्री राम चंद्र कृपालु भज मन हरण भव भय दारुणम।

नव कंज लोचन कंच मुख, कर कंज पद कंजारुणम।”

इसके पश्चात धोड़ी देर शास्त्रीय संगीत प्रस्तुत किया। वहाँ उनका गायन काफी सफल रहा। जिससे महाराजा ने प्रसन्न होकर उन्हें कुछ धन राशि व शाल भेंट किया।

‘औध’ (अवध) रियासत के पश्चात विष्णु दिगंबर जी सतारा रियासत में पहुंचे। वहाँ के प्रसिद्ध वकील दादा साहब करंदीकर के घर पर भी संगीत सभा हुई। इस सभा में विष्णु जी ने चार-पाँच घंटे गाया। इस गायन में उन्होंने राग कल्याण की बंदिश ...“वंदौ श्री हरी पद सुखदाई” और राग केदार की बंदिश “राम नाम की ओट बड़ी है” अत्यंत भावपूर्ण ढंग से गाया। परंतु कार्यक्रम की समाप्ति पर वकील साहब ने केवल दस रुपये भेंट स्वरूप दिए। विष्णु ने कहा, “इतनी देर गाने के पश्चात केवल इतनी सी भेंट ?”

वकील साहब कहने लगे, “अभी आप नए हैं। आप का नाम तक लोग जानते नहीं। जब आप भविष्य में यश एवं कीर्ति कमा कर लौटेंगे तो मैं इससे दस गुना ज्यादा भेंट दूँगा।”

विष्णु दिगंबर जी ने इस बात को गंभीरता से लिया और निश्चय किया कि एक दिन उन्हें इस कसौटी पर भी पूरा उतरना है।

इसके बाद वे बंबई पहुँचे। वहाँ भी एक संगीत सभा में भाग लिया। यहाँ

पर उन्होंने राग मालकौस में एक ध्रुपद गाया जिसका स्थाई इस प्रकार है...“आये रघुवीर धीर लंकधीश अवधमान”। और बागे श्री में भी एक ध्रुपद.....“धन धन धन मात गंग, चाहत मुनि जन प्रसंग” गाकर प्रशंसा प्राप्त की। शास्त्रीय संगीत में ध्रुपद गायकी को उच्च स्थान प्राप्त है।

इसके पश्चात बड़ौदा पहुँचे। वहाँ पहुँचते ही आप श्री राम मंदिर में गए। मंदिर का पुजारी भी संगीत प्रेमी था। विष्णु दिगंबर जी ने उस मंदिर में संगीत कार्यक्रम आयोजित करने को कहा। पुजारी मान गया क्योंकि वह इनका गाना पहले भी सुन चुका था। उसने पूरा सहयोग देने का वचन दिया। विष्णु दिगंबर जी ने निमंत्रण-पत्र छपवाये। पुजारी ने वह निमंत्रण-पत्र, शहर के पढ़े-लिखे लोगों तक पहुँचा दिया। मंदिर में आने वाले नित्य प्रति के श्रद्धालुओं को भी आने को कहा। दिन व निश्चित समय पर मंदिर में संगीत कार्यक्रम आरंभ हुआ। श्री राम मंदिर के अंदर और बाहर भारी जन-समुदाय एकत्रित हो गया।

विष्णु दिगंबर जी ने सर्वप्रथम सरस्वती वंदना को एकाग्रता से गाया। इसके पश्चात तुलसीदास जी का भजन.....“श्री रामचंद्र कृपालु भज मन, हरण भव भय दारुणम” बड़े ही भावपूर्ण ढंग से गाया। कई वर्षों की संगीत साधना रंग लाई। गायन सभा में ऐसा समां बँधा कि तीन-चार घंटों का समय पंख लगाकर उड़ गया। सभी लोग आनंदित हुए। अंत में विष्णु जी ने सभी गणमान्य व्यक्तियों को फूल मालाएं तथा इत्र पान आदि देकर विदा किया। बड़ौदा के लोग इस युवा कलाकार से अत्यंत प्रभावित हुए। विष्णु जी की प्रशंसा, वहाँ की महारानी, जमुनाबाई के कानों में पड़ी। उन्होंने भी विष्णु जी को राजमहल के पूजा मंदिर में बुलवाकर उनका गायन सुना। वे भी गद्गद् हो उठीं। उन्होंने महाराजा से कहा तो महाराजा ने भी अपने दरबार में एक संगीत सभा का आयोजन किया। विष्णु जी को सादर निमंत्रित किया गया। विष्णु जी के गायन से महाराजा सयाजीराव अत्यंत प्रसन्न हुए। उन्होंने 400 रुपये और एक शाल विष्णु दिगंबर जी को भेंट किया।

बड़ौदा की ही एक और घटना है। वहाँ की रानी जमुनाबाई ने “कार्तिक-पूर्णिमा” के दिन दरबार के सभी संगीतकारों को आमंत्रित किया। शिव मंदिर में एक संगीत कार्यक्रम रखा गया। वहाँ के एक पुराने उस्ताद फैज़ मुहम्मद को भी गाने के लिए बुलाया गया। उन्होंने यह शर्त रखी कि एक बुजुर्ग कलाकार होने के नाते मेरा गाना आखिर में हो। इधर विष्णु दिगंबर जी को भी उनके प्रशंसकों ने कहा कि आप भी तो इतने बड़े उस्ताद के शिष्य हैं। आपको अंत में गाना चाहिए। लेकिन विष्णु दिगंबर जी ने स्पष्ट शब्दों में कह दिया कि..... “वे मेरे गुरुजी के मित्र भी हैं। मैं उनका हृदय से आदर करता हूँ। अतः मुझे उनसे पूर्व गाने में कोई हिचकिचाहट नहीं है। यदि वे मुझसे बेहतर गायेंगे तो इससे मेरा कोई अपमान नहीं होगा।”

निश्चित समय पर संगीत सभा आरम्भ हुई। कई गायकों के बाद विष्णु दिगंबर जी की बारी आई। उन्होंने ऊँचे स्वर (चौथे काले) से गाना आरंभ किया। युवावस्था का जोश, सधी हुई मधुर आवाज़ और माने हुए गुरु की शिक्षा। सभी श्रोताओं के कानों में विष्णु दिगंबर जी का स्वर गूँजने लगा। श्रोतागण मंत्रमुग्ध हो गए। गाना समाप्त हुआ। परंतु सुनने वालों का मन नहीं भरा। यह गाना एक भजन था.....“जब जानकी नाथ सहाय करें।”

निर्धारित कार्यक्रम के अनुसार इनके बाद उस्ताद मौला बख्श तथा फैज़ मुहम्मद का गायन होना था। दोनों वृद्ध कलाकारों ने नीचे स्वर पर गाया। इसलिए उनका गाना नीरस रहा। क्योंकि ऊँचे स्वर के गाने के बाद निचले स्वर से रंग-जमाना कठिन होता है। अचानक यहाँ पर महारानी जमुनाबाई के धार्मिक गुरु श्री गणपति बुवा भी आ गए। राज परिवार की ओर से उन्हें सम्मानपूर्वक बिठाया गया। गणपति बुवा जी ने विष्णु दिगंबर जी का गाना सुनने की इच्छा प्रकट की। यह सुनकर फैज़ मुहम्मद कहने लगे, “मैं बड़ौदा रियासत का वयोवृद्ध गायक हूँ। मेरे पश्चात् किली और का गाना नहीं होगा। इसलिए मैं ही एक-दो

और बंदिशें संगीतिक-रचनाएँ सुनाता हूँ।” परंतु गणपति बुवा नहीं माने। महारानी ने उस्ताद मुहम्मद का गाना बंद करवा दिया। विष्णु दिगंबर फिर गाने लगे। तानपुरा ऊँचे स्वर में मिलाकर विष्णु दिगंबर जी ने उत्साहपूर्वक गाना गाया। इस बार उन्होंने राग बहार की प्रसिद्ध बंदिश, “नई रुत नई फूली बेलि बहारिया” और फिर राग मालगूंजी में, “ये बन में चरावत गैया” सुनाकर सबका मन जीत लिया। इस सभा में सभी ने विष्णु दिगंबर जी की मुक्त कंठ से प्रशंसा की।

इस घटना से फ़ैज़ मुहम्मद ने अपने आप को अपमानित महसूस किया। उन्होंने स्वयं तथा लोगों द्वारा भी इनके गुरु जी को ऐसे पत्र लिखवाये, जिससे गुरुजी विष्णु दिगंबर से नाराज़ हो गए। कुछ वर्षों पश्चात जब विष्णु दिगंबर अपने गुरुजी से मिलने गए तो प्रणाम करने के तुरन्त बाद गुरुजी का आदेश मिला, “बड़ीदा लौट जाओ और ‘खाँ-साहब’ से मुआफी मांग कर आओ”। इस पर विष्णु दिगंबर जी ने कहा, “मैं गुरु-आज्ञा का उल्लंघन सपने में भी नहीं कर सकता, परंतु जिस बात में मेरा कोई दोष ही नहीं उसके लिए मुझे दोषी न समझा जाए। आप पहले मेरी बात सुन लें फिर आप जैसा कहेंगे मैं वैसा ही करूँगा।” पूरी बात सुनने के पश्चात गुरुजी ने इन्हें कंठ लगाकर कहा, “मुझे तुमसे ऐसी ही आशा थी।”

महारानी जमुनाबाई ने विष्णु दिगंबर के गायन से प्रभावित होकर उन्हें दरबारी गायक के पद पर रखना चाहा। इसके लिए उन्होंने 400/- रुपये मासिक वेतन तय किया। परंतु विष्णु दिगंबर जी ने कहा, “रानी साहिबा! मैंने संगीत व संगीतकारों को समाज में आदरणीय स्थान दिलाने का संकल्प लिया है। इसके लिये मुझे उत्तर भारत के बड़े नगरों की यात्रा करनी है। सार्वजनिक संगीत शिक्षा-प्रणाली को आरंभ करना है। इतना बड़ा कार्य यहाँ बैठकर नहीं हो सकता। यदि आपकी मुझ पर कृपा दृष्टि है तो इस काम में मेरी सहायता करें। कृपया आप राजा महाराजाओं के नाम एक पत्र लिख दें कि वे मुझे इस कार्य में

सहयोग दें, तो मैं निजी रूप से सदैव आपका आभारी रहूंगा।”

रानी साहिबा सहमत हो गई। उन्होंने अनेक राजाओं के नाम पत्र देकर विष्णु दिगंबर जी को शुभकामनाओं के साथ विदा किया। यदि पंडित जी चाहते तो ऐशो-आराम से जिंदगी व्यतीत कर सकते थे। उस जमाने के चार सौ रुपये आज के चार हजार से भी अधिक हैं। अब पंडित जी की आर्थिक स्थिति भी ठीक थी। कई शिष्य साथ रहते थे। दो-तीन नौकर भी रख लिए थे। एक-दो अन्य राजाओं ने भी ‘दरबारी-गायक’ बनाने के लिए कहा, परंतु विष्णु दिगंबर जी अपनी धारणा पर कायम रहे। उन्होंने सदैव अपने जीवन में संगीत की शिक्षा व साधना को, धन की अपेक्षा अधिक महत्व दिया। अब वे संगीत के लिए समर्पित व्यक्ति माने जाते थे।

जीवनधारा में नया मोड़

बड़ौदा के पश्चात पंडित जी गिरनार पर्वत की ओर गए। वहाँ पर एक ऐसी घटना घटी, जिससे उनकी जीवनधारा को एक नया मोड़ मिला।

एक दिन जूनागढ़ के पास विष्णु दिगंबर जी अपने शिष्यों के साथ दत्तात्रय मंदिर की ओर जा रहे थे। जंगल का रास्ता था। रास्ते में बरसात होने लगी। पंडित जी ने अपने शिष्यों को धीरे-धीरे मंदिर की ओर बढ़ने के लिये कहा। जब बारिश बंद हो गई तो एक शिला पर बैठकर प्रकृति का आनंद लेने लगे। बैठे-बैठे गाने लगे। कुछ समय बाद उन्हें महसूस हुआ कि उनके नजदीक कोई खड़ा है। वह एक बैरागी साधु था। विष्णु दिगंबर जी की एकाग्रता भंग हो गई। उन्होंने बैरागी साधु से क्रोधित होकर पूछा—

“क्या आपको संगीत का ज्ञान है ?”

“हाँ ! है,” बैरागी ने कहा।

“मेरा गाना आपको कैसा लगा ?” विष्णु दिगंबर ने प्रश्न किया।

“गाना तो अच्छा है पर एक कमी है” बैरागी ने उत्तर दिया।

“क्या कमी है ? मेरे साथ बैठकर गाओ और कमियाँ बताओ।” विष्णु दिगंबर जी मुकाबले के लिए तैयार थे।

“मैं अपनी अंतरात्मा की प्रेरणा से गाता हूँ। किसी के हुक्म से नहीं। यदि तुम्हारे भाग्य में होगा तो सुन पाओगे।” बैरागी ने शांति से कहा और चल दिया।

यह उत्तर सुनकर विष्णु दिगंबर जी स्तब्ध रह गए। मन ही मन सोचने लगे बैरागी ने ऐसा क्यों कहा ? यह सोचकर बैरागी को ढूँढने लगे। मगर बैरागी वहाँ नहीं था। वह जंगल में अदृश्य हो चुका था।

अभी वे मंदिर की ओर जा रहे थे तो उन्हें घाटी में से किसी के गाने की आवाज़ सुनाई दी। वे ध्यान से सुनने लगे। आवाज़ बड़ी मधुर थी। वे आवाज़ की ओर आकृष्ट हुए। जिस तरफ से आवाज़ आ रही थी उसी तरफ आगे बढ़ने लगे। आगे बढ़ने पर एक टूटा-फूटा मंदिर दिखाई दिया। अब आवाज़ पहले से ज्यादा स्पष्ट सुनाई देने लगी। नज़दीक पहुँचे तो उन्होंने देखा कि वही बैरागी साधु, भगवान की मूर्ति के सामने गा रहा था। विष्णु दिगंबर उसके गाने से बड़े प्रभावित हुए। वे मंदिर के द्वार पर खड़े होकर उस अलौकिक संगीत को सुनते रहे। कुछ देर सुनने के पश्चात् उन्होंने मंदिर में प्रवेश किया और बैरागी साधु के चरण स्पर्श किये। बैरागी ने गाना बंद कर दिया और पूछा....

“भेरी समाधि भंग करने वाले तुम कौन हो ?”

“महाराज मैं क्षमा चाहता हूँ”, विष्णु दिगंबर नम्रता से बोले।

“मुझसे क्या चाहते हो ?” बैरागी उसी स्वर में बोला।

“संगीत से सारी सृष्टि को मोहित करने की शक्ति मुझे कैसे प्राप्त होगी ? इसकी मुझे दीक्षा दीजिए।”

“तुम्हारे मन में अहंकार है। तुम कीमती वस्त्रों और शान-शौकत से रहने की इच्छा रखते हो। संगीत-साधना एक तपस्या का रास्ता है। यह भक्ति भावना का मार्ग है। संगीत के द्वारा इन्हीं भावनाओं का प्रचार करो। चरित्र-निर्माण इसका प्रमुख लक्ष्य है। क्या तुम इस तपस्या के लिए तैयार हो ?” बैरागी बोला। “हाँ महाराज ! मैं इस तपस्या के लिए तैयार हूँ।” कृपया मुझे अपना शिष्य बनाकर मेरा पथ-प्रदर्शन करें।” विष्णु दिगंबर जी ने नम्रतापूर्वक कहा।

“बेटा ! तुम्हें शरीर पर राख मलकर जंगल में रहने की आवश्यकता नहीं।

तुम्हारा जन्म ही संगीत उद्धार के लिए हुआ है। तुम्हारी संगीत शिक्षा व साधना में कोई कमी नहीं है। जो कमी मैंने बताई थी वह तुम्हारी कला में नहीं व्यवहार में थी। तुम पंजाब प्रदेश में जाकर वहाँ से अपना कार्य आरंभ करो। मेरा आशीर्वाद तुम्हारे साथ है” वैरागी ने प्रसन्नतापूर्वक कहा।

“महाराज ! मुझे पंजाब के बारे में कुछ बताने का कष्ट करें। क्योंकि मैं वहाँ के बारे में कुछ भी नहीं जानता” विष्णु दिगंबर जी ने प्रार्थना के स्वर में पूछा।

“वेटा ! पंजाब, सात नदियों का देश था। इसका पुरातन नाम ‘सप्त सिंधु’ था। आर्य सभ्यता का विकास भी इसी क्षेत्र में हुआ। ‘गंधार-देश’ पंजाब का ही एक भाग था। जिसमें दुआबा, रावलपिंडी, पेशावर, और सिंध-सागर के इलाके माने जाते थे। वेद-शास्त्र, पुराण, उपनिषद् व स्मृति ग्रंथों की रचना-भूमि पंजाब है। महाराजा रणजीत सिंह के काल में इसका नाम पंजाब प्रसिद्ध हुआ। जिसका अर्थ है-“पांच-पानी” अर्थात् पाँच दरियाओं की धरती। आज के पंजाब में पाँच नदियाँ बहती हैं। यह प्रदेश सदैव विदेशी हमलावरों का युद्ध मार्ग अथवा युद्ध स्थल रहा है। यही कारण है कि पंजाब की भौगोलिक सीमाएँ सदा बदलती रही हैं। वहाँ के लोग ‘वीर-सैनिक’ तथा योद्धा हैं। मित्रता, अतिथि-सत्कार, और संगीत प्रेमी भावना के लोग हैं। वहाँ के लोग पंजाबी भाषा बोलते हैं। तुम्हें उन लोगों के बीच कोई कठिनाई नहीं आएगी। वस ! इतना ही काफी है। अब तुम जाओ और अपना कार्य आरंभ करो। मेरा आशीर्वाद तुम्हारे साथ है।”

विष्णु दिगंबर जी ने उन्हें प्रणाम किया और अपने मार्ग की ओर चल दिए। उसके बाद वे ‘वैरागी’ उन्हें जीवन में कभी नहीं मिले। उन्हें यह भी पता नहीं चला कि वह ‘वैरागी’ कौन था। इस घटना के पश्चात उन्होंने ‘पंजाब’ जाने का निश्चय कर लिया। वे पंजाब से ही संगीत की शिक्षा एवं प्रचार का कार्य आरंभ करने की योजनाएँ बनाने लगे।

पंजाब आने से पूर्व उन्होंने काठियावाड़ रियासत के अनेकों राजदरबारों में

संगीत प्रस्तुत किया। अनेक मंदिरों एवं अन्य धार्मिक स्थानों पर भी गाया। इससे उनकी प्रसिद्धि बढ़ती गई। सन् 1897 में राजकोट में उन्होंने पहली बार टिकट लगाकर संगीत का आयोजन किया। यह एक नया कदम था। इसकी आलोचना भी हुई। किन्तु कार्यक्रम बहुत सफल रहा। उन दिनों, संगीत, प्रायः राजदरबारों तक ही सीमित था। इसलिए जनता में संगीत के लिए अधिक रुचि न थी। विष्णु दिगंबर जी आम जनता तक संगीत को पहुँचाना चाहते थे। अतः वे आम जनता में कार्यक्रम देना अधिक पसंद करते थे। उनकी सभाओं में आम जनता आती और उनको सराहती।

इस बीच कुछ समय, विष्णु दिगंबर जी ने 'मथुरा' में रहकर संस्कृत व हिन्दी भाषा का ज्ञान प्राप्त किया। उसके बाद दिल्ली गए। वहाँ पर श्री पन्ना लाल गोस्वामी से संपर्क हुआ। यहीं पर उन्होंने 'संगीत और विज्ञान' विषय का अध्ययन किया।

अब पंडित जी ग्वालियर नगर में आए। उन्हें मालूम था कि संगीत के इतिहास में ग्वालियर का विशेष महत्व माना जाता है। जब तक कोई संगीतकार ग्वालियर के लोगों की प्रशंसा प्राप्त न कर ले तब तक उसे राष्ट्रीय स्तर का कलाकार नहीं माना जाता। वहाँ की जनता में संगीत की गहरी चेतना है। ग्वालियर के राजा-महाराजा बड़े संगीत प्रेमी हुए हैं। वहाँ के राजा मानसिंह तोमर (1556-1607 ई.) की रानी मृगनयनी ने राज्य की ओर से एक संगीत विद्यालय स्थापित किया था। जिसका नाम 'मान-मंदिर' था। उस मान-मंदिर को संगीत सम्राट तानसेन व बैजू बावरा जैसे महान संगीतकारों का सहयोग प्राप्त था।

विष्णु दिगंबर जी ने वहाँ उच्च स्तर की गायकी प्रदर्शित करने का निश्चय किया। उन दिनों प्रसिद्ध संगीतकार उस्ताद निसार हुसैन खा भी वहीं थे। राम कृष्ण बुवा और भाऊ पंडित उनके प्रसिद्ध शिष्य थे। एक दिन जब ढोली बुवा के मंदिर में संगीत सभा हुई तो वहाँ पर उस्ताद अमीर खाँ भी थे।

उन्होंने पंडित जी के सुंदर व्यक्तित्व से इन्हें कोई मराठी अभिनेता समझा, परन्तु जब पंडित जी ने दो घंटे शास्त्रीय संगीत की प्रमुख शैली 'ख्याल' को अत्यंत सुंदर ढंग से गाया तो उस्ताद अमीर खाँ भाव-विभोर हो उठे और बीच में ही बोल उठे कि "पंडित जी इस समय जो गा रहे हैं, वही ग्वालियर की सच्ची गायकी है। मैंने हद्दु-हस्तू खाँ जैसे प्रसिद्ध घरानेदार गायकों को भी सुना है। दक्खिन में सीखकर इस युवा गायक ने, आज हमें ग्वालियर की शुद्ध गायकी सुनाई है। मुझे इससे हार्दिक प्रसन्नता हुई है। यह संगीत के सच्चे पंडित हैं।" अब उनकी गणना उच्च गायकों में होने लगी।

विष्णु जी पंजाब में

दिसंबर 1898 में पंडित विष्णु दिगंबर जी ने पंजाब में प्रवेश किया। वे सर्वप्रथम पंजाब के प्रसिद्ध नगर जालंधर पहुँचे। जालंधर में प्रत्येक वर्ष एक राष्ट्रीय स्तर का संगीत सम्मेलन होता है। इसमें तीन दिन तक संगीत के कार्यक्रम चलते हैं। इसमें देश के प्रसिद्ध संगीतकार भाग लेते हैं। यह समारोह संत हरिवल्लभ जी की याद में होता है। इसलिए इसे 'हरिवल्लभ का मेला' कहा जाता है। यह मेला जालंधर के देवी-तालाव स्थान पर दिसंबर के अंतिम सप्ताह में होता है। उन दिनों यह मेला पंडित तोला राम जी आयोजित करते थे। उन्होंने पंडित विष्णु दिगंबर जी की प्रतिष्ठा सुन रखी थी। उन्होंने विष्णु दिगंबर जी को इस समारोह में आमंत्रित किया। विष्णु दिगंबर जी को पता था कि जो गायक हरिवल्लभ के मेले में अपना रंग जमा ले उसे पूरे पंजाब में प्रतिष्ठा व प्रसिद्धि मिलती है। इसलिए उन्होंने इस अवसर के लिए विशेष रूप से तैयारी की। वहाँ पर पंडित जी ने अपने गायन से श्रोताओं को मंत्र-मुग्ध कर दिया। पंजाबी शैली की टप्पा गायकी से उन्होंने वाह-वाह लूट ली। हरिवल्लभ के उस मेले में आयोजकों ने पंडित जी को 'सर्वश्रेष्ठ गायक' की उपाधि से सम्मानित किया।

अब वे पंजाब में भी प्रसिद्ध हो गए।

जालंधर से पंडित जी को अमृतसर आने का निमंत्रण मिला। यह निमंत्रण सिखों की सर्वोच्च संस्था शिरोमणि गुरुद्वारा प्रबंधक कमेटी की ओर से था, जिसमें उन्होंने प्रार्थना की थी कि वे 'हरिमंदिर' (दरबार साहब) में आकर संत वाणी के गायन से संगत को कृतार्थ करें। पंडित जी को मालूम था कि पंजाब के सभी गुरुद्वारे तथा अन्य कई प्रदेशों के गुरुद्वारे भी इस संस्था के अंतर्गत हैं। इसलिए दरबार साहब (गोल्डन टैंपल) में गाने से उन्हें केवल पंजाब में ही नहीं, इनके अन्य धार्मिक स्थानों में भी मान्यता एवं सत्कार मिलेगा। उन्होंने आदि ग्रंथ (श्री गुरुग्रंथ साहब) जिसमें गुरु नानकदेव, अंगद देव, अमर दास, रामदास, अर्जुन देव, तेग बहादुर के अलावा सत कबीर, फरीद, नामदेव, त्रिलोचन, जयदेव, सूरदास, रामानंद, परमानंद, व धन्ना भक्त आदि, छत्तीस संत कवियों के संगीतिक पद संग्रहित हैं। उसी पर आधारित गुरुवाणी संगीत प्रस्तुत करने का निश्चय किया। दरबार साहब में उन्होंने तीन विभिन्न रागों में शब्द (पद) गायन किया। पंजाबी के प्रसिद्ध उपन्यासकार नानक सिंह ने उनके गायन से प्रभावित होकर उन पर एक उपन्यास लिखा, जिसका नाम 'पुजारी' है। इस उपन्यास में पंडित जी का जीवन चरित्र, गांधर्व महाविद्यालय की कार्यप्रणाली और योगदान का अच्छा चित्रण किया गया है।

दरबार साहब व हरिवल्लभ के मेले में गाने से पूरे पंजाब में उनकी प्रसिद्धि फैल गई। जालंधर, अमृतसर, होशियारपुर व पंजाब के अन्य नगरों में भी उन्होंने कार्यक्रम दिए। सनातन धर्म सभा, लाहौर की ओर से बुलावा आया। लाहौर उन दिनों पंजाब की राजधानी था। लाहौर की अनेक संगीत सभाओं में उन्होंने भाग लिया। अब पंजाब में उनकी लोकप्रियता चरम शिखर पर थी। उन्हें पंजाब का वातावरण पसंद आया। पंजाबी लोगों की श्रद्धा सेवा-सत्कार एवं प्रेम-भावना से वे बड़े प्रभावित हुए। पंजाब के सभी भागों से उन्हें निमंत्रण मिले। सन् 1899 तक

उन्होंने पूरे पंजाब प्रदेश में अपना प्रभाव जमा लिया।

गिरनार के बैरागी की भविष्यवाणी सत्य साबित हुई। उन्हें पंजाब का इलाका अपने कार्य के लिये अनुकूल प्रतीत हुआ। इसलिये उन्होंने सिख धर्म के पवित्र स्थान अमृतसर में बसने का निश्चय किया। वे कुछ समय इस उद्देश्य से अमृतसर में रहे।

इन्हीं दिनों उन्होंने काश्मीर में भी कुछ कार्यक्रम दिए। काश्मीर नरेश के बड़े भाई का उन दिनों देहांत हो गया था, इसलिये वहाँ अधिक कार्यक्रम नहीं हो सके। इसी बीच उन्होंने रावलपिंडी में भी गाया। वहाँ की संगीत सभाओं से उन्हें काफी धन, यश व सम्मान प्राप्त हुआ। इसके पश्चात उन्हें भरतपुर रियासत का निमंत्रण मिला। वहाँ उन दिनों महाराजा फरीदकोट की राजमाता रह रही थीं। राजमाता के निवास पर भी उनका गायन हुआ। राजमाता ने पंडित जी को स्वर्ण पदक एवं शाल से सम्मानित किया।

इनके मित्र माया शंकर जी ने भी भरतपुर में कुछ कार्यक्रम आयोजित किये। इन सभाओं में पंडित जी अपनी कलाएँ एवं रागों के संबंध में व्याख्या भी करने लगे। इससे आम जनता में संगीत की समझ बढ़ने लगी। ऐसे अनेक कार्यक्रमों में पंडित जी ने संगीतशास्त्र के विभिन्न विषयों पर भाषण दिये। अब एक वक्ता के रूप में भी उनका उत्साह और आत्मविश्वास बढ़ने लगा।

सन् 1899 के अंतिम मास में आप, बीकानेर (राजस्थान) गये। वहाँ के लोगों ने अच्छा सम्मान दिया। संगीत सभाएं भी हुई। तत्पश्चात पंडित जी जोधपुर आ गये। वहाँ पंडित जी की भेंट बैंड-मास्टर मि. जेम्स से हुई। वह पंडित जी के गाने से बहुत प्रभावित था। दोनों में मित्रता हो गई। एक दिन उसने बताया कि संगीत लिपि द्वारा हम किसी भी रचना को सीख सकते हैं। संगीत की धुनों को सुरक्षित भी रख सकते हैं। उनकी संगीत लिपि को देखकर गा-बजा सकते हैं। परंतु भारतीय संगीत में यह सुविधा नहीं है।

पंडित जी उन दिनों संगीत-लिपि पर ही विचार कर रहे थे। उन्होंने इस

संबंध में अनेको संस्कृत ग्रंथों का अध्ययन किया। प्राचीन ग्रंथों में उच्चारण एवं स्वरों की रूपरेखा के कुछ चिह्न अवश्य थे। परंतु उन्हें देखकर गाया-बजाया नहीं जा सकता था। इसलिये अनेक नए चिह्नों को विकसित करना था।

पंडित जी ने पाश्चात्य संगीत-लिपि का अध्ययन भी किया। उसी के आधार पर नये चिह्नों का विकास किया। परंतु अभी काम अधूरा था। इसके लिए एकाग्रचित्त होने की आवश्यकता थी। उनके सामने संगीत शिक्षा को सरल एवं सुव्यवस्थित करने की अनेक योजनाएं थीं। वे चाहते थे कि संगीत पर पुस्तकें लिखी जाएं, जिससे संगीत के विद्यार्थियों को अधिक सुविधा मिल सके। वे संगीत को शिक्षा का अनिवार्य अंग मानते थे। स्कूलों-कालेजों में संगीत को एक विषय के रूप में मान्यता दिलाना चाहते थे।

संगीत लिपि और ग्रंथ रचना

उपरोक्त कार्यों को संपूर्ण करने का उन्हें शीघ्र ही एक अवसर प्राप्त हो गया। उन्हीं दिनों उन्हें प्रसिद्ध संत बाबा खेम सिंह वेदी की ओर से निमंत्रण मिला। इस निमंत्रण में उन्होंने पंडित जी से अपने पुत्रों को संगीत शिक्षा देने की प्रार्थना की। बाबा खेम सिंह जी वेदी गुरु नानक देव जी के वंशज थे। इसलिए सिख-समाज में उनकी बड़ी प्रतिष्ठा थी। उन्हें गुरुओं की तरह मान-सत्कार दिया जाता था। वे बड़े संगीत प्रेमी, गुण सम्पन्न व आध्यात्मिक व्यक्ति थे।

पंडित जी ने उनके निमंत्रण को स्वीकार कर लिया। उन्हें यह अवसर ईश्वरीय वरदान के रूप में प्रतीत हुआ। बाबा खेम सिंह जी वेदी उन दिनों मिंटगुमरी जिले के ओकाड़ा गांव में रहते थे। निमंत्रण-पत्र में पंडित जी से उनके निवास स्थान पर, संगीत शिक्षा देने की प्रार्थना की गई थी। इसके लिए पंडित जी के रहने एवं खाने-पीने की अलग व्यवस्था, विशेष रूप से की गई थी। पंडित जी अमृतसर से ओकाड़ा चले गए। प्रातः दो घंटे वे संगीत शिक्षा देते। शेष समय वे अपने अधूरे कार्यों को पूरा करने में लगाते। संगीत विद्यालयों की स्थापना का संकल्प भी यहीं रहकर लिया। संगीत लिपि को संपूर्ण किया। अनेक रागों की संगीत लिपियां वहाँ रहकर तैयार कीं। अब इनको पुस्तक रूप में छपवाने की सोचने लगे।

ओकाड़ा में 8-9 महीने रहकर पंडित जी ने संगीत लिपि का विकास कर

लिया। यह सन् 1900 की बात है। यहीं पर उन्होंने 'संगीत बाल प्रकाश' (तीन भाग) पुस्तक लिखी। अब उन पुस्तकों के प्रकाशन के लिए वे लाहौर पहुँचे। लाहौर इन दिनों पुस्तकों के प्रकाशन का मुख्य केन्द्र था। पंडित जी लाहौर में रहकर पुस्तकों के प्रकाशन में जुट गए। साथ ही साथ कुछ शिष्यों को संगीत शिक्षा भी देने लगे।

प्रथम संगीत विद्यालय की स्थापना

उन्हें इस बात का विचार आया कि लाहौर में संगीत विद्यालय खोलना चाहिए। इस विचार को बाबा खेम सिंह वेदी ने पसंद किया और सहयोग देने का वचन भी दिया। पंडित जी वहाँ इस दिशा में कार्य करने लगे। यहीं पर उन्होंने संगीत विद्यालय की स्थापना की जिसका नाम गांधर्व महाविद्यालय रखा गया। इसका उदघाटन सन् 1901 की 5 मई को जस्टिस पी.जी. चैटर्जी ने किया। यह पहला संगीत महाविद्यालय था। पहले तीन दिन वहाँ कोई दाखिला लेने नहीं आया। क्योंकि उस समय संगीत पढ़ना-पढ़ाना, पहले तो प्रचलन में ही नहीं था, दूसरे उसे अच्छा नहीं माना जाता था। परंतु पंडित जी निराश नहीं हुए। वे और उनके अध्यापक (शिष्य) निश्चित समय पर वहाँ उपस्थित रहते और संगीत का अभ्यास करते।

15-20 दिनों में ही 25 विद्यार्थी दाखिल हो गए। पंडित जी का उत्साह बढ़ने लगा, परंतु इन्हीं दिनों उन्हें अपने पिता की बीमारी का तार मिला। वे न जा सके। दूसरा तार मिला "पिताजी का निधन हो गया।" अब उनके दुःख का पारावार नहीं था। मित्रों ने उन्हें घर जाने की सलाह दी। पंडित जी सोचने लगे कि भगवान मेरी परीक्षा ले रहा है। जब मित्रों ने अधिक जोर डाला कि आपको जाना चाहिए तो वे बोले, "मेरे जाने से पिताजी तो वापिस आएँगे नहीं। हौं मेरे वापिस आने तक विद्यालय जरूर चौपट हो जाएगा। इस वक्त विद्यालय की देखभाल जरूरी है। मैं विद्यालय छोड़कर अभी नहीं जा सकता।"

धीरे-धीरे गांधर्व महाविद्यालय में विद्यार्थियों की संख्या काफी बढ़ गई। फीस बहुत कम रखी थी। इसलिए आमदनी कम और खर्च अधिक हो रहा था। इसलिए पंडित जी को ब्याज पर कुछ ऋण भी लेना पड़ा। जिससे आर्थिक संकट बढ़ता गया।

इन्हीं दिनों उन्हें महाराजा काश्मीर की ओर से निमंत्रण मिला। उन्हें लगा कि भगवान ने ही उनकी मदद की है। वे काश्मीर गए। महाराजा के दरबार में उन्होंने गाया। उनके गायन से महाराजा बहुत प्रसन्न हुए। उन्होंने एक शाल, स्वर्ण पदक, कुछ वस्त्र, तथा एक हज़ार रुपये नगद प्रदान किए।

काश्मीर से लौटकर उन्होंने तत्काल ऋण चुकाया और महाविद्यालय की व्यवस्था को सुधारा। अब महाविद्यालय की आर्थिक स्थिति ठीक थी। विद्यार्थियों की संख्या भी बढ़ रही थी। कुछ पुस्तकें भी प्रकाशित होने लगी थीं।

अब विद्यार्थियों की संख्या 50 से ऊपर हो गई, जिससे जगह कम पड़ने लगी। इसलिए पंडित जी ने तेरह रुपये महीने वाला किराये का मकान छोड़कर तीस रुपये महीने पर एक बड़ा मकान किराये पर ले लिया। कई लोगों ने उनसे कहा कि यह मकान न लें। यह बड़ी अशुभ जगह है। परंतु पंडित जी अपने निर्णय पर दृढ़ रहे। इस मकान में आते ही उनके सहयोगी गुरुदेव पटवर्धन की पत्नी का देहांत हो गया। वे अपनी पत्नी की अस्थियाँ प्रवाहित करने गए। लौटकर वापिस नहीं आए। कुछ दिनों बाद एक शिक्षक श्री सखाराम (पंडित जी के शिष्य) निमोनिया के बुखार से चल बसे। तीन दिनों बाद पंडित जी के एक और साथी श्री बलवंत पेंडसे (जिन्होंने 1896 में इनके साथ मिराज छोड़ा था) की माता का देहांत हो गया। वे भी लाहौर छोड़कर चले गए। लगातार इतनी दुःखद घटनाओं से पंडित जी विचलित से हो गए। लोगों ने दवाव डाला कि वे जगह बदल लें। अनेक मित्रों ने कोशिश करके नई जगह भी देख ली और शीघ्र ही पंडित जी को गांधर्व महाविद्यालय वहाँ ले जाने पर राजी कर लिया। वे मान गये। अब फिर सुचारू रूप से कार्य चलने लगा।

इन्हीं दिनों महाराजा कपूरथला ने गांधर्व महाविद्यालय में आकर वहाँ का कार्य देखा। उन्होंने महाविद्यालय की जैसी तारीफ़ सुनी थी वैसी ही पाई। वे विद्यालय देखकर बड़े प्रसन्न हुए और 400 रुपये वार्षिक अनुदान दिया। जिससे महाविद्यालय का कार्य सुचारू ढंग से चल सके और अपने उद्देश्यों को पूरा कर सके।

उन दिनों बसंत के मौसम में अनेकों रियासतों के राजा-महाराजा लाहौर आया करते थे। पंडित जी ने उचित अवसर पर एक संगीत समारोह का आयोजन किया। जिसमें बड़े-बड़े राजा-महाराजा, रईस तथा व्यापारियों को बुलाया गया। इस समारोह में भारी संख्या में लोगों ने भाग लिया। नगर के गणमान्य व्यक्तियों एवं कुछ अंग्रेज अधिकारियों को भी बुलाया गया। इस अवसर पर 'दि ट्रिब्यून' के संपादक, काली प्रसाद चटर्जी ने पंडित जी के कार्यों की भूरि-भूरि प्रशंसा की और उनके संगीत-शिक्षण के लिए हर सभव सहायता देने का वचन दिया। वहाँ पर उपस्थित सभी लोगों ने पंडित जी के कार्यों की महत्ता को स्वीकार किया। सभा-स्थल पर ही दो हजार रुपये की सहयोग राशि एकत्रित हो गई। इस अवसर पर महाराजा काश्मीर ने एक सौ पचास रुपये मासिक अनुदान की घोषणा की।

कुछ समय बाद एक उल्लेखनीय घटना घटी। सन् 1904 की बात है। अंग्रेजों से देश को आजाद कराने की माँग को लेकर लाहौर में एक जुलूस एवं सभा का आयोजन किया गया। जुलूस में उम्मीद से अधिक भीड़ उमड़ पड़ी। जुलूस के अंत में एक सभा होनी थी। जुलूस की अपार भीड़ देखकर नेताओं के हाथ-पैर फूल गये। उन्हें लगा कि भीड़ पर काबू पाना उनके लिये मुश्किल होगा। एक नेता ने जाकर पंडित जी से प्रार्थना की कि आज के जलसे में बड़े-बड़े नेताओं के भाषण होने वाले हैं। भीड़ इतनी है कि कुछ करते नहीं बनता। आपकी गान विद्या को तब मानें अगर आप इस भीड़ को शांत कर दें।

पंडित जी मुस्कुराए और साथ चल दिये। मंच पर खड़े होकर उन्होंने 'वंदे मातरम्' गाना आरंभ कर दिया। सारी भीड़ शांत हो गई। इसके बाद उन्होंने

‘भारत हमारा देश है’ और ‘घर-घर की फूट बुरी है’ इत्यादि देश-भक्ति के गीत गाए। जहाँ कुछ देर पहले घना कोलाहल था, वहाँ अब संगीत की स्वर लहरियाँ, लहराने लगीं। सभा स्थल पर ऐसा लग रहा था कि, “संगीत का सागर लहरा रहा हो”। सभी, पंडित जी की अद्भुत गायन-शक्ति से अभिभूत हो गए और उनकी प्रशंसा करने लगे।

इसी प्रकार का चमत्कार सन् 1921 में काँग्रेस अधिवेशन में हुआ। यह अधिवेशन अहमदाबाद में हुआ। इस अधिवेशन में महात्मा गांधीजी आने वाले थे। अहमदाबाद में हुए इस अधिवेशन में गांधीजी को देखने के लिए भारी भीड़ उमड़ पड़ी। गांधीजी की गाड़ी भीड़ में फँस गई। उसे आने-जाने का रास्ता ही नहीं मिल रहा था। कार्यकर्ता घबरा उठे, सारी व्यवस्था भंग हो गई। पंडित जी ने जब यह देखा तो वे गांधीजी की गाड़ी की छत पर चढ़ गए और जोर से ‘गांधीजी की जय’ के नारे लगाने लगे। नारे लगाते-लगाते पंडित जी ने “रघुपति राघव राजा राम, पतित पावन सीता राम” भजन गाना आरंभ कर दिया। भीड़ भी साथ में गाने लगी। भीड़ पर संगीत का जादू सिर चढ़कर बोलने लगा। इसी बीच गांधीजी को रास्ता मिल गया। वे मंच पर पहुँच गए। अधिवेशन सफलतापूर्वक संपन्न हुआ।

पंडित जी की देश-भक्ति

पंडित विष्णु दिगंबर जी को सभी काँग्रेस अधिवेशनों में बुलाया जाता था। वे वहाँ, ‘वंदे मातरम्’ और अन्य कई राष्ट्रीय गीत सुनाया करते थे। यह उनका स्वाधीनता संग्राम में विनम्र योगदान था। वे देश-भक्ति की भावना से ओत-प्रोत थे। वे संगीत के माध्यम-से देश का सम्मान बढ़ाने में हमेशा साथ लगे रहे। काँग्रेस अधिवेशनों में उन्हें विशेष सम्मान के साथ मंच पर विठाया जाता था। लाला लाजपत राय, गांधीजी, स्वामी श्रद्धानन्द, श्री राजेन्द्र प्रसाद व महात्मा हंसराज जी आदि अनेक नेता इनके प्रशंसक थे। पंडित जी इसे अपने सम्मान की अपेक्षा संगीत का सम्मान मानते थे।

एक बार उन्होंने किसी राष्ट्रीय सभा में राग शंकरा के अंतर्गत.....“स्वाधीनता के हैं पुजारी, हमने यही इक टेक धारी। परदास्तां की यातना से, अब मुक्त हो जननी हमारी।।” गीत गाया। राष्ट्रीय गीतों के भावपूर्ण गायन से, लोगों में आजादी की भावना बढ़ने लगी। इसको अंग्रेज सरकार ने गंभीरता से लिया। सरकार ने इनके कुछ गीतों पर पाबंदी लगा दी। ब्रिटिश सरकार के कई जासूस भी इन पर नज़र रखने लगे। परंतु फिर भी यदा-कदा वे राष्ट्रीय गीत गाते रहे।

गांधर्व महाविद्यालय दिनों-दिन उन्नति करने लगा। अब यह हर तरह सक्षम था। महाविद्यालय ने अपना एक प्रिंटिंग प्रेस भी लगा लिया था। इस प्रिंटिंग प्रेस से पंडित जी ने ‘संगीतामृत-प्रवाह’ (हिंदी) मासिक पत्र आरम्भ किया। जिसमें संगीत गतिविधियों के अलावा, महाविद्यालय के समाचार, पंडित जी की यात्राएं, निबंध व संगीत रचनाएं प्रकाशित होती थीं। इसमें देश-भक्ति गीतों एवं शास्त्रीय गीतों की संगीत लिपियां भी छपती थीं।

पंडित जी, अपने गुरु श्री बाल कृष्ण बुवा जी से मिलने गए। अत्यंत व्यस्त रहने के कारण वे बहुत समय से उन्हें मिल नहीं पाये थे। आशीर्वाद पाने के लिए लालायित थे। मिलते ही उन्होंने चरण स्पर्श किये और गुरुजी प्रणाम कहा। श्री बालकृष्ण बुवा जी ने उन्हें चरणों से उठाकर अपने कंठ से लगा लिया। सर्वप्रथम प्रश्न किया, “रियाज करते हो कि नहीं?” “हाँ! गुरुदेव” का वाक्य सुनते ही फिर हाल-चाल पूछने के पश्चात उनके महाविद्यालय के बारे में पूछा। तब विष्णु जी ने अपने कार्यों की जानकारी भी दी और ‘गुरु दक्षिणा’ के रूप में एक हजार की ‘धन-राशि’ गुरु-चरणों में भेंट की। गुरुजी अपने शिष्य की उन्नति देखकर बहुत प्रसन्न हुए। गुरुजी गद्गद् हो उठे। उन्होंने विष्णु दिगंबर को ‘यशस्वी भवः’ का आशीर्वाद दिया।

आओ ! एक बार फिर लाहौर के गांधर्व महाविद्यालय की ओर चलें। इन दिनों इस विद्यालय में अनेकों रियासतो के राजाओं की ओर से बहुत से विद्यार्थी

संगीत शिक्षा ले रहे थे। उनको छात्रवृत्ति मिलती थी। यह छात्रवृत्ति राजाओं की ओर से थी। परंतु गरीब विद्यार्थियों का सारा खर्चा पंडित जी वहन करते थे। अब तक कई होनहार विद्यार्थियों ने शिक्षक पद ग्रहण कर लिया था। विष्णु दिगंबर जी अब भी स्वयं अभ्यास करते व छात्रों को भी खूब अभ्यास करवाते थे। सारा कार्य बहुत सुचारू रूप से चल रहा था।

इन दिनों पंडित जी ने दाढ़ी बढ़ा ली थी। एक घोड़ा गाड़ी भी रख ली थी। देखने में पूरे पंजाबी नजर आते थे। सायंकाल को घोड़ा गाड़ी पर सैर करने जाते। कुल मिलाकर ये पांच-सात वर्ष उनके सुख से बीते।

अनुशासन

लाहौर के गांधर्व महाविद्यालय की इमारत काफी बड़ी थी। प्रातःकालीन और सायंकालीन कक्षाएँ लगती थीं। खाली समय में छात्र संगीत का अभ्यास करते रहते थे। एक दिन पंडित जी कहीं बाहर गए हुए थे। कुछ युवा छात्र वहाँ अभ्यास कर रहे थे। बैठे-बैठे उनको एक शरारत सूझी। वे तबले को 'पैरोडी' बनाने लगे। गायन, वादन, तथा नृत्य तीनों के लिए तबला, संगत के रूप में एक प्रतिष्ठित वाद्य माना जाता है। इसकी अपनी एक अलग शब्दावली होती है। उन छात्रों ने तबले के एक बोल को बिगाड़ कर इस प्रकार बोलना आरंभ कर दिया—

“पान सुपारी चूना कत्था धा आ ।।”

“पान सुपारी चूना कत्था धा आ ।।”

जबकि वास्तविक बोल थे—

“तिट कता गदि गन धा ५।

तिट कता गदि गन धा ५।।”

उस वक्त सारे छात्र हँसी-मजाक के मूड में थे, इसलिये शिक्षकों ने भी उसे हँसी में टाल दिया। इससे छात्रों ने उत्साहित होकर और भी कई बोलों को

बिगाड़ कर, उनकी जगह कुछ अशिष्ट शब्द-प्रयोग आरंभ कर दिये। इधर पंडित जी आ गए और उन्होंने इस प्रकार के भद्दे शब्द सुन लिए। अभी शिक्षक उन छात्रों को रोकने ही वाले थे कि पंडित जी गरज पड़े।

‘अरे ! तुम लोगों को शर्म नहीं आती। इस प्रकार तबले की दुर्गति कर रहे हो। यह देवी-देवताओं की कला है। सरस्वती माँ की ज़रा भी लाज नहीं तुमको। क्या यही सब तुम लोग अपने शिष्यों को सिखलाओगे ?’ क्रोध में उन्होंने छात्रों के एक प्रमुख वक्ता को दो-तीन तमाचे भी लगा दिये। शिक्षकों को डाँट पिलाई। क्रोध शांत होने पर सभी को अपने पास बुलाकर कहने लगे—

‘तुम लोगों का प्रत्येक पल संगीत कला के अर्जन में ही बीतना चाहिए। इस कला को ‘पैरोडी’ बनाने या इसमें अश्लील शब्दों के प्रयोग को माँ सरस्वती कभी सहन नहीं करेगी। संगीत सीखने वाले छात्रों व शिक्षकों का व्यवहार संतुलित व आदर्श होना चाहिए। फिर कभी ऐसी गलती न करना।’

सभी छात्रों ने अपनी गलती को स्वीकार करते हुए पंडित जी से क्षमा याचना की। तब पंडित जी ने उन्हें कंठ से लगाकर कहा “मुझे तुमसे ऐसी ही उन्मीद थी।”

वे चरित्र व अनुशासन के मामले में सतर्क रहते थे। एक बार एक छात्र ने छात्रालय में कोई गंभीर दुर्व्यवहार किया, तो उसकी शिकायत मिलने पर पंडित जी ने तुरंत उसे विद्यालय से निकाल दिया। वे संगीत का परम लक्षण भक्ति एवं चरित्र-निर्माण मानते थे।

विद्यालय का अनुशासन बड़ा कठोर था। निश्चित समय पर सभी कार्य होते थे। अन्य स्कूलों, कालेजों की तरह घंटी बजने पर हर कार्य होता था। अब कुलीन घरों के बच्चे भी महाविद्यालय में दाखिल होने लगे। इस समय तक संगीत बाल प्रकाश के तीनों भाग प्रकाशित हो चुके थे और संगीत वाल बोध के पाँच भाग प्रकाशित हो रहे थे। आगे की पुस्तकों का लेखन कार्य आरंभ हो चुका था।

पंडित जी के संगीत ग्रंथों की लोकप्रियता भी बढ़ रही थी।

इस काल की सबसे बड़ी विशेषता यह रही कि गांधर्व महाविद्यालयों में छात्राएँ भी आने लगी थीं। यह सब पंडित जी के व्यक्तित्व और संगीत का प्रभाव था। उन्होंने भक्ति संगीत के माध्यम से, समाज की संगीत चेतना को जगाया। लोगों को बताया कि, “वैदिक और पौराणिक काल की गृह-लक्ष्मी संगीत का ज्ञान रखती थी। उस काल के यज्ञों, पर्वों तथा उत्सवों में संगीत का आयोजन होता था। समन और समज्जा नाम के मेलों में युवक-युवतियों की संगीत प्रतियोगिताएं होती थीं।”

नारियों में संगीतिक चेतना जगाने हेतु पंडित जी ने सोचा कि जब तक स्कूलों-कालेजों में लड़कियों को संगीत शिक्षा नहीं दी जाएगी, तब तक यह कला घर-परिवार व जन-जीवन तक नहीं पहुँचेगी। उन्होंने विभिन्न संस्थाओं के प्रबंधकों को संगीत विषय आरंभ करवाने की प्रेरणा दी। फलस्वरूप स्थानीय कन्या महाविद्यालय (लाहौर) ने संगीत शिक्षक की माँग की, जिसे पंडित जी ने तुरंत पूरा किया।

पत्नी भी उनकी संगीत विदुषी थीं। उन्होंने पंडित जी को जीवन भर अपन सहयोग दिया। लेकिन उन्हें कभी संतान सुख नहीं मिला। उनकी पहली संतान सन् 1901 में हुई। यूँ तो उनके बारह संतानें हुईं। लेकिन सभी तीन-चार साल की अल्पा में काल कवलित होती गईं। उनके अंतिम 12 वें पुत्र “दत्तात्रेय” से ही उन्हें संतान सुख मिल सका। दत्तात्रेय का जन्म 18 मई, 1921 में हुआ। वे ही दीर्घायु हुए दत्तात्रेय, पंडित जी के समान ही संगीत कला में निपुण सिद्ध हुए। उन्होंने खूब यश अर्जित किया। इन्हीं दिनों कन्या महाविद्यालय जालंधर की ओर से भी माँग आई पंडित जी ने अपनी पत्नी को वहाँ भेजा। परन्तु वे वीगारी के कारण वापस आ गईं उनकी जगह पर उन्होंने अपने सुयोग्य शिष्य श्री देवी चन्द्र को वहाँ भेज दिया श्री देवी चन्द्र ने वहाँ सन् 1903 में संगीत शिक्षा आरंभ की। वे जीवन के अंतिम समय तक वहाँ कुशलतापूर्वक कार्य करते रहे।

लाहौर के डी.ए.वी. कालेज में उन दिनों श्रद्धाराम फिल्लौरी द्वारा रचित आरती “ओम जय जगदीश हरे” को प्रार्थना के रूप में गाया जाता था। पंडित विष्णु दिगंबर जी उस प्रार्थना को सिखाने जाते थे। लाला लाजपत राय व महात्मा हंसराज के अनुरोध पर, कुछ समय पंडित जी ने वहाँ पर धार्मिक व देश-भक्ति के गीत भी सिखलाये। इसके पश्चात गांधर्व महाविद्यालय में इसी आरती को प्रार्थना के रूप में गाया जाने लगा। “वंदे मातरम्” को भी पंडित जी ने काफी राग में स्वरबद्ध करके प्रार्थना के रूप में प्रचलित किया। बाद में इसे राष्ट्रीय गीत के रूप में मान्यता प्राप्त हो गई।

आरती और प्रार्थना यह दोनों गीत जिस धुन पर गाए जाते हैं, इनकी स्वर रचना प. विष्णु दिगंबर जी ने की थी। “सारे जहाँ से अच्छा हिंदोस्तो हमारा” समूह गान की धुन पंडित जी ने भी बनाई थी। बाद में फिल्म वालों ने इसमें कई फेर बदल कर दिए। इन बातों का बहुत कम लोगों को पता है। यथार्थ तो यह है कि उन्होंने सैकड़ों ही धार्मिक व देश-भक्ति के गीतों की “धुने” बनाई, सिखाई और उनकी संगीत लिपियाँ प्रकाशित कीं। वे वास्तव में एक आदर्श गायक या शिक्षक ही नहीं थे बल्कि एक महान् ‘वाग्गेयकार’ भी थे। वाग्गेयकार उसे कहते हैं जिसे शब्द-रचना व स्वर-रचना, दोनों का ज्ञान हो। संगीत में वाग्गेयकार को एक विशेष गुण के रूप में माना जाता है।

सन् 1905 में अजमेर में गणेशोत्सव चल रहा था। पंडित जी भी वहाँ आमंत्रित थे। इनसे पूर्व वहाँ जयपुर की एक नर्तकी जो गायी भी थी, उसका कार्यक्रम था। उसने पंडित जी के वाद्यों के बक्सों को देखते हुए व्यंग्य किया: “यह किसकी कदमें हैं? इन तावूतों का क्या होगा? देखती हूँ कैसे रंग जमाते हैं।”

उस नर्तकी को इस बात का अहंकार था कि उसके कार्यक्रम के बाद पंडित जी का कार्यक्रम सफल नहीं होगा। परंतु, लोग पंडित जी को सुनने के लिए

लालायित थे। वे मंच पर आए। बक्सों से संगीत वाद्य निकाले जो पहले से ही स्वरबद्ध थे। जबकि उस काल के संगीतकार आधा-आधा घंटा मंच पर स्वरबद्ध (ट्यूनिंग) करने के लिए लगाते थे। पंडित जी ने गायन आरंभ करने से पूर्व श्रोताओं को हाथ जोड़कर नमस्कार किया और बोले—“मैं नाद का उपासक हूँ। सरस्वती माँ का पुजारी और संगीत-सेवक हूँ। मेरा नाज़-नखरों से कोई वास्ता नहीं। गुरु-कृपा या आशीर्वाद से ग्वालियर घराने की गायकी सुनाने लगा हूँ। आशा है आप शांति से सुनकर मेरी तपस्या को सफल बनावेंगे। मैं यहाँ रंग जमाने नहीं रस बरसाने आया हूँ। अमृत पिलाने आया हूँ, मदिरा नहीं।”

लोगों ने भरपूर तालियों से स्वागत किया। पंडित जी ने खूब जमकर गाया। तीन घण्टे के समय का पत्ता ही न चला कब वीत गया। कार्यक्रम के अंत में उस नृत्तकी ने पंडित जी के पाँव-पड़कर क्षमा मांगी, और अपने व्यवहार के लिए खेद प्रकट किया।

अजमेर के पश्चात् पंडित जी उदयपुर गए। वहाँ के महाराजा ने गाने के लिए केवल पंद्रह मिनट दिए। पंडित जी ने महाराजा की पसंद का एक सूरदास का भजन गाया और पूरे पंद्रह मिनट में समाप्त कर दिया। वे समय के बड़े पाबंद थे। महाराजा ने पंद्रह मिनट और गाने को कहा तो पंडित जी ने एक और भजन गाया। महाराजा आनंद-विभोर हो उठे। कहने लगे, “अरे ! विष्णु दिगंबर! आप तो संगीत के लहराते हुए सागर हैं। मैं आपके गाने से आनंदित हुआ। इसलिए एक भजन और सुनाओ।” पंडित जी ने एक भजन और सुनाया। इस प्रकार महाराजा ने 45 मिनट का गायन सुना और पंडित जी के गायन, श्रोता की पसंद, व समय की पाबंदी आदि गुणों की प्रशंसा की। साथ में धन राशि, वस्त्र व अन्य भेंट आदि देकर सम्मानित किया। वहाँ पर पंडित जी ने तीन भजन गाए थे : “अव की टेक हमारी” “सुमरो मैंने निर्बल के बलराम” और “मईया मैं नहीं माखन खायो”। पंडित जी का व्यक्तित्व बड़ा प्रभावशाली था। ऊँचा लम्बा

कद, विशाल मस्तक, बड़ी-बड़ी आँखें, स्वस्थ शरीर, प्रभावशाली आवाज़। यह सब देखकर वे किसी राजकुमार से कम नहीं लगते थे। एक बार की घटना है। पंडित जी अमृतसर स्टेशन पर फर्स्ट-क्लास के डिब्बे से ज्यों ही उतरे तो एक पुलिस अफसर ने उन्हें किसी रियासत का राजकुमार समझ कर बड़ी मुस्तैदी से "सैल्यूट" किया। तब पंडित जी ने भी राजकुमार जैसी अदा से केवल गर्दन हिला दी। बाद में उस अफसर को पता चला कि यह केवल गायकों के ही राजकुमार न थे, बल्कि संगीत के लहराते सागर थे।

सन् 1906 को जार्ज पंचम जब भारत आए, तो उनके स्वागतार्थ अनेकों महानगरों में समारोह आयोजित किए गए। लाहौर में भी एक समारोह होने वाला था। पंडित विष्णु दिगंबर जी चाहते थे कि इस राष्ट्रीय महत्व के समारोह में, अंग्रेजों के सामने भारतीय संगीत का प्रदर्शन किया जाए। कुछ प्रयत्न करने से यह अवसर उन्हें प्राप्त हो गया। उन्हें वहाँ गाने के लिए पंद्रह मिनट दिए गए। पंडित जी ने निश्चित समय के बीच अपना गायन समाप्त कर दिया। इससे अंग्रेज अधिकारियों व प्रबंधकों ने प्रसन्नता व्यक्त की। पंडित जी ने इस बात का संतोष अनुभव किया कि ऐसे महत्वपूर्ण कार्यक्रम में शास्त्रीय संगीत को मान्यता दिलाने में सफलता मिली। वे संगीत को सरकारी व गैर सरकारी शिक्षण संस्थाओं में सम्मानित स्थान दिलवाना चाहते थे।

सन् 1907 में श्री गोपाल कृष्ण गोखले एक बार गांधर्व महाविद्यालय के समारोह में आए तो उन्होंने उस समारोह में विचार व्यक्त किए..... "एक महाराष्ट्रीय ब्राह्मण ने पंजाब में रहकर संगीत शिक्षा का कार्य किया है। मैं इससे अत्यंत प्रसन्न हुआ हूँ। मुझे विश्वास है कि भारतीय संगीत ही एक ऐसा सूत्र है जो उत्तर-दक्षिण व पूर्व-पश्चिम को मिला सकता है। यह एकता व भ्रम का संदेश देने वाली कला है। इसलिए सभी लोगों को संगीत सीखना अथवा सुनना चाहिए।"

अब महाविद्यालय में छात्रों की संख्या पाँच सौ हो गई थी। पुराने शिष्यों में से कुछ मंच गायक बन गए थे। कुछ शिष्यों को पंडित जी ने शिक्षक पद पर नियुक्त कर दिया था। इस काल में प्रमुख शिष्य श्री बाबू राव गोखले (उनकी बहन के पुत्र), श्री धुंडिराज पलुस्कर (उनके भाई के पुत्र), श्री वी.एन.पटवर्धन, रघुनाथराय पटवर्धन, शंकर राव पाठक, बी.ए. कशालकर, नारायण मोरेश्वर खरे संगीत मिशनरी (स्वयंसेवक) के रूप में कार्य करने लगे थे। बाद में श्री शंकर राव व्यास, नारायण व्यास, बावनराव पाध्ये, पं. ओकार नाथ ठाकुर ने संगीत शिक्षा लेकर प्रतिष्ठित गायकों के रूप में ख्याति अर्जित की।

उन दिनों गांधर्व महाविद्यालय में 25-30 संगीत शिक्षकों (मिशनरियों) के अलावा पंडित जी के परिवार एवं संबंधियों सहित लगभग 50 लोग एक साथ रहते थे। छात्रालय में 50-60 लोगों का भोजन एक साथ समान रूप से तैयार होता था। सभी शिष्य अपने कर्तव्य का पालन करते हुए, वहाँ के सभी कार्य स्वयं करते थे। पंडित जी 'खुराक' का पूरा ध्यान रखते थे। रोजाना आधा किलो दूध पीना हरेक के लिए जरूरी था। वे स्वास्थ्य के प्रति सचेत थे।

पंडित जी संगीत शोध में भी रुचि रखते थे। परंतु उन दिनों संगीत पर शोध के ग्रंथ उपलब्ध नहीं थे न ही कोई संगीत-पुस्तकालय था। इसलिए जब कोई विद्वान मिलता तो वे, संगीत की शक्ति व प्रभाव के बारे में बातचीत करते थे। दीपक राग से दीये जलना, मेघ-मल्हार राग से वर्षा का होना, हिंडोल से झूला चलना, बीन पर सर्प का झूमना, और 'तोड़ी' राग से मृगों का आगमन, इत्यादि बातों का वे वैज्ञानिक उत्तर चाहते थे। वे संगीत-शास्त्र के सिद्धांतों का तर्क-संगत उत्तर पूछते थे। परंतु शोध कार्य के लिए न तो उनके पास समय था और न ही वे सक्षम थे।

गांधर्व महाविद्यालय में पुस्तकों द्वारा एक निश्चित पाठ्यक्रमानुसार योजनाबद्ध रूप में संगीत की शिक्षा होती थी। संगीत बाल बोध के पाँच भाग प्रकाशित हो

चुके थे। अब पंडित जी ने अपना छापाखाना भी लगा लिया। यह एक बहुत बड़ी उपलब्धि थी। उसके बाद पंडित जी ने संगीतिक वाद्यों का कारखाना स्थापित किया जिसमें नये वाद्यों का निर्माण व पुराने वाद्यों की मरम्मत होती थी। महाविद्यालय की उन्नति शिखर पर थी।

किसी विद्यार्थी को पास विद्यार्थक 6-7 घंटे लगातार पुस्तक-लेखन का कार्य करवाते थे। वे जुवानी बोलते जाते, शिष्य लिखता जाता। पंडित जी इतनी लंबी बैठक से नहीं थकते थे। जब एक शिष्य थक जाता तो दूसरे को बैठा लेते। यह लेखन-कार्य भी किसी तपस्या से कम नहीं था।

राग-प्रवेश (18 भाग) पुस्तक भी प्रकाशित हो रही थी। इस प्रकार गांधर्व महाविद्यालय की ख्याति फैलती गई। पंडित जी अपने कार्य को 'नारद का मिशन' कहते थे। जिसका भाव था कि जैसे 'नारद-ऋषि' को सभी जगह अपने जाने की व 'भक्ति-संगीत' प्रस्तुत करने की छूट थी वैसे ही भारतीय संगीतकारों को अपने मिशन का प्रचार करने के लिए भी छूट होनी चाहिए। इसलिए वे पूरे भारत में संगीत प्रचार करना चाहते थे। जिसके लिए कम से कम महानगरों में विद्यालयों की स्थापना जरूरी थी।

पंजाब में पूरे आठ वर्ष कार्य करने के पश्चात अब पंडित जी सोचने लगे कि उन्होंने पंजाब में संगीत के बीज बो दिए हैं। फसल तैयार है। उनके शिष्य इस कार्य को आगे बढ़ा सकते हैं। इसलिए अब बंबई जैसे महानगर में कार्य आरंभ करना चाहिए। इस उद्देश्य से उन्होंने अपने शिष्य बी.ए. कशालकर को पूर्व तैयारी के लिए वहाँ भेज दिया। अपने कुछ शिष्यों को लाहौर के गांधर्व महाविद्यालय की जिम्मेदारियाँ सौंप दी और कुछ शिष्यों को बंबई अपने साथ चलने के लिए आदेश दिया। बंबई में एक अन्य गांधर्व महाविद्यालय स्थापित करने की तैयारी होने लगी।

बंबई में गांधर्व महाविद्यालय

इन दिनों बंबई में गांधर्व महाविद्यालय की स्थापना के लिए पंडित जी के शिष्य प्रयत्नशील थे। बी.ए. कशलकर वहाँ से पत्र द्वारा संपर्क बनाए हुए थे। योजना के अनुसार सर्वप्रथम वहाँ के संगीत प्रेमियों से तालमेल करना था। फिर संगीत सभा में पंडित जी का गायन, और उसके बाद गांधर्व महाविद्यालय स्थापित करने का विचार था। पंडित जी के समकालीन श्री विष्णु नारायण भातखण्डे उन्हीं दिनों बंबई में थे। वे पं. विष्णु दिगंबर जी के कार्यो से प्रभावित थे और संगीत शिक्षा व प्रचार के लिए वचनबद्ध थे। इसलिये उनसे भी तालमेल किया गया। उन्होंने भी अच्छा सहयोग दिया।

संगीत समारोह का आयोजन टिकटों पर किया गया था। भातखण्डे जी ने स्वयं भी टिकट खरीदे और मित्रों को भी टिकट दिलवाये। वे अपने मित्रों सहित समारोह में शामिल हुए। उस दिन विष्णु दिगंबर जी ने बड़े ही प्रभावशाली ढंग से गाया। ग्वालियर घराने की गायकी की धाक जम गई। संगीत समारोह बहुत सफल रहा। श्री भातखण्डे एवं बंबई के अनेकों संगीतकारों व श्रोताओं ने पंडित जी की प्रशंसा की।

बंबई के लोगों में शास्त्रीय संगीत के प्रति रुचि जागृत होने लगी। परिस्थितियां अनुकूल देखकर पंडित जी ने, बंबई में अपना कार्य-क्षेत्र शीघ्र आरंभ करने का संकल्प कर लिया। अतः दशहरा के पर्व पर, सितंबर, 1908 को हिंदू धर्म विधा

के जगद्गुरु श्री शंकराचार्य के हाथों, गांधर्व महाविद्यालय का उद्घाटन हुआ। गिरगांव-बैंक रोड (आज का नाम विठ्ठल भाई पटेल रोड) पर यह इमारत किराये पर ली गई थी। महाविद्यालय की प्रसिद्धि बंबई में फैलने लगी। कुछ ही दिनों में विद्यार्थियों की संख्या इतनी हो गई महाविद्यालय को कांग्रेस-हाऊस के रास्ते पर एक बहुत बड़ी इमारत में बदलना पड़ा। वहाँ पर विभिन्न भाषा और राज्यों के विद्यार्थी रहने लगे।

पंडित जी की प्रेरणा से स्त्रियाँ भी महाविद्यालय में आने लगीं। उनके लिए दोपहर तीन से छः तक का समय अलग से निश्चित किया गया। प्रातःकालीन कक्षाओं में अन्य लोग संगीत सीखने लगे। पंडित जी महाविद्यालय के प्रिंसिपल थे। उन्हीं की देख-रेख में गांधर्व महाविद्यालय का कार्य सुचारू रूप से चलने लगा। इससे पंडित जी बहुत संतुष्ट थे।

सुबह सात बजे घंटी बजते ही छात्र एवं शिक्षक प्रार्थना में सम्मिलित होते। आरंभ में कुछ दिन पंडित जी ने स्वयं, इन प्रार्थना गीतों का निर्देशन किया। इसके बाद यह कार्य अन्य शिक्षकों को सौंप दिया।

प्रार्थना गीत 1. : गुरु ब्रह्मा गुरु विष्णु, 2. रचा प्रभु तूने यह ब्रह्मांड सारा, 3. सरस्वती शारदा विद्या दयानी, 4. ओम जय जगदीश हरे (सायंकालीन) आदि समूहगान के रूप में गाए जाते थे। पंडित जी अपने महाविद्यालय को और भी आगे ले जाना चाहते थे। उन्होंने छापाखाना और वाद्य-यंत्रों का कारखाना बंबई में मंगवा लिया। वे यहाँ पर गांधर्व महाविद्यालय को प्रमुख एवं संचालन केन्द्र के रूप में स्थापित करना चाहते थे। इसलिए दिन-रात महाविद्यालय के विस्तार कार्यों में व्यस्त रहने लगे।

पाठ्यक्रम की अनेक पुस्तकें तैयार हो चुकी थीं। अब पंडित जी ने परीक्षा-पद्धति की योजना बनाई। अलग-अलग उपाधियों हेतु विभिन्न पाठ्यक्रम तैयार किए गए। आरंभिक चार वर्षों के पाठ्यक्रम का नाम, 'संगीत प्रवेशिका'

रखा गया। अंतिम पंच-वर्षों के पाठ्यक्रम का नाम 'संगीत-प्रवीण' रखा गया। अब संगीत की वार्षिक परीक्षाएं लाहौर तथा बंबई में सुचारु रूप से होने लगीं। बाद में 'संगीत-विशारद' उपाधि को 'संगीत-प्रवीण' से पहले निश्चित कर दिया।

कई घरानेदार कलाकारों ने इस बात का मजाक उड़ाया कि अब संगीत विद्या की भी पढ़ाई-लिखाई व परीक्षा होने लगी है। विष्णु जी का सीधा तर्क था कि जब अन्य विद्याओं की पढ़ाई-लिखाई व परीक्षा होती है तो संगीत की क्यों नहीं होनी चाहिए। इस प्रकार संगीत को भी शिक्षा में स्थान दिलाने की भूमिका तैयार होने लगी।

गांधर्व विद्यालय का प्रथम पदवी दान समारोह (कनवोकेशन) सन् 1911 में बंबई में हुआ। प्रमुख अतिथि वहाँ के गवर्नर लार्ड सिडनहास थे। सन् 1915 में दूसरे दीक्षांत समारोह की अध्यक्षता लार्ड विलिंगडन ने की। सन् 1919 में तीसरे दीक्षांत समारोह की अध्यक्षता बंबई के गवर्नर जॉर्ज लायड ने की। सच तो यह है कि उस काल में, गवर्नर का किसी समारोह में शामिल होना अत्यंत महत्त्वपूर्ण माना जाता था। यह सब पंडित जी के व्यक्तित्व का ही प्रभाव था।

अब महाविद्यालय की प्रतिष्ठा इतनी बढ़ गई थी कि बंबई के रईस लोग अपनी संस्थाओं के वार्षिक उत्सवों में उनके शिष्यों को आमंत्रित करने लगे। घरेलू कार्यक्रमों में भी उन्हें बुलाया जाने लगा था। महाविद्यालय में छोटे बच्चों को 'क्लब-ड्रिल', 'फ्लैग-ड्रिल', 'हिन्दोस्तानी-बैंड', 'व्यायाम के साथ संगीत', 'गांधर्वसमूह-गान' जिसमें राष्ट्रीय तथा भक्ति गीत आदि भी शामिल थे, सिखाये जाते थे। इसलिए वहाँ के समाज में इनकी प्रतिष्ठा बढ़ती गई। अनेक नाटक कंपनियों का भी महाविद्यालय से संपर्क हुआ। उन्होंने नाटक कंपनियों को भी सहयोग दिया तथा अनेक नाट्य सभाओं में भाग लिया। वे नाटक और संगीत के गहरे संबंधों की जानकारी रखते थे। परंतु वे नाटक में अश्लील गीतों को निषिद्ध मानते थे।

सन् 1910 में पूना के किल्लोसकर नाट्यगृह में होने वाली नाट्यसभा में,

भाग लेने के लिए विष्णु जी को निर्मंत्रण भेजा गया। वे किसी दौरे पर जाने वाले थे। वे इस नाट्य सभा के महत्व को समझते थे। दौरे पर जाना भी पूर्व-निश्चित था। इसलिए उन्होंने जाने से पूर्व एक निबंध लिखवा दिया और नारायण राव खरे को वहाँ उस निबंध को पढ़ने का आदेश दिया। नारायण राव खरे ने वह निबंध नाट्य सभा में पढ़कर सुनाया। इससे नाट्य क्षेत्र के लोगों पर गहरा प्रभाव पड़ा। अनेक नाटक कंपनियों के बाल कलाकार, कंपनी की ओर से गांधर्व महाविद्यालय में संगीत शिक्षा लेने लगे।

अनेक नाटकों में उनके गाए हुए गीत काफी लोकप्रिय हुए। इनके शिष्य भी कई नाटकों में गाने लगे। कुछ नाटकों में बाल गंधर्व तथा नाना साहब के गीत काफी लोकप्रिय हुए। इन्हीं दिनों कोल्हापुर की संगीत नाटक मंडली की ओर से एक नाट्य समारोह आयोजित किया गया। वह समारोह बंबई में हुआ। उसमें विष्णु जी को अध्यक्षीय भाषण देना था। उन्होंने अपने भाषण में विभिन्न नाटकों के अश्लील गीतों व भद्दे वार्तालापों की कड़ी आलोचना की। इससे नाट्य क्षेत्र के लोग उनसे नाराज हो गए।

प्रसिद्ध गायक श्री भास्कर राव भी विष्णु जी से इस बात पर अप्रसन्न रहने लगे। उन्होंने भी कई नाटकों में गाया था। उन्हें लगा कि शायद उस आलोचना का लक्ष्य उन्हें ही बनाया गया है। वास्तव में विष्णु जी के निबंध में आलोचना निष्पक्ष भाव से की गयी थी। विरोधियों ने श्री भास्कर राव के नाम पर पूना में संगीत विद्यालय खोलने की योजना बनाई। परन्तु भास्कर राव ने मना कर दिया और उनका सहयोग सदैव विष्णु जी को मिलता रहा क्योंकि विष्णु जी में कुछ विशेष गुण थे जैसे वाक् चातुर्य, संगठन चातुर्य, वचनबद्धता, समयबद्धता, विद्वानों और कलाकारों का सत्कार करना आदि। वे अपने बारे में की गई आलोचना को भी धीरज से सुनते थे और उसका विनम्रतापूर्वक तर्क पूर्ण ढंग से उत्तर देते थे। महाविद्यालय में आने वाले अतिथियों की यथायोग्य सेवा सत्कार करते थे।

विष्णु जी ने अनेक सम्मेलनों में अपनी संगीत लिपि पर भाषण दिए। कभी भी अपनी पद्धति को सर्वश्रेष्ठ नहीं बताया। उन्होंने सदैव अच्छे गुणों को अपनाने व अवगुणों को छोड़ने का उपदेश अपने शिष्यों को दिया।

सन् 1910 में उन्होंने गांधर्व महाविद्यालय के नाम से मराठी भाषा में एक अन्य मासिक पत्र भी आरंभ किया। इससे मराठी भाषा के लोगों की माँग पूरी हो गई। “व्यायाम के साथ संगीत” एवं “भजनामृत लहरी” पुस्तकों का प्रकाशन इसी समय हुआ था। उनका विचार था कि भारत में धर्म की जड़ें बहुत गहरी हैं, अतः यहाँ इस आधार पर किसी भी कला का प्रचार करना आसान है। यही सोचकर उन्होंने (सास ननद, “पल्लंग न चढ़ूंगी पिया बिन”) जैसी रचनाओं के स्थान पर संत कवियों तथा साहित्यकारों की रचनाओं का संगीत में प्रयोग किया। इसी कारण उनका यह प्रयोग अत्यंत सफल रहा। उन्होंने अपनी पुस्तकों में शृंगार रस की जगह, भक्ति रस की रचनाओं को प्राथमिकता दी।

विष्णु जी, रामायण की चौपाईयाँ बहुत ही सुंदर ढंग से गाते थे। कई मंदिरों में उन्होंने अपना कार्यक्रम रामायण से आरंभ किया। भक्ति के माध्यम से संगीत-प्रचार का प्रयोग, उस काल के अनुकूल था। इसमें उन्हें सफलता भी मिली।

विभिन्न नगरों की संस्थाओं से संगीत शिक्षकों की माँग आने लगी। ऐसी ही एक मांग हिंदू कालेज, बनारस से आई। विष्णु ने वहाँ पर श्री कृष्ण हिलेकर को भेज दिया। वी.ए. कशालकर को इलाहाबाद भेजा। इस प्रकार अब विभिन्न महानगरों में पंडित जी के शिष्य संगीत-प्रचार में जुट गए। सन् 1910 से 1912 के बीच पंडित जी ने महाराष्ट्र के दक्षिणी इलाकों का दौरा किया। अनेक संगीत कार्यक्रम दिए। जिनका प्रमुख उद्देश्य था, अपने कार्यों का विस्तार एवं महाविद्यालयों के लिए धन की व्यवस्था। इस काल में अनेक नए शिष्य भी महाविद्यालय में आए, जो बाद में काफी प्रतिष्ठ हुए। इनमें से पंडित आँकार नाथ ठाकुर का नाम

प्रसिद्ध है। इनकी प्रसिद्ध पुस्तकें “संगीतांजलि” (छः भाग) “प्रभाव भारती” एवं “राग अन्य रस” हैं। 1916 में इन्हें गांधर्व महाविद्यालय, लाहौर का प्रिंसिपल बनाया गया। 1950 में काशी हिंदू विश्वविद्यालय के संगीत विभाग के अध्यक्ष बने। भारत सरकार की ओर से इन्होंने शांति-परिषद् “बुडापेस्ट” (हंगरी, जर्मन) आदि देशों में भाग लिया। इस प्रकार पंडित जी के शिष्य राष्ट्रीय व अन्तर्राष्ट्रीय प्रसिद्धी के संगीतकार बने।

संगीत शिक्षा के प्रति लोगों का बढ़ता आकर्षण देखकर पं. विष्णु दिगंबर जी ने पूना तथा नागपुर में भी गांधर्व महाविद्यालय स्थापित किए। खर्च दिन-पर-दिन बढ़ रहा था। ऋण का बोझ और इमारतों का किराया बढ़ने लगा। उनके मन में विचार आया कि यदि हमारा अपना भवन हो तो ऊपर का सारा खर्च महाविद्यालयों के विकास में लगाया जा सकता है। इस योजना पर गंभीरतापूर्वक सोचने लगे।

संघर्ष एवं कृतित्व

पंडित विष्णु दिगंबर जी ने अपने मित्रों एवं प्रशंसकों से भवन बनाने की योजना पर विचार किया। सभी ने अपना भवन बनाने की सलाह दी। उन दिनों श्री बाबा साहब बिवलकर (मिराज राज परिवार के दामाद) बंबई में थे। वे संगीत में गहरी रुचि रखते थे। उनका महाविद्यालय में आना जाना था। वे पंडित जी के प्रशंसक एवं मित्र थे। बाबा साहब ने अपनी एस्टेट इस कार्य के लिये दान कर दी एवं कुछ रकम कर्ज के रूप में दी। पंडित जी के पास उस वक्त जितना धन था, वह और कर्ज का सारा धन गांधर्व महाविद्यालय के भवन पर खर्च कर दिया। यह सारा कार्य बगैर किसी लिखा-पढ़ी के हुआ।

भवन बनना आरंभ हो गया। भवन का शिलान्यास 9 अक्टूबर, 1913 को सर भालचंद्र द्वारा किया गया। सर भालचंद्र एक प्रभावशाली व्यक्ति थे, जिनकी उस जमाने में अंग्रेज अधिकारियों तक पहुँच थी। वे भी विष्णु जी के प्रशंसकों में से थे।

15 महीने में महाविद्यालय का भवन तैयार हुआ। विष्णु जी अत्यंत प्रसन्न दिखाई देते थे। उनका पुराना सपना जो साकार हुआ था। इसलिए अब जोर-शोर से उद्घाटन समारोह की तैयारी होने लगी। आखिर वह दिन भी आया जिसका उन्हें इंतजार था। 11 जनवरी, 1915 को बंबई के गवर्नर, सर लार्ड विलिंगडन के द्वारा गांधर्व महाविद्यालय के अपने भवन का उद्घाटन हुआ। जिसका आरंभ

शहनाई वादन से हुआ। आभार स्वरूप पंडित जी ने गवर्नर साहब को एक चाँदी का बना हुआ “तानपुरा” (तंबरा वाद्य) भेंट किया। गवर्नर साहब ने पंडित जी की निस्वार्थ-संगीत-सेवा का वर्णन बहुत अच्छे शब्दों में किया। वहाँ के सभी समाचार-पत्रों ने उद्घाटन समारोह एवं पंडित जी के कार्यों की प्रशंसा में लेख प्रकाशित किए।

यह भवन तीन-मंजिला बनाया गया था। सतह की मंजिल में संगीत वाद्यों का प्रदर्शनी हाल था। पहली व दूसरी मंजिल में संगीत कक्षाओं के लिए अलग-अलग कमरे थे। संगीत समारोह नीचे के हाल में आयोजित किए जाते थे। जिसमें पांच सौ व्यक्तियों के बैठने का स्थान था। रहने के लिए कुछ अलग कमरे थे। उस काल की यह ऐतिहासिक घटना थी, क्योंकि उन दिनों संगीत विद्यालयों के पास अपने भवन नहीं होते थे। संपूर्ण व्यवस्था से पंडित जी संतुष्ट थे, परंतु कभी-कभी अपने पर चढ़े हुए कर्ज के बोझ से उदास हो जाते थे।

भवन तैयार होने से, महाविद्यालय का कार्य और सुचारु रूप से चलने लगा। बहुत से राष्ट्रीय नेताओं ने संस्था का निरीक्षण किया जैसे— महात्मा गांधी, लोकमान्य तिलक, डा. राजेन्द्र प्रसाद, मदन मोहन मालवीय, देशबंधु चितरंजन दास, तथा महाराजा मिराज एवं इचल करजीकर इत्यादि ने यहाँ के कार्यों पर प्रसन्नता व्यक्त की।

महात्मा गाँधी जी एक बार महाविद्यालय में आए तो उन्होंने कहा, “मैं, संगीत व संगीतकारों की समस्याओं को समझता हूँ। जब भारत में अपने लोगों की सरकार बनेगी तो संगीत के सब संकट दूर हो जाएँगे।” इसी प्रकार राजेन्द्र प्रसाद जी ने कहा— “संगीत, भौतिक एवं आध्यात्मिक दोनों तरह से ही साधना का विषय है। इससे शारीरिक एवं मानसिक विकास होता है। इसका प्रयोग, देश के नव-निर्माण, चरित्र-निर्माण एवं जन-कल्याण के लिए होना चाहिए।”

पंडित जी के बहुमुखी विकास से कुछ लोग ईर्ष्या भी रखते थे। उन लोगों

ने श्री बाबा साहब देवलकर को इनके खिलाफ भड़का दिया। जिससे बाबा साहब ने अपने वकील द्वारा कर्ज चुकाने का नोटिस दे दिया। कर्ज न लौटाने की सूरत में मुकदमे की बात भी कही गई थी। यह नोटिस देखकर पंडित जी पर तो जैसे आसमान गिर पड़ा। उन्हें सपने में भी इस स्थिति की आशा न थी। उन्हें विल्कुल विश्वास नहीं हुआ कि बाबा साहब देवलकर उनके साथ ऐसा कर सकते हैं।

गांधर्व महाविद्यालय का बजट सदैव घाटे में होता था। इसलिए इतनी जल्दी कर्ज लौटाना संभव न था। यह सोचकर वे मिराज के महाराजा बाला साहब के पास गए ताकि वे अपने दामाद देवलकर को समझा सकें। पंडित जी ने कर्ज वसूली और नोटिस के संबंध में बातचीत की। महाराजा मिराज कहने लगे विष्णु तुम तो सदा भगवान पर भरोसा करने वाले व्यक्ति हो, फिर मेरे पास क्यों आए हो? अब तुम्हारा भगवान कहाँ है?" पंडित जी अपने स्वाभिमान के कारण शांत रहे। तब महाराजा मिराज ने कह दिया कि "यह तुम्हारा और देवलकर का आपसी मामला है, मैं इसमें कुछ नहीं कर सकता।"

सच तो यह है कि महाराज अपने राजसी-हठ के कारण सोचते थे कि इस मुसीबत में विष्णु दिगंबर गिड़गिड़ाएगा, मेरे पाँव पकड़ कर कहेगा कि, "मेरे तो भगवान आप ही हैं।" परंतु प. विष्णु दिगंबर जी सोचते थे कि उन्होंने जो भी किया, वह गांधर्व महाविद्यालय के लिए किया है। किसी निजी स्वार्थ के लिए नहीं। वे तो केवल कर्ज-वसूली की अत्रधि बढ़वाना चाहते थे। हालांकि देवलकर ने कर्ज देते समय, "जब मर्जी लौटा देना" कहा था। कोई लिखत भी नहीं थी। परंतु विरोधियों के उकसाने पर देवलकर ऐसा कर रहे थे।

पंडित जी बिना कुछ उत्तर दिए वहाँ से बंधई वापिस आ गए। एक दिन पंडित जी गहन चिंतन में लीन थे। इसे देखकर भवन के इंजिनियर एन.बी. सुखटनकर ने पूछताछ की, तो पंडित जी ने सारी बात बता दी। तब सुखटनकर

ने उनको धीरज बंधाया और स्वयं अपनी ओर से सत्तर हजार रुपये पंडित जी को कर्ज के रूप में दिए। पंडित जी ने तुरंत देवलकर का कर्जा चुका दिया। अब वे सुखटनकर का कर्ज उतारने की चिंता करने लगे। इससे छुटकारा पाने के लिए उन्होंने पूरा भवन सेठ बिठूलदास के पास गिरवी रख दिया और सुखटनकर का कर्ज भी चुका दिया। वे धन और खर्च के मामले में कभी योजनाबद्ध न हो सके। इसलिये सदैव आर्थिक बोझ के नीचे दबे रहे।

सन् 1916 को इनके समकालीन संगीत सुधारक पं. विष्णु नारायण भातखंडे जी ने एक सर्व भारत संगीत सम्मेलन (कानफरेंस) का आयोजन किया। यह आयोजन बड़ौदा के महाराजा सयाजीराव गायकवाड़ की अध्यक्षता में हुआ। इसमें अनेक राजाओं, नवाबों एवं उनके दरबारी संगीतकारों ने भाग लिया। इस सम्मेलन (कानफरेंस) में पं. विष्णु दिगंबर जी भी निमंत्रित थे। पंडित जी वहाँ अपने शिष्यों सहित गए और उस कानफरेंस में अपनी संगीत लिपि पर भाषण भी दिया।

सम्मेलन (कानफरेंस) में हिंदी, मराठी, गुजराती, एवं अंग्रेजी भाषा में लेख पढ़े गए। परंतु सम्मेलन का सारा आयोजन अंग्रेजी भाषा में ही चलाया जा रहा था। अधिकतर संगीतकार अंग्रेजी भाषा नहीं जानते थे। वे केवल अपने राजाओं के इशारे से ही हाथ खड़े करके प्रस्ताव पारित कर रहे थे। जबकि पंडित जी प्रत्येक विषय पर विचार-विमर्श करना चाहते थे। इसलिए उन्हें वहाँ का वातावरण रास न आया। वे वहाँ से जाना चाहते थे।

वहाँ पर एक लेखिका एवं संगीत समीक्षक अतिया बेगम भी आई हुई थीं। भाषण के अंत में अतिया बेगम ने पंडित विष्णु दिगंबर जी से प्रश्न किया, “आपकी संस्था ने अब तक कितने लोगों को ‘तानसेन’ बनाया है।” यह व्यंग्य उनके कार्यो पर था। वे बोले, “तानसेन खुद भी कोई दूसरा तानसेन पैदा नहीं कर सका, मैं तो उनके चरणों की धूल हूँ।” “तो फिर यह गांधर्व महाविद्यालय

किसलिए ?” वह बोलीं। “इसलिए कि संगीत की पहुँच राजमहलों से लेकर झुग्गी-झोंपड़ी तक हो सके। इसलिए कि तानसेन जैसे किसी भी गायक को लोग सुन सकें। इसलिए कि भविष्य में अनेक तानसेन पैदा हो सकें। क्या इतना ही काफी नहीं कि मैंने देश में ऐसे हजारों तानसेन पैदा किए हैं, जो शास्त्रीय संगीत को शौक से सुनते हैं, समझते हैं और सीखते भी है।” पंडित जी आवेश में बोले। सभी लोगों ने तालियाँ बजाकर पंडित जी की “हाज़िर-जवाबी” की प्रशंसा की तथा अतिया बेगम ने कहा, “यह तो मेरे प्रश्न का उत्तर नहीं है।”

पंडित जी ने कहा अगर आप सीधा उत्तर चाहती हैं तो मेरे प्रश्न का उत्तर दें। “क्या आज के स्कूलों-कालेजों ने कोई एक भी कालिदास, वाल्मीकि, महात्मा बुद्ध, सूरदास, तुलसीदास या गुरुनानक पैदा किया है?” इस सीधे प्रश्न से अतिया बेगम चुप हो गई, और उपस्थित श्रोता पंडित जी की प्रशंसा करने लगे।

अभी पिछला कर्ज पूर्ण रूप से उतरा नहीं था। लोगों की माँग को देखते हुए पंडित जी ने छात्रावास (होस्टल) की इमारत का शिलान्यास सन् 1916 में श्री नारायण महाराज केंडगांवकर के हाथों करवाया। जब इमारत बन गई तो इसका उद्घाटन इचलकरंजी रियासत के राजा द्वारा हुआ। अब दोनों इमारतें एक ही विशाल भवन की तरह दिखाई देती थीं। परंतु इसके साथ ही कर्ज की रकम भी दो लाख रुपये के लगभग हो गई थी।

सन् 1917 के पश्चात पंडित जी तनावग्रस्त रहने लगे। एक तरफ कर्ज का बोझ था। दूसरी तरफ अपने कार्यों का विस्तार था। जिससे वे पीछे नहीं हटना चाहते थे। सन् 1920 के लगभग कुछ और पुस्तकें भी प्रकाशित हुईं जैसे ‘भजनामृत लहरी’, ‘कर्नाटकी संगीत’, ‘बंगाली गायन’, ‘स्वल्पालाप गायन’, ‘होरी गायन’, ‘टप्पा गायन’, एवं ‘राग-प्रवेश’ (12 भाग) आदि। इसके शेष भाग बाद में छपे। वे जीवन के अंत समय तक पुस्तकें लिखते रहे और प्रकाशित करवाते रहे। बेशक इनसे कोई ज्यादा आमदनी नहीं होती थी क्योंकि उन दिनों एक तो

पुस्तकों की विक्री कम थी दूसरे उनकी कीमत कम होती थी। महाविद्यालय के छात्रों को, ये पुस्तकें मुफ्त दी जाती थीं।

उन दिनों संगीत, आज की तरह स्कूलों-कालेजों में एक विषय के रूप में नहीं पढ़ाया जाता था। गरीब घरों के विद्यार्थी, निःशुल्क (विना फीस) सीखने आते थे। अमीर घरों के बच्चों की संख्या बहुत कम होती थी। इसलिये रामायण-पाठ, एवं मंच-प्रदर्शन से जो भी धन मिलता, उसे पंडित जी गांधर्व महाविद्यालय पर खर्च कर देते थे।

सन् 1918 की बात है।

मिराज के राजमहल में चहल-पहल थी। राजमहल दीपमाला से जगमगा रहा था। महाराजा मिराज के दो राजकुमारों की शादी होने जा रही थी। इस सिलसिले में, विवाह के एक दिन पूर्व, सिद्धि विनायक भगवान गणेश जी को निमंत्रण देने के लिये जाना था। राजमहल से गणेश जी के मंदिर की ओर एक भव्य जुलूस जा रहा था, जिसमें अनेक रियासतों के राजा-महाराजा भी शामिल थे। जुलूस को देखने के लिये भारी-भीड़ उमड़ पड़ी थी। दीवारों, छतों एवं छज्जों पर जनता चढ़ी हुई थी। बैंड-बाजे, शहनाई, ढोल, नगाड़े आदि बज रहे थे। सभी अतिथि जुलूस में कतारबद्ध होकर चल रहे थे।

एक वृद्ध जो रियासत के कोई पुराने अधिकारी रह चुके थे, वे भी एक ममटी पर खड़े हुए थे और अपने आस-पास के लोगों को प्रसन्नतापूर्वक बता रहे थे कि, “वह देखो ! जमखंडी के राजा आ रहे हैं। उनके साथ में इचलकरंजी के राजा हैं। उनके पीछे सांगली के राजा हैं।”

एक युवक ने इशारा करके पूछा, “साथ में वे ऊंचे लंबे, गौर वर्ण, काले चश्मे वाले, बढ़िया जरीदार साफ़ बांधे हुए व्यक्ति कौन हैं ?”

“वह संगीत जगत के राजा हैं।” वृद्ध ने कहा।

“क्या मतलब ?” युवक ने आश्चर्य से पूछा।

“अरे ! संगीत के लहराते हुए सागर हैं। इनका नाम नहीं पढ़ा कभी अखबारों में ?” वृद्ध ने पूछा ?

“क्या नाम है इनका ?” युवक ने उत्सुकता से पूछा।

“बेटा ! यही तो है पं. विष्णु दिगंबर पलुस्कर, जो बचपन में हमारे महाराजा के आश्रय में रहते थे। महाराजा ने इन्हें अपने दरबारी गायक पं. बाल कृष्ण बुवा से गाने की तालीम दिलवाई थी। आज तो यह बहुत बड़े गायक हैं। बड़ा नाम कमाया है इन्होंने।”

“अच्छा ! यही हैं पं. विष्णु दिगंबर जी ? हाँ ! मैंने इनका चित्र कहीं देखा है। यह तो सभी से अधिक प्रभावशाली लगते हैं। अच्छा हुआ आपने बता दिया। आज इनके भी दर्शन हो गए।”

श्री भातखडे जी की तरह, अब पंडित विष्णु दिगंबर जी भी एक संगीत-सम्मेलन करना चाहते थे। सन् 1918 में उन्होंने प्रथम संगीत-परिषद् का आयोजन किया। यह सम्मेलन बड़ौदा के सम्मेलन से भिन्न था। उसमें भारत के प्रसिद्ध संगीतकारों को बुलाया गया। उन्होंने अपने ‘गुरु जी’ श्री बाल कृष्ण बुवा तथा रहमत खाँ साहब, विलायत हुसैन खाँ, इस्माईल खाँ (सितार वादक) एवं पंडित गोविंद बुवा इत्यादि को आमंत्रित किया। प्रसिद्ध बैरिस्टर बुवा संगीत प्रेमी श्री एम.आर. जयकर ने इस आयोजन की अध्यक्षता की। सभी संगीतकारों ने संगीत प्रस्तुत किया और सेमिनार में कुछ लोगों ने पेपर पढ़े।

इसी प्रकार की पाँच संगीत परिषदें बंबई में पंडित विष्णु दिगंबर जी ने आयोजित कीं, जिनकी अध्यक्षता किसी बड़े संगीतकार द्वारा की गई। संगीतकारों में खुलकर विभिन्न विषयों पर वाद-विवाद भी होता और संगीत प्रदर्शन भी।

सन् 1919 की संगीत परिषद् में पं. बाल कृष्ण बुवा ने अध्यक्षता की और पं. भास्कर बुवा ने ‘वाद्य-प्रदर्शनी’ का उद्घाटन किया। साहित्य एवं संगीत विषय पर पं. ओंकार नाथ ठाकुर तथा सरदार आना साहब ने भाषण दिया। पं. विष्णु

दिगंबर जी ने 'प्राचीन संगीत ग्रंथों का प्रचलित संगीत में उपयोग' विषय पर निबंध पढ़ा। इसी प्रकार अनेक विषयों पर चर्चा हुई। इन निबंधों को बाद में मासिक पत्रिकाओं में प्रकाशित किया गया।

गांधर्व महाविद्यालय के सामने श्री राम चौक था। इन दिनों सभी संगीत सभाएँ अथवा समारोह 'श्री राम चौक' में होते थे। इन दिनों वहाँ एक कीर्तन सम्मेलन भी हुआ जिसमें कीर्तन और संगीत विषय पर अनेक विद्वानों ने भाषण दिए और शास्त्रीय संगीत में कीर्तन की विभिन्न शैलियों का गायन प्रस्तुत किया। उपर्युक्त संबंध में पूछने पर पंडित जी बताते थे कि मैं धर्म के साथ-साथ उच्च स्तरीय संगीत भी लोगों को सुनाना चाहता हूँ ताकि वे सुनें, गाएँ और रस लें।

मूर्ति स्थापना

इन्हीं दिनों की एक घटना है। प्रसिद्ध शिल्पकार डा. र.क. फड़के, पंडित जी के संपर्क में आए। वे मूर्ति कला एवं संगीत कला में गहरी रुचि रखते थे। पंडित जी के श्रद्धालु थे। उन्होंने श्री बाल कृष्ण बुवा, विष्णु दिगंबर तथा बाल गांधर्व की आवक्ष मूर्तियां बनाई थीं। उन्होंने ही पाँच फीट ऊँची श्री गणेश जी की मूर्ति बना कर पंडित जी को भेंट स्वरूप दी।

इस मूर्ति को गांधर्व महाविद्यालय की तीसरी मंजिल में पहुँचाना था। मूर्ति अधिक भारी थी। अन्य किसी भी ढंग से ऊपर ले जाने में टूटने का भय था। पंडित जी ने 20-25 विद्यार्थियों को सीढ़ियों के रास्ते से, मूर्ति को ऊपर ले जाने का आदेश दिया। उठते समय 'राजा रामचंद्र की जय' की जय-जयकार आरंभ कर दीए। उन्हें मालूम था, लयबद्ध जयकार बोलने से जोश बढ़ता है और थकावट कम होती है। इस प्रकार प्रत्येक जयकार के साथ, विद्यार्थी उत्साहपूर्वक मूर्ति को तीन-चार सीढ़ियां ऊपर ले जाते। थोड़े ही समय में वे मूर्ति को ऊपर ले जाने में सफल हो गए। मूर्ति को ऊपर के हाल कमरे में काँच की अलमारी

में स्थापित किया गया। अब प्रत्येक शुभ अवसर पर संगीत के माध्यम से 'गणेश-पूजा' होने लगी।

संकट की घड़ी

गांधर्व महाविद्यालय का आर्थिक संकट बढ़ता गया। इस संकट को देखते हुए, लोकमान्य तिलक ने सुझाव दिया कि एक ट्रस्ट बनाकर, उसे रजिस्टर्ड कराकर गांधर्व महाविद्यालय को सार्वजनिक-संस्था के रूप में चलाया जाए। इससे सरकारी सहायता मिल सकेगी। परंतु पंडित जी ने किसी प्रकार की सरकारी सहायता लेने से इंकार कर दिया।

पंडित जी के शिष्य श्री नारायण मोरेश्वर खरे उन दिनों गाँधीजी के साबरमती आश्रम में संगीत-शिक्षक थे। उन्होंने गाँधीजी को सारी बात बताई। गाँधीजी ने उन्हें पंडित जी के पास भेजा। नारायण मोरेश्वर खरे ने पंडित जी को बताया कि गाँधीजी चाहते हैं कि आप इस महाविद्यालय को "रजिस्टर्ड" (पंजीकृत) करवा दें और स्वयं प्रधानाचार्य पद पर कार्य करें। इससे आपका आर्थिक संकट टल सकता है। अब और कोई चारा नहीं है। गाँधीजी का दूसरा सुझाव है कि यह भवन, कांग्रेस-कार्यालय के लिए खरीद लिया जायेगा। जब तक आपकी और कोई व्यवस्था नहीं होती, तब तक आप, महाविद्यालय का कार्य वहीं पर चलाते रहें। परंतु पंडित जी ने भवन बेचना स्वीकार नहीं किया। यह सब भगवान की इच्छा पर छोड़ दिया।

इन दिनों पंडित विष्णु दिगंबर जी किसी से भी अपने मन की बात नहीं कहते थे। वे उस विशाल भवन को अपने पास रखने के पक्ष में थे। एक दिन बंबई के एक रईस, सर यूसफ मुहम्मद आए और भवन को देखकर, वे पाँच लाख रुपये देने को तैयार हो गए। परंतु एकाएक पंडित जी ने इंकार कर दिया। पंडित जी को एक प्रसिद्ध ज्योतिषी ने कहा था कि "यह भवन उनसे कोई नहीं छीन

सकता, इसे बेचना नहीं, भगवान शीघ्र उनकी मदद करेंगे” लेकिन ऐसा कुछ नहीं हुआ।

जब तक सेठ विठ्ठल दास जिन्दा रहे तब तक तो ठीक-ठाक चलता रहा। उनकी मृत्यु के पश्चात पंडित जी को नोटिस पर नोटिस आने लगे। अंत में फरवरी 1924 ई. को भवन की नीलामी दो लाख, सोलह हजार में हो गई। जो नहीं होना चाहिए था वह हो गया। पंडित जी उस दिन हैदराबाद में थे। उस वक्त वहाँ कुछ मित्र धीरज बंधाने गए तो पंडित जी ने धैर्यपूर्वक उत्तर दिया, “मेरे जीवन का लक्ष्य भवन निर्माण नहीं है। मैंने तो संगीत एवं संगीतकारों के पुनरुत्थान का बीड़ा उठाया है। काफी हद तक मैं उसमें सफल भी हुआ हूँ। मेरे सैंकड़ों शिष्य अनेक नगरों में ऐसे भवनों का निर्माण करेंगे जहाँ पर गांधर्व महाविद्यालय की पद्धति से संगीत शिक्षा होगी। भवन की नीलामी का मुझे कोई दुख नहीं है।”

पं. विष्णु दिगंबर जी की वह भविष्यवाणी आज सत्य सिद्ध हुई है। इस वक्त नई दिल्ली, नागपुर, कोल्हापुर, बंबई, इलाहाबाद, पूना, अहमदाबाद एवं अन्य कई नगरों में उनके शिष्य अपने भवनों में सुचारू रूप से संगीत शिक्षा दे रहे हैं। इनमें से नई दिल्ली के श्री विनय चंद्र मौदगिल्य, मिन्टो ब्रिज के नजदीक, विष्णु दिगंबर मार्ग पर अपनी पाँच मंजिली इमारत में गांधर्व महाविद्यालय चला रहे हैं। यह पंडित जी के शिष्य (पटवर्धन साहब) के शिष्य हैं। इसी प्रकार बंबई में देवधर्स स्कूल ऑफ इंडियन म्यूजिक संस्था प्रो. बी.आर. देवधर चला रहे हैं।

भवन नीलाम होने के पश्चात पं. विष्णु दिगंबर जी ने अपना निवास स्थान नासिक नगर में स्थापित कर लिया। फिर से वहाँ अपना भवन बनाया। छात्रालय भी वहीं पर ले गए। अब तक पुराने सभी शिष्य महाविद्यालय छोड़ कर जा चुके थे। कई शिष्यों ने स्कूलों-कालेजों में नौकरी कर ली। कई प्रसिद्ध मंच गायक बन गए। इन दिनों पंडित जी भीतर ही भीतर टूट गए थे। वे कुछ निराश तथा विरक्त रहने लगे। फिर भी उन्होंने साहस नहीं छोड़ा और नासिक में ‘राम नाम

आधार आश्रम' की स्थापना की। वे भक्ति के माध्यम से निरंतर, संगीत की शिक्षा देने लगे।

बंबई वाले भवन की नीलामी के बाद भी कुछ कर्ज बाकी था। इसलिए नासिक वाले भवन की नीलामी का भी डर था। मित्रों और शिष्यों ने मिल कर 'राम नाम आधार आश्रम' को पंजीकृत करवा दिया। उससे अगले दिन साहूकार, नीलामी का नोटिस लेकर आया तो संस्था को रजिस्टर्ड देखकर, अपना मुँह लेकर लौट गया। इस प्रकार नासिक में पंडित जी फिर से कार्य में मग्न हो गए। धीरे-धीरे वे अपना कर्जा चुकाते रहे। जीवन में अंतिम समय तक उन्होंने लगभग सारा कर्ज उतार दिया था।

एक बार किसी भीड़ में पंडित जी की जेब कट गई, जिसमें पाँच सौ रुपये, बंबई की टिकटें, और तिजोरी की चाबियाँ थीं। स्टेशन पर जाते समय पता चला कि किसी ने जेब काट ली है। वे स्टेशन की ओर पैदल जा रहे थे। एक सेठ ने गाड़ी रोक कर पंडित जी से पूछा आप पैदल क्यों जा रहे हैं। पूरी बात पता चलने पर उसने पूछा, "मैं आपकी क्या सहायता करूँ?" पंडित जी ने कहा "अपने निवास स्थान पर "रामायण-संगीत" की व्यवस्था कर दें तो कृपा होगी।" सेठ जी ने उनकी इच्छानुसार सारी व्यवस्था कर दी। रामायण और संगीत का आयोजन पाँच दिन तक चलता रहा। वहाँ से पंडित जी को 500 रुपये से कहीं अधिक आमदनी हुई। तब आप शिष्यों सहित बंबई वापिस लौट आए। तब से रामायण-संगीत की ओर उनका झुकाव और भी ज्यादा हो गया। वे अक्सर कहा करते थे, "तुरंत-फलम गंधर्वम्" अर्थात्, संगीत तुरंत फल देने वाली कला है।

नासिक में पंडित जी ने अपने निवास स्थान को तीन भागों में विभाजित किया हुआ था। एक भाग में रहने का स्थान, दूसरे भाग में संगीत विद्यालय और तीसरे भाग में 'राम नाम आधार आश्रम' जिसमें रामायण पाठ एवं भक्ति संगीत के कार्यक्रम होते थे।

व्यक्तित्व और जीवन संध्या

पंडित विष्णु दिगंबर जी की आवाज़ बहुत मधुर तथा गूँज भरी थी। लय-ताल पर उनका पूर्ण अधिकार था। उनके आलाप की गंभीरता सुनने लायक थी। विविध प्रकार के तानों की प्रस्तुति बड़ी चमत्कार पूर्ण होती थी।

पंडित जी के प्रमुख शिष्यों में से प्रसिद्ध श्री ओंकार नाथ ठाकुर ने उनके संगीत प्रभाव के संबंध में लिखा है— “मैंने गुरु जी की महान संगीत साधना का अनुभव किया है। देखा, सुना और पहचाना है। पाँच-पाँच सप्तकों तक उनकी आवाज थी। निचले स्वरों की तानों से धरती काँपती हुई प्रतीत होती थी। नीचे की दरी खिंचती हुई सी जान पड़ती थी। दरबारी व मल्हार रागों की तानों से, सिंह की दहाड़, बिजली की कड़क और मेघ-गर्जना का अनुभव होता था। उनकी आवाज के आंदोलनों से गैस की बत्तियाँ काँपती थीं। पंद्रह कैंडल-पावर के बल्ब बुझने लगते थे। उनकी तपस्या की कितनी ही सिद्धियों को मैंने प्रत्यक्ष अनुभव किया है।”

लगभग 56 वर्ष की आयु तक जहाँ भी पंडित जी ने गाया, वहाँ से पूर्ण यश, सम्मान एवं धन प्राप्त किया। वे ग्वालियर घराने की विशेषताओं को बड़े ही सुंदर ढंग से प्रस्तुत करते थे। उन्होंने शास्त्रीय संगीत को नई दिशा प्रदान की। शास्त्रीय संगीत की अश्लील रचनाओं को छोड़ दिया और भक्ति तथा साहित्यिक रचनाओं को प्रचलित किया। स्त्रियों की संगीत शिक्षा को आरंभ किया। समाज

में संगीत एवं संगीतकारों को आदरणीय स्थान दिलाया। पश्चिमी संगीतकारों की तरह कुर्सियों पर बैठकर भी संगीत प्रदर्शन किया ताकि भारतीय संगीतकारों में कोई हीन भावना न पनपे। वे राजा-महाराजा अथवा विशेष अतिथियों के बैठने की व्यवस्था के अनुकूल ही, अपने बैठने की व्यवस्था करवाते थे। किसी भी हालत में दर्शक, श्रोता अथवा विशेष मेहमान के सामने, फर्श पर अथवा नीचे बैठकर कार्यक्रम नहीं देते थे।

वे संगीत कार्यक्रम के बीच किसी भी व्यक्ति को पान चबाने, शराब अथवा तंबाकू पीने की इजाजत नहीं देते थे। वे स्वयं भी किसी प्रकार का व्यसन नहीं करते थे। सन् 1923 की घटना है—

एक रियासत के राजा ने निजी रूप से पंडित जी का गाना सुनना चाहा। परंतु उनके सदेशवाहक ने जिस ढंग से राजा का आदेश सुनाया, वह ठीक नहीं था।

पंडित जी ने संदेश भिजवाया कि, “मेरे यहाँ गांधर्व महाविद्यालय में आकर मेरा गाना सुन लें।” राजा ने फिर संदेश भिजवाया कि “मेरे यहाँ आकर ही गाना होगा। मैं मुँह मांगी फीस दूँगा। मैं एक रियासत का राजा हूँ। मुझे किसी के द्वार पर जाना शोभा नहीं देता।” पंडित जी ने जवाब भेजा— “गांधर्व महाविद्यालय सबके लिए है। यह मेरा निजी निवास स्थान नहीं है। मैं आपका दरबारी गायक भी नहीं हूँ। कृपया महाविद्यालय में पधारें और मेरा गाना सुन लें। मैं इसकी कोई फीस नहीं लूँगा।”

यह सुनकर राजा को आश्चर्य हुआ। कैसा है यह गायक? हमारे तो एक इशारे (संकेत) पर अनेक कलाकार दौड़े चले आते हैं। इसे अवश्य सुनना चाहिए। वे अपने प्रमुख दरबारियों एवं प्रबंधकों सहित महाविद्यालय में आए। पंडित जी ने सब पूर्व तैयारी कर रखी थी।

हाल में बैठने की सुंदर व्यवस्था की गई थी। गुलाब जल छिड़का गया।

राजा को फूल मालाएँ पहनाई गईं। बड़े सलीके से सभी को जलपान करवाया गया। तब मंत्र से घोषणा की गई कि अब पंडित जी अपना गायन प्रस्तुत करेंगे। इससे पूर्व महाविद्यालय के छात्र सरस्वती-वंदना प्रस्तुत करेंगे।

सरस्वती-वंदना के समाप्त होते ही, राजा की दासियों ने अर्धनग्न वस्त्रों में, राजा एवं उसके दरवारियों को पान पेश किया। यह सब देखकर पंडित जी ने घोषणा की— “यह गांधर्व महाविद्यालय, सरस्वती माँ का मंदिर है कोई राजमहल नहीं। मैं राजा जी से प्रार्थना करता हूँ कि अगर वे मेरा गाना सुनना चाहते हैं तो कृपया अपनी दासियों को यहाँ से हटा लें।” राजा ने तुरंत अपनी दासियों को वहाँ से जाने के लिए कहा। दासियाँ चली गईं।

पंडित जी ने गाना आरंभ किया।

चार तानपुरों की झनकार में आलाप किया। आलाप में ओम् शब्द का दीर्घ उच्चारण बड़े ही प्रभावशाली ढंग से किया। दोपहर का समय था। उसी समय का राग था — वृंदावनी-सारंग। प्रत्येक आलाप “ओम्” से आरंभ करते। षड्ज स्वर पर लौटते समय फिर “ओम्” कहकर बंद मुख से अपनी आवाज को लंबा करते। एक-एक स्वर का विस्तार करते समय जब तार सप्तक का षड्ज लगाया तो “ओम्” की प्रतिध्वनि से पूरा हाल गूँजने लगा। प्रतिध्वनि चारों ओर फैलने लगी। ऐसा लगता था जैसे भवन की दीवारों भी “ओम्” शब्द उत्पन्न कर रही हों। सभी श्रोता मंत्र-मुग्ध होकर सुन रहे थे।

पंडित जी आँखें मूंद, आत्म-विभोर होकर गा रहे थे। वंदिश के बोल थे—
“दर्शन देना प्राणपियारे, नंद लाला मेरे नेनों के तारे।”

आलाप के बाद अब तानों की बारी थी। उन्होंने यकायक गाना बंद कर दिया और चारों ओर देखने लगे। क्योंकि उन्हें तंबाकू की गंध आ रही थी। उनकी भवें तन गईं। वे तीव्र स्वर में बोले “यह तंबाकू की गंध कहाँ से आ रही है ?”

कोई उत्तर नहीं मिला। हाल में सत्राटा था।

“कौन पी रहा है तंबाकू ?” पंडित जी ने पूछा।

एक अधिकारी ने उठकर पंडित जी के कान में धीमी आवाज से कहा—
“राजा साहब को सिगार पीने की आदत है। उन्हें मना करना संभव नहीं।”

“क्यों संभव नहीं ? यह कोई राज दरबार नहीं। गांधर्व महाविद्यालय है। यहाँ पर नशा करना वर्जित है।” पंडित जी ने ऊँचे स्वर में कहा।

राजा साहब अभी तक सिगार पी रहे थे। यह देखकर पंडित जी ने आदेशपूर्ण स्वर में कहा “राजा साहब ! या तो आप सिगार पीना बंद कर दें नहीं तो मैं गाना बंद कर दूँगा।” सभी लोग राजा की तरफ देखने लगे।

यह देखकर राजा ने सिगार पीना बंद कर दिया। पूरा हाल तालियों से गूँज उठा। राजा को अपनी गलती का बोध हो गया था। पंडित जी ने फिर गाना आरंभ किया।

उस दिन पंडित जी ने इतनी जोरदार तानें लीं कि सारे लोग दंग रह गए। राग के स्वरों को द्रुतगति में विस्तार करने को तान कहते हैं। तानों के अनेक प्रकार जो उस दिन पंडित जी ने दिखाए, वह कम ही सुनने को मिले। उस दिन की गमक की तानों (जोर लगाकर उच्चारण करने) से ऐसा लगता था जैसे बिजली कड़क रही हो, बादल गरज रहे हों, सागर लहरा रहा हो।

गाना समाप्त हुआ। तालियों की गड़गड़ाहट में पंडित जी ने नम्रतापूर्वक कहा— “संगीत कोई विलासिता (ऐश-परस्ती) का साधन नहीं। यह तो भक्ति और साधना का विषय है। राजा साहब ने मेरी दोनों प्रार्थनाओं को स्वीकार किया। इसके लिए वे धन्यवाद के पात्र हैं। महाविद्यालय के नियमानुसार ऐसा करना आवश्यक था। मैं इसके लिए राजा साहब की प्रशंसा करता हूँ। उन्होंने मेरी बात भी रख ली और गाना भी सुन लिया।”

इसके पश्चात राजा साहब ने मंच पर आकर कहा—

“पंडित विष्णु दिगंबर जी के बारे में मैंने जैसा सुना था वैसा ही पाया है, इनकी जितनी भी प्रशंसा की जाए उतनी ही कम है। मैं इनके गायन का आदर करते हुए पांच सौ एक रुपये, एक शाल और मैडल (पदक) भेंट करता हूँ।”

एक बार फिर हाल तालियों से गूँज उठा। सभा समाप्त हुई।

जैसे-जैसे पंडित जी की आयु बढ़ती गई उनका झुकाव संन्यास की ओर होता गया।

“रघुपति राघव राजा राम, पतित पावन सीता राम” इस भजन की धुन रचना भी पंडित जी ने बनाई थी। यह भजन उन दिनों बहुत लोकप्रिय हुआ। महात्मा गांधी जी की प्रार्थना सभाओं में भी यही भजन विशेष रूप से गाया जाता था।

इस काल के पंडित जी संगीतकार कम और संन्यासी अधिक दिखाई देते थे। हाथ में इकतारा, गोद में बैसाखी, तन पर कफनी (लंबा चोला) सिर पर जूड़ा, खुली दाढ़ी में वे किसी ऋषि के समान दिखाई देते थे।

पंडित जी की मातृभाषा मराठी थी। परंतु उन्होंने विशेष प्रयत्न से हिन्दी भाषा सीखी। उनकी पचास से ऊपर पुस्तकें हिन्दी में प्रकाशित हुईं। यद्यपि उन दिनों हिन्दी को राष्ट्रभाषा का दर्जा प्राप्त नहीं था। वे राष्ट्रभाषा के महत्व को अच्छी तरह समझते थे और कहते थे कि एक दिन हिन्दी भाषा ही राष्ट्र-भाषा बनेगी। क्योंकि यही वह भाषा है जो सभी भारतीयों को एक सूत्र में बाँध सकती है। इसीलिए कई लोगों ने पंडित जी की आलोचना भी की, परंतु वे अपने विचारों पर दृढ़ रहे।

सन् 1923 की एक घटना है। पं. विष्णु दिगंबर जी को कांग्रेस अधिवेशन में राष्ट्रीय गीत गाने के लिए बुलाया गया। उस अधिवेशन के अध्यक्ष मौलाना मुहम्मद अली थे। पंडित जी वाद्यों को स्वरबद्ध करके वंदे मातरम् आरंभ करने लगे तो अध्यक्ष महोदय ने, धर्म निरपेक्षता की आड़ लेकर गाना बंद करने के

लिए कहा। पंडित जी तुरत बोले— “मैं भारतीय राष्ट्रीय कांग्रेस के अधिवेशन में गा रहा हूँ। किसी अन्य मंच से नहीं। राष्ट्रीय कांग्रेस किसी विशेष संप्रदाय की जमात नहीं है। इसलिए मुझे “वंदे मातरम्” गाने से रोकने का अधिकार किसी को नहीं है।”

पंडित जी की दृढ़ता देखकर सभी ने तालियाँ बजाईं। उन्होंने विना अध्यक्ष की अनुमति की प्रतीक्षा किए वंदे मातरम् का गायन किया।

एक बार पंडित जी ने अपने कुछ पुराने शिष्यों को बुलाया। वे आए तो, उन्होंने पूछा कि संगीत प्रचार का कार्य कैसा चल रहा है ? कुछ शिष्यों ने उत्तर दिया, “गुरु जी क्या बतायें। जैसे-तैसे कुछ ट्यूशन वगैरह करके गुजर-बसर हो रही है।”

पंडित जी रोपपूर्ण स्वर में बोले— “क्या मैंने तुम्हें संगीत की शिक्षा केवल अपना पेट पालने के लिए दी है ?”

सभी चुप थे। उत्तर देने की हिम्मत न थी। पंडित जी बोले “यदि मेरे गांधर्व महाविद्यालय को लौटा नहीं सकते तो कम से कम अपने लिए तो ऐसे महाविद्यालय बना सकते हो, जहाँ पर संगीत की शिक्षा हों।”

एक शिष्य ने डरते-डरते कहा, “गुरु जी, हमारे पास इतने साधन नहीं हैं कि.....।”

“अरे ! जब मैंने अपना घर-बार छोड़ा था तो मेरे पास क्या था ?” वे तीव्र स्वर में बोले।

“केवल पच्चीस रुपये ही थे न वे भी उधार के। परंतु मैंने प्रभु कृपा से सैंकड़ों शिष्य पैदा किए। लाखों रुपये के भवन बनाए। क्या तुम सब मिलकर मेरे इस यज्ञ को सम्पूर्ण नहीं कर सकते ? क्या तुम लोग सोचते हो कि, ना नौ मन तेल होगा, न राधा नाचेगी।” आवेशपूर्ण आवाज में बोले— “अरे तुम राधा नचाओ, तेल स्वयं आयेगा। लोग प्रथम काम देखते हैं, फिर सहायता करते हैं। पहले कुछ

काम करके दिखाओ, फिर सहायता माँगो। तुम लोग इस महान कार्य को अपनी ही पूँजी से आरंभ करो। धीरे-धीरे सब ठीक हो जायेगा। जीवन एक रणभूमि है। संगीत का मार्ग संघर्ष का मार्ग है। पूरे आत्मविश्वास के साथ इस यज्ञ को आरंभ करो मेरा आशीर्वाद सदा तुम्हारे साथ है।”

गुरु जी से मार्गदर्शन पाकर सभी शिष्यों ने अपनी भूल स्वीकार की। भारतीय संगीत को देश-विदेश तक पहुँचाने की प्रतिज्ञा की। गुरु वचनों का पालन करते हुए अनेक शिष्यों ने इस क्षेत्र में महत्त्वपूर्ण योगदान दिया। एक सौ से अधिक शिष्यों ने विभिन्न नगरों के स्कूलों-कालेजों में जीवन के अंतिम क्षणों तक संगीत सेवा की। अनेक महाविद्यालय स्थापित हुए। यह सब पंडित जी की प्रेरणा का फल था।

कराची, कोल्हापुर, जम्मू-काश्मीर के वाद, जालंधर, अमृतसर फिर फिरोजपुर एवं फरीदकोट में संगीत संस्थाओं की स्थापना हुई। इन्हीं दिनों अंध महाविद्यालय, अमृतसर से संगीत शिक्षक की मॉग आई तो पंडित जी ने वहाँ पर अपने शिष्य रघुनाथ राव कुलकर्णी को भेज दिया। वे जीवन भर वहाँ पर, अंध महाविद्यालय में संगीत सेवा करते रहे। इन्हीं के शिष्य श्री भीमसेन शर्मा ने फरीदकोट में 25 वर्ष लगातार संगीत शिक्षा दी। पं. श्रुति रत्न शर्मा एवं श्री देशबंधु सेठी ने फिरोजपुर में सारी आयु संगीत शिक्षा दी।

इन विद्यालयों ने संगीत क्षेत्र में बड़ा योगदान दिया। पंडित जी के अनेक शिष्यों ने मंच-प्रदर्शन के क्षेत्र में धूम मचा रखी थी। आज भी उनका नाम देश-विदेश में प्रसिद्ध है।

1929 की बात है। जब पंडित जी कुंभ के मेले पर इलाहाबाद गये तब वहाँ के संगम पर उन्होंने ठंडी जलधारा के बीच खड़े होकर तीन घंटे जप किया। वहाँ का दृश्य ही इतना मनोहर था कि वे अंतर्प्रेरणा से राम-नाम का जाप करने लगे। वहाँ पर तीन नदियों का संगम है। उस स्थान पर लहरें अठखेलियाँ करती

है। कलाकार लोग उस दृश्य को देखकर भावुक हो जाते हैं। पंडित जी भी उस दृश्य को देखकर भाव-विभोर हो उठे। पानी के बीच में खड़े होकर गाने लगे। उनकी आवाज पानी के ऊपर तैरती हुई सी जान पड़ती थी। अब एक तरफ थी लहरें, दूसरी तरफ संगीत का लहराता सागर, कौन कहे कि अब बस करो। ऐसे आनंदमय वातावरण में पंडित जी ने कई घंटे गाया। सर्दी का मौसम था। वे बीमार हो गए। इसके बावजूद वे हिमालय की वादी में पहाड़ों की यात्रा करने लगे।

उस यात्राकाल में उन पर पक्षाघात (पैरालायसिज़) हुआ। शरीर के बायें अंग मृतप्राय हो गए। परंतु वे हठवश वापस नहीं लौटे। न ही विशेष दवा-दारू की। वहाँ से ज्वालामुखी के दर्शनार्थ चले गए। धर्मशाला से होते हुए बेजनाथ के झरनों पर कुछ दिन स्नान करने के पश्चात् वापिस लौटे।

अनेक चिकित्सकों ने अपनी सेवाएँ पेश कीं। परंतु वे अपने हठ पर कायम रहे। मिराज के महाराजा वाला साहिव ने दो बार, तार भेज कर बुलाना चाहा। पंडित जी का एक ही उत्तर था कि अब मेरा “राम-नाम” के अलावा कोई इलाज नहीं है। वे अपनी आस्था के विरुद्ध कोई तर्क सुनने को तैयार नहीं थे।

पं. विष्णु दिगंबर जी संगीत के लिए तो समर्पित थे ही, परंतु वे इस कार्य में अन्य संगीतकारों का सहयोग भी चाहते थे। उनकी खूबी यह थी कि वह गुणों के पारखी थे। गुणीजनों का आदर करना चाहते थे। वे आपसी राग-द्वेष से मुक्त थे। जिस समय पंडित जी गांधर्व महाविद्यालय की स्थापना में लगे हुए थे उसी समय श्री भातखंडे भी इसी दिशा में कार्य कर रहे थे। श्री भातखंडे जी भी पंडित विष्णु दिगंबर जी की तरह ही एक प्रतिष्ठित संगीतकार थे। लेकिन मंच प्रदर्शन में उनकी रुचि नहीं थी। उन्होंने संगीत पर शोध-कार्य किया। पुस्तकें लिखीं। संगीत लिपि भी बनाई। उनके द्वारा स्थापित मौरिस म्यूजिक कालेज, लखनऊ, आज कल “भातखंडे यूनिवर्सिटी ऑफ म्यूजिक” के नाम से प्रसिद्ध है।

सन् 1929 की एक महत्वपूर्ण घटना है। पं. विष्णु दिगंबर जी के एक

विद्वान शिष्य श्री वी.आर. देवधर, बंबई जा रहे थे। बस में साथ वाली सीट पर श्री भातखंडे जी विराजमान थे। एक दूसरे को जानते थे। साधारण शिष्टाचार के पश्चात बातचीत होने लगी। यह बातचीत संगीत जगत के लिए महत्वपूर्ण है। उसका संक्षेप सार इस प्रकार है :

“सुना है कि आपके गुरु जी गंगा के शीतल जल में घंटों जप करते रहे। यह भी सुना है कि आजकल वे भक्ति-रस में ही डूबे रहते हैं। क्या यह ठीक है?”

“हाँ ! यह तो आपने ठीक ही सुना है।” देवधर ने कहा।

“इतनी कठिन साधना से संगीत-जगत को क्या लाभ होगा ?” भातखंडे जी ने गंभीर स्वर में पूछा।

“हमारे गुरु जी इसे मानसिक-शक्ति के लिए जरूरी समझते हैं।” देवधर ने उत्तर दिया।

“अरे भाई! मानसिक शक्ति कितनी भी क्यों न हो, शारीरिक शक्ति की भी एक सीमा होती है।” भातखंडे जी ने समझाया।

“हमारे गुरु जी का कहना है कि मानसिक शक्ति के विकास से ही शारीरिक शक्ति स्थिर रहती है।” देवधर कुछ तीव्र स्वर में बोले।

“अरे देवधर ! इसे बहस का विषय मत बनाओ। मैं जो बात कह रहा हूँ, उसे समझने का प्रयत्न करो। पंडित जी के स्वास्थ्य के बारे में सोचो। इस आयु में ऐसी कठिन साधना से, वे ज्यादा बीमार हो सकते हैं। उनका कार्य महान है। देश को उनकी जरूरत है। आप शिष्य लोग उनसे बात करें।” भातखंडे जी एक साथ कह गए।

“क्षमा करना ! हमारे गुरु जी अपनी धुन के पक्के हैं। उन्हें समझाना हमारे बस की बात नहीं है। आप ही क्यों नहीं समझाते उन्हें?” देवधर ने नम्रता से कहा। “अरे देवधर ! तुम तो जानते ही हो कि मेरी उनसे एक बार किसी

अन्य विषय पर बातचीत हुई थी। मैंने उनसे कहा था कि मेरे पास शास्त्र है आपके पास गायकी है। क्यों न हम मिलकर संगीत प्रचार करें। परंतु ऐसा नहीं हो सका। इसलिए अब यह मेरे वश की बात नहीं है। तुम लोग पत्र लिखकर ऐसा नहीं कर सकते ?” वे बोले।

“नहीं ! ऐसा संभव नहीं है।” देवधर ने कहा।

“अच्छा देवधर। अब जो बात मैं तुमसे कहने जा रहा हूँ, उसे तुम पंडित जी से करवा सकते हो ?”

“ऐसी कौन सी बात है ?” देवधर ने कहा।

“देखो ! अहमदावाद में एक संगीत-परिषद् होने वाली है। उसे एक अंग्रेज अधिकारी आयोजित कर रहे हैं। उस अधिकारी का नाम है— कलेक्टर क्लेमेंट साहब” भातखंडे जी ने कहा।

“तो इसमें क्या बुराई है ?” देवधर बीच में ही बोल पड़े।

“अरे ! पूरी बात तो सुन लो पहले।” भातखंडे जी ने कहा।

“क्षमा करना ! मैं कुछ उत्तेजित हो गया था। असल बात बताइए न क्या है ? देवधर की जिज्ञासा तीव्र हो उठी।

“देवधर ! असल बात यह है कि उसमें एक प्रस्ताव पारित होने जा रहा है !”

“कौन सा प्रस्ताव ?”

“यही कि पाश्चात्य संगीत लिपि (स्टाफ नोटेशन) को भारतीय संगीतकार स्वीकार कर लें।”

“मगर क्यों ?”

“ताकि वे (अंग्रेज) पाश्चात्य संगीत को भारत में लोकप्रिय बना सकें।” भातखंडे जी ने इसे और भी स्पष्ट करते हुए कहा कि, “यह एक ऐसा षड्यंत्र है, जिससे भारतीय संगीत की लोकप्रियता समाप्त हो जाएगी।”

“मुझे इसकी पूरी जानकारी है। आप निश्चिंत रहें, हमारे गुरु जी ऐसा नहीं होने देंगे।” देवधर ने कहा।

“मैं भी ऐसा ही सोचता हूँ। परंतु क्लेमेंट साहब बहुत बड़े अफसर हैं। उनके सामने कौन बोल सकता है ? वे, रियासतों के दरवारी संगीतकारों से यह प्रस्ताव आसानी से पास करवा लेंगे। यदि आपके गुरु जी वहाँ उपस्थित रहे तो, ऐसा नहीं होगा। इसका मुझे विश्वास है।”

“इस परिषद् की सूचना हमारे गुरु जी को मिल चुकी है। पं. नारायण राव खरे अहमदाबाद से पत्र द्वारा संपर्क बनाये हुए हैं। वे हमारे बड़े गुरुभाई हैं और अहमदाबाद में गांधर्व महाविद्यालय खोलने की योजना बना रहे हैं।”

“तो आपके गुरु जी ने क्या सोचा है इसके बारे में ?”

“गुरु जी ने श्री खरे को पत्र द्वारा आदेश दिया है कि तुरंत इशितहार छपवाकर, शहर में लगवा दो कि विष्णु दिगंबर अपने शिष्यों सहित शीघ्र अहमदाबाद आ रहे हैं। हमारा कार्य इतने ही से सिद्ध हो जायेगा। फिर भी अगर क्लेमेंट साहब, संगीत-परिषद् बुलाए तो मैं जरूर आऊँगा।” देवधर ने कहा।

“यह तो बहुत अच्छा किया। वहाँ से कोई उत्तर मिला ?” भातखंडे जी ने प्रश्न किया।

“हाँ। श्री खरे ने इशितहार छपवाकर लगवा दिये हैं।”

“फिर ?”

“क्लेमेंट साहब को इस बात का पता चल गया है।”

“तुम्हें कैसे पता चला ?”

“मुझे श्री खरे ने पत्र द्वारा सूचित किया है। गुरु जी को भी सारी सूचना मिल चुकी है।”

“अरे देवधर ! पहले क्यों नहीं बताया ? बड़े शरीर हो गये हो। बड़ों से भी चालाकी ?” भातखंडे जी ने हँसते हुए कहा।

“क्षमा प्रार्थी हूँ। आप जैसे विद्वान से चतुराई की बात तो मैं सपने में भी नहीं सोच सकता।” देवधर ने कहा।

“फिर बताया क्यों नहीं ?”

“मैं प्रथम आपके विचार जानना चाहता था। दूसरा गुरु आज्ञा का उल्लंघन कैसे करता ? गुरु जी ने कहा था कि जब तक कार्य सिद्ध न हो, इस योजना को गुप्त रखना है।”

“देवधर ! तुम बड़े बुद्धिमान हो। ऐसे शिष्यों से ही संगीत का कल्याण हो सकता है। मेरे विचार तुम्हारे गुरु जी से भिन्न नहीं है”। हम दोनों ही संगीत सेवक हैं। प्रचारक हैं। मैं उनके कार्यों से अत्यंत प्रसन्न हूँ। भातखंडे जी ने अपनी स्थिति स्पष्ट कर दी।

“ठीक ऐसे ही विचार हमारे गुरु जी भी आपके प्रति रखते हैं। वे भी हृदय से आपका आदर करते हैं।” देवधर ने कहा।

अपने मानसिक बल और व्यायाम के द्वारा पं. विष्णु दिगम्बर जी कुछ ठीक हो गए। धीरे-धीरे चलने बैठने की शक्ति अर्जित कर ली थी उन्होंने। रोजाना किसी शिष्य को साथ ले कर नदी किनारे सैर को निकल जाते। वहाँ पर बिना लाठी के चलने का अभ्यास करते। वे हठपूर्वक अपने दैनिक कार्यों को करते रहे। शायद इसी कारण वे काफी हद तक स्वस्थ हो गए। चिकित्सक अचंभित थे कि बगैर दवा-दारू के यह चमत्कार कैसे हुआ ?

सन् 1930 की बात है। उन दिनों श्री कृष्ण फिल्म कंपनी ने संत तुलसीदास पर फिल्म बनाने का निश्चय किया। कंपनी वालों के साथ, पंडित जी के शिष्य देवधर का संपर्क था। उनके दो-तीन शास्त्रीय गीत रिकार्ड हो चुके थे। कंपनी को किसी ऐसे व्यक्ति की तलाश थी, जो गायक के साथ-साथ संत तुलसीदास की भूमिका भी अदा कर सके। श्री देवधर ने उसके लिए अपने गुरु जी का नाम सुझाया। कंपनी वालों ने पं. विष्णु दिगंबर जी का संत तुलसीदास की भूमिका के

लिये चुनाव किया। वे राम भक्ति और शास्त्रीय गायक के रूप में विख्यात थे। परंतु उन जैसे धार्मिक और स्वाभिमानी संगीतकार से, इस विषय पर बात कौन करे। यह एक समस्या थी।

कंपनी की तरफ से श्री देवधर को यह काम सौंपा गया कि किसी कीमत पर अपने गुरु जी को इस कार्य के लिये राजी करें। श्री देवधर अपने गुरु जी के पास गये। मगर बात शुरू करने में उन्हें संकोच हो रहा था। इसलिए इधर-उधर की बातें करने लगे। अपने रिकार्डों की बात की। रिकार्डों से बात फिल्मों पर आ गई। फिल्म संगीत के विषय पर बातचीत होने लगी तो गुरु जी उसके गुण-दोषों पर खुलकर विचार करने लगे। उपयुक्त समय और मूड देखकर श्री देवधर ने बात चलाई, “गुरु जी, जब तक आप जैसे प्रवीण संगीतकार फिल्मों में नहीं गायेंगे, तब तक शास्त्रीय संगीत की लोकप्रियता कैसे बढ़ सकती है ?

“मगर मैं फिल्मों में क्यों गाऊँगा ?” गुरु जी एकदम बोले।

“लेकिन इसमें हानि क्या है ?” देवधर ने नम्रता से कहा।

“मैं लाभ-हानि की बात नहीं करता। मेरे कुछ सिद्धांत हैं।—“मैं अश्लील और शृंगारी गीतों के विरुद्ध हूँ। मैं केवल धार्मिक गीतों और लोकगीतों के पक्ष में हूँ।”

“गुरु जी ! मैं आपके सिद्धांतों से भली-भांति परीचित हूँ। और उनका हृदय से पालन भी करता हूँ।”

“फिर भी तुम मुझे फिल्म में गाने के लिए कहते हो ?”

“गुरु जी मैं जो प्रस्ताव ले कर आया हूँ, उससे आपके आदर्शों का कदापि उल्लंघन नहीं होता।”

“अरे देवधर ! मैं भी तो सुनूँ। क्या है तुम्हारा प्रस्ताव ?”

“गुरु जी। बात यह है कि श्री कृष्ण कंपनी वालों ने संत तुलसीदास पर फिल्म बनाने का निर्णय लिया है। वे चाहते हैं कि यदि तुलसीदास की भूमिका

आप निभाएं तो बहुत अच्छा हो। अतः मैं कंपनी की ओर से आपसे प्रार्थना करता हूँ कि आप संत तुलसीदास फिल्म को सफल बनाएँ। यह भूमिका आपके विचार, स्वभाव एवं प्रतिभा के अनुकूल भी है।” देवधर ने सारी बात बता दी।

“परंतु इस आयु में, यह सब कैसे होगा ?” पंडित जी हंसकर बोले।

“आप इन बातों की फिक्र न करें। फिल्म वालों के पास हर तरह के विशेषज्ञ होते हैं। आपको ये इस कार्य के लिये पांच हजार रुपये देने के लिए तैयार हैं, जब कि दूसरों को ये इसके लिये दो-ढाई हजार ही देते हैं।”

“ऐसा क्यों?” पंडित जी ने पूछा।

“इसलिये कि आप एक प्रसिद्ध गायक हैं। पूरे भारत में आपका नाम है। दूसरे रामभक्त भी हैं। इन सब बातों से फिल्म को भी तो फायदा होगा। क्योंकि आप संत तुलसीदास की भूमिका को भावपूर्ण ढंग से निभा सकते हैं।”

“परंतु मुझे तो केवल धन-लाभ ही होगा। शास्त्रीय संगीतकार तो यही कहेंगे कि अब बुढ़ापे में विष्णु दिगंबर सठिया गया है।”

“नहीं ऐसी बात नहीं। लोग तो कुछ-न-कुछ कहते ही रहते हैं। मैं तो यह सोचता हूँ कि भविष्य की पीढ़ी आपके दर्शन, संत तुलसीदास के रूप में करेगी और आपका शास्त्रीय गायन भी सुन सकेगी। इससे संगीतकारों का मान बढ़ेगा। संगीत की लोकप्रियता बढ़ेगी। क्या यह महत्वपूर्ण नहीं है?”

“देवधर ! तुम ठीक कहते हो। मैं इसके लिए तैयार हूँ। तुम अपनी कंपनी को बोल दो। मेरे लिये संतोष की बात है कि फिल्मों द्वारा भी उच्च स्तरीय संगीत का प्रचार वि. जा सकता है।” पंडित जी ने कहा।

श्री कृष्ण फिल्म कंपनी की शूटिंग आरंभ होते ही रिकार्डिंग-मशीनों में खराबी आ गई। उन दिनों भारत में इन मशीनों को ठीक करने वाले तकनीशियन नहीं थे। बाहर से तकनीशियन आने की प्रतीक्षा होने लगी। छः-सात महीने तक शूटिंग आरंभ होने की संभावना भी नहीं थी।

पंडित जी को पता चला कि अभी फिल्म का काम शुरू होने में देर है, तो उन्होंने 'नेपाल' जाने का कार्यक्रम बना लिया। अतः कुछ दिन बंबई में रहने के पश्चात् वे नेपाल चले गए। लेकिन नेपाल का मौसम उन्हें रास न आया। पंडित जी बीमार पड़ गए। वापस निवास स्थान लौट आए।

अंतिम संध्या

जीवन के अंतिम दिनों में पंडित जी अस्वस्थ रहने लगे। शीतल जल से स्नान, 103 डिग्री बुखार में भी रामायण पाठ एवं संगीत-शिक्षा आदि कार्य करते रहे। हठपूर्वक कार्य करने से शरीर अत्यंत दुर्बल हो गया, फिर भी औषधि नहीं लेते थे। दिन-पर-दिन पंडित जी की हालत बिगड़ती गई। मिराज के महाराजा ने अपना शाही चिकित्सक उनकी देख-रेख के लिए भेज दिया, परंतु पंडित जी ने कहा अब उनके लिए राम नाम ही औषधि है।

पंडित जी अस्वस्थ हैं, यह सुनकर अनेक पुराने शिष्य उनके पास पहुँच गए। मुख मंडल पर वही कान्ति, वही तेज था, परंतु कमजोरी इतनी अधिक थी कि वे उठ कर बैठ भी नहीं सकते थे।

पंडित जी की पत्नी और सुपुत्र दत्तात्रय भी वहीं थे। अनेक श्रद्धालु भी आ गए। पंडित जी ने अपने सुपुत्र की आगे की तालीम की जिम्मेदारी, विनायक राव पटवर्धन को सौंप दी। सभी उपस्थित शिष्यों से वचन लिया कि वे जीवन भर संगीत के उज्ज्वल भविष्य के लिए कार्य करेंगे। उनके आखिरी शब्द थे;.....
."मुझे अंतिम साँस तक, रघुपति राघव राजा राम, पतित पावन सीता राम, की धुन सुनाई देनी चाहिए।"

पंडित जी की अंतिम इच्छा जानकर सभी शिष्य राम-नाम की धुन गाने लगे। आँखों में आंसू, आवाज़ में दर्द, और राम नाम की धुन, कुछ अलौकिक दृश्य था वह। चारों तरफ राम-नाम की धुन गूँजने लगी। समुद्र में उत्ताल तरंगों

उठ रही थीं। ऐसा लगता था, जैसे कोई तूफान आने वाला हो। सागर की लहरें भी उस ध्वनि से आंदोलित प्रतीत हो रही थीं।

तुलसी जयंती के दिन 20 अगस्त, 1931 को पंडित जी ने राम-राम का जाप आरंभ कर दिया। जप करते हुए अनेक घंटे बीत गए। अब वे बोल नहीं सकते थे। मन ही मन जाप करने लगे।

अगले दिन केवल होंठ ही हिलते दिखाई दे रहे थे। आवाज नहीं निकल रही थी। इसी हालत में.....21 अगस्त, 1931 को 9 बजकर 10 मिनट पर, संगीत का लहराता सागर सदा-सदा के लिये शांत हो गया।

प्रसिद्ध इतिहासकार वी.के.राजबाड़े ने अपनी पुस्तकें.....“अर्वाचीन भारत के दस उत्कृष्ट महापुरुष” में पंडित विष्णु दिगंबर जी के जीवन और योगदान पर जानकारी दी है। प्रो.वी.आर. देवधर ने अपने गुरु जी पर पुस्तक लिखी है.. गायनाचार्य पं. विष्णु दिगंबर। इसके मुखपृष्ठ पर लिखा है—

“विष्णु दिगंबर भारतीय संगीत में प्रजातंत्र पर्व के शुभारंभ के प्रतीक थे। संगीत, संगीत शिक्षा और महफिलों और राजदरबार, गुरु गृह, राजाश्रय के बंधनों से मुक्ति दिलाने वाले पंडित जी ही थे।”

पंडित जी का नाम संगीत जगत में सदैव अमर रहेगा।

धन्यवाद है उनका कि अब किसी संगीतकार को सर झुकाकर नहीं चलना पड़ता।

पंडित जी के शिष्यों ने गांधर्व महाविद्यालय को अखिल भारतीय गांधर्व महाविद्यालय मंडल के रूप में पंजीकृत करवाया है। जिसके अंतर्गत विभिन्न शाखाओं को संलग्न किया गया है। निश्चित पाठ्यक्रम के अंतर्गत वर्ष में दो बार परीक्षाएं आज भी होती हैं।

विभिन्न प्रांतीय सरकारों और विश्वविद्यालयों से इसे मान्यता प्राप्त है।

आज गांधर्व मंडल के अंतर्गत 300 से ऊपर संगीत केन्द्र हैं। तीन हजार से

ऊपर संगीत शिक्षक इससे जुड़े हुए हैं। पंद्रह हजार से ऊपर विद्यार्थी प्रीक्षाएं देते हैं। अनेक नगरों में विद्यालयों के अपने भवन हैं। उनकी महान शिष्य परंपरा वटवृक्ष की तरह फैल चुकी है। उनकी तीसरी पीढ़ी के लोग आज भी संगीत सेवा में लगे हुए हैं।

पंडित जी ने अपनी संगीत-लिपि तीन पंक्तियों में निश्चित की थी। परंतु प्रकाशन एवं सफलता के लिए अब उसे एक ही पंक्ति में लिखा जाता है। यह परिवर्तन "गांधर्व मंडल" लखनऊ से किया गया था। आज इसी लिपि में उनकी पुस्तकें उपलब्ध हैं।

भारतीय संगीत में आजकल जो संगीत लिपियां प्रयोग की जाती हैं उनके नाम इस प्रकार हैं।

1. विष्णु दिगंबर संगीत लिपि।
2. भातखंडे संगीत लिपि।
3. पाश्चात्य संगीत लिपि (स्टाफ-नोटेशन)।

संगीत लिपि पद्धतियों को अंग्रेजी में "म्यूजिकल नोटेशन सिस्टम" कहा जाता है।

..... विष्णु दिगंबर संगीत लिपि का चिन्ह परिचय :

..... मध्य सप्तक के स्वरों और बगैर किसी चिन्हों के लिखते हैं।

जैसे.....स रे ग म प ध नि

.....कोमल स्वरों के नीचे हलंत (टेड़ी रेखा) लगाते हैं।

जैसे.....रे ग् ग् ध् नि्

.....तीव्र स्वर के लिए उल्टी हलंत लगाते हैं। जैसे : म्

.....शुद्ध स्वरों को 'ी' बगैर किसी चिन्हों के लिखा जाता है।

जैसे.....स रे ग म प ध नि

.....मन्द्र सप्तक के स्वरों के ऊपर बिंदी लगाई जाती है।

- जैसे.....निं धं पं मं
तार सप्तक के स्वरों के ऊपर खड़ी रेखा का प्रयोग करते हैं।
 जैसे.....सं रं गं गं पं
दो मात्रा के लिये स्वर के नीचे यह चिन्ह लगाया जाता है।
 जैसे.....सु
एक मात्रा के लिये नीचे सीधी रेखा लगाते हैं।
 जैसे.....सु रे गु ग पु ध नि सें (सभी स्वर एक मात्रा के हैं)
1/2 मात्रा के लिये “जीरो” का चिन्ह लगाया जाता है।
 जैसे.....सु रे गु ग पु ध नि सु (प्रत्येक स्वर आधी मात्रा)
1/3 मात्रा नीचे अंकों में जैसे स रे ग
 अथवा.....सु रे गु लिखा जाता है
1/4 मात्रा के लिये नीचे अर्ध चंद्र जैसे.....
सु रे गु गु
1/8 मात्रा के लिये दो अर्ध चंद्र” जैसे.....
 सु रे गु गु पु ध नि सु
सम (प्रथम मात्रा के लिये) एक अंक.....।
खाली (धन) जमा का चिन्ह) जैसे.....+ +
ताली (ताली वाली मात्रा का अंक) 1, 5, 13,
स्वर उच्चारण (अंग्रेजी का एस) अवगृह SSSS
शब्द उच्चारण (स्वर के आगे बिंदी) ज.य.ज.य.
गौड़ स्वर (ऊपर त्रैकिट) जैसे.....सं प

.....कण स्वर (ऊपर लिखा हुआ)पग पग
विश्रांति (कोमा विराम चिह्न) स रे, ग म,
ताल को मात्राओं के अंत में सीधी खड़ी रेखा द्वारा विश्राम चिह्न लगाते
 हैं। जैसे.....।

#.....#परिशिष्ट.....

इस परिशिष्ट में पंडित जी की लोकप्रिय एवं महत्वपूर्ण संगीत रचनाओं को यहाँ भातखंडे संगीत लिपि में दिया जा रहा है। ताकि जिन छात्रों को विष्णु दिगंबर संगीत लिपि नहीं आती वे भी इससे लाभ उठा सकें। ये रचनाएं पं. विष्णु दिगंबर जी की पुस्तकों में उपलब्ध हैं। इनसे पंडित जी की गायन शैली को सीखा जा सकता है। इन्हें हारमोनियम अथवा अन्य किसी भी वाद्य के साथ सरलतापूर्वक गाया-बजाया जा सकता है।

.....संगीत लिपियाँ.....

1. राग शंकरा (द्रुत ख्याल).....पृ. 81-84
2. राग मांड (" ").....पृ. 84-87
3. राग काफी (" ").....पृ. 88-90
4. राग हमीर (" ").....पृ. 91-94
5. राग मालकौस (ध्रुपद, चारताल)पृ. 94-95

परिशिष्ट

राग-शंकरा, द्रुतखयाल, तीन ताल

स्थायी- स्वाधीनता के हैं पुजारी।
हमने यही इक टेक धारी।।

अंतरा- परदास्ता की यातना से।
अब मुक्त हो जननी हमारी।।

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
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नि	-	-	धुं	प	ग	-	प	रेणु	-	रेस	स्वा	ऽ	धी	ऽ	न
ता	ऽ	ऽ	केऽ	ऽ	हैं	ऽ	पु	जाऽ	ऽ	रीऽ	ऽ	स	ग	ग	प्र
X				2				0				ह	म	ने	ऽ
												उ			

त	ग	रेस	स	-	ग	प	नि	पीन	संनि	धप,					
य	ही	इऽ	क	ऽ	टे	ऽ	क	धाऽ	ऽऽ	रीऽ					
				2				0							

अंतरा- प प सं - सं
प र दा ऽ स
3

सं	-	-	सं	-	सं	-	सं	निसं	रेंसें	नि,	सं	सं	गं	-	ग
तां	ऽ	ऽ	की	ऽ	या	ऽ	त	नाऽ	ऽऽ	से,	अ	ब	मु	ऽ	क्त
				2				0					3		

रेंग - रेंसं नि पुनि सुरें सं नि धमे प गुप
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 2 0

स्वाधीनता इतने शब्द बोल कर निम्न आलाप लें :

स ग प - रेंग रे स,
 2 0

रे ग - स ग प - रे ग रे स,
 X 2 0 3

स ग प नि - - ध सं नि - धर्म प - - प ग
 - - स ग प - रे ग रे स -
 X 2 0 3

पध मेष सं - - - निसं रेंसं नि - - -
 नि संगं - - रेंगे सुरें निसं - नि - - धमे प ग -
 स ग पध मेष गु - - प देग रे स,
 X 2 0 3

ध मेष सं - - - निसं - - - निसं - पुनि संगं - -
 सं ग पं - - गें पं रेंगं - रेंसं - निसं रेंसं नि - धर्म प
 ग प नि ध स नि प गुप रेंग रे स,
 2 0 3

1. 'परदास्तां,' इतने शब्द बोल कर निम्न आलाप लें :

ग प नि ध सं नि धप
 2 0 3

2.		पनि	सुरे	स	-	रेंसं	नि	धपु,	
3.		पनि	सगं	-	-	रें	गं	सुरें	निसु नि - सं नि
	धुम' प पुग -	ग	प	नि	ध	स	नि	प,	
	X	2			0			3	

'स्वाधीनता' शब्द बोल कर निम्न बोलतानें लें :

1.	सं	नि	धपु	ग	प	ग	रे	स,
	स्वा	ऽ	धीऽ	ऽ	न	ता	ऽ	ऽ
2.	सुरे	सुनि	धपु	ग	प	ग	-	रेंसु,
	स्वा	ऽऽ	धीऽ	ऽ	न	ता	ऽ	ऽऽ
3.	पनि	सगं	गुरे	सुनि	धपु	गपु	गुरे	स,
	स्वा	ऽऽ	धीऽ	ऽऽ	नुऽ	ताऽ	ऽऽ	ऽ,

'स्वाधीनता' शब्द बोल कर निम्न तानें लें :

1.	सग	पध	पप	गपु	गपु	गुरे	स,
	2			0			
2.	सग	पध	पप	विध	निध	पप	गपु,
	2			0			
	पनि	सुरे	सुनि	धपु	गपु	गुरे	स
3.	पनि	सगं	रेंसं	निपं	गपु	गुरे	स,
	2			0			
	सग	पध	पप	निध	निध	पप	गपु
	गुरे	सुनि	रेंसं	निध	पप	गपु	निप
	X	2		0			3

स्थाई— ठाकुर तुम सरणाई आया ।
उत्तर गया मेरे मन का संसा,
जब तेरा दर्शन पाया ॥

अंतरा — अनबोलत मेरी ब्रिथा जानी
अपना नाम जपाया ॥

— दुख नासे सुख सहज समाये
अमंद अनंद गुण गाया ॥

— बाहिं पकड़ लीनी जन अपनी,
गूह अंध कूप ते माया ॥

— कहु 'नानक' गुरु बंधन काटे ।
बिछरत आन मिलाया ॥

नोट— प्रथम अंतरे के स्वरों पर ही शेष अंतरे गाइये ।

राग — भौंड, द्रुतखयाल, तीन ताल

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
					स्थाई—			ग	म	ग	म	प	प	ध	पुध
								ठा	ऽ	कु	र	तु	म	स	रु
								0				3			
सं	—	सं	—	निसं	रेंसं	नि	ध	सं	सं	सं	सं	निसं	—	ध	प
णा	ऽ	ई	ऽ	आऽ	ऽऽ	या	ऽ	उ	त्त	र	ग	याऽ	ऽ	मे	रे
X				2				0				3			
प	नि	ध	प	भ	ग	रे	स	स	रे	म	म	प	प	ध	पुध
म	न	का	ऽ	सं	ऽ	सा	ऽ	ज	ब	ते	रा	द	र	श	नुऽ
				१				0				3			

सं - - - निसं रेंस निध -

पा 5 5 5 याड ऽऽ ऽऽ 5

X 2 अंतरा-

प प ध पध सं सं सं सं
अ न वो ऽऽ ल त मे री
0 3

सं रें रें सं सुरें गं रें सं सं सं सं निसं रेंसं ध ध

बि र था 5 जाड 5 नी 5 अ प ना 5 नाड ऽऽ म ज

X 2 ' 0 3

प ध ग म गम पध निसं -

पां 5 5 5 योड ऽऽ ऽऽ 5

X 2

ठाकुर तुम शर, इतने शब्द बोल कर निम्न आलाप लें :

1. सुरें गम गुरे - स रे ग स

X 2

2. सुरें मप धपध प म ग रेंस

X 2

3. सुरें मप ध म - - पध निसं - - निसं - निध - पनि धप

म - पध पम ग रे ग स

X 2 0 3

4. सुरें मप धसं - - - रेंसं निध - - पनि धप म - - -

पम गुरे - - सुरे ग स -

2 0 3

5. सुरे मप धसं - - - रेंसं निध सं - - - पध सुरी गुंमं -
गुरें - सं रें गं सं - - निसं - निसं रेंसं निध - पनि धप
 म - पम गरे - - ग स
 × 2 0 3

अंतरे के 'अनबोलते गेरी' इतने शब्द बोल कर आलाप ले :

1. सं - - - रेंसं निध सं -
 × 2
2. पध सुरें गं स रेंसं निध सं -
 × 2
3. पध सुरे गुंमं गुरें - सुरें गं सं
 2

'ठाकुर तुम शर' इतने शब्द बोलकर निम्न बोलतानें लें :

1. ग म प ध पध निसं निध -
2. तु म श र णाऽऽ ईऽ 5
 2
- प ध सं रें ग रेंसं निध -
- तु म श र णा ऽऽ ईऽ 5
 × 2

3. 'ठाकुर तुम शरणाई आया' - म - प नि ध प म ग
 ठा 5 कु र तु म श र
 0 3

सुरे ग स - गुंमं पध निसं निध
णाऽऽ 5 ई 5 आऽऽ ऽऽ याऽऽ ऽऽ
 2

4.

सं	-	सं	सं	सुरें	सनि	ध	प
ठ	ऽ	कु	ऽ	तुऽ	मऽ	श	र
		0		3			

ग	म	प	ध	पध	निसं	निध	-
णा	ऽ	ई	ऽ	आऽ	ऽऽ	याऽ	ऽ
				2			

5.

सं	-	सं	-	सुरें	गं	रेंसं	-	सं	रे	सं	सं	निसं	-	ध	प
णा	ऽ	ई	ऽ	आऽ	ऽ	याऽ	ऽ	उ	त	र	ग	याऽ	ऽ	मे	रे
पनि	धप	म	ग	सुरे	ग	रेस	-	स	रे	म	प	ध	सं	रें	गं
मऽ	नऽ	का	ऽ	संऽ	ऽ	साऽ	ऽ	ज	ब	ते	ध	द	र	श	न
सुरे	-	निसं	-	धनि	-	पध	-								
पाऽ	ऽ	ऽऽ	ऽ	याऽ	ऽ	ऽऽ	ऽ								
				2				0						3	

'ठकुर तुम शर' इतने शब्द बोलकर निम्न तानें लें :

गुम पध निसं निध पुम गुरे स-

2

गुम पध निरें सनि धप मग रेस -

2

गुम पध सुरें गुरें सनि धप मग रेस

2

पध सुरें गुम गुरें सनि धप मग रेस .

9

'टेर टेर रस' इतने शब्द बोल कर निम्न आलाप लें :

1. स - - - नि ध स -
× 2
2. स रे ग रे - मगु रे स
× 2
3. स रे म प - - प म गु रे - - रेगु मप - -
म गु रे - गु रे स -
× 2 0 3
4. स रे म प - - मप धनि ध प - - मप धप म प
गु रे रेगु मगु रे - स -
× 2 0 3
5. सुरे मप धनि सं - - नि ध सं - - - धनि सुरें गुं रें
- - गुं रें सं - - - निसं रें नि ध प - मप धप
म प गु रे रे मगु रे स
× 2 0 3

• 'मन मंदिर में' यह शब्द बोल कर निम्न आलाप लें :

1. मप धनि सं - नि ध सं -
2
2. सुरें मगुं रें सं निध पप पध निसं
2

• 'टेर टेर' इतने शब्द बोलकर निम्न बोल तानें लें :

रे म
र स

पध निसं निध भ प ग रे
 नाऽ ऽऽ थ की हा ऽ री ऽ
 2

सरें
 र स

2. नि ध प म पध निसं निध प
 ना ऽ थ की हाऽ ऽऽ रीऽ ऽ
 2

प ध
 र स

3. सरें मंगुं रें सं नि ध प म
 नाऽ ऽऽ थ की हा ऽ री ऽ
 2

• 'टेर टेर रस' इतने शब्द बोल कर निम्न तानें लें :

1. सरे मप धनि धप धनि धप मग रेस
 2

2. सरे मप धनि सरें सनि धप मग रेस
 2

3. सरे मप धनि सनि सनि धप मग रेस
 2

4. मप धनि सरें गुरें सनि धप मग रेस
 2

5. सरे मप धनि सरें मंगुं रेंसं निध पम

राग— हमीर, तीनताल

स्थाई— गुरु बिन कौन बतावे वाट। बड़ा यिकट यम घाट॥

अंतरा — भ्रांति की पहाड़ी नदिया बिचमो, अहंकार की लाट॥

— मद मत्सर का लोभ बरसत, माया पवन बहे दाट॥

— कहत कबीर सुनो भाई साधो, क्यों तरना इस घाट॥

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

स्थाई— नि सं नि ध म — प ध म प ग म
गु रु बि न कौ ऽ न ब ता ऽ वे ऽ
२ 0 ३

निध — — ध नि रेंसं नि ध ग म — ध मं प म रे
बाऽ ऽ ट गु रुऽ बि न व डा ऽ वि क ट य म
२ 0 ३

गुम धुमं प ग ग म रे स कौन बतावे वाट—
घाऽ ऽ ट गु रु बि न

अंतरा — प — सं सं सं सं सं —
भ्रां ऽ ति की प हा डी ऽ
0 २

ध नि सं रें सं नि ध प मं प — ध मं प ग म
न दि या ऽ बि च मो ऽ अ हं ऽ का ऽ र की ऽ
२ 0 ३

निध — — ध
लाऽ ऽ ट

• 'गुरु विन कौन बतावे' इतने शब्द बोल कर आलाप :

1. स - रेग मप ग म रे स
 \times 2 0 3
2. सरे गम निध - निध - मप - - - पध मेप पग - मरे
 - - रेग मप गम रे स -
 \times 2 0 3
3. सरे गम निध - निध - नि - ध - मेप धनि सं नि धमे प
पग - म - रे - स -
4. सरे गम निध - सं - निसं - - - सं रे - - सं -
सरे निसं निध - मेप - ग म निध - ध नि - ध मेप -
 ग म प ग म रे स -
 \times 2 0 3
5. सरे गम निध - सं - - निसं - - सं रे - - सं -
सरे गम - - मरे - सं सं सरे निसं निध - मेप - ग म
 ध - मेप - ग म रे स
 \times 2 0 3

अंतरे के शब्द "ध्राति की पहाड़ी" बोल कर आलाप :

1. सं - निध - निध - स -
2
2. सं नि ध मेप ग म निध सं
2
3. सं नि ध मेप ग म निध सं
2
- सरे गम - - रे - सं -
2

4. सुरे गंमं पं - गं मं रें स
x 2

'गुरु बिन कौन बताये' शब्द बोलकर बोल कर तानें लें :

1. ग म ध मंप ग म रे स
बा ऽ ऽ रु गु रु बि न
2

धनि सुरें सं सं नि सं धं प
2. कौड रु न ब ता ऽ वे ऽ
2

3. सुरें गंमं - रें नि रेंसं निध
बाऽ रु ऽ ट गु रु बि न
2

4. सुरे गुम निध - निसं - रेंस निध
बाऽ रु रु ऽ रु ऽ गुरु बिन
2

5. पध निसं सनि धनि रें निसं नि ध
गुरु बिन कौड न रु ताऽ वे ऽ
2

6. रेंसं - रें नि सनि धनि - रें सनि धप
गुरु बि न कौन बता खे बाऽ रु

'गुरु बिन' शब्द बोल कर निम्न बोल तानें लें :

गम निधु सं - सं - सुरें निसं निध - मंप - ग म रे स
कौड रु ऽ ऽ न ऽ रु ताऽ रु ऽ रु ऽ बा ऽ ट ऽ
0 3 2

• 'गुरु विन कौन बतावे' इतने शब्द बोल कर आलाप :

1. स - रेग मप ग म रे स
 \times 2 0 3
2. सरे गम निध - निध - मप - - - पध मेप पग - मरे
 - - रेग मप गम रे स -
 \times 2 0 3
3. सरे गम निध - निध - नि - ध - मेप धनि सं नि धमे प
 पग - म - रे - स -
4. सरे गम निध - सं - निसं - - - सं रे - - सं -
 सरे निसं निध - मेप - ग म निध - ध नि - ध मेप -
 ग म प ग म रे स -
 \times 2 0 3
5. सरे गम निध - सं - - निसं - - सं रे - - सं -
 सरे गम - - मरे - सं सं सरे निसं निध - मेप - ग म
 ध - मेप - ग म रे स
 \times 2 0 3

अंतरे के शब्द "ध्राति की पहाड़ी" बोल कर आलाप :

1. सं - निध - निध - स -
 \times 2
2. सं नि ध मेप ग म निध सं
 \times 2
3. सं नि ध मेप ग म निध सं
 \times 2
- सरे गम - - रे - सं -
 \times 2

4. सुरे गमं पं - गं मं रें स
x 2

'गुरु बिन कौन बतावे' शब्द बोलकर बोल कर तानें लें :

1. ग म ध मप ग म रे स
बा ऽ ऽ ऽ गु रु बि न
2

धनि सुरें सं सं नि सं धं प
2. कौऽ ऽ न ब ता ऽ वे ऽ
2

3. सुरें गमं - रें नि रेंसं निध
बाऽ ऽ ऽ ट गु रुऽ बि न
2

4. सुरे गम निध - निसं - रेंस निध
बाऽ ऽ ऽ ऽ ऽ ऽ गु रु बि न
2

5. पध निसं सनि धनि रें निसं नि ध
गुरु बिन कोऽ न ऽब ताऽ वे ऽ
2

6. रेंसं -रें नि सनि धनि -रें सनि धप
गुरुऽ बि न कौन बता ऽवे बाऽ ऽ

'गुरु बिन' शब्द बोल कर निम्न बोल तानें लें :

गम निधु सं - सं - सुरें निसं निध - मप - ग म रे स
कौऽ ऽ ऽ ऽ न ऽ बऽ ताऽ ऽ ऽ बैऽ ऽ बा ऽ ट ऽ
0 3 2

ful in the north, whereas morocco was doubtless cheaper and more easily obtainable in the south.⁸⁶

Before discussing Italian gold-tooled bindings I must refer to the origin of the Grolier, Maoli, and Canevari bindings. For generations the opinion has been generally held and disseminated by distinguished authorities on binding that a great many of the books in these collections were bound in Venice on the order of these noted bibliophiles. But this contention has been attacked in recent years, and much scholarly investigation, centering principally on the Grolier bindings, has served to demolish this long-held theory.

Jean Grolier, the distinguished collector, was descended from the Italian Groliers, originally from Verona, who came to France and settled at Lyons during the early part of the thirteenth century. Grolier was born at Lyons in 1479. For many years he spent much time in Italy in the capacity of Civil Servant for the French Government. He has been regarded as one of the most eminent bibliophiles of all time and is believed to have numbered among his friends Aldus the Venetian printer, Erasmus the scholar, Geoffroy Tory the artist, and many other men celebrated for their learning and artistic achievements. Until recently it was thought that the books bearing Grolier's name and motto were bound for him in Venice under his personal supervision and that the books which he accumulated after about 1540 were bound for him in France. But the origin of his bindings and the length of his sojourn in Italy became moot points after Dr. Gottlieb cast doubt on the previously held theories on the subject.⁸⁷ Since then, scholars have been extending their researches and have come to the conclusion that all the Grolier bindings with simple interlacings and solid tools, bearing his name and *ET AMICORUM*, were bound in France, probably Paris, not much earlier than 1535.⁸⁸ Furthermore, it is contended that these bindings were not executed by workmen

brought by Grolier from Italy, but represent the work of French binders.

That there were two main types of bindings owned by Grolier which were supposed to have been of Italian origin must not be lost sight of. Those belonging to one classification have his name and motto on the covers, and those without the name and motto fall into another category. The first-mentioned group are those which have now been identified as the work of French binders, and are thought to be not earlier than 1530-1535. The second group, among which are the "plaquette" bindings, have been attributed to Italian binders working in the early part of the sixteenth century, and are believed to have been ordered by Grolier before he conceived the idea of having his name and motto tooled on his bindings. Former binding specialists, basing their conclusions on Libri and Le Roux de Lincy, seem to have been quite wrong, for they all believed the books stamped with Grolier's name to have been of Italian workmanship.⁹⁹ They furthermore held that the early Grolier bindings without distinctive marks were bought by him in Italy already bound, though the more recent investigators find this theory untenable and believe that Grolier probably ordered these bindings made for him, as well as most of his later ones.

Thus in the light of critical analysis we must reconstruct our ideas about the origin of the Grolier bindings and must deny Italy the prestige she has so long held in the world of bookbinding for having produced such matchless specimens of binding for Grolier. At the same time, there must be added to the already great fame of French artists and craftsmen the distinction of being the creators of these bindings for their illustrious bibliophile.

Among other evidence that served to establish the fact that certain Grolier bindings were of French origin was that found in the strips of parchment containing French handwriting on which one of these books was sewn, and in the French waste

used to line the back of another book. The opportunity to examine books so critically is not often afforded the book collector, as it means either tearing a binding apart or finding a specimen already partly demolished, but there are certain surface characteristics of books that offer distinguishing indications of the origin of bindings, and collectors will find them helpful in appraising the authenticity of some dealer's claim. Among them are the kind of leather used and the character of the bands appearing on the back of a book.

The kind of leather used on the Grolier bindings proved to be a telling point in establishing their origin, for during the period in which the Grolier bindings were produced the French binders covered their books in smooth calf and the Italian binders used a fine-grained morocco leather. Hence these calf bindings of Grolier's seem to point to the workshops of the French binders. This matter of leather should always be one of the first things to observe in a binding when attempting to identify it, for, as in this case, it might be quite conclusive evidence. Different kinds of leather may be characteristic of bindings produced in certain countries, and individual binders in the same country have a tendency to use distinctive leathers.

The other surface feature helpful in the identification of bindings, which is found on the backs of books, is not so distinctive always as is the kind of leather used, though both physical and decorative characteristics of backs often assist in building up evidence.

A third surface indication of the source of a binding, that of decorative style, is fraught with difficulties, owing to the fact that styles of decoration were so frequently imitated. French bindings were often imitated in Italy, and Italian bindings in France. Likewise, French bindings were imitated rather freely in other countries, especially in England and the Low Countries during the time when the Le Gascon style of decoration was at its height.

However, most tooling can be distinguished from the French, regardless of the design, owing to the inimitable French technique.

The earliest gold tooling in Italy is thought to have come from the binderies of the Neapolitan workmen about 1480. Until then the Italian binders were gilding their designs after the Oriental fashion and not gold-tooling them. Oriental bookbinders are known to have been working in Venice during this period and the Italians continued the Oriental technique of polychrome decoration of books well into the sixteenth century, even though the Oriental workmen in Italy appear to have practiced the Western art of gold tooling as early as the last part of the fifteenth century. That many foreign binders were working in Italy in the fifteenth century is quite certain. Saracenic workmen from Sicily, Greek and Oriental workmen, a few French binders, and, later, German and Netherlandish printers and booksellers who came to Italy and settled there, all introduced different styles of ornamentation which appeared on Italian bindings.⁴⁰

Mr Fumagalli, the well-known bibliographer, has written a monograph on the bindings at the Court of the Este at Ferrara and Modena (see Selected List of Books), in which he gives a description of the Este bindings and mentions several of the Este binders. He describes the books bound in leather, silk and damask, and it has been pointed out that on one of the bindings, bound by a Ferrarese binder, appears a leaf exactly like that always attributed especially to the bindery of Aldus Manutius,⁴¹ which, as I have already mentioned, Goldschmidt believes never to have existed.

Though Aldus may not have had a bindery in Venice, there is abundant evidence pointing to the fact that much beautiful work was done in Venetian binderies (see Plate 17). The Ducali in the Museo Civico Correr in Venice are among the finest examples of Venetian bindings, exhibiting a combination of Oriental and Western techniques in decoration. These Ducali bindings ac-

quired their name from the fact that they covered manuscripts on which were written the decrees of the Doges. They were written on vellum and were elaborately illuminated and beautifully bound, often with the Lion of St. Mark on their covers.⁴²

A style of binding originating in Italy about the end of the fifteenth century is the so-called cameo binding. This style spread to France and England, but has not been identified with Germany. These bindings were first produced in northern Italy, dating between 1490 and 1530, and they are known also as "plaquette bindings." I quote in part an elucidation of plaquettes appended to the British Museum collection: "Plaquettes are small metal tablets in relief, usually produced by casting in a mould from a wax model. The finest plaquettes are of the Italian school of the end of the fifteenth and beginning of the sixteenth centuries. Some of them reproduce motives by the famous sculptor Donatello though none can be attributed to his hand. Briosco of Padua called Riccio (1470-1532) is however, well represented in the art. Two of the most charming plaquette modellers are Fra Antonio da Brescia and the artist who signs I O.F.F. The non-Italian schools are of less artistic importance, though mention should be made of Peter Flotner of Nuremberg (died 1546)."

These cameo, or plaquette, bindings have a center medallion stamped with an intaglio-cut die producing an embossed design, the background of which is painted in gold and colors. The earlier plaquette bindings were stamped with dies copied from antique cameos. Later, plaquettes portraying mythological and allegorical scenes were used on bindings (see Plate 18), and we also find plaquettes especially designed for bibliophiles, which appear on their books as emblems indicating their ownership. One of the most famous of these emblematic plaquettes is that representing Apollo driving his chariot over the waves toward Pegasus standing on a rock in the sea (see Plate 19). The medallion is surrounded by a Greek inscription. Bindings bearing this

.Apollo plaquette have long been associated with Demetrio Canevari (born 1559), a physician and book collector who was appointed chief physician to Pope Urban VII. Hobson, who calls these bindings the "masterless bindings," has now identified them as the work of Roman binders, and he has also established the fact that the original owner was Pier Luigi Farnese, and not Canevari. The identity of this Pier Luigi and a sketch of his life will be found in Hobson's book on Canevari¹⁸ (see Plate 20)

The Roman binder who is thought to have made the "masterless bindings" worked for several popes, Pier Luigi, Filareto, and a number of cardinals, though almost all the bindings attributed to this binder have heretofore been described in book catalogues as "Venetian bindings." A very beautiful example of a Farnese binding and one bound in similar style for Apollonio Filareto, his confidential secretary, are given in Goldschmidt's *Gothic & Renaissance Bookbinding*, Vol. II, Nos. 204 and 205.

In the early Renaissance many beautiful bindings were produced in Italy. The tools used were gracefully and originally designed and are expressive of a new spirit in book decoration (see Plate 21).

Bookbinding in Italy after the seventeenth century, like that in other countries, suffered a decline; but to this day it has a certain appeal to the uninitiated. The Italian binders have a knack for turning out trim-looking bindings lavishly decorated with gold at an amazingly cheap price. However, present-day Italian binding is not taken seriously by professional binders or collectors. The Italian tooling is not done in the manner of the French "à petits fers." It is surface tooling with engraved fillets, and now that calf is easily procurable in Italy, the Italian binders have become master makers of boxes and portfolios in highly polished calf, fashioned with extraordinary skill, but they no longer produce decorated hand-bound books comparable to those produced in Italy in the fifteenth and sixteenth centuries.

SPAIN

The study of Spanish bindings seems to have been neglected by most authorities writing on the subject of bookbinding. The turbulent history of Spain makes it difficult to follow the development of book production in that country and to differentiate between the purely native bindings and those executed by foreigners whose work shows the influence of the craft of the country from which they emigrated.

There are only a few specimens of artistically decorated Spanish bindings predating the twelfth century. This may be due to the destruction wrought by the early invaders of this country, for it is thought that a greater number of these early bindings probably existed. Two single book covers of this rarely represented period are now in the Metropolitan Museum of New York. They are undoubtedly from Gospel books, and each consists of a wooden board overlaid with silver gilt and with ivory figures in a central panel. They are both studded with cabochon jewels and pieces of enamel, and date from the second half of the eleventh century (see Plates 22, 23).

Beginning with the twelfth century, the Spanish binders bound books with uncovered wooden boards. There are examples extant of these bindings with the covers carved in high relief. Then we find books of this period with wooden board sides overlaid with silver and gilt plating, frequently adorned with gems. Large decorated center panels with surrounding borders characterize this type of binding. These Gospel and missal books, written on vellum, have bindings of rare beauty and originality in design. Like the other European metal and jeweled bindings, they are for the most part creations of the metalworker, possibly in conjunction with some independent artist. Also, in this century books were bound in Spain in full leather and were decorated with blind designs in the monastic or

Gothic style and under the French influence. This decoration was done by hand with blunt tools and stamps.

Their mudéjar bindings, showing the Arab influence, were characterized by interlaced strapwork patterns (see Plate 24). The small stamps used in these designs were merely supplementary to the interlacements. Some were Arabic in character and others purely Christian. Dots and rings and various forms of knots were freely used. The roundels were often stamped over gesso, giving the stamped impression a metallic luster similar to the Italian bindings of the fifteenth century, though these mudéjar bindings were produced a century earlier.

It has been asserted that the technique of cuir-ciselé was employed on the Mauresque bindings,⁴⁴ but this theory has been controverted by an eminent authority who holds that the technique employed in decorating these bindings was the same as that used in the Gothic stamped bindings, namely, by lines drawn with a blunt tool, and by impressions of stamps; and that the difference between the Gothic and mudéjar bindings is a matter purely of art, and not of technique.⁴⁵ The mudéjar style of binding flourished in Spain from the thirteenth to the fifteenth century. There are many examples of these Hispanio-Arabic bindings to be found in Spain and a few in England (see Plates 25, 26)

In comparing the Gothic with the mudéjar style of book decoration there appears to be a fundamental difference. In the Gothic style, the cover of the binding is ruled off with lines forming compartments, and the stamps play an important part in the decoration and were arranged so as more or less to fill the compartments. In the mudéjar style, the lines forming interlacing patterns express the basic motif of the design, and the tools are merely accessory to the strapwork interlacement. The Gothic stamps were greatly varied, representing grotesque forms of animals, flowers, and conventional ornaments of various kinds,

whereas the mudéjar stamps were for the most part forms of knots, and these binders followed the Arabic tradition of using no representations of living objects in their art. To relieve the monotonous effect of these constantly repeated knot forms, the binders interspersed dots, rings, and roundels in the background of the designs.

Panel stamps, a development of the late fifteenth century, are rarely found in Spanish bindings. They are even rarer in Spain than in Italy. I have already pointed out that the attractive panel-stamped bindings were identified chiefly with England, France, the Low Countries, and Germany.

Though the art of gold tooling is thought to have been first practiced in Spain, surprisingly few specimens of early Spanish gold-tooled bindings have survived (see Plate 27). A splendid example is represented in Mr. Thomas's *Early Spanish Bookbindings*, Plate LXXXVIII. This book is bound in brown goatskin with wooden board covers. The decoration is in the mudéjar style, showing a large cross on a sort of pedestal, which is blind tooled in a cable pattern, parts of which are set off with gold tooling. The large cross motif, outlined with a narrow cable border, covers the entire surface of the cover except for a narrow margin outlined by a triple fillet. This rare binding formed part of Sir Sydney Cockerell's collection. The binding is of the late fifteenth or early sixteenth century.

A Cordova binding of the seventeenth century is shown in Quaritch's *Facsimiles of Bookbindings*, No. 66. It is clearly an imitation of the Eve style of decoration with a strong Spanish feeling. The design is confused, showing no originality and little purpose, though the dotting of small stars throughout the background is arresting.

In the fifteenth century, bindings were made in Spain in full vellum with the vellum extending over the fore-edge of the cover and nearly half across it on the upper side, with an envelope like

flap. The cover was decorated with lacings of thongs by which it was fastened with a sort of elongated button, and the book was laced into its cover with the thongs over which it was sewed. While this binding is not of great interest as an example of the art of binding, it has been often imitated, and is an item of historical interest to the collector, since it illustrates a type of binding used in Spain on account books and registers (see Plate 28).

Not only are there exceedingly few specimens of Spanish book decorations available for inspection, but scarcely any reference is made to Spanish bookbinding in the books written on the history of binding. Nothing of interest can be added with reference to the recent development of bookbinding in Spain, as there is little available information on modern Spanish binding.

FRANCE

Few specimens of early French monastic bindings have survived the destruction of the Revolution, when raids were made on everything related to the Church and anything mediæval was connected with superstition and consigned to the flames. Another fact which accounts for the disappearance of early stamped calf bindings in France is the seventeenth and eighteenth century custom of needlessly rebinding old manuscripts and incunabula in order to dress up books and make them fit into the elegant libraries of the luxurious baroque period. This was an age when the exterior of a book was often of more importance than its contents.

The specimens that remain, however, have a style of decoration distinctly French. Those decorated with an arrangement of small stamps have their covers divided by a series of vertical lines; the ones in the center are quite close together and form a sort of panel, which is not nearly so prominent a feature as is found in the German stamped bindings. Between the lines, the spaces are decorated by repeating the same small stamp their entire length,

although different stamps are used for the various spaces. The whole effect is a mass of vertical lines and stamps and is not broken up into prominent compartments. It is very rich and homogeneous, and the stamps themselves are often charming in design. There is nothing crude or heavy about these bindings, most of which have been traced to Paris binderies, and they have a style that is as Parisian as most styles emanating from that French capital.

The French blind panel-stamped bindings also have grace and imagination. They were not produced in France until the last quarter of the fifteenth century, but from extant examples it would appear that binders from various parts of France adopted this method of book decoration. Except for panel bindings identified with the region north of Paris, which resemble some of the Flemish panel-stamped books, there seems to be no particular style characteristic of localities. Most of the subjects represented are of a religious nature, the Annunciation occurring frequently. Intermingled with figures of saints and religious motifs are found hounds, stags, huntsmen, and other secular subjects fancifully interwoven to depict some suggestive idea. No other stamped bindings represent such distinctive art as the panel bindings, the peculiar technique of which I have already noted.

About the year 1500 engraved rolls appeared in France to replace the small stamps. At first these rolls contained patterns which were merely repeats of two alternating motifs, and then rolls were developed having on their surface continuous designs composed of flowers, foliage, fruit, and animals, interwoven in the style of the Renaissance. During the reign of Louis XII, ermine and fleurs-de-lys crept into the roll pattern, and they began to be commonly used in borders on books of this period.

The first binder of the University of Paris, Guillaume Eustace, was probably binder to Louis XII along with Giles Hannequin, a priest from Blois.⁴⁶ There is nothing outstanding in the bind-

ings made for this French monarch, apart from certain identifying characteristics. His symbol, a hedgehog, appears on his bindings together with his arms and the arms of his queen, Ann de Bretagne. Fleurs-de-lys and ermine often dotted the center field of the design and this was enclosed by borders in the Italian style.

The history of bookbinding in France is closely connected with the great collectors of that country, for it was the patrons of this art and craft who served to develop it. There are several prominent figures in the Renaissance period connected not only with careers but with scholarship and art, and among them were a few bibliophiles such as Jean Grolier — a man who has come down to posterity chiefly as a collector of books and beautiful bindings, though he held high rank as a statesman (see Plate 29).

Heading the list of famous French collectors in importance are Grolier and Thomas Mahieu, for many years known as Thomas Maioli. The bindings on which *THOMAE MAIOLI ET AMICORUM* is inscribed are well known to all bibliophiles, but the owner of these bindings had been unidentified for several centuries until Mr. Seymour de Ricci discovered that Thomas Maiolus was none other than Thomas Mahieu. It has been established that this mysterious book collector was a Frenchman who was principal secretary to Catherine de Medici from 1549 to 1560. Little more is known about him, except that he was alive in 1572, though he is thought to have been a friend of Grolier's. Mahieu was believed by some authorities to have been an Italian, and his name has been given an Italian flavor by some writers who have referred to him as Tommasso Maioli. His bindings, like some of Grolier's, had always been considered the work of Venetian workmen until scholars recently discovered that they came from Paris workshops.

Grolier, Mahieu, a Belgian collector by the name of Marc Louwryn, Sir Thomas Wotton, René Thévénin, and a few other collectors had the words *ET AMICORUM* tooled on their bindings in

a center cartouche, or interwoven in the design (see Plate 30). This seems to be a peculiarly French practice, and all the bindings on which this inscription appears are now considered to have been made in France. In addition to their names with this dedication to their friends on the upper covers of their books, both Grolier and Mahieu often had the lower covers marked with a distinctive motto. Among the mottoes employed by Grolier are the well-known ones PORTIO MEA DOMINE SIT IN TERRA VIVENTUM (O Lord, be Thou my portion in the land of the living) and TANQUAM VENTUS EST VITA MEA (Nevertheless, O remember that my life is wind), apparently adopted from the Psalms and Job. There are various other mottoes which are listed and explained by Miss Prideaux in *Bookbinders and Their Craft*, pp 248-249. Mahieu used among others the mottoes INGRATIS SERVIRE NEPHAS (It is useless to help the ungrateful) and INIMICI MEI MEA MIHI (or MICH) NON ME MIHI (or MICH) ("My enemies may rob (or have robbed) me of my lands, but not of my soul").⁴⁷ Although something of a cynic, Mahieu was not discouraged from following ardently the quest of collecting books and beautiful bindings (see Plate 31).

The French bindings of these contemporary collectors, along with others of this time, are regarded by many connoisseurs as exhibiting the highest attainment of book decoration in gold-tooled designs. This is all the more remarkable since gold tooling had been practiced a very short time in France when these bindings were produced (about 1535). The Italian gold-tooled books of earlier and contemporary dates lack the creative quality displayed in the designs of these early French bindings. The French designs were produced by the use of straight lines, a variety of curves, and a very few flowered tools which were woven into a pattern created by an artist. On the other hand, the Italian binders of this period employed a greater number of tools than the French, and many of their designs seem often to have been

built up by an arrangement of these tool forms rather than to have been originally created and developed with the use of tools only as accessory to the central pattern. There are, however, numerous examples of Italian gold-tooled bindings which exhibit originality and great taste and simplicity, such as the Venetian binding shown by Hobson in *Maioni, Canevari and Others*, Plate 18. The designs on many of the early Grolier and Mahieu bindings consisted of simple flowing interlaced double lines and curves, with a few small tools worked into the pattern. The artist who conceived them had great taste and inspiration, and the hand that tooled them made them alive

Many of the designs on Grolier and Mahieu's bindings are very similar, as might be expected, since some of them probably represent the work of the same binder, though his identity is unknown. A few of the Mahieu bindings are somewhat more elaborate than those of Grolier, and there is a type of Mahieu binding with dotted background that is rarely found on Grolier books. The tools on Mahieu's bindings, instead of being solid as they generally were on Grolier's, are either azured or merely outlined. Another distinctive characteristic of some Mahieu bindings is the effect produced on the background of the design, which Miss Prideaux attributes to rubbing gold into the grain of the leather. These bindings have been described as "the powdered bindings." I have already pointed out the smooth backs characteristic of the bindings of this collector.

The simple geometric Grolier bindings are well known, as are those colored by some sort of painting process. But a less known type of binding and one not so popularly associated with either Grolier or Mahieu, though bearing their mottoes, is that on which classical temples or porticoes appear in three-dimensional representations (see Plate 32).⁴⁸ Examples of sixteenth century portico bindings are comparatively few in number. Their origin appears to be both Italian and French. It may be of interest to

note that the same manner of portraying a portico in perspective which is tooled on these bindings is likewise found printed in books by Simon de Colines.

Almost all writers on this subject have arbitrarily divided the Grolier and Mahieu bindings into groups, analyzing each group in detail, but I have not attempted to make an exhaustive classification of all the types of bindings represented in these two famous collections, as they have already been amply described and analyzed by many authorities. I have merely pointed out some outstanding types with a description of their main characteristics. There are quite a number of reproductions of Grolier and Mahieu bindings easily accessible, and a goodly number of specimens may be found in both private and public libraries in this country.

Geoffroy Tory in his *Champfleury* states that he was employed by Grolier to design some letters for him, and it is thought that these letters may have been used on Grolier's bindings and that Tory might have been connected with the designing of some of the Grolier bindings, as he is said to have been a bookbinder as well as a writer, engraver, printer, and artist. The famous "pot cassé" bindings of Tory are outstanding examples of Renaissance gold-stamped bindings. The center panel design in which the pot cassé is introduced is composed of flowing curves and small leaves. The border is in the Italian style with a running repeat of a single motif. Tory explains the pot cassé device in his *Champfleury*. He interprets the broken vase as signifying our body, which is a vessel of clay (pot de terre), and the toret, or wimble, as Fate, which pierces both the weak and the strong. The toret, which is in the form of a T, doubtless represents a verbal quibble on his name. In this style of binding Tory achieved an entirely new and original manner of artistic decoration in bookbinding. There is an example of a pot cassé binding in the British Museum collection without the wimble, a facsimile of which is produced

by Fletcher, and another binding in the Bibliothèque Nationale which has the vase pierced by the wimple. There are, however, few examples extant.

This new type of panel stamping in which the design was purely ornamental and was executed in a manner that gave an effect very like gold tooling by hand was in marked contrast to the fifteenth century panel stamping representing pictorial subjects and impressed on leather covers in relief. It was used by Tory both in blind and in gold, and later, gold-stamped bindings after the Tory method were produced in several countries. Mention has been made of these as trade bindings. The French examples, especially the small Lyons bindings, have considerable artistic merit, though the designs are obviously adaptations from hand-tooled books. Not only trade binders but extra binders were designing and tooling books by hand in Lyons early in the sixteenth century. In fact the extra Lyons binders are celebrated for the artistic bindings they are thought to have executed (see Plate 33).

François I, the luxury-loving Renaissance king, was a generous patron of the fine arts, and he indulged himself in collecting beautiful bindings. His binders are known to be Etienne Roffet, called *Le Faucheur*, and Philippe Le Noir. They created a number of distinguished bindings for their royal patron. Some of these bindings are decorated with semis patterns of fleur-de-lys and the King's initial in gold or silver. Others are in the style of Grolier bindings, but almost always this king's device, together with his arms, will be found on his books (see Plate 34). The device usually depicts a salamander surrounded by flames of fire with the motto *NUTRISCO ET EXTINGUO*. The books bound for the Dauphin during the life of François I have a dolphin in addition to the salamander. It is thought likely that one of the binders to François I also worked for Grolier.⁴⁹

During the reign of Henri II (1547-1559) a great variety of

beautiful bindings was produced. Grolier and Mahieu were still collecting, and "the unknown binder of the King" was executing exceptionally graceful designs on the covers of books. Two of the most famous *femme bibliophiles* were Catherine de Medici, the Queen, and Diane de Poitiers, the mistress of Henri II, created by him Duchesse de Valentinois. These two ambitious women vied with each other to secure the most distinctive bindings obtainable, and by their patronage fostered the art of fine binding. Diane is said to have influenced Henri II to issue an edict which obliged every publisher to deliver three copies of each publication to the Crown, and one of each of these books was placed in Diane's library at Anet. This edict constitutes a forerunner of the copyright law which was later established⁶⁰ (see Plate 35).

The ciphers on the bindings of Henri II and Diane are perplexing. These bindings are adorned with the royal arms and the crowned initials of the King as well as the interlaced crescents and the bows and arrows supposed to represent the devices of Diane. They are also stamped with a monogram composed of what is thought to be the initial of Diane and that of Henri (see Plate 36). There are some who doubt that the King would have permitted his initial to be so openly entwined with that of his mistress, and it is suggested that these letters are not HD but HC, representing Henri and Catherine, his queen. However, this same monogram with both the arms of the King and those of his mistress appear on the Château of Anet built by Diane, which contained her famous library, and there are various evidences to confirm the opinion that the letters in the cipher represent those of the King and Diane, though this same cipher is found on a necklace of Queen Catherine. MM. Marius Michel support the opinion that the ciphers are those of Henri and his mistress⁶¹.

Catherine's bindings are richly tooled and were evidently designed by the most able artists of the time. They bear the arms of France with a crown, under which is a monogram formed by an

H and two C's. Catherine de Medici had a large library in her Château of Chenonceaux near Paris, but few of her bindings survive, as she died deeply in debt and her library suffered many vicissitudes. It would have been seized by her creditors had it not been for the efforts of her chaplain, Abbé de Bellebranche, and others, who finally rescued it, and it afterwards became the property of the royal library. Later most of the books were rebound with the royal arms placed upon their covers to indicate that they were the property of the Crown, and consequently there are few of Queen Catherine's bindings extant. The King's books, which he kept in his library at Fontainebleau, are now in the Bibliothèque Nationale, and those of Diane were sold at auction in 1724.

Few of the early French binders have been identified. We know the names of a number of binders connected with panel-stamped books, such as Jehan Moulin, Johan Dupin, Julian des Jardins and others, and I have mentioned Guillaume Eustace, the first binder of the University of Paris, the Roffets (Pierre and Stephen), and Philippe Le Noir, all of whom have been associated with the binding of books for sixteenth century collectors. But there is a long list of binders' names known to us, taken from records of various kinds, whose work cannot be definitely connected with particular bindings.

Claude de Picque, bookbinder and bookseller, is known to have been binder to Charles IX. Charles had two interwoven C's for his monogram, and this cipher was crowned and appeared on the sides of his books, usually with the arms of France. During his reign, the Eve family came into prominence as bookbinders with the introduction of what is known as the "fanfare" style of decoration (see Plate 37). Both Nicholas and Clovis Eve were binders during the reign of Charles IX and continued binding while Henri III, Henri IV, and Louis XIII were on the throne of France. Whether Clovis Eve was the brother or the son of Nich-

olas is apparently not certain. The style "à la fanfare" consisted of a geometrical scrollwork design formed by interlaced double lines and single curves, with the introduction of small flower and leaf forms and with the larger spaces filled with branching foliage (see Plate 38). Several excellent examples of Eve bindings are reproduced in Quaritch's *Facsimiles of Bookbindings*.

During the reign of Henri IV, bindings "powdered" with monograms and fleurs-de-lys were in vogue, and dots began to be used more generously. Jacques-Auguste de Thou (1553-1617) was the famous bibliophile of this period (see Plate 39). His bindings were usually quite plain, with his armorial bearings in the center, though a few of his bindings were in the fanfare style. Even his plainer books often had their spines quite elaborately decorated in accordance with the style of the period. A reproduction of a very beautiful example of one of de Thou's late bindings in the simple style will be found in Fletcher's *Bookbinding in France*, p. 39. This binding shows the charming use of the dotted fillet which came in with Le Gascon

Clovis Eve was succeeded by Macé Ruette (1606-1638) as binder to Louis XIII. Ruette, in addition to being a bookbinder, was a printer and bookseller. He is said to have invented the art of marbling paper, though this is probably not true. However, he evidently found out how marbling was done and produced some very attractive comb patterns, which he used as end papers.

The greatest French binder of the seventeenth century was the mysterious Le Gascon, who produced pointillé bindings unexcelled in delicacy and workmanship (see Plate 40). He had countless imitators in his own country and in foreign lands as well, but there is something inimitable in Le Gascon's bindings that to the trained eye makes them distinguishable from even the most meticulously executed copies. There is also something that excites one's delight and wonder, and in my opinion Le Gascon should rank with the greatest masters of book decoration, for

not only is his style entirely original and apparently untrammelled by conventions but his "all-over" designs are very delicate and beautiful, his tooling is extraordinarily precise, and he showed unrivaled taste in his simple designs, if the de Thou binding found in Fletcher, which I have already pointed out, is a veritable binding of Le Gascon's. What appears to be Le Gascon's early work was characterized by an outlined framework, but in his later designs the pointillé ornament carried the motif without distinctive outline. In this manner he achieved a most brilliant and delicate tracery effect. He used red morocco almost exclusively for his bindings and frequently inlaid them with various colored leathers. He had all his ornamental tools cut in dotted, instead of solid, outline (see Plate 41). His bad habit of cropping the edges of the text does not appear somehow to be consistent with his fine feeling in the matter of design, though probably his forwarding was done by someone other than himself.

For a time it was doubted whether Le Gascon ever existed, but it has been established through an entry in the register of the Guild of St. Jean that he bound a missal for the Guild, and in the letters of correspondence between certain well-known men Le Gascon's name has been found. His identity, however, has been debated by several authorities on binding. M. Gruel in his *Manuel Historique* leans toward the opinion that Le Gascon is identical with Florimond Badier. MM. Marius Michel in *La Reliure Française* insist that Badier cannot have been Le Gascon, judging from a signed binding of Badier's which exhibits a kind of workmanship they deem unworthy of Le Gascon, and M. Thoinan, in *Les Relieurs Français* expresses the opinion that Badier is an entirely different person from Le Gascon, and he believed that the "couped head" which appears on these pointillé bindings and has been considered a sort of binders' mark is the signature of Badier. If this be so, then all the so-called Le Gascon bindings are the work of Florimond Badier, and the mystery about this Le Gas-

con, who evidently worked in 1622 as a binder, still remains unsolved. The most successful imitators of Le Gascon were Magnus of Amsterdam and Badier, if one considers him not Le Gascon himself.

Inlays of colored leather are not uncommon on French bindings of the sixteenth century. An unidentified Parisian binder, working between 1560 and 1570, is thought to be the first to practice to any extent the art of inlaying bindings with different colors.⁵³ This method of introducing several colors into the decoration of binding is much more durable than the polychromatic effect achieved by painting.

Heading the list of the eighteenth century French binders are Boyet, or Boyer, the Padeloups, the Deromes, Le Monnier, and Duseuil. The surnames of Padeloup and Derome without a prefix mean little, for there were many bookbinders in both of these families, as there were in the Eve family before them. The most celebrated of the Padeloups were Nicholas and Antoine-Michel. Of the Deromes, Derome le jeune is best known.

The Boyet family, which began binding in the seventeenth century, was celebrated for its excellent work. One of the Boyets is said to have introduced elaborately decorated doublures. Luc-Antoine, who was appointed binder to the King in 1698, is perhaps the best known. The Boyets tooled the backs of their books more elaborately than the sides, which were left fairly plain except for gold lines and corners tooled in a delicate dentelle pattern. Augustin Duseuil is thought to have been a pupil of the Boyets. He used wide dentelle borders and doublures decorated even more lavishly than those of the Boyets. His work was excellent, and his bindings elegant in style though delicate in design. Le Monnier was a popular binder of his time, who came to fame for his skill in inlaid designs. A. M. Padeloup is known chiefly by his "mosaic" decoration of bindings which were inlaid in colored leathers (see Plate 42), though he produced bindings in many

styles, some often quite simple. His work is technically almost faultless (see Plate 43), but his taste is often florid and his art is not always above criticism. Among many collectors, he worked for Mme. de Pompadour. The Deromes' work is similar to that of Padeloup. Derome le jeune won great renown for his dentelle bindings (see Plate 44). His designs are very lacelike in effect and one loses consciousness of forms of tools, which seem to be lost in the design. In Thoinan's *Les Relieurs Français* will be found a full account of all these binders and their work, and under "Étude sur les Styles de Reliure," Thoinan illustrates his text with line cuts showing various French styles of design. The second volume of this valuable work is entirely devoted to a critical biography of French binders up to the nineteenth century, and constitutes a veritable dictionary on the subject.

After these binders ceased working, bookbinding in France lost most of its claim to fame until Thouvenin appeared, binding books in the late romantic style, and Vogel and Simmier in the style "à la cathédrale" (see Plate 45). Then followed Trautz, a man born in the Grand Duchy of Baden, who came to Paris, worked in the bindery of Bauzonnet, married his daughter, and succeeded him in the middle of the nineteenth century (see Plate 46). Meanwhile there were other binders such as Bozérian, and Capé, all excellent workmen, but of the plodding type who were not great artists. Trautz's workmanship was of the highest order. He used excellent leathers and other materials and did not copy too slavishly the designs of his predecessors, but he showed little creative ability, though his work has been much sought after by collectors.

Later came Cuzin, Duru, Loitic, Chambolle, Mercier, Gruel, and others — all honest and able craftsmen living in an age that was past but making a valiant effort to keep French binding on a high plane. These men were often inventive and always painstaking, but they were not creative. Some of their designs were

pitifully sentimental and trite, all the more so because they were executed with such perfect mastery of technique and exhibited superlative skill and finish. We unquestionably owe much to them for their forthright integrity as craftsmen and for the standards they set and maintained.

The master binders of France were not young when the war broke out in 1914, and their places had soon to be taken by the apprentices being trained in their workshops. But most of the young apprentices never returned from the war, and consequently the perfect French technique of binding was in danger of being lost. This is not an exaggeration, for the empty workshops in Paris after the First World War were obvious and French binding establishments were concerned about being able to carry on worthily the craft of binding in France. There was a great effort made to staff the technical schools with competent instructors, and the best of the remaining craftsmen were sought for and were made attractive offers to teach their craft in these schools. Excellent "modern artists" were put in charge of the art departments of the technical schools, and students of binding were encouraged to attend their classes as well as those of the older craftsmen teaching the technique of the craft.

As a result, nearly twenty years later, Paris was having continuous exhibitions of "modern bookbinding" in its salons, and the periodicals such as *L'Illustration* and *Mobilier et Décoration* were filled with reproductions of contemporary French bindings. M. Silvan Savage, the talented French designer, was made Director of the Ecole Estienne, which devoted itself entirely to the art and craft of the book. This institution is a municipal school very elaborately equipped to teach printing, design, type cutting, bookbinding, and all other book arts, but takes in only male pupils. The Arts Décoratif, however, recently under the direction of Mlle. Langrand was open to both male and female pupils and gave excellent courses in bookbinding. In the summer of 1938 at

the closing exhibition of the binding work done by the pupils in this school during the year, the character of the designs made by the pupils and the quality of their work were amazing. The old conventional type of book decoration was absent, and the pupils were actually creating new designs.

Before this time, Pierre Legrain had brought a collection of his bindings to America for exhibition and many of them were sold for very high prices. It was this modern binder who did much to make the bibliophiles in this country conscious of the advent of a new art in book decoration, and from then on our collectors were eager and waiting to secure superior specimens of modern book-binding (see Plate 47).

A long list of modern French binders could be named, among them both men and women, who were active in binding books just before World War II. There is Rose Adler, who paced the women binders and who insisted, from the time she began to bind books, on a new formula for book design. She worked ceaselessly to proclaim a new era in the decoration of books, and captured public attention soon after World War I by her original designs. Among French women binders deserving of mention are Marguerite Fray, Antoinette Ceruti, Suzanne Regnoul, Mme. Weill, Geneviève de Léotard as well as others who have produced creditable bindings decorated with a refreshing disregard for traditional line and form.

A binder by the name of Creuzevault introduced a style of decoration that is architectural in effect which is not achieved by a design drawn in perspective, as in the case of the portico bindings made in the sixteenth century for Grolier and others, but by raised panels and other raised forms that gave a structural appearance to his covers and took the decoration of binding out of the two-dimensional. He uses very thick boards, which are beveled at the fore-edge, and his designs are mostly tooled "à froid" Georges Cretté, a former head workman in the Marius

Michel bindery, does all his own designing and tooling and even some of his forwarding. He has produced simple line designs, some semis patterns with a modern interpretation, and some quite original, fanciful designs of great merit. His tooling is extremely brilliant and perfect, and his forwarding painstaking and substantial. Paul Bonet does his designing in his apartment on the Rive Gauche and in 1938 had an atelier where workmen carried out his designs under his supervision. It is this last-named binder who evolved an entirely new style of book decoration — totally original, amazingly clever, and really “modern” in spirit, with a *mouvement radiant* (see Plate 48). His great swirling designs are so ingeniously drawn that, although they are carried out on a flat surface, they represent a third dimension purely through an illusion created by the drawing, and not by means of an alteration in the surface of the cover as was practiced by Creuzevault. The tooling on his bindings is faultless and brilliant. It has a machinelike precision with a quality that can only be achieved by “striking” each tool separately by hand. Paul Bonet, in my opinion, is without a rival today.

As for the celebrated ateliers of Gruel and Mercier, they have been practically closed. Just before World War II Gruel’s workshop was in operation only between the hours of nine and eleven in the morning and M. and Mme. Gruel were spending their time as “patrons” of a very elaborately appointed bookshop in Paris. Mercier, installed in a tiny workroom, complained of having had nothing to do for three years. He insisted sadly that he had no feeling for the modern, and he continued to bind his books usually in the fifteenth century fashion, using impeccable technique. It is truly sad that such accomplished craftsmen should have failed to live in the present.

Modern French binders show no paucity of imagination, nor any lack of present-timed consciousness. They are not bound by conventions nor are they lacking in inspiration and verve. On

the eve of World War II there was in France an amazing vivacity, a veritable *vita nuova* among the rank and file of bookbinders, and it was evident that the talent for creating styles, so singularly peculiar to the French, could not fail to make itself manifest in a new art of book decoration. In no other country at that time was there to be found such creative art in the decoration of books as in France, and it made one feel that de Laborde's statement "La relieure est un art tout français" was an excusable exaggeration.

ENGLAND

A very tiny volume, bound between two thin lime-wood boards which are covered with red leather and decorated with an interlaced design, was found in the tomb of St. Cuthbert at Durham when his shrine was opened in 1104. St. Cuthbert died in the year 687 on an island of Farne off the north coast of England. He was buried at Lindisfarne, and a few years later his body was taken to Durham. The book found in his coffin is a manuscript of the Gospel of St. John, unornamented and written in uncial letters. The binding on the obverse cover is decorated with interlacements and a leaf ornament in relief, the incised lines still showing traces of color. The reverse cover has just a simple decoration of lines. The binding has been pronounced by English experts on Anglo-Saxon art to be not later than the ninth or tenth century, and it is thought possibly to be an example of seventh century Northumbrian binding.⁶¹ In either case, it is the earliest English binding extant. It is now in the Jesuit College at Stonyhurst, England, and not easily accessible for inspection, as it is closely guarded, but a reproduction of both covers is shown by Mr. G. D. Hobson.⁶²

On the St. Cuthbert book we have an example of a binding decorated freehand with a sharp instrument like an engraving tool, and not stamped by the use of cut dies. This little binding seems to be an isolated specimen, and a gap of several centuries occurs

before decorated bindings were produced in the monasteries of England. I have already referred to the twelfth century Romanesque English stamped bindings in a previous chapter, and have indicated their general characteristics. Mr. Hobson has made a special study of these brown leather bindings, produced principally at Winchester, London, and Durham, and he describes them in detail in his book *English Bindings Before 1500*, giving many excellent reproductions of them. Some of his facsimiles of the curious dies used on them afford an opportunity for a fascinating study of the imaginative conceptions of the artists who drew the designs for the stamps.

A Romanesque binding now owned by the Society of Antiquaries, London, is a superb example of one of these twelfth century English bindings. It is bound in dark-brown goatskin and ornamented in blind with intaglio-cut stamps.⁶⁶ In a rectangular panel on the obverse cover are two large circles, one above the other, both the circles and the outline of the panel formed by repeating small stamps. These circular patterns are characteristic of early English designs and are found later in some of Berthelet's work and, still later, in English seventeenth century book decoration.

England is often represented as lacking in originality and initiative in producing decorated leather bindings, but this group of twelfth century English work should retrieve her reputation, for while a few decorated bindings were produced in France and possibly some in Germany during this period, England probably produced the greatest number and seems to have justified a reputation for decorating books in an original manner at a time when binders on the Continent, except in France, were doing little or nothing. It has been hinted, but not conclusively proved, that the stamps used on English bindings were cut, and possibly designed on the Continent. In view of the fact that England today is so expert in the cutting of dies for designs that require perfect

register for reproduction in colors, this suggestion does not, in my opinion, merit consideration without further proof.

The production of Romanesque bindings, on which most beautifully cut stamps were used, appears to have ceased very suddenly, and few examples are known of either English or Continental stamped bindings representing the period between about 1250 and the fifteenth century. It should be noted that with the reappearance of stamped bindings in England there is a very apparent difference in the stamps used. The later stamps are far less imaginative and are more commonplace in design; they are also less numerous and not so expertly cut. The sudden cessation of binding activities in the thirteenth century may conceivably be explained by the demoralization of monastic life which was taking place at that time; and the vigorous revival of the art and craft of binding in the fifteenth century is doubtless due to two factors — the regeneration of the monasteries, with the consequent return of the monks to their former pursuits, and the tremendous development of the book trade after the invention of printing.

The monks at Canterbury are thought to have been among the first to revive the art and craft of binding in England, and several of their late Gothic bindings are now in the Bodleian Library. Like other English bindings of this period, the decoration on them shows unmistakable evidence of foreign influence. After Canterbury, the abbey at Salisbury and numerous binders at Oxford became active in binding. In some of their work the use of the French manner of arranging stamps in vertical rows is apparent. The London binders, on the other hand, show the influence of the Low Countries. The first London binder has not been identified, but he is referred to as the "Scales binder," since one of his most frequently used stamps represents a pair of scales. This binder not only used decorative stamps on his bindings but is the only English binder to have used both the stamped- and the cut-

leather method of decoration.⁵⁶ G. D. Hobson has a fondness for naming things, and he calls one of the Cambridge binders of this period the Demon binder, another the Unicorn binder, and still another the Greyhound binder, giving them these appellations because of their use of certain stamps bearing a reproduction of a demon, a unicorn, and a greyhound, respectively

Caxton returned to England from Bruges in 1476, and evidently brought with him not only the necessary equipment to set up the first English printing establishment, but bookbinding tools as well, and possibly Continental workmen. The few specimens of his bindings that have survived show a distinct Continental influence, and the stamps he used are totally different from those cut in England. Richard Pynson, a Frenchman by birth and one of Caxton's successors, often used a large rose in the center of his panel-stamped bindings, and smaller roses with foliage and clusters of grapes will be found interwoven in his borders. John Reynes (see Plate 49), bookseller and binder to Henry VII and Henry VIII, employed the Tudor rose frequently, as did other English binders of the time. He used scrolls enclosing mottoes and placed the sun and the moon in his panels, in addition to shields and coats of arms. He also employed a distinctive roll stamp on which were engraved his trademark: a bird, a flower, a bee, and a dog. A book ornamented with this roll is now in the Gloucester Cathedral library.⁵⁷ There were numerous binders working in England at this time, and they all used engraved rolls and panel stamps, producing more or less the same type of bindings. They did not use pictorial panels very extensively, but were fond of employing instead panel stamps with heraldic devices cut on them.

This period is not marked in England by any great contribution to the art of binding. No national style was developed, and almost all the decoration appears to be imitative of the styles of book decoration on the Continent. Undoubtedly this is due to the

fact that, after foreign books were allowed to be imported into England in 1484, booksellers from the Continent opened establishments in London and in the university towns of Oxford and Cambridge, where they not only sold books but bound them; and they probably brought both stamps and workmen with them when they emigrated to England. It was not until the following century that English binders began to display once again any signs of a distinctive style of their own.

There were in England no bibliophiles quite like the inimitable Jean Grolier, nor was England distinguished by so many or such discriminating *femmes bibliophiles* as was France, but it is a mistake to think of France with its Grolier, de Thou, and royal collectors as totally eclipsing England in this respect. In addition to the royal bibliophiles there is a long list of English collectors who merit recognition, beginning with Archbishop Cramner, the Earl of Arundel, the Earl of Leicester, Lord Lumley, and others in the sixteenth century (see Plate 50) and continuing in increasing numbers down to the present century. The books in English collections attest the fact that these bibliophiles were not only book lovers but ardent patrons of binding as well. In the British Museum alone, we find among others such noted collections as those of Lord Harley and the Rev. Mr. Cracherode, and bindings which belonged to Thomas Wotton, called the English Grolier. Some of the eighteenth century collectors, like the Duke of Devonshire and the earls of Oxford and Sunderland, are said to have been bibliophiles imbued with a great passion for acquiring books, and they apparently spent much of their time searching in obscure bookshops for some item to add to their libraries.⁵⁸

Among the English kings who had an interest in collecting books, Henry VII was the first to form a library. All the bindings still existing that once belonged to this king are thought to have been originally bound in velvet.⁵⁹ Some of these are now in the

Westminster Abbey Library, but the finest specimens are in the British Museum.

Velvet, silk, and satin were used for book covers in various countries at an early date, but England has no rival in the production of embroidered bindings (see Plate 51). A Psalter belonging to Anne Felbrigge, an English nun, and probably embroidered by her during the latter part of the fourteenth century is the earliest known example of an embroidered binding. On the upper cover of this manuscript is a graceful design depicting the Annunciation, and on the lower cover is a representation of the Crucifixion, embroidered in colors and having a groundwork in gold thread. This binding is now in the British Museum. Most of these embroidered covers represent the handiwork of the English nuns, but the Tudor princesses were fond of making embroidered book covers in gold and silver studded with pearls, and in the reign of the Stuarts many covers for Bibles and prayer books were made by noblewomen outside the convents, and the books were bound in velvet and embroidered with Bible scenes or floral designs, and even with portraits of the King. The little prayer books were often decorated with engraved gold and silver ornaments and fastened with elaborately chased precious metal clasps. These English bindings are not without charm, and I think they are worthy of mention, though I have made no attempt to do more than that, since the subject has been amply covered by Mr. Cyril Davenport (see Plate 52).

The art of gold tooling was not introduced into England until about 1540, or over fifty years after it had been practiced in Continental countries. Thomas Berthelet, or Bartlet, printer and binder to the King, was the first English binder to tool his books in gold (see Plate 53). His tools were cut "solid" like those used in Italy at the time, and it is generally recognized that his designs were inspired by foreign models of that period. In fact, he even described them in his bills as "being bound after the Italian

"fascion." It is not known whether Berthelet was actually taught the art of gold tooling by an Italian workman or whether he acquired his knowledge through his own trial-and-error efforts to learn this art from foreign examples. However that may be, he quickly gained a mastery of gold tooling and some individuality in design, for the tooling on most of his books is excellent, and his designs became less Italianesque as he continued to bind. The best examples of his work are his royal bindings.

None of the bindings attributed to Berthelet were signed, so that it has proved difficult to identify his bindings with certainty. English binders rarely signed their work on the outside of the binding, but, with the passing of time, they used the method of pasting tickets on the inside of the book or of placing initials on the lower edge of the inside of the cover.

Before printing was introduced into England, the leathers most frequently used for binding books were sheepskin and goatskin, and Berthelet is thought to have been the first English binder to use calfskin almost exclusively for his bindings.⁶⁰ He also used a white leather, probably deerskin or doeskin prepared with lime, which has proved very durable. That his calf bindings are still in a marvelous state of preservation after all these years bears witness to the fact that tanners and dyers of leather in Berthelet's time understood their craft far better than those of the present, as the calf prepared today for binding lasts barely fifteen or twenty years and is not suitable for the binding of valuable books.

Berthelet succeeded Richard Pynson in 1530 as printer and binder to King Henry VIII and was the first binder to be honored by patent in England, receiving the magnificent allowance of four pounds a year for life.

The influx of foreign booksellers and binders into England in the sixteenth century grew so serious that measures were taken to control it. Among other expedients an "Acte" was passed in

1533, which restricted the importation of bound books into England in order to encourage the home production of books and bookbinding. However, this act did not prevent foreign bookbinders from entering the country and setting up their workshops, and since these workmen were evidently superior to those of England, they captured a great deal of the binding trade. As a consequence, there were grievances presented to the Lord Mayor of London, where the greatest number of foreign binders seem to have settled, and a decree was enacted in 1597 which limited the number of foreign workmen "who intruded into the trade and workers of the bookbinders." This seems to have effectively controlled the situation, as there is apparently no mention of further grievances recorded in the "Stationers' Company."

After the middle of the sixteenth century, bindings decorated with a stamped center and corners, with either plain or tooled border, replaced the geometrical compartment designs used previously. The binders of Archbishop Parker, a noted collector, who is said to have established a printing shop and bindery in his residence of Lambeth Palace, have been credited with having introduced this style, though I have failed to find any conclusive evidence in support of this theory.

During the reign of Queen Elizabeth the bindings made for Thomas Wotton are the most noteworthy. This well-known collector has been called the English Grolier, owing to the fact that some of his books were bound in the Grolier style with the inscription THOMAE WOTTONI ET AMICORUM. His bindings were decorated in several different styles, and those similar to the Grolier bindings with Wotton's name and the inscription on them are believed to have been bound by French workmen, either in France or in England (see Plate 54). A distinctive characteristic of the Wotton bindings is that of the color combination, for Wotton used brown leather for his bindings with the decoration tooled on black. Some of his bindings are very plain, with merely

an elaborate armorial stamp in the center. The bindings of this noted bibliophile probably exhibit the best work done in England in the sixteenth century, much of which was of a high standard.⁶¹

Though the Little Gidding's bindings represent for the most part the work of amateurs, they are not without merit, and certainly the story of their production is not lacking in interest. It was during the reign of Charles I (1625-1649) that Nicholas Ferrar, an English theologian, organized a small religious community composed of his relatives at the manor of Little Gidding in Huntingdonshire. These pious people, mostly women, occupied themselves with a variety of useful pursuits, among them bookbinding, and a teacher was employed to instruct them in the craft. The Little Gidding's nuns, as they were called, were thought to have produced embroidered as well as gold-tooled bindings, but no embroidered bindings have ever been identified as their work. They bound several "Harmonies" of Biblical books in leather, very elaborately tooled, and their velvet bindings were decorated with gold ornaments. These were the first Englishwomen to bind books. A niece of this learned Mr. Ferrar, by the name of Mary Collet, is known to be one of the Little Gidding binders. She produced some excellently tooled books.⁶²

Beginning with the seventeenth century, English technique in binding improved, and a less heavy style of decoration came into vogue (see Plate 55). The tools used were smaller and more expertly cut, but there is every evidence of the influence of Parisian designers on the English binders of this period. The English work is not so perfect as the French in technique, but a large variety of designs is found on the English bindings, and the so-called "Mearne bindings," which were produced toward the end of the century, display an effect of great richness, though perhaps they are less delicate than their French models.

All the finest binding produced in England in the latter part of

the seventeenth century had been attributed to Samuel Mearne, bookbinder to Charles II, until 1917 when "The Great Mearne Myth" was uprooted by Mr. Gordon Duff, who read a paper before the Edinburgh Bibliographical Society exposing the fallacy of regarding Mearne as a great binder.⁶³ That Mearne was an important bookseller and publisher is not questioned, and like most publishers of his time he must have had a shop in connection with his publishing business where workmen were employed to bind his publications — hence his appointment as the royal binder of the Restoration, but Mr. Duff expresses doubt whether Mearne himself ever bound a book, and cites convincing proof that Mearne's son Charles could not have bound certain books attributed to him.

Probably only the plainer royal bindings were made in Mearne's small workshop, and the more elaborate ones were executed for him by other binders Bagford and Dunton, who appear to be the first English writers on the subject of binding, mention several noted binders who worked for Mearne, among them a workman from Holland by the name of Zuckerman, or Suckerman. It is this binder who is thought by some authorities to have produced the most elaborate of the bindings formerly accredited to Mearne. But this theory has been attacked as a mere conjecture, and who the Mearne binder really was does not seem to have been conclusively established.

It is certain that Mearne was mentioned in state papers and elsewhere as a royal binder, and he is thought to have been bookbinder to Charles II and James II from 1660 to 1674.⁶⁴

The so-called Mearne bindings have been fully described by Mr. Cyril Davenport in his book on Samuel Mearne, and extraordinarily good reproductions are given of these bindings, but for those to whom this book is not accessible I will briefly describe the work of this "binder to the King." In referring to the book on Mearne by Mr. Davenport, it should be borne in mind that the

book was written before Mr. Gordon Duff's evidence about the Mearne bindings had been established.

It is generally conceded that the binder of these books was influenced by the mysterious French pointillé binder Le Gascon, or Badier, as some authorities believe the pointillé binder to have been, but if the Mearne binder imitated Le Gascon in his designs and in the form of some of his tools, he certainly evolved a style of his own, and many of his tools are distinctly original.

There is great variety displayed in the decoration of the Mearne bindings. They have been classified into three main groups — the "rectangular," the "cottage," and the "all-over." In the rectangular style the lines, most often thin double ones, are usually placed some distance from the edges of the book, forming a rectangular panel, the four corners of which are ornamented, often with a crowned cipher or with a spray of flowers. This is one of the plainest types, but it is a style that has great distinction, owing to the artistic sense displayed in the proportions of the design. The backs of this style of binding are richly tooled with a mass of delicate tool forms — a fashion that is characteristic of all Mearne bindings.

The cottage style is the one for which this binder is most celebrated (see Plate 56). In these designs the large center panel is a broken rectangle with a peaked top and bottom resembling a cottage roof. The broken outline of the panel is often inlaid in black leather in strong contrast to the leather of the binding. The whole center is elaborately decorated with leaf forms and an intermingling of small delicate tools, and is filled in with dots, rings, and frequently with small curves piled one on the other in the form of waves, likened to fish scales in some descriptions of Mearne bindings. I find no convincing evidence for doubting that this broken-gable design was invented by the Mearne binder, though it is contended that it originated in France.⁶⁵

The all-over designs are very suggestive of the Le Gascon style,

although quite different in treatment. The Mearne all-over designs are bolder and more imposing, if less delicate, than Le Gascon's, and they have larger spaces left undecorated. In these designs the Mearne binder outlined large rectangular forms often made up of a double-horned curve, inlaid with colored leather or painted, and he used silver and black paint frequently to fill the outline of small tools and flower petals. These repeat forms occupy the whole side of the book, merging into the book edges in a variety of ways most expertly managed. This style does not suggest Le Gascon to me, except in a very general way, and it is certainly uniquely distinctive (see Plate 57).

The Mearne binder used a great variety of original flower forms in both dotted and unbroken outline, and his pineapple tool, cut in several sizes, seems to have been a favorite with him. His double-horned curve, which he often employed to form his motifs and frequently used in other ingenious ways, was cut in several sizes and in different outlines. His tulip and tulip-bud tools, of which there are also many sizes and various "cuttings," are very simple outline tools, the petals of which are often colored with paint, in his designs. Then there are in the Mearne designs stars, rings, and dots, roses and other flower forms, and leaf sprays suggesting the fanfare style of Clovis Eve. All these tools are used lavishly but not promiscuously. There is always purpose as well as restraint in this binder's use of his great variety of tools (see Plate 58).

The Mearne binder usually used black, blue, or olive morocco, less frequently red morocco, and occasionally calf. He is celebrated for his decorated book-edges and is said to have discovered the process of decorating his fore-edges with hidden paintings.

The Mearne bindings seem to me to be the work of a creator, not an imitator, though a binder unconsciously absorbing the influence of some particular style of binding is certain to show

traces of that influence in his work. This influence, in the case of the Mearne binder, is manifest, but that it was absorbed and utilized in a creative manner seems equally manifest.

In the eighteenth century there were several good English binders, such as Eliot and Chapman, trade binders, who are said to have been employed by Lord Harley; James Edwards of Halifax, the inventor of transparent vellum bindings; John Whitaker, who bound in the classical Etruscan style late in the century; and Roger Payne, the genius who infused originality into the decoration of English bindings after nearly a century of rather uninspired performance.

Roger Payne was a most versatile individual, and a veritable artist. He has been much written about and his peculiarities have been emphasized, along with his reputed fondness for strong drink. There is no doubt that the man was eccentric, but that he "died a drunkard" has only been surmised. Mr. Cyril Davenport, who was probably the greatest Roger Payne expert, doubted this alleged fact and offered an interesting refutation.⁶⁶ He pointed out that if Payne had been an habitual drunkard he could never have cut his beautifully delicate small tools nor could he have used them with such precision, for both tool cutting and gold tooling require the most amazing steadiness of head and hand. It is known that Richard Weir, who was Payne's assistant for about eighteen years, was given to intemperance, and it is possible that Payne may have been led astray by his associate on occasions, but if he had been an habitual user of "barley-wine" or other intoxicants, he certainly could not have continued to turn out work that exhibits such a sure and steady hand. Dibdin, who describes Payne as an habitual drunkard in his *Bibliographical Decameron*, offers no conclusive proof of his contention. It is possible that Payne's own humor may have fanned the flame which injured his reputation, for he was given to writ-

ing observations on his bills or on notes which he tucked in with his bindings. He bound a copy of Barry's *Wines of the Ancients*, and on it he wrote:

*Falernian gave Horace, Virgil fire
And barley-wine my British muse inspire*

This little jest might well have set tongues wagging. Although Roger Payne was apparently a weak and possibly a slovenly man (a reputation that seems to have been overemphasized), in all probability he does not merit the representation of his personality that has been bestowed upon him. In the reproduction of an etching of Payne, the broken wall of his workshop and his tattered clothes could easily have been due to the artistic license of the etcher seeking to depict such an eccentric individual as Payne was known to be. Since the etching was made after Payne's death, it cannot be considered a portrait (see Plate 59).

Roger Payne not only designed and cut his own tools and created the designs for his bindings, but unlike Berthelet and Mearne in the previous centuries, he did most of his own work. He was set up in a small workshop in London about 1768 by his friend Thomas Payne, a prosperous bookseller, who, though no relation, befriended him all his life and cared for him when his health began to fail after about twenty years of hard work.

Payne employed his own brother Thomas to assist him with the "forwarding" of his books during the first six years of his career as a binder, and in 1774 he took a binder named Weir (either Richard or David) into partnership. Weir was a very skillful workman who, besides being a competent "forwarder" and "finisher," was noted for his ability in repairing and restoring old books. Mrs. Weir also had a reputation for her dexterity in book restoration, and she worked with her husband for Payne. The Weirs, while in his employ, are thought to have bound several books which have been attributed to Payne, but the master's

hand probably put many touches on the work, and he may well have planned and designed all the bindings produced in his workshop. His output was necessarily very limited, but he worked for a few noted collectors, such as Lord Spencer, the Rev. C. M. Cracherode, and the Hon. Thomas Grenville. The greatest number of specimens of Payne's binding are in the Cracherode collection in the British Museum and in the Ryland Library in Manchester, which contains the Lord Spencer collection. In this latter collection are many bindings by Charles Kalthoeber, who was an imitator of Payne and who bound for George III. Curiously enough, Payne was never made a royal binder.

Payne was most careful and precise in all matters connected with his work. He chose his leathers with great care and was the first to use straight-grain morocco, which he originated and produced by dampening the leather and then "boarding" it in one direction (rolling it one way). This is a process that was afterward copied by the leather manufacturers. He used morocco in various colors, among which was a greenish gray, sometimes described as olive, that is peculiar to him and is evidently a color he managed to make himself. Payne used mostly straight-grain morocco and russia leather. The russia leather he always "diced" by ruling it with diagonal lines. His headbands were made over flat vellum strips with green silk thread and his lining papers were the sole features of his work in questionable taste. They were usually mat-surfaced purple papers and rather thick, though he used several other colors equally unattractive. His books were heavily lined up in the back and therefore did not open easily. This was a natural consequence of the sound binding method used by Payne, though one would expect a binder of his inventiveness to have overcome this difficulty if it could be done without sacrifice to structure.

Payne's tooling, which was almost impeccable and very brilliant, makes it easier to detect the work of his imitators, for few

English finishers attained his skill in tooling. All his tools were small, except his heraldic devices. Many of them were cut in dotted outline, or pointillé, which Le Gascon originated, but the designs were drawn by him and most of them are entirely original. Even the compound pointillé curve, which is very like a Le Gascon curve, has an unmistakable Paynesque quality.⁰⁷

Roger Payne's greatness as a designer of book decoration lies not only in his creative ability but in his eclectic selection and artistic arrangement of his tools in making up a design. It was he who like Derome, first used small single tools so successfully and with such delicate charm in making elaborate borders, instead of using an engraved roll for the purpose as had been the previous custom in England (see Plate 60). His rectangular and square corners, which were later imitated by Cobden-Sanderson, are purely original, and the manner in which he edged his triangular corners with wavy outlines is refreshingly distinctive (see Plate 61). When he left the sides of his book quite plain, he tooled the spine with a solid effect, using very small tools, and he tooled not only the panels between the bands, but the bands themselves. On the leather covering the fore-edges of his boards, he often tooled diagonal lines for a space of an inch or two from the corners. In his elaborate designs he left undecorated even larger spaces than did the Mearne and most other binders, so that his beautiful leathers were utilized to give a certain éclat to the book cover. He always showed consummate taste and much reserve and finesse in his designs, and his versatility seems to me to exceed that of any other English binder.⁰⁸ There appear to be many figments of imagination in regard to noted bookbinders, but none more lacking in proof than those about this physically frail binder, poor in material possessions, talented and rich in artistic endowment, and withal a painstaking, honest workman who created many beautiful bindings.

After Roger Payne's death there were a number of German

binders who settled in London and worked after the manner and style of Payne, among whom were Baumgarten, Stagge-meier, and Kalthoerber. This last-named binder revived the art of hidden paintings on fore-edges and appears to have been a talented workman. Then there were Lewis and Herring, both imitators of Payne's style, who did excellent work technically but who lacked the genius inherent in Payne.

I have already referred to the universal waning of originality and the perversion of sound structural methods prevalent in the art and craft of binding in the nineteenth century, but there were some excellent "trade binders" in England during this time, such as Bedford, Revière, and Zaensdorf, who, though they sometimes indulged in bad practices in construction, were all binders of technical skill. They bound books in the Edwardian style, with great care and finish, and their work exhibited a certain conventional elegance that is pleasing, if not too inspired. Later Sangorski and Sutcliff became the popular trade binders of London.

It was Mr. T. J. Cobden-Sanderson who exposed the faulty work of English binders of his time. He set an example of sound workmanship and inspired his followers with high ideals, encouraging them to attempt to express themselves in an original manner. This binder's work is too well known to need detailed description. His few simple flower tools were designed by him directly from nature, and he used them with good taste and in a manner which, if not altogether original, was at least very distinctive (see Plate 62).

Both Mr. Cobden-Sanderson's work as a binder and his virile and interesting personality attracted to him many followers and devotees. Among them was his pupil of greatest distinction, Mr. Douglas Cockerell. Mr. Cockerell continued his master's practices in forwarding, adding many innovations of his own, for he has always been an extremely inventive craftsman. This was

shown not only in his forwarding but in his decoration as well, since he developed a manner of ornamenting his books quite as distinctive as that of his teacher (see Plate 63). Since his semiretirement as a binder, he has shown his urge for experimenting by evolving a new style of marbled end papers and by having white leather prepared with lime, somewhat after the fashion of Berthelet. The work of the firm of Douglas Cockerell & Son was carried on before the war by Mr. Cockerell's son, Sydney Cockerell, and Roger Powell, a partner.*

Mention should be made of several English women binders, among them the late Miss Sarah Prideaux, one of the pioneer Englishwomen in the craft in recent years and an able scholar and writer on the history of binding. Then Miss MacColl deserves recognition for her ingenious invention of using a very small wheel for tooling small curves. Miss Woolrich is another woman who has turned out very creditable work in the past, and Miss Katharine Adams (Mrs Webb) has recently scored considerable success in the binding world. One of the English women binders to break away from the convention in design is Miss Madeleine Kohn, who has exhibited some bindings designed in a manner departing from the traditions of the past.

It has been frequently affirmed that the English have been unoriginal in their decoration of bindings—that they are not creative but imitative. I think it is undoubtedly true that they created few styles in binding that were totally original, but they certainly have had a way of putting a truly English stamp on their designs, even on those where traces of foreign influence are quite obvious. If there were space I could illustrate my contention by pointing out the distinguishing differences between a Berthelet design and one of some Italian or French binder whom Berthelet is said to have imitated. A comparison of the designs of the Mearne binder with those of Le Gascon would be equally

* Since this book was written word has come of Mr Cockerell's death

fruitful in proof of this point. Almost every binding of English origin is recognizable by something about it that is thoroughly and peculiarly English, and I think that the English have rarely been slavish imitators in any period of bookbinding. It would be strange indeed if foreign influences had not crept into English art, as they have done in Italian, French, and German.

We hear it said that Mearne copied or imitated Le Gascon. But one wonders whom Le Gascon imitated. The saying that there is nothing new under the sun appears to be so. Le Gascon got his idea for his curves and his little flowerlike forms from somewhere, and certainly not from nowhere. Then he dotted these curves and the flower petals instead of using them in continuous line. So it is, Le Gascon adapted the curve and the flower form to his use and modified them by breaking up the solid outline. Or geometrically speaking, the line of continuous dots became a line of interrupted dots, and a new style of tool was created. Then the Mearne binder appropriated these modified, or dotted, curved tools and flowers of Le Gascon's and used them in his designs, changing the outlines in some instances and using the tools not as Le Gascon had used them, but in a Mearne manner. And so goes the story of borrowed ideas. In the last analysis, all ideas seem to be borrowed, and often stem from an unknown source, but creation takes place in using these ideas and forms in a different and a new manner.

It is difficult to say what is "original" in design. It is equally difficult to define "creative," and yet we use both these adjectives with a great deal of gusto and authority with reference to design. When one pauses to analyze the designs created by Le Gascon, the Mearne binder, Nicholas Eve, Roger Payne, and others, I think it is evident that each one is in some way entirely different from the others. There may be actual borrowing of tool forms, and even similarity of arrangement, but what constitutes originality is the question. If everything about a design must be created in order

to be stamped or labeled "original," then there are no original designs, for everything starts from something and that something must have existed before it could be used.

I do not mean to be academic in discussing this subject, but it would seem as though there has been a great deal of blithe labeling of "unoriginal" and "uncreative" in the field of appraising art in book decoration. In consequence, considerable injustice has been done, in my opinion, and because of these arbitrary taboo labels much beautiful work has been passed up as unworthy and has not been appreciated or impartially evaluated.

The question is: Must a thing be entirely new in order to be beautiful? If so, there is no beauty, for, again in the last analysis, there is nothing absolutely and entirely new. I take it that beauty does not reside wholly in newness. There is a law outside of time which governs form, and I believe that beauty resides largely in form.

SCOTLAND

There is not a great deal known about Scottish binders prior to the last part of the seventeenth century. In the time of James VI, John Gibson of Edinburgh was the royal binder, but no particular bindings can be definitely attributed to him, though in records of his bills he describes his books bound for the King as "gylt," "in vellum," and "in parchment." There was a binder by the name of John Norton, who bound books for the King "with velvet coverings," and one named Robert Barker, who bound "in Turkie leather" and "vellum." But which books they bound is not known.

The style of decoration used on bindings for James VI was characterized by "semis designs" made up of small stamps, such as thistles, fleurs-de-lys, small tridents, surrounding a center royal escutcheon, and with narrow decorated borders. Among the best examples of these bindings is the Pontifical of 1595. It is tooled with a large semis design of alternate thistles and fleurs-

de-lys interspersed with a smaller tool. The narrow border consists of flowing decorative curves, and the back is smooth and is decorated the full length with small tools, except for the title space. In the center, almost buried in the semis, is the royal escutcheon with the arms of Scotland and Ireland. It is probable that John and Abraham Bateman were the binders of this imposing folio binding.⁶⁰ This Scottish style of binding is apparently in imitation of the Louis XIII semi designs.

Some of the ordinary bindings are decorated with oval centers of strap and scrollwork in a semis field of small floral sprays. Many of them have rather banal corners of overbearing proportions which add to the heavy elaborateness of the design and mark them as trade bindings. They represent a showy but unimaginative type of decoration.

During the eighteenth century the Scottish designs were lighter, suggestive of the Mearne and Payne styles. One recognizes the Payne small tools and rosettes and the Mearne mounds of curves and branching leaves. Four excellent examples of this style will be found in Quaritch's *Facsimiles of Book-bindings*. The small dots and tools used produce an effect of great brilliance in these designs, but they are rather stiff and overelaborate.

Since James VI of Scotland was likewise James I of England, I think there has been a tendency to class much of the Scottish work of his time with the English. It may be possible that, after further research, many so-called English bindings will be found to be the work of Scottish binders.

IRELAND

The Irish had a custom of keeping their early manuscripts in book boxes called *cumdach*s, or *book shins*, and instead of decorating the covers of their bindings, they usually left them plain and lavished all their imaginative art on the boxes in which the books were kept, merely bestowing upon these written religious

books a limp leather cover. I shall discuss cumdachs and book satchels later under *Miscellanea*.

There were noteworthy exceptions to the Irish plain bindings, but there have been identified only a very few Celtic bookbinders who ornamented their bindings in something of the styles they used in decorating their cumdachs. Dagaëus, a monk living in Ireland during the sixth century, is said to have been not only a skillful scribe but a bookbinder as well. And in the ninth century an Irish monk by the name of Ultan was made mention of in a letter written by one Ethelwolf, of Lindisfarne, to Bishop Egbert.⁷⁰ Ultan was praised in this letter for his accomplishment in producing beautiful bindings. These early Irish bindings were covered with gold and silver, studded with jewels. There are few intact examples of them extant, though fragments of early Celtic bindings are preserved, the largest number of which are found in Irish museums.

An example of a Celtic book cover is found on a MS. of *The Four Gospels* frequently referred to as "The Gospels of Lindau." This MS. was discovered in the Abbey of Lindau on Lake Constance, and after having been bought by the Earl of Ashburnham and taken to England, it was later added to The Pierpont Morgan Collection, where it is now known as MS. No. 1. The upper cover of the binding is thought to be of ninth century workmanship (*ca.* 875) and is considered one of the finest specimens of Carolingian work in existence (see Plate 64). The Celtic decoration on the lower cover represents a beautiful example of artistic workmanship, also of the ninth century (*ca.* 825-850), possibly executed at St. Gall, Switzerland, by an Irish emigrant to the Continent⁷¹ (see Plate 65). This cover is an example of the art of the jeweler and metalworker, containing a large beautifully designed gold patée cross covering almost the entire side of the book, which is studded with garnets and enamels in colors. In this connection it may be noted that Ireland had native jewelers

and enamellers of great repute at an early period, and it is not improbable that their services were in demand beyond the borders of their own country.

Celtic interlacings are found on extant Irish *polaires*, or book covers, which were ornamented with designs executed by means of hard styles or by impressing ornamental stamps on their surfaces.⁷² These bindings were of course later than the metal jeweled cover of the Lindau Gospels.

In the eighteenth century some handsome and gracefully designed bindings were produced in Dublin, usually in red morocco inlaid with large diamond-shaped centers of white or cream-colored leather, richly tooled in gold. Irish binders continued to produce very creditable work in binding, under the English influence, from the time they began to practice the art of gold tooling. They have always shown much taste and skill in their work (see Plate 66)

LOW COUNTRIES

The Low Countries occupy the same position in regard to originality and beauty of stamped bindings as the French do in gold-tooled decoration of books. The panel-stamped bindings produced in the towns of Flanders are incomparable. They exhibit an imagination and beauty in design, a style, and a skillfully developed technical excellence that is unsurpassed

The creative conceptions shown in the imagery of the early art of the Netherlands has a peculiar storytelling quality that evokes delight. It is apparent in all the art emanating from these foggy, mist-enshrouded countries — in paintings, choir stalls, silver boxes, and even in the small trinkets that were made. That this vividly imaginative quality which was shown by these artists repeatedly in their designs for book covers should have left its imprint on bookbinding design throughout most of Western Europe is not surprising.

Panel-stamped bindings which originated in Flanders sometime after the middle of the fifteenth century and continued to be made there until the latter half of the sixteenth century offered an ideal opportunity for the play of imagination. The idea of panel stamps was appropriated by binders outside the Low Countries, and we find stamped bindings with panel designs coming from Holland, several parts of France, England, and Germany, as well as from Flanders. Most of the Flemish panels were too small to cover the whole side of a large quarto or folio volume, and they were therefore repeated on the cover as many times as was necessary to complete a full design sufficiently large in scale to be appropriate to the size of the book (see Plate 67). These designs had to be registered just as the designs of the goldsmiths were registered, and the facsimiles of them were kept in the guild archives, as were the trademarks of merchants, in order to protect them by law from being reproduced. They could not be used by anyone but the designer unless they were changed in some way.⁷⁸

There were probably few professional bookbinders in the towns of the Low Countries before the fifteenth century. All the binding was done in the monasteries, and by the lay clergy. The principal binders of Flanders were in the abbeys of the Augustinians at Bruges, Ghent, Louvain, and Utrecht, in the houses of the Crutched Friars at Namur, and in those of the Brothers of the Common Life at Ghent, Brussels, Wesel, and elsewhere. The binderies in the university town of Louvain produced some interesting bindings as early as the last quarter of the fifteenth century, but owing to the large-scale destruction of the Louvain archives in World War I, there will be, unfortunately, no further possibility of identifying bindings from this source. One of the panel stamps often found is attributed to a Louvain binder who signed his bindings IP⁷⁴ (see Plate 68).

The earliest Bruges binder appears to be James van Gavere

(1454-1465), probably of the family of the same name which migrated to England. Several of his bindings are described in detail by Weale in his *Bookbindings and Rubbings*, pp. 158-206, as are those of other Low Country binders, of which there were many. The earliest dated panel (1488) is one owned by Jacques Moerart, a native of Flanders who became a bookseller and printer in Paris.⁷⁶

A great variety of spiral panel stamps, horizontally placed, were used in designs. These designs contained foliage, fruits, birds, beasts, and many other subjects, which were often enclosed in circles and were surrounded by a border containing some legend. In a single Bruges design are found a stag, a hound, a lion, a unicorn, a monster, an angel, two Tritons, and a monkey and the Holy Lamb with cross and banner. This seems a weird combination, but the Bruges artists were equal to resolving such diverse and incongruous subjects into most entrancing designs. The people of the Low Countries possessed a talent for expressing their fantasies in pictures that were alive with meaning and harmonious in effect, no less in art than in literature. Of all the Flemish panels those of Bruges and Ghent are the most beautiful.

There were three noted Bruges collectors, Philip, Duke of Burgundy, Louis Grunthuse, and Mark Lauweryn. The Duke of Burgundy's books were usually bound in velvet. Those of Louis Grunthuse, who was a friend of Edward IV of England and a patron of the Bruges printer Colard Mansion, are said to have been mostly rebound. Mark Lauweryn, of Watervliet, was the most famous of the three collectors. His binder has not been identified, but many of his books were bound in the style of Grolier and bore the ET AMICORUM label, together with his Latinized name Marcus Laurinus, and one of his mottoes. His collection passed to his nephew Mark, who was a collector of coins and medals and who was banished from his estate just outside of Bruges in 1578, when his palatial Renaissance residence

was destroyed by order of the Bruges magistrates because of anti-Catholic prejudices.

I have already remarked that many of the tools used in England were brought over from Holland and Flanders by workmen who emigrated to that country and settled there. The van Gavere family from Ghent and the van der Lendes of Bruges were among the number who introduced Low Country designs on English bindings, though there were other Dutch and Flemish binders working in England in the late fifteenth and early sixteenth centuries.

It has been said that during the period between 1400 and 1550 "in all matters pertaining to books, England, Belgium, Holland, North-western France, and the German provinces of the Lower Rhine and Westphalia formed one region of more or less uniform or at least closely related character,"⁷⁰ but certainly very strong local characteristics in bookbinding may be discovered in the various countries just mentioned. However, bindings produced in England at that time were often in the style of the Low Countries, and the Flemish influence is strongly evident in the panel-stamped bindings of Cologne, which resemble closely those produced in Bruges, Ghent, and Louvain. It would seem as though the influence of the closely related countries of France and the Low Countries was the most dominant in the matter of book decoration in the fifteenth and the early part of the sixteenth century.

Panel bindings were likewise produced in Holland, but they were less attractive than those made by Flemish binders. However, the Dutch appear to have had excellent binders, and one, Magnus of Amsterdam, working in the seventeenth century, was a very skillful gold tooler. He was probably the most successful imitator of Le Gascon. This talented binder evidently had many clients, among whom were the Elzevirs, the Dutch family of

celebrated printers, whose workshops in Leyden and Amsterdam had a tremendous output.

Belgium has continued to foster the craft of binding down to the present time, but there are few binders there who do work of exceptional excellence. Professor Henry van de Velde, who was Director of the Institut Supérieur des Arts Décoratif in Brussels, made a great effort to stimulate the Belgian binders to forsake conventional decoration of books and follow in the footsteps of the more recent French binders, but without marked success. René Laurent was one of the best Brussels binders who did modern work before World War II, and de Doucker was another Brussels binder who specialized in binding books in the antique style, similar to Mercier of Paris.

In Holland at the end of the nineteenth century there was a small group of excellent binders like John B. Smits of Haarlem, S. H. de Roos in Amsterdam, and J. G. Loebèr who decorated their books in an unconventional manner. Later followed a number of young binders who went to Paris and London for further training. And after the war, in 1921, a movement was started in Holland to stimulate interest in modern hand binding, resulting in the formation of a society called the "Boekband en Bindkunst." A. M. Oosterbaan, P. d'Huy and Jan Wansik were among the well-known binders at that time. Craft schools put in courses of bookbinding, and J. H. J. de Vries, A. M. Kuipers, and D. N. Esveld taught in the Amsterdam school, while Professor Oosterbaan was an instructor in Utrecht, and F. Mesman in Rotterdam. These schools turned out pupils who produced some very creditable work, among them several women whose bindings have been in a number of exhibitions in Holland where one might find represented the work of Geertruid de Graaff, Annie Abresch, Elizabeth Mendalda, and of several other women. Doubtless, if Holland continues to stimulate interest in the craft

of bookbinding and gives that craft an important place in the curricula of its craft schools, we may hope to see developed a national type of modern book decoration in that country. A comprehensive survey of modern bookbinding in the Netherlands, written by Elizabeth Mendalda of Amsterdam, will be found in the *Jahrbuch der Einbandkunst* of 1928, pp 187-192.

GERMANY

Germany is especially distinguished for the great variety and excellence of decorated bindings produced by her binders in the fifteenth century, and fortunately there are a large number of specimens of this work extant. In fact, the greater proportion of monastic bindings still surviving are of German origin.

It has already been noted that in France many old bindings were deliberately destroyed at the time of the Revolution, and it is a matter of record that England suffered a like fate during the reign of Henry VIII and through the fanaticism of the Puritans. On the other hand, only in the center and the north of Germany was there any great destruction of monastic bindings during the Reformation. Along the Rhineland, in Bavaria, Austria and Westphalia, the monasteries escaped the wrath of the reformers, though later, at the beginning of the nineteenth century, the wealthy Bavarian abbeys were suppressed, and the valuable old bound manuscripts reposing in their libraries were dispersed. Then, too, in Germany as in France, a factor which reduced the number of examples of early bindings in their original condition was the disregard of their artistic and historical value by those who did not hesitate to mutilate them in order to fit them into their baroque libraries (see Plate 69).

Nevertheless, the partial escape from wholesale destruction is one reason why German fifteenth century bindings are so numerous, and an added reason is that in the fifteenth century probably more bindings were produced in German monasteries

than in any other monasteries of Europe. Among the surviving specimens, south Germany is represented with a greater number than north Germany, and this is probably due to the fact that fewer south German monasteries were despoiled, though it is quite possible that the southern monastic binders were more numerous and more productive.

As Dr Goldschmidt's work *Gothic & Renaissance Bookbindings* is the most comprehensive treatise on the subject written in English, I shall make it the chief basis of my observations on German bindings of this period, linking the Austrian and Bavarian. It is both because of its scholarly approach and because of its convenience as a source of information for augmenting the following brief summary that I have chosen it as the main nucleus of reference on this period of German book decoration.

German bindings of the fifteenth century were of two distinct types — the one stamped and the other cut leather or *cun-cisclé*. Because of the peculiar excellence and profusion of stamped bindings produced in Germany, I shall outline the distinctive characteristics of the various types of decoration representative of certain bookbinding centers in that country (see Plate 70)

In common with all other stamped bindings, those produced by the Germans have wooden board sides covered with leather, and the earliest specimens are decorated with blind lines which divide the whole cover up into compartments. To decorate these compartments a variety of stamps was used, ranging from simple floral subjects to animals and grotesque figures. It is by means of identifying these tools with a certain region or a particular binder, if possible, and by noting peculiar characteristics and the general plan of dividing up the design into spaces that the origin of bindings can often be established. For example, many of the bindings made either in the monasteries or by binders working in the towns near Cologne and in the vicinity of the Lower Rhine may be recognized by their boards, which are beveled.

This is a singularly distinguishing characteristic, since it seems to have been confined almost entirely to this particular region (see Plates 71, 72).

The Erfurt bindings may be recognized by the scheme of decoration used, which follows the plan of dividing up the whole of the book cover by a double border which encloses a long narrow panel. The outer border is narrow, with a broader inner border separated from it by several parallel lines. Parallel lines also outline a center panel. All the lines, horizontal and vertical, cross near their extreme ends and form squares at the corners of the cover. The central panel is usually decorated with a pattern composed of small, almost touching tools, and both borders are likewise decorated with a succession of tools, those of the broad inner one often being interrupted with a scroll bearing the binder's name.⁷⁷

Augsburg bindings are characterized by certain stamps, such as the heart-shaped palmette, and by large square or diamond-shaped stamps used in the spaces formed by a framework, the crossing lines of which also form square corners.

The Nuremberg type of binding is easily distinguishable by a central diaper pattern on the obverse cover made up of a floiated "ogee" tool. The panel containing this pattern is outlined by a border composed of rather large foliage designs, and in the border running across the top, the title is often lettered in large gilt Gothic letters. The reverse cover of the binding does not usually contain the diaper pattern, but is decorated in both the center panel and borders with characteristic lozenge or square tools containing grotesquely drawn animal forms.

Bavarian monastic bindings are not so easily recognizable, since they exhibit a less rigidly followed manner of decoration and more varying characteristics, but on most of these bindings a peculiar decorative motif is used, like that employed by binders from south Germany, Austria, and the Upper Rhine and Mo-

selle regions. This type of decoration is achieved by the use of a "cusped-edge stamp," or "headed-outline tool." It was adroitly used to form a leaf effect, making for great richness in the decoration.⁷⁸ Line sketches of all these distinguishable types of stamped bindings will be found in Dr. Goldschmidt's *Gothic and Renaissance Bookbindings*, pp. 18-23.

The first binder to sign his bindings with his name was Johannes Rychenbach of Geislingen. Rychenbach was the famous binder-priest who was chaplain of a church in Württemberg. He was the best known of the German clerics who bound books commercially, and he began using rolls before 1500⁷⁹ (see Plate 73). There were many binders in the university town of Erfurt, at least twelve of whom signed their names, a practice which at that time was not too common. Johannes Fogel (1455-1460) was one of these, and he is among the most celebrated of the German binders and is often referred to as having bound several copies of the Gutenberg Bible. One of these bindings, which is on a 42-line edition and which was signed by Fogel with his name in a scroll, is now in the Eton College Library. Fogel used a rope knot and a lute player stamp, and he is described by Schwenke as "Der Buchbinder mit dem Lauten spieler und dem Knoten" (the bookbinder with the lute player and the knots).⁸⁰ All of Fogel's bindings are decorated in the manner just described as being characteristic of Erfurt bindings, having the long narrow center panel enclosed in a broad border, which is surrounded by a narrow outer border, with all lines crossing at the ends to form squares in the corners (see Plate 74). Johannes Hagmayr of Ulm was a talented German binder who used a large number of beautiful small stamps and two very well-cut panel stamps. One of these panels contained figures of animals, such as apes and dragons, and the other one was engraved with fourteen birds and a dragon, enclosed within curves of foliage. The animals are copied from playing cards engraved in 1466⁸¹ (see Plate 75).

Ambrose Keller was an Augsburg binder of some repute, whose stamps were well designed and well cut.

It was at Augsburg that the first gold tooling was done in Germany, though the German binders usually decorated their books in blind until about 1540. The gold titles on their stamped books were first stamped in blind and then gilded with a brush, after the Eastern manner. The celebrated Fugger family of "baron bankers and merchants" living in Augsburg established the first important bindery in Germany where gold tooling was done. This patriarchal family had wide connections outside of Germany, and the Fuggers doubtless imported workmen from Italy to bind their large collection of books, since many of them are gold tooled after the Italian fashion of the time. Jacob Krause, binder to the Elector of Saxony, learned his craft in the Fugger bindery, and his gold tooling is considered the best produced in Germany and it is thought by some experts to rival the work of the French binders in technical perfection. Krause not only bound books in calf and morocco which he decorated with gold-tooled designs, but also bound in pigskin and he blind-stamped his designs, using both panels and rolls. While his technique was excellent, his taste was not always above reproach, for many of his designs were overelaborate and lacking in artistic balance and finesse.⁸²

Erhard Ratdolt, the celebrated fifteenth century German printer, employed several binders, and a number of liturgical books printed by him, which retain their original bindings in both calf and pigskin, still exist. They are decorated with interlacing strapwork, rosettes, dots, foliage, and birds, even a hunting scene adorns one of them. Though this may be considered a strange sort of decoration for religious books, it appears that liturgical books were frequently decorated with hunting scenes, especially by south German binders, and a twelfth century authority writes in explanation of this curious custom⁸³ (see

Plate 76). From this ancient source we learn that an allegory was built up in Germany around the Christians' efforts to convert sinners. This religious pursuit after the unrighteous is likened to the worldly sport of hunting hares, kids, wild boars and stags; and these animals are personified in this metaphorical conception by identifying the hares with the incontinent, the kids with the proud, the wild boars with the rich, and the stags with the worldly-wise. Continuing the allegory, these personified sinners are struck with the arrows of good example in an endeavor to convert them from their evil ways and are chased by the dogs of preachers' voices in order to frighten them. Thus they finally become caught in the "nets of faith" and are led to the "practice of Holy Religion."⁸¹ This mode of allegorical expression was not confined to the graphic arts at this time but was used as well by contemporary writers.

Bindings coming from the prosperous Baltic town of Lubeck have considerable merit, but are less purely German than bindings hitherto mentioned, as their designs exhibit an admixture of influences due to the proximity of this "free city" to northern countries. The saints of the Netherlands and the floral ogee-shaped motifs of Nuremberg, as well as the winged gryphon of Scandinavian art, are all used by the Lubeck binders in book decoration.

The towns and monasteries in Germany that produced fifteenth century bindings are too numerous to mention in this slight sketch. The subject, if dealt with at all comprehensively, even using the incomplete available data, would require at least a full volume or more, and I have merely attempted to mention a few of the most celebrated binders and to refer to several outstanding types of stamped book decoration coming from some of the chief sources of German stamped bookbindings of the period.

It should be noted that the regional types of bindings just described are representative of the production of binding both by

the monks in the monasteries and by the lay binders in the towns. The two towns conspicuous for the quality and quantity of their bindings are Nuremberg and Augsburg. Many of the monasteries had their own special stamps of identification, bearing religious emblems and names of their patron saints, some of which were elaborate and interesting. Reproductions of these stamps are shown in several books listed in the appended Selected List of Books.

The Germans were doubtless the greatest masters of the art of cuir-cisé as applied to book decoration. This technique was probably not practiced for more than one hundred and fifty years (about 1350-1500) and was confined to certain localities. Most of the extant examples come either from the southeast of Germany or the adjacent countries eastward, that is, from Franconia, Bavaria, Lower Austria, Bohemia, and Hungary.⁸⁵ The finest work of this kind produced in Germany comes from Nuremberg and apparently, for the most part, from the workshop of a single artist, who has been identified as a Jew from Ulm by the name of Mair Jaffe, or Meyerlein (little Jew).⁸⁶ According to a Nuremberg decree of 1468, permission was given a certain "Meyerlein, Jew from Ulm" to remain in Nuremberg for a specified time, and Mair Jaffe has been identified with this Meyerlein mentioned in the decree. This talented Jewish artist-binder bound a Hebrew Pentateuch manuscript, now in the Munich State Library, which was decorated with beautifully designed animal figures, and he also bound books for wealthy Nuremberg patricians. The Jewish cuir-cisé binders excelled all others in this particular art of book decoration, and in spite of the known restrictions imposed on the Jews at this time, they were evidently not prevented from competing with Gentile binders in practicing this art in Germany, for a large proportion of the earlier cuir-cisé bindings were the work of Jewish artists. It is notable that none of Jaffe's bindings contain any Christian symbols, but they

were decorated with heraldic and ornamental designs composed of unicorns, flowers, hounds, and other motifs of like nature.

Panel stamps were rarely used in Germany until after 1550. The earlier panel-stamped work coming from the Ulm binder Johannes Hagmayr, to whom I have referred as having copied his animal figures from playing cards, is an exception. However, after 1550, panel stamps came into general use in Germany, but many of the designs are not especially inspiring. They exhibit a sameness of character, and frequent use was made of such subjects as allegorical figures and portraits of famous men. The panel bindings coming from Cologne are the most imaginative, showing somewhat the influence of the Flemish binders, though few of the designs on these German bindings compare in imagination and artistic treatment with those of the Low Countries and France. While panel stamps made it possible to achieve almost the entire decoration of a book cover with one single impression, thus saving much time and labor, I imagine they were not mere labor-saving devices, as they seem to represent in great measure an attempt on the part of the artist-binder to express greater freedom and originality in the decoration of books than could be arrived at by merely repeating set tool forms. The designs of German artists were frequently copied by the makers of panel stamps, but it is interesting to note that a reproduction of a Dürer design appears only once on a German binding. It is on a sixteenth century binding in pigskin with a panel reproducing the woodcut title page of the 1511 edition of the Little Passion, and it is dated 1577.⁸⁷

German sixteenth century unidentified bindings often display beautiful workmanship and designs, and those with coats of arms in the center are frequently of historical interest (see Plate 77). Others, even though they may not be unique in design, exhibit great perfection in technique (see Plate 78). When the German binders began to practice the art of gold tooling, they pro-

duced some bindings decorated in a simple and charming manner (see Plate 79)

About the middle of the sixteenth century the Germans developed a new kind of engraved roll for decorating their books. Instead of having an uninterrupted design on the entire cylinder which they used for impressing the leather with decorative motifs, they divided the surface of this circular wheel, or roll, into segments, and engraved a separate motif on each segment. This lent an entirely new character to the designs, and in consequence, they became less flowing and more compartmented. Some of these rolls bore the signature of the artist or of the bookbinder.

After the sixteenth century, when Jacob Krause produced gold-tooled bindings of great technical excellence, there were no outstanding German binders until of a very recent date. However, some German bindings were produced in the seventeenth century that compare favorably in technique with those of other European countries (see Plate 80). The Germans evidently neglected the craft of bookbinding for a long period of time. They were of course occupied with one war after another, and both internal dissensions and strife with neighboring countries kept Germany in such turmoil that peaceful arts and crafts had little opportunity to develop. The art and craft of bookbinding ceased to flourish, and a strange indifference about reclaiming her position in the world of bookbinding persisted in Germany longer than in either France or England. Even at the beginning of the twentieth century there were no binderies in Germany turning out such creditable work as was being done in these other two countries. The German craftsmen were clumsy in their forwarding, and they exhibited the most wretched taste in decorating their bindings. It was not until the technical schools in Germany turned their attention to the craft of binding that bookbinding began once again to exhibit some of the talent inherent in the Germans. This movement started shortly before World

War I and was accelerated after the collapse of the monarchy. Technical schools were financially supported by the government with liberal allowances, and binders were sent to England, France, and Switzerland to perfect their craft in order to teach in these schools. Rigorous rules regarding the length of apprenticeship were enforced, and no binder was allowed to practice his craft until he had qualified under stipulated regulations and had received his diploma, which entitled him to set up an establishment as a bookbinder or to teach his craft.

Eight years of training were prescribed in Germany in order to become a bookbinder. First, there were four years spent in a workshop as a pupil, during which time the learner received a very small stipend. Then, after the four years were completed, the worker came up for an examination in one of the technical schools, and if he qualified, he was made an apprentice and was given a certificate entitling him to finish his training. This training had to be completed partly in a workshop as an apprentice and partly in a technical school. After another four years he was allowed to come up for a second examination before a commission of the so-called "Handwork Chamber," and if he passed this test successfully he was made a master binder, received his diploma, and was allowed to practice the craft of binding. This system of apprenticeship is similar to that used in both France and England, though the term of training has recently been only seven years in these two countries, and there is less regimentation.

It is very evident that the thoroughness with which the Germans attacked the situation with regard to the craft of binding in their country during the first quarter of this century has been most fruitful of results. Once again German binders' names have come into prominence, and German bindings of great merit may now be found in international exhibitions. In regard to both forwarding and finishing, as well as to design, the modern German binders are turning out excellent work. Not only with

reference to the extra hand binding, but in the job and trade bindings as well, standards in construction and design have been noticeably raised.

Probably the two best-known German hand binders of the present time are Otto Dorfner and Ignatz Wiemler, both professors in craft schools and binders of repute (see Plate 81). Then there is Professor Weisse, who was formerly director of the Hamburg Craft School, and Professor Joseph Hoffman, in the principal technical school of Vienna, both of whom have contributed greatly to the furthering of better binding methods in Germany and Austria. Paul Adam is another German binder who merits distinction, not only as a binder but as a teacher, scholar, and author, and Bruno Wagner of Breslau has exhibited some interesting bindings, as has Otto Pfaff of Halle, who has broken away from the traditional in his designs.

The craft of binding has quite a large following among women in Germany, several of whom have been partially trained in England. Among the women binders of southern Germany who have exhibited some interesting and distinctive bindings are Frieda Tiersch, Frau von Guaita, Frä. Lederhose, and Frä. Jacob. Frä. Ascoff and Frau Frieda Schoy, who have their workshop in the vicinity of the Rhine, are talented professional binders who have gained a reputation for expert work. Without question, the German binders have recently been asserting their ability to take a distinguished place in the art and craft of bookbinding.

HUNGARY

Hungary is especially noted in the world of books because of its famous royal bibliophile, King Matthias Corvinus, who reigned from 1458 to 1490. This collector was a learned man and a patron not only of the art of bookbinding but of other arts as well. He brought together an extensive library of manuscripts and had books transcribed and illuminated especially for him.

by Italian artists, such as Attavante degli Attavanti and other celebrated Florentine miniaturists. The Italian Renaissance masterpieces which he collected rivaled in beauty and magnificence the famous collections of the Medici and the Urbino dukes, and Corvinus built a library fitting in elegance to hold his treasures, which were placed on elaborately carved shelves of the finest workmanship and protected by gold-embroidered velvet curtains. After a time, this bibliophile king brought to Hungary the most skillful scribes and talented miniature painters from Italy and created a scriptorium in his own palace at Buda for them to work in.⁸⁸ Such was his enthusiasm and love for the art of bookmaking and binding that he also established a bindery workshop in his palace.

In 1526 the famous Corvinus library was pillaged, many books were burned and others were carried away to Constantinople. Most of those still existing are now in Vienna, though a few are to be found principally in Germany, Paris, and Venice. A small number were retained from Constantinople to Budapest and are now in the National Hungarian Museum. There is at the present time a movement on foot to have some of the Corviniana MSS. returned to Budapest.

Since the discoveries about the origin of gold tooling resulting from the scholarly researches of Dr. Gottlieb and Baron Rudbeck, which have been passed on to the English-speaking world by Dr. Goldschmidt with valuable deductions, King Corvinus has grown in stature and importance to the student of bookbinding. It has been substantiated that this royal bibliophile had the knowledge and the sagacity which prompted him to import from Italy binders who understood an art of book decoration that had hitherto not been in general use anywhere in the world. These workmen, in all probability from Naples, understood this new art of tooling book covers in a manner that is generally characterized by the French term "*à petits fers*," namely, by the use of

heated tools impressed by hand over gold leaf. Most informed authorities have concluded that the art of gold tooling à petits fers as distinct from gilding with a brush in the Oriental fashion was introduced from Spain into Italy at Naples. So it appears that this connoisseur of art discovered that a superior kind of book decoration was being practiced in Naples and therefore imported workmen from that town to decorate the bindings of his priceless manuscripts in the new manner, before the method was generally practiced elsewhere. Since King Corvinus had married Beatrix, the daughter of Ferdinand of Aragon, King of Naples, it is not surprising that he should have discovered the new art of gold tooling in Naples, for he certainly must have visited that city frequently, on account of his connection by marriage with the King, who was also a scholar and a book collector. The whole story woven about this Hungarian king forms a romance of significance in the history of bookbinding and certainly adds prestige to Hungary.

The Corvinus books were bound in velvet or morocco leather. They were often decorated with colored leather inlays, inset cameos, or colored enamels. Some are rather Oriental in character and others are in the Italian style of the period. All exhibit the most expert workmanship.⁸⁰

It seems probable that the Italian workmen in the Corvinus bindery trained native helpers to assist them, and thus gold tooling was learned and practiced at an early date by Hungarian binders. There was apparently a generally high level of workmanship in Hungary, and the intermixture of gold tooling with the added color and luster introduced by the Oriental enamel technique made for a splendor peculiar to book decoration in Hungary at this time. But it must be remembered that this art was imported and that it was chiefly practiced by foreign workmen at this early period. The native Hungarian workmen who learned from Italian binders to tool books in gold continued to

follow foreign models, and no national style was evolved. Apparently the Hungarian binders have never succeeded, certainly up to recent times, in developing a style of book decoration entirely free from foreign influence.

POLAND

The Jagellonic Library in the University of Cracow and the Czartoryski Museum, also of Cracow, contain many bindings of Polish origin that exhibit some excellent fifteenth century work and a variety of artistic designs. These bindings are similar to the German bindings of the period. Both the stamps used and the character of the designs display rather generally the influence of German binders, though Italian influence also is apparent. This latter influence is shown in the use of gold tooling at a time when blind stamping was prevalent in that part of Europe, and in the use of certain Italian tool forms.

The early penetration of the art and technique of gold tooling into Poland, before they were practiced to any extent outside of Spain and Italy, is doubtless due to the proximity of Poland to Hungary. Following the reign of Corvinus, Poland, Hungary, and Bohemia were united under one king (1490-1516). Budapest was the political center of these three countries, and Cracow was the center of learning and book production. With this in mind, it does not seem strange that the technique being practiced in Budapest in the Corvinus bindery should have found its way into Cracow, where the art of binding was well advanced. The Poles not only practiced the arts of blind stamping and gold tooling on their bindings, but evidently also used the cuir-ciséle technique, which they probably learned from the Jewish Bavarian and Austrian workmen.

Judging from the Wislocki catalogue of incunabula in the Jagellonic Library, which ascribes many bindings to Polish workmen, there must have been a number of talented binders

connected with the University of Cracow in the fifteenth century.

That the Poles felt both the German and the French influence in their art and craft of binding may be partly explained by the fact that Henri of Valois, or Henri III of France, was King of Poland in the sixteenth century, as was Augustus the Strong, the Elector of Saxony, in the eighteenth century. It seems doubtful that Henri of Valois should have exercised much influence on the art of book decoration during his brief reign as monarch of Poland (1573-1574), except through his mother, Catherine de Medici, who, being an ardent lover of beautiful bindings, might well have extended her live interest in binding to Poland through her son, whom she put upon the throne. The German influence is more readily understood, since the proximity of Germany to Poland and the continual effort of Germany to take a hand in Polish affairs are well known.

The later Polish binders appear to have copied the German schools of binding in their technique, and in design they have leaned toward the traditional eighteenth century or the modern French schools until recently, when Polish binders began to design the covers of their books in a manner suggesting a national consciousness.

SCANDINAVIA

The fifteenth century Scandinavian bindings were decorated with stamps similar to those used in Germany, though some of the animal forms used show the influence of Byzantine art. Later work is after the French fashion, and the French models of tools were doubtless either copied by native tool cutters or were possibly engraved in Paris. It is reported in the catalogue of the National Library of Stockholm that Christina of Sweden, who is known to have been a book lover, imported French and Italian binders into Sweden. In all the Scandinavian countries there has been for many centuries a persistent effort to produce well-bound books.

During the middle of the eighteenth century the art and craft of binding in Sweden was flourishing, but Swedish bookbinding languished soon afterward, until toward the end of the nineteenth century. It was at about this time that Gustaf Hedberg went to Paris and London to study and work in these foreign binderies, and upon his return to Sweden he evidently stimulated the Swedish binders to work along less conventional lines. His designs exhibit no more marked originality than is shown by other binders of his time but he displayed ingenuity in making a few tools carry out his designs. Countess Eva Sparre is a noted Swedish binder who has shown originality and independence of traditional styles. Her decoration is usually simple and always in excellent taste. Miss Greta Morssing is another well-known Swedish binder who has generally bound and designed books after the English fashion.

The Danish binders Petersen and Petersen, Oscar Jacobsen, and Anker Kyster have exhibited extensively. These men have all produced bindings decorated in a conventional manner, but they have also departed from the conventional and have decorated their books with freely drawn line designs that are peculiarly Danish in feeling. Among the several women binders in Denmark producing interestingly designed bindings is Ingeborg Borjeson of Copenhagen who is noted as a maker of charming decorated end papers.

Hand bookbinding in Norway has developed as great activity as in the other Scandinavian countries. Among the most versatile Norwegian binders are Rander Naess, Signe Bjerke, and Ruth Arnes.

Just after the beginning of the twentieth century the binders in all the Scandinavian countries began decorating their bindings with simple lines, showing the influence of a modern trend in their treatment of book-cover designs. In these North European countries functionalism was stressed in architecture soon

after its conception and, in keeping with this influence, the bookbinders evidently sought to break away from the traditions of the past in decorating their books. In many instances they have become ultramodern in their free treatment of unconventional line motifs.

One often hears the term "functional design" applied to this sort of book decoration, but since functional design, as it is usually understood, must be adapted to structure, it is difficult to see how it can possibly be applied to book decoration without stretching the term illogically. Decorative art and functionalism would appear to be almost entirely divorced from each other by their very natures; the one belonging to the realm of aesthetics and the other basically bound up with utilitarianism. I fail to see how decorative art, as such, can possibly serve a utilitarian purpose in the generally accepted use of the term, and therefore how it can be construed to be functional, though it is apparent that through the manner in which structure is adapted to function an aesthetic result may be produced.

NORTH AMERICA

The field of hand bookbinding in America has been neglected by writers presenting the history of the craft of binding, and our information about the work of the early American binders is spotty and incomplete, though recently some interesting data have come to light.

As our earliest settlers came mostly from English stock, we find immigrant binders in the seventeenth century practicing the art and craft of hand bookbinding in colonial America after the fashion of their English ancestors, with modifications imposed by limitations due to scarcity of materials. However, immigrant binders came not only from England in the colonial period, but also from other foreign countries, particularly Scotland, France, and Germany. These skilled workmen influenced styles

and technique in this country, and the early work of our binders exemplifies the traditions of Western Europe, though at length American binders developed a style of binding marked by characteristics of some independence as to both technique and design.

The colonial binders had no direct legacy from monastic binderies, for they began practicing their craft after that craft had been in secular hands for nearly two centuries, but mediæval practices in general continued to be used in binding in colonial America until mechanization quickened the pace of bookbinding and made hand binders resort to various expedients in order to compete with the machine.

Most of the early American bindings were blind tooled on sheep and calf covers over wooden boards. Wood such as oak, maple, and birch was used for book covers instead of pasteboard, because pasteboard was not easily obtainable in America during the colonial period, while wood was plentiful. But these American wooden board covers were different from those used abroad on the thick folio fifteenth century volumes. Of necessity, they had to be much thinner in order to be suitable for use on the thin books first published in this country. They were scarcely thicker than pasteboard and were called "scalboard" or "scabboard." It is obvious that these thin wooden boards were considerably more durable than the pasteboard then in general use for book covers on the Continent and in the British Isles. Not until the eighteenth century was wood superseded by pasteboard in this country for the sides of books, as pasteboard had to be imported, at least until after the first paper mill was established in Philadelphia in 1690.

The colonial binders sewed their books after the soundest method, over raised cords which were laced into the covers, but they also followed the less sound practice of sewing over rawhide thongs and sinking them into grooves sawed out in the back of the sections, in order to produce a smooth back uninterrupted by bands. When head and tailbands were used, they were usually

made of linen thread, and book-edges were colored instead of being gilded. But books were not at first rounded and backed, though this highly desirable feature of book construction came into practice somewhat later, obviating the tendency of backs to cave in.

One of the Grolier Club catalogues mentions a bookbinder by the name of John Sanders,⁹⁰ who opened a shop in Boston in 1637, though nothing further is known about him or his work.

We have no record of the fact, but it is probable that the American colonial binders were connected with printing and bookselling shops, and that books came to the booksellers of New England in sheets, as they did to the booksellers abroad, and were bound in these establishments, where tools and materials for the work were provided. Sanders may well have been absorbed by one of these firms, who employed him to bind their books.

The two early American binders most frequently mentioned are Edmund Ranger and John Ratcliff. It is known that Ranger was a bookseller as well as a binder, and that Ratcliff worked in Boston for about twenty years (1663-1682) and came from England to bind the Indian Bible of John Eliot. Ranger was the more conservative binder of the two, eschewing the use of sawn-in bands and other questionable practices that Ratcliff indulged in to the detriment of his work. Both Ratcliff and Ranger did what is termed "plain" binding as well as extra binding. In common with other American binders of their time, they used domestic sheep and calf for their plain bindings, which they decorated with blind tooling after the fashion then in vogue in this country. But they are especially distinguished for their departure from many of the usual practices. Instead of wooden boards, we find on their books pasteboard covers, which were doubtless imported, and their use of imported morocco leather, marbled end papers, and gold tooling, at a time when plain end papers, blind tooling, and domestic leather were used by other binders, serves to

entitle them to a place of pre-eminence among colonial binders. Not only did they use gold leaf for tooling their morocco bindings, but it was used by them for gilding the edges of their books, and Ranger added head and tailbands made of silk instead of linen thread, thus inaugurating new colonial practices.⁹¹

In comparison with the technique of European binders of this period, the native American binders' work was somewhat crude, though their methods of construction were for the most part sound and their bindings were characterized by qualities of solidity and a simple style of decoration that is very pleasing. Considering that many of these binders lacked long experience and had often to rely upon homemade materials that were less expertly fabricated than those manufactured abroad, their work is amazingly creditable.

An adaptation of the English panel style of decoration, known as the "Cambridge style," was used by colonial binders throughout the seventeenth century and part of the eighteenth. The tooling was in blind, and the board edges were often bounded by double lines, sometimes with a flowered roll running next to the lines, and generally with some sort of flower tool at the four corners of a central panel. This style of decoration is characteristic of bindings of this period and is to be found on bindings made by Boston, Philadelphia, and even some southern colonial binders. A colonial binding on the Bay Psalm book is shown in Plate 82.

The "backbone," or "spine," of a colonial binding was not titled or ornamented except for lines on each side of the bands, which were tooled either in blind or gold. Or when bands were absent, lines were tooled across the spine at intervals corresponding with the position of the sunken cords on which the sections were sewed. An attractive feature of these early bindings, which was almost always present, was the decoration in blind or gold on the edges of the covered boards, and the custom of decorating

the inside leather margins with blind tooling served to make the bindings less plain.

Sprinkled calf was in vogue at this time in England, and American binders used this method of achieving what was considered a decorative effect. But since acids had to be applied to the leather in the process of "sprinkling," the effect was got at the expense of the durability of the binding.

Toward the end of the eighteenth century there were bindings produced in the American colonies by workmen who had been trained in England and Scotland. These bindings display a style of decoration less simple than those produced in the earliest period. The sides and backs of the bindings were often decorated with elaborate gold-tooled designs in a manner then current in the countries where the workmen served their apprenticeship. However, the German-trained colonial binders who worked in the last part of the eighteenth century produced bindings often mediæval in character, with brass clasps and bosses and with scant decoration in blind tooling.

After the Revolution, when America had become politically independent of England, a new consciousness was manifest in American pursuits and new influences infiltrated into the activities of the Republic. France had been bound to America by close ties, and the American horizon was broadened by new contacts. Though the Republic continued to be dependent on Great Britain for much of its inspiration, as in colonial days, there was evidence in American enterprises of a wider perspective and a more virile independence. A new era came into being.

Thus we find the art and craft of bookbinding reflecting the less provincial and more independent outlook of the American mind. Hand binding began to be practiced in independent shops not connected with printing or bookselling establishments. By the end of the eighteenth century all materials necessary for binding purposes were made in the new United States, and binders

were no longer dependent upon foreign sources for their supplies. Pasteboard covers, marbled end papers, and imitation morocco leather came into general use as the rapid development of new industries produced these articles.

However, although the industrialized United States produced a flourishing craft in bookbinding, it did not improve the technique of the craft. The printing houses were turning out books in great numbers after the close of the eighteenth century, and speed became the necessity of the binder in order to meet the demands of industrialized book production. Therefore every possible means of increasing production was put into practice, often with little regard for the lasting qualities of the binding. Sawm-in backs with false glued-on raised bands were the usual order of the day. Pasted-on head and tailbands made of cloth or leather began to be substituted for those woven onto the book with silk or linen thread. Books were sewed on fewer cords, often not more than two, and even these were finally not laced into the covers but were frayed out and pasted down onto them. Nevertheless, one important improvement occurred in the disappearance of concave, or sunken, backs, for the binders began to round the backs of their books and force them into a convex shape, a technique which was necessary if a title were to be put on them successfully. While short cuts in construction were characteristic of the general run of bindings produced in America at this time, it was still possible to get a sound binding done by the extra binder, if one were willing to give him time and pay him for a substantial job.

In the matter of decoration, bindings took on a greater elaborateness after the colonies became a republic. Gold-tooled designs were substituted for blind-tooled ones, and decorative rolls became increasingly employed for a massed effect of gold tooling. These engraved rolls were often an inch wide and were used to produce a floral border running around the outer edge of the

cover (see Plate 83). But the most attractive bindings of this period, though less frequently met with, are the ones on which a center design is built up of small tools, with the book-edges bounded by a narrow roll pattern and with a small fleuron emerging from the four corners of the border. This style smacks of English and French influence, but the proportions of the designs and the general effect of unpretentiousness suggest immediately that they must be the products of less sophisticated craftsmen than those binding abroad at that time. There is no dash about the small books tooled in this manner, but there is a delightful naiveté about the designs, and the craftsmanship is excellent. In my judgment these charming, simple bindings represent more taste than any other bindings produced after the American colonies were united in a republic.

Small tools were occasionally used to make a repeat border design, and very rarely an all-over design was produced, in which both small tools and engraved floral rolls were utilized. Leather inlays appear on some bindings of this period, but that technique was practiced neither extensively nor too successfully by these binders, though colored leather labels were put on the backs of books, enhancing the attractiveness of the binding in an intriguing manner. The labels containing the title and the volume number were often quite charmingly decorated with gold tooling even on otherwise plain bindings.

Undoubtedly the immigrant binders in the colonial period brought with them tools for decorating their books, and tools were probably imported for use in colonial times. Just when they were first engraved in this country, is uncertain, though records bear testimony to the fact that they were being made in the United States early in the nineteenth century.⁹² Since type was cut in America as early as the last quarter of the eighteenth century, it seems probable that bookbinding tools were cut in this country not much later.

It appears that tanneries were established in Virginia and Massachusetts as early as 1630, and the American leather manufacturers apparently supplied colonial bookbinders with sheep, calf, doeskin, and possibly some vellum and parchment. As parchment and vellum covers are rarely found on early colonial books, it would seem as though only a small quantity of these materials was manufactured here at that time, and it is doubtful if these products were imported to any extent. From account books kept by Benjamin Franklin we learn that binders were supplied with gold leaf from Pennsylvania as early as 1820.

The great centers of printing in the United States were Boston, Philadelphia, and New York, and the craft of bookbinding flourished particularly in these cities, but there were hand binders working in various other parts of the country. I quote from Hannah Dustin French in *Bookbinding in America*: "There were bookbinders in Worcester and Salem, Massachusetts, Albany and Hudson, New York; Newark, New Jersey; Baltimore, Maryland; and Charleston, South Carolina. However, information about them is scarce, except possibly for those in Worcester and Salem."

In the eighteenth century, a Scotsman by the name of Robert Aitken was printing and selling books in Philadelphia, and though no bindings have been discovered which were signed by him, he is thought to have bound several copies of the Bibles he printed. He must have been trained in Scotland, and if the bindings attributed to him are authentic, he should be credited with extremely careful workmanship and much taste (see Plate 84). In the nineteenth century one of the outstanding binders was John Roulstone, of Boston, whose bindings are signed. I have mentioned Ranger, Ratcliff, and Aitken as binders representative of some of the best work done in the three first centuries of bookbinding in America, but there were scores of other binders working in America at this time. There is an extensive list of early

American binders given by Hannah Dustin French in *Book-binding in America*, pp. 99-116. Much other valuable information may be gleaned from this able and painstaking presentation of the subject of early American hand bookbinding.

Though many gold-overloaded and stereotyped designs were produced on hand-bound books in America during the nineteenth century, as was the case in European countries, occasional examples of this period are found which display restraint and a certain Victorian self-consciousness that is not unpleasing; but the craft of hand binding was less and less able to keep pace with the speed brought about by the industrialization of this country. Competition with the machines, which were capable of producing covers quickly and cheaply for publishers' editions, was too great, and finally the machine "stole the show" from the hand binders. They were no longer supreme, and their craft ceased to be a thriving one.

This condition obtained in America to a greater extent than in any other country, and I think was entirely due to economic causes. Labor was cheaper abroad than in America, and therefore the economic differential between handwork and machine work was most pronounced in this country and made competition sharper here than elsewhere. Furthermore, high tariffs, which were designed to "protect" American industries, were imposed upon materials coming into the United States from abroad and made them just as expensive as those produced here with higher labor costs. This prevented American binders from taking advantage of the cheaper prices paid by European binders for materials. With this double economic handicap, it is not surprising that our hand binders not only were unable to compete with machines, but lost business in competition with foreign hand binders. A large number of American bibliophiles had their books bound in England and France at this time, and our booksellers in great numbers sent their books abroad to be bound, as

they were able to get the work done more cheaply than in the United States, notwithstanding the tariff imposed on imported bindings. These conditions produced a declining craft of hand bookbinding in America at the end of the nineteenth century, when binders in England and France were doing a thriving business, chiefly because they were able to turn out bindings at a price the public could afford to pay. The foreign competition, together with the lack of an apprenticeship system, has militated against the development of hand bookbinding in America, and it is no wonder that superior craftsmen are produced abroad. The few job binders that have been able to survive in this country are doing creditable plain binding, but there is no incentive for them to strive for art in binding, for it is "a losing game" financially and they cannot afford such an adventure.

Nevertheless, the revived interest in handwork that began to be shown toward the end of the nineteenth century extended to all the crafts, both in this country and abroad, and finally pervaded the field of bookbinding. Collectors not only were willing to pay high prices for specimens of rare bindings produced in the past, but sought out contemporary hand binders who were able to take commissions for artistically decorated books, and became their patrons. In 1895 Mr. Robert Hoe, whose extraordinary collection of bindings is well known, together with several Grolier Club members, established a hand bindery in the city of New York, known as the Club Bindery, where imported foreign binders carried on the work. Several large and prosperous bookbinding firms in this country which had previously devoted their efforts to machine binding established departments which were solely devoted to extra binding, and the most talented workmen procurable were employed. Printing firms, such as the Lakeside Press in Chicago and Doubleday, Page & Company of Garden City, organized hand binderies in connection with their establishments and manned them with competent hand binders. The

school for teaching the craft of binding which was instituted and underwritten by the Lakeside Press is evidence of the increasing interest in the United States in furthering the craft of hand bookbinding. The tide was so strong that bookish people at the beginning of the present century became bookbinding conscious, as they had become printing conscious, and hand bookbinding in America was on trial.

As a result of this stimulated interest in binding, a number of would-be bookbinders, mostly women, set sail for Europe to learn the art and craft of binding. Whether this quest by women for training in the craft was inspired by the feminist movement then in progress in this country or whether it was mostly influenced by the fact that women had a lesser economic value than men and could afford to train professionally and practice a poorly paid craft, is a question. In any case, a few of these women worked almost religiously, and after serving a voluntary apprenticeship of several years, returned to America to practice and teach their craft. One of the first American women to study abroad was Miss Evelyn Nordhoff, who worked in England with Mr. Cobden-Sanderson for some time and then returned to New York, where she set up a bindery known as the Evelyn Nordhoff Bindery. Among the women pioneers of the craft in this country is Miss Marguerite Duprez Lahey, whose work is of high standard. She is thoroughly trained, and has made frequent pilgrimages to Paris since her first apprenticeship there, seeking to perfect her technique. For many years she has worked only for The Pierpont Morgan Library. In America at the present time there are other hand binders, both men and women, deserving of mention, but I shall not attempt to present a list of them, for the total number is comparatively large, and it would be difficult to single out a few for special mention without overlooking others.

If hand bookbinding is to develop in America as it has de-

veloped in European countries, first of all, provision must be made for making it possible to get a well-founded training in both the art and the technique of the craft. In European countries standards are set in hand bookbinding, craft schools are inaugurated, and apprenticeship systems are in force which offer opportunities for thorough training in the craft of binding, while in America these organized opportunities are lacking.

In this country, where formerly a system of apprenticeship was abused and hardships were inflicted on apprentices by their masters (as they were also in Europe), instead of stopping these abuses and regulating the system, we, in my opinion, very unwisely abolished it. As a result, we have had to recruit our most expert hand binders from the ranks of foreign workmen. Had we established good technical schools, manned by practical and well-qualified teachers, and had we coincidentally put the whole system of bookbinding apprenticeship on a sound basis, with proper regulation and prescribed standards, we would have been creating our own able bookbinders instead of importing them from abroad.

The course of training for bookbinders in Europe embraces not only the technical and mechanical processes of the craft, but includes sound instruction, by noted masters of art, in the rudiments of drawing and design. This is why the foreign binders are equipped to become creative designers if they possess the talent of originality. If opportunities were offered in America to gain a thorough basic training in the technique of the craft of binding, and if a fundamental, practical knowledge of drawing and design were insisted upon as a part of a hand bookbinder's training, there is no doubt in my mind that we should be producing master binders and really creative work in bookbinding design. The necessity of thorough training applies to every craft, and a well-organized and properly regulated apprenticeship system with standards of proficiency must be adopted in this country,

not only in bookbinding but in many other crafts, if a high standard of workmanship is to be attained.

It is much easier to abolish an apprenticeship system that has been abused than to regulate and enforce that system; but I believe that when we in America learn to substitute the difficult practice of regulating an apprenticeship system for the expedient of summary abolishment of it in our crafts, we shall improve standards of workmanship, and at the same time achieve a greater degree of justice in our social order.

I stated that hand bookbinding was "on trial" in the United States at the beginning of this century, and I think it is still on trial, for the challenge of bookbinders in Europe is at the present time strong.

CHAPTER VII

MISCELLANEA

Format, Signatures, Decoration of Book-edges, Shrines, Satchels, Book Covers, and Girdle Books, Forgeries, Some Materials and their Manufacture, Deterioration of Bindings, and the Care of Books

FORMAT

THE early codex is generally referred to as a square quarto book, but as a matter of fact it is made up in folio format. Though most bibliophiles are conversant with the "make-up" of a book, some confusion seems to exist concerning the use of the term "format." However, the etymology of the word, as stated in Littré's dictionary of the French language, points to the conclusion that the term comes to us through the French word *formé*, from the Latin participle *formatus*, meaning "formed"

The word is, at the present time, indiscriminately used by the "trade" with comprehensive significance to describe the size and the entire general make-up of a book, whereas by the bibliographer it is used in a restrictive sense to refer only to the way in which a book has been printed or written on the sheets used for the text and to the consequent folding of those sheets which compose the sections, or gatherings, of the book. To the bibliographer, nothing with reference to size is comprehended in the word "format." A book made up in octavo format may be the same size as one in folio format, depending upon the size of the sheet used for the text.

A folio format, in bibliographical parlance, is made up of sheets folded only once, forming two leaves and four pages. In a quarto format the sheet is folded twice, making double the number of leaves and pages. By folding the sheet a third time one has eight leaves or sixteen pages making an octavo format, which

has been the usual format since about 1700. By additional foldings the 12mo, or duodecimo, format, the 16mo format, and the 32mo formats are arrived at.

The number of leaves to a section does not always identify the format of a book, however, as each sheet does not always constitute a section. For example, folios are usually composed of two or more folded sheets, and the bibliographer looks to the grain of the paper and to other characteristics of a book in determining the format. For more detailed information on the subject, the reader is advised to consult one of the many books on bibliography

This connotation of the bibliographer is technically precise, and should be adhered to when referring to books printed or written in the early period when the term meant really nothing but the manner in which the sheet was folded.

In the early days of printing the term carried a fairly definite significance with reference to size, because the hand made paper then used varied much less in size than paper used at a later period, and for this reason the term suggested very definitely the shape and size of the book. A folio was then a large oblong book from twelve to sixteen inches in height. A quarto was a square book measuring from nine to twelve inches, and an octavo, a small oblong book about seven to nine inches in height. It was some time after the invention of printing, however, before formats of books became standardized.

The loose use of the term "format" by our publishers seems a bit extravagant to the bibliographer, but it is helpful in visualizing the size and shape of books, and if applied only to books published after the beginning of the nineteenth century, when machine-made paper in larger sizes came into use, it should cause no confusion. In my opinion there is considerable justification for this popular use of "format," for, after all, "formed" seems to permit a broader use of the word than that of merely "folded." In

the final analysis, usage can change the meaning of words, and in this instance I think the bibliographer should not quarrel with the publisher's and the layman's wide meaning of the word, so long as its technical meaning is not lost sight of.

SIGNATURES

The letters or numerals printed or written on the first page of a sheet, which when folded forms a section of a book, are called signatures. The book sections, or gatherings, were marked in this manner in order that their sequence might be easily identified. William Blades has written a monograph on signatures which is illuminating to anyone seeking further information on the subject. In it he sums up the matter interestingly. "The chief use of signatures was and is for the binder. Binding is certainly as old as books. Signatures are certainly as old as binders. It is conceivable that the early monastic scribe, who made his own parchment, concocted his own writing-ink, copied leisurely, with his own hand, the Bible or Psalter, and, lastly bound them *propria manu*, might complete his work without wanting any signatures to help him, or, at any rate, might be satisfied with placing a catchword at the end of each section as a guide to their sequence. But the manufacture of books passed from the monk's scriptorium into the hands of trade guilds, and the increased demand for books caused a great sub-division of labour, and when, instead of one, a manuscript would pass through a dozen workmen's hands before completion; then signatures became a necessity, as much for the scribe as for the binder, as necessary for the collation of the early MS as for the steam-printed novel of today."²¹

Signatures were purposely placed by scribes on the outer edges of manuscripts at the foot of the page so that they would be cut off during the process of binding. This was also the practice in early printed books, and it accounts for the fact that often no sig-

natures are found on them or, when found, are sometimes partially cut off.

The form and system of signatures varies with different scribes and printers, but usually either a capital letter followed by a numeral or one followed by a small letter was put on the first leaf of a gathering. The same capital letter was followed by another numeral or a small letter on the second leaf, and so on: viz. A or A1, A2, or A1, A1, etc. Neither the letters *z* and *j* nor *u* and *v* were differentiated in early times, and the letter *w* was never used in signatures. This same system continues to be used in printing books at the present time with slight variations, though the signatures are now placed close up to the last line of type.

DECORATION OF BOOK-EDGES

The storing of books in mediæval times flat on shelves, one upon another, with their edges exposed undoubtedly gave rise to the adorning of book-edges, and in the sixteenth century much attention was given to decorating the edges of books by coloring, gilding, gaufering, and painting, though the decoration of book-edges dates to the tenth century.⁹¹ Titles, legends, floral designs, and devices of various sorts were painted upon book-edges, either purely for their decorative effect or to denote ownership. In Mexico at the beginning of the seventeenth century the edges of books were branded to designate the ownership of a book.

The gilding of edges was practiced soon after gold tooling appeared on book covers, and it was not long thereafter that edges began to be decorated by gaufering. This was done by impressing designs on the edges already gilded, either with a small pointed tool or with binders' tools slightly heated, and these designs were sometimes picked out in color. After the pattern was stamped on the gilded edge, the surface was burnished. The gaufering was done with the book closed and with the edges

tightly compressd. The earliest examples of gaufered edges were produced at Venice and Augsburg.

The German binders were fond of painting their edges, and they used figure subjects from about the middle of the sixteenth century. They excelled in the use of color on their gaufered edges, though the effect was less delicate than florid

A variety of pleasing effects was obtained in edge decoration by using gold of different shades and combining these varied tones with silver. The Italians, at an early age, employed pale gold in decorating their edges, and by means of its use produced a very dainty effect. The Venetians in particular, as early as the first part of the sixteenth century, gaufered their edges, using a rope pattern similar to that produced on the covers of their books.

The French binders throughout the sixteenth century gilded their edges and gaufered them in elaborate patterns, which they outlined with pointed tools. These designs were usually of a floral or arabesque nature. They also stamped designs on gilded edges of books and then scraped the pattern out, leaving it in white. This gaufering of edges was at its height of perfection in the sixteenth century (see Plate 85).

Le Gascon is said to be the first binder to introduce marbling on edges under gilt. The marbling was done by placing the book-edges on a marbled pattern, which was prepared in a vat. Colors were floated onto a layer of size in the vat, and the patterns were made by stirring and arranging the colors with combs or with other implements. The book-edges were then lightly rested on the marbled pattern, which was transferred to them in its variegated design. When dry, the edges were gilded over the marbling. The gold on edges treated in this manner has a deep luster, but when the book is opened, the gilding is not visible, and the edges appear merely to be marbled. This is caused by the fact that the colors in the marbling run very slightly into the paper, so that they show when the leaves are not compressed, whereas the

gold leaf rests solidly upon the surface of the edge and is not visible from a side view when the book is opened

It was the "Mearne binder" who introduced an entirely new manner of decorating the fore-edges of books by putting a "hidden painting" on them. This was effected by "fanning out" the edges, painting on them a design, a coat of arms, or a portrait when they were in this position, and then gilding over the painting. As a result of this procedure the edges appear merely gilt when the book is closed, as is the case with the *Le Gascon* edges that were gilded over a marbled pattern. In order to see the painting, the book must be laid flat with its upper cover opened and on a line with the lower cover. In this position the fore-edge assumes a beveled contour, slanting from the front page to the last page, and thus the painting is exposed to view (see Plate 86). These fore-edge paintings are usually found with the colors still quite strong, doubtless because of their having been protected by a coat of gold leaf.

Later, in the eighteenth century, James Edwards of Halifax, who is noted for his transparent vellum bindings, and John Whitaker, the binder who bound strained calf books in the *Etuscan* style, revived the art of painting book fore-edges after the Mearne fashion. This use of concealed paintings on the fore-edges of books was practiced by other binders as well. Kalthoerber used the art of gilding over a painted design, though his designs showed under the gold when the book was closed.

The technique used for book-edge paintings is not difficult, though the painting of the designs requires the talent of an artist. The artisan and the artist, though they may be one and the same individual, have distinctly different functions to perform. To produce a painting under gold, the fore-edge of the book is first "cut in boards" with a plough, so that the edge will offer a perfectly smooth surface to work on. The leaves of the book are then "fanned out," and they are held in this position clamped

tightly between wooden boards. The design is painted on the edge with a brush held at right angles to it so that the paint will remain on the surface, and the paint is used not too much thinned in order to prevent the colors from running. When the painting is finished and is thoroughly dry, the clamps are removed, the book is put in a gilding press between gilding boards, and after burnishing the painted edge, it is gilded like any ordinary book-edge, though the press must be screwed up as tightly as possible to prevent the glaire, or size, from penetrating the painting.

This elaborate decoration on book-edges is appealing to many, though it often appears like "gilding the lily." It seems to me most appropriate on embroidered books but very often out of place on leather-covered bindings (see Plates 87, 88).

The branding of book-edges in Mexico, which began in the seventeenth century, was first done by monks in charge of convent libraries in order to mark their property as a precaution against theft. Brands of red-hot iron or bronze were used for this purpose in a manner similar to that used for branding cattle. Usually this branding was done only on the edges at the head of the book, though sometimes it is found on fore-edges of books, and occasionally on both head and tail. Unfortunately, the process often injured the covers, title pages and flyleaves by burning into them. This owner's mark was very effective as a protection against thievery, for a branded insignia on a book-edge is almost impossible to efface without resorting to trimming deep enough into the edges to cut the marks entirely away⁹⁸ (see Plate 89).

SHRINES, SATCHELS, BOOK COVERS, AND GIRDLE BOOKS

SHRINES. It was an early custom to make covers for bound books, and in many instances these covers were more elaborately decorated than the bindings themselves. Books, as well as ecclesi-

astical sacred vessels and prized personal ornaments, were protected by coverings of various sorts, and in the early days of Christianity shrines were made as repositories for sacred books, as they were for other sacred objects

The boxes, or *book shrines*, made in Ireland for holding their simply bound leather manuscripts are called *cumdach*s. They were overlaid with precious metals inset with jewels, but there are few specimens extant (see Plate 90). One of the finest examples of the Irish *cumdach*s still in existence is that of the Stowe Missal (eleventh century), which is now in the Museum of the Royal Irish Academy. The lid of this book is ornamented with a metal cross, at the ends of which large jewels are set. The silver-gilt background of the cross is decorated with engraved figures of saints, and around the edge of the cover are Irish inscriptions. On the base of the box the jewels and enamels have been destroyed, but the ornamentation of silver openwork design over gilt still remains. This openwork ornamentation is characteristic of other Irish *cumdach*s extant.⁹⁶ The earliest *cumdach* of which there is any record was that for the Book of Durrow (ca 877). This, however, has been lost, but there are several later *cumdach*s to be found in the Museum of the Royal Irish Academy. The *cumdach*s are usually quite small, ranging from 5½ to 9½ inches in length, and they are made of wood, gold, silver, or bronze and almost always have a large cross in the center, with the background filled with various decorative forms. It was the custom in Ireland to put their sacred books placed in shrines under the care of certain families, and their guardianship was inherited by successive generations. The original use of these shrines was in later days perverted, and they were sometimes appropriated as talismans for warriors. A large *cumdach* is said to have been used as a breastplate by a warrior, who carried it into battle, possibly for his protection.

Book shrines were not only of Irish usage, though they seem to

have been peculiarly endowed with veneration by this Celtic race. Byzantine book shrines are still extant and are preserved in some of the Continental ancient churches. Mention of a book shrine under the name of *capsa* is to be found in very early records on the Continent. The celebrated gold *capsa* of Monza in Italy is decorated in a style very like that found on the Irish *cumdachs*. A few examples of Irish shrines may be seen in the royal library of Munich. I have already called attention to the emigration of Irish and English monks to the Continent and have noted their influence on the production of books. It should likewise be remembered that missionaries came from the Continent to the British Isles. While the Celtic influence of Irish art affected art on the Continent, and while the English scribes infused into Continental book art a perfection of performance and a delicacy of feeling, especially under the influence of Alcuin of York, the Continent in turn put its stamp upon the art of England and Ireland. It impressed on the art of the British Isles both its forms borrowed from the East and its own peculiarly created or adapted forms. St. Patrick, when he came from the Continent to Ireland (*ca.* 1440), is said to have been followed not only by evangelists, but also by religious associates who were skillful art and craft workers. Through these and other foreign emigrants, Continental influence may be noted on extant book coverings of Irish origin.

BOOK SATCHELS. The very early books were of a religious nature, and all over the Christian world they were treasured and kept carefully protected by coverings such as *book satchels*. The Irish ecclesiastics usually kept their books in satchels, called *polaires*. These cases were made of leather, with straps on them for the purpose of hanging them over the shoulder when traveling or of hanging them up on pegs when they were not in use.⁹⁷ Book satchels were a necessity to the bishop who had to go on

foot to visit the various distant parishes under his jurisdiction, and the priests likewise had to make use of book satchels when they toured their parishes on their various missions. This custom of using book satchels is said to have been brought from Gaul to Ireland, and it probably came to Gaul from the East. Even in modern times, books were carried in satchels by the monks from the monasteries of Egypt and the Levant,⁹⁸ but they were not elsewhere in general use after the eleventh century.

The Irish leather satchels were probably decorated by means of using a blunt point to trace the design, and a flattened hard surface to outline it. Mr. Alfred de Burgh, one of the librarians of Trinity College, Dublin, and an authority on Irish book satchels, came to the conclusion that the cowhide leather used for the Irish polaires was first soaked, after the pattern had been traced on it with a pointed or flat bone instrument, and that the background was then pressed down by wooden or bone implements so that the design was left in relief. He suggests that pressure was also probably applied from the underside of the leather.⁹⁹ Aside from this manner of decorating Irish book satchels, the technique of *curbouilli* is said to have been used by Italian workmen in the fifteenth and sixteenth centuries for decorating leather book coverings.

BOOK COVERS AND GIRDLE BOOKS. Several types of leather book covers have been in use since the first flat book began to be bound in leather. The usual leather binding, which is pasted over the sides and back of a book and is then turned over the edges of the boards and pasted down on the inside of the covers, is the well-known type that continues to be made today.

During the Middle Ages and early Renaissance a protective cover of soft leather, like doeskin, was often sewed fast to a leather-covered book. It entirely covered the sides and back of the book and usually extended several inches over all the book-

edges at head, tail, and fore-edge. When the book was not in use the projecting edges of leather were folded over the edges of the book, and thus the covering not only protected the leather binding on the sides and back, but the edges of the book leaves as well. Some sort of covering was necessary for keeping book covers from being badly worn and unstained by inclement weather when books were carried about in the Middle Ages as they were so frequently by scholars and clerics

It is possible that this manner of covering bound books suggested a second type of extra-covered book — the girdle book (see Plate 91) — which was peculiarly adapted for the use of the monks and clergy who needed not only to carry books from one place to another, but to have them conveniently near for the purpose of reciting their offices. Magistrates have been pictured carrying girdle books, but scholars who have made a study of the history of these books have come to the conclusion that they were probably used only by the clergy or by someone connected with the Church.¹⁰⁰

The uniquely fashioned extra cover of the girdle book folded over at head and tail of the binding, served not only for the convenience of the cleric, but as a very excellent protection from soil and wear when carrying the book about. The leather folded over at the head of the book is left about two inches long, that at the tail extends for nearly a foot beyond the book, and is gathered together at the end into a braided buttonlike knob, effecting a sort of hooded gossamer bag convenient both for carrying the book by hand or fastening it to a girdle. Hence the name "girdle book." Monks walking about on their various missions, in the holy processions when they were wont to read from their books of prayer and suggested meditations, or in the monastery gardens between the offices of Lauds and Vespers, must have been consoled by the ever-presence of their breviaries, made possible by the girdle book.

The use of girdle books, beginning in the second half of the fourteenth century, appears to have been confined to a period of not more than 150 years, and to the limited region which extends from the Netherlands to the valley of the Upper Rhine. Though these books were evidently not uncommon during that time, since they were frequently depicted in prints, paintings, and sculpture, there are few examples of them extant. Most of the few remaining girdle books now known to be in existence are in European libraries and institutions. The example illustrated in Plate 91 is available for inspection in the Spencer Collection at The New York Public Library.

Mr. Kup, in his brochure *A Fifteenth-Century Girdle Book*, suggests that the mysterious disappearance of girdle books may be due not only to "wear, negligence, fire or warfare," but to the fact that possibly the long ends of girdle books were cut off, after they ceased to be popularly used, in order that they might be more conveniently placed on library shelves.¹⁰¹

FORGERIES

Forgeries in bindings have been quite common in the past. When the price of an article reaches fabulous heights, there are always crafty and talented workmen who spend their expert workmanship imitating the objects of art in demand and offer them for sale as originals.

I have already referred to the imitation of early enamel bindings, which only the well-versed specialists are able to tell from veritable old bindings. As articles become scarce, they are more ardently sought after by the collector, and then the imitator sets out to take advantage of the market.

Mr. G. D. Hobson, in his book *Thirty Bindings*, referring to the London exhibition held at the Burlington Fine Arts Club in 1891, writes of "the increasing struggle between the wiliness of forgers and the wariness of collectors," and he mentions several

books in that exhibition that were found to be forgeries. Among them was a Grolier binding in Lord Amherst's library which was discovered by Mr. Seymour de Ricci to be an imitation. In this same exhibition there were several elaborate bindings belonging to the Huth library that were found to be forgeries.

Many early Italian cameo bindings which bore impressions taken from antique originals have been imitated and passed off as originals. This type of forgery was practiced to a great extent in producing imitations of Italian bindings with figures painted on their wooden covers.

Super-ex libris bindings, like the association bindings containing the coats of arms of Madame Pompadour or some other book collector, have been often imitated, and modern dies have been cut with surprising faithfulness to the originals for impressing upon the sides of books purporting to have original bindings. The fake bindings can only be told by a study of the cutting of the dies, the color and quality of the gold used in tooling, or by some other technical characteristics. As a matter of fact, the list of discovered forgeries in bindings is a long one.

There have been quite a number of Grolier, Roger Payne, and other bindings cherished by collectors "floating about," as it were, and I have introduced this topic merely to cite the frequency of forgeries in bookbindings. Since it requires the knowledge of an astute binding specialist to discover an imitation of a master binder's work, the average collector should expect to be doomed to possible disappointment if he purchases bindings without first submitting them to the inspection of some authority specializing in the history of bookbinding styles and workmanship.

SOME MATERIALS AND THEIR MANUFACTURE

LEATHER Much experimenting has been done, since the beginning of the nineteenth century, to perfect methods of prepar-

ing leather suitable for use in covering books. This material has undergone changes in manufacture since it was first used as a protective covering for books, when it was tanned and dyed by binders for their own use, instead of being manufactured as a commercial product.

There has been a practice among some manufacturers of impressing on sheepskin an artificial grain like that of morocco or levant. Other cheap skins are marketed which have imprinted on their surface the grain of some skin that is foreign to them. They are thus made to resemble skins which are commercially considerably more valuable than these inferior skins would be if finished without the disguise of having a spurious grain put upon them. The grains which are achieved by artificial methods are often so skillfully put upon the surface of leathers that it is difficult to identify the true nature of the skin. Leathers can be identified only by studying the disposition of the pores of the skin under a high-powered magnifying glass, for every animal has a skin with pores of such a character and particular distribution that they form a pattern peculiar to each different breed. An artificial grain cannot conceal this pattern and the character of the pores if the skin is examined under a powerful lens, though it requires an expert in this field to read the pattern and identify the kind of skin on which the grain has been impressed.

In 1900, by special request of the Library Association of London, the Society of Arts began a scientific investigation into the cause of the deterioration of leather, and a committee was appointed to inquire into leather manufacturing methods. This committee was composed of representative librarians, bookbinders, leather manufacturers, and scientists of England, who after intensive investigation and study of the deleterious effects upon leather, formulated a report which was published by the Society.¹⁰² The conclusion was reached by this committee that old bindings of the fifteenth and sixteenth centuries were generally

in a better state of preservation than books bound during and after about the middle of the nineteenth century. They found that morocco bindings earlier than 1869 were in a fair state of preservation, while morocco bindings after that date showed much deterioration, and in many cases the leather on them was almost entirely rotted away. It was also reported that hardly any sound calfskin appeared to have been used on books since about 1830. And russia leather, which is of the nature of ordinary calf, was found to have been especially vulnerable to deteriorating influences. This leather, so favored by Roger Payne, was first produced in Russia and later imitated in other countries. Its process of manufacture differs from that of other leathers, in that it is tanned with willow bark, dyed with sandalwood, and is soaked in birch oil, which accounts for its pleasing odor. Possibly this special treatment is responsible for its susceptibility to rotting.

The committee expressed the opinion that the premature decay of leather is due chiefly to improper tanning and dyeing materials and methods. It was pointed out that before 1860, leathers were generally tanned with oak bark or sumac and were dyed without the aid of acids, whereas leather manufactured since that date has been tanned with inferior tanning agents and is usually cleared of grease by the use of sulphuric acid. The work of clearing skins with acids is a quick process, requiring far less time than when skins are cleared in vats with water revolving over them for six weeks or more. Thus methods in tanning and dyeing and the use of inferior tanning and dyeing materials appear to have been the chief factors responsible for the inferiority of leather recently manufactured. However, the committee came to the conclusion that the deterioration of calf on bindings produced in the latter part of the nineteenth century was probably due as much to the fact that the leather had been unduly thinned by the binder as to the poor quality of the leather itself.

Since the publication of this report some manufacturers have

been preparing leather in accordance with the recommendations of the committee, and as a result we are now able to procure leathers guaranteed "acid free," but these leathers have not been found altogether satisfactory. They, too, appear to be subject to decay, though not as quickly as leathers prepared with acid. More light on the subject must be sought, and experimentation directed toward producing sounder leathers is continually going on here by the United States Department of Agriculture and by large libraries, as well as in Europe. The bookbinder is eagerly awaiting the time when these investigations and experiments will result in producing leathers as durable as those made in the Middle Ages, but I have a suspicion that if books bound in mediæval times had been subjected from the first to the fumes of gas, the intensity of heat in houses, and other deteriorating conditions which prevail in modern times, they would not be found to be so well preserved as they have been.

PAPER. The history of paper manufacture has been covered by various authorities and, without going into great detail, I propose to give a brief sketch of how a sheet of paper is usually made, both by hand and by machine, in order to bring out the main differences in the manner of fabricating these two types of paper.

To make paper by hand, the rags are put into a vat in which there are revolving knives. A large metal block is next to the shaft on which the knives are fixed, and the rags are shredded by being caught between this block and the revolving knives. In order to retain a long fiber, it is necessary to have the knives quite dull and to do the cutting slowly. It requires about a week to grind up the rags for the best paper, if done in this way.

Having been cut up, the rags are washed and are colored, if colored paper is to be made. If colored stock has been used for making white paper, the rags are bleached with a bleaching chemical, though this process is obviously not desirable. Water is

added to the rags, and they are then put in a vat and are mixed to a pulp. When "digested" and ready to be used, the pulp is taken from the vat on a *form*, or *mould*. A mould is a sort of frame with a fine screen bottom and with four raised edges to hold in the pulp as it is being moulded into a sheet of paper. A flat frame, or cover, is placed on top of the mould and the covered mould is shaken until the material in it is level. The pulp is then turned out, or *couched*, on a felt pad which absorbs the water and imparts to the sheet of paper its surface. The felt pads used are rough or smooth according to the finish desired on the paper, and the sheets of paper are piled between them one over another.

The process of dipping the mould into the vat to take up just the amount of pulp needed and that of shaking the mould require much experience before a workman is able to produce sheets of paper uniform in thickness.

After being couched and let to dry somewhat, the paper is dipped by hand into a gelatin size. It is dipped several times if a hard finish is desired. Papers may also be "vat sized," in which case the size is put in the vat of pulp before the pulp is used to form a sheet. After being dipped in size, the sheet is hung up to dry on wires that have little pins, similar to pinching clothes pins. The sheets of paper are left about a week and are then put in a press, sometimes between metal plates if a "plate finish" is called for. All four sides of the sheets have a *deckle*, or an irregular edge, made when the pulp touches the sides of the mould as it is being shaken. On the screen is a raised design of some sort serving as a mark to denote the papermaker. The mark made on the paper by this design is known as a *watermark*. The paper is made thinner where the pulp touches this raised design, and when the paper is dry, the design becomes distinguishable when being held up to the light. The lines of the heavy wires running from side to side of the mould are also impressed on the paper

and are known as *chain lines*, or *wire marks*. These wire marks indicate the "grain" of the paper.

Machine-made paper is made in one long continuous piece on a mould that is kept in motion from end to end. These paper-making machines are enormously long. The pulp is fed to the bed of the mould from one end of the machine, and it comes out as paper at the other end, where it is rolled up into large rolls. Machine-made paper can have only two deckles, which are produced during the process of manufacture by playing a stream of water on the edges of the pulp.

When a new sheet of paper has only two deckles it is certain to be machine made. This is one of the ways of distinguishing it from handmade paper. The deckles on machine-made paper differ from those on a handmade sheet and can be easily recognized, as the surface of the edges is more regular and is somewhat flattened on one side.

Instead of using gelatin for a size, the cheaper machine-made paper is sized with resin, which has to be mixed with sulphur or sulphuric acid. On this account the paper is likely to turn yellow rather quickly.

According to paper experts, a machine-made paper should have as lasting qualities as a handmade paper if the same stock is used in both instances, except for the fact that the fibers in the stock of a machine-made paper tend to run in one direction, since they are shaken only crosswise. In the case of a handmade paper, the fibers are shaken four ways and thus the sheet is made equally resistant to being torn crosswise or lengthwise. This is not true of the machine-made paper¹⁰³ The great variety in the methods and designs used in making decorated papers represents both the inventiveness and the taste of their makers. The earliest decorated papers used in Western Europe for the end papers of books were marbled.¹⁰⁴

When and where the first marbled papers were made is veiled

in considerable obscurity. Lord Bacon, who in his *Sylva Sylvarum* called the process "chamoletting," believed this invention to be a Turkish one;¹⁰⁵ a theory which E. P. Horne apparently shared. J. de la Caille attributed it to the French binder Macé Ruette,¹⁰⁶ whereas C. W. Woolnough was persuaded that the art probably had its origin in Holland or in that vicinity.¹⁰⁷ In his book *The Whole Art of Marbling* he appears to base his opinion on the fact that at the beginning of the seventeenth century small packages of Dutch toys sent into England were wrapped with marbled papers, for the obvious purpose of avoiding the English duty, and that these papers were smoothed out and sold to bookbinders for use as end papers. Although the Dutch are credited with having been the first to marble book-edges, this evidence presented by Woolnough seems rather flimsy proof that they were the first to marble papers. It is well known that Holland at that time was a thriving center for the importation and exportation of manufactured articles. It is furthermore known that bookbinding papers were imported from Germany and Italy and were exported to England and even back to the countries of their origin, via Holland. The so-called "Dutch" toys were not even always of Dutch manufacture, but were likely to have been made in Nuremberg.

Mr. W. J. James Weale, in reviewing the various theories about the origin of marbled papers, ascribed the invention to the Germans, though in a later note he mentions having found marbled papers of Turkish origin in an album dated 1616, and he refers to still another Oriental binding of the end of the sixteenth century containing marbled end papers. He does not state categorically that his later discoveries changed his opinion about the origin of marbled paper, though this might be inferred.¹⁰⁸

It is quite possible that the Turks, Germans, and Dutch discovered this method of decorating papers independently of each other, and that Macé Ruette may have worked out the process

through his own initiative, irrespective of whether or not it had been discovered previously.

The exporting and importing of papers has caused much confusion and difficulty in the matter of identifying the origin of bindings. Papers made on the Continent are found in English bindings, and papers made in a certain Continental country are found in bindings the origin of which are unmistakably that of a different country. Foreign papers were imported into America as early as 1679 and were used by American binders before and after paper began to be made in this country.

The French are credited with having made "drawn" patterned and fine "comb" patterned marbled paper probably along the end of the sixteenth or the beginning of the seventeenth century.¹⁰⁰ These papers were certainly used in France in the early part of the seventeenth century for various purposes. Marbled papers began to be made in Spain, as well as in Holland, and in almost all other Continental countries during the seventeenth century. Though some of the patterns, such as the "French shell," were not made until late in the eighteenth century. The French patterns most used at first were the "drawn" and "comb" patterns, each of these patterns having been formed by means of drawing them or combing them on a sized and colored surface which was floated on water in a marbling tub, and afterward transferred to sheets of paper by laying them over this surface. The process of marbling paper is described in books recommended in Selected List of Books at the end of this volume. Rosamond B. Loring in her book *Decorated Book Papers*, describes not only various processes of making decorated papers, but reviews their history.

Some of the early wood and metal block papers were printed in small repeat patterns. The eighteenth century French ones are not so decorative as the scenic patterns made in France in the early seventeenth century, the designs of which were too large to

use for end papers. The large-patterned printed papers were used on walls to cheer up particular spaces cut up around cupboards and fireplaces by the French people who could not afford the expensive hangings that adorned the walls of the wealthy people of that country. Many types of so-called "block papers" were made in most of the Western European countries in the seventeenth and eighteenth centuries, and they were used for many purposes besides end papers, for books, such as that of covering small objects of many kinds. Papers were also printed by the lithographic process.

The early block papers of Italian origin are less stereotyped in pattern than those made in the countries farther north, and they display a merging of colors which tends to make one less conscious of the repeated forms. Probably somewhat earlier than the eighteenth century gold was introduced into wood- and metal-block papers in the south of Germany and in Italy. Many papers of this type are signed by papermakers of Augsburg and Nuremberg. They have bright colored backgrounds, and the stamping in gold leaf over color imparts to them a rich effect. In some of these papers the pattern is printed solidly in gold and is slightly raised.

Frequently gold-printed papers had freely drawn arabesque designs into which figures of birds, beasts, and other subjects were introduced in a fanciful manner. Others, such as those depicting religious subjects or the various trades, display an equal amount of imagination, though they are printed in rigid panel forms. In each panel appears a figure of a saint holding some emblem, and often identified by name at the bottom of the panel, or a figurative conception of some craft or trade will form the motif of the panel. Panel papers were rarely used for end papers or on book covers, as they do not lend themselves to such use. When they have been found in books, the designs are mutilated by being interrupted or cut into.

Block papers of alphabets were also printed in gold over colored backgrounds in panel form. The alphabets were arranged like those found on hornbooks, with a row of digits at the bottom, and they were probably used for hornbooks. Many of the "gilt" papers were made during the eighteenth century in England as well as in Germany and Italy.

There is a type of decorated papers called "paste papers," which have been used extensively for both end papers and for covering the sides of books and portfolios. The art of making paste papers is not an intricate one, and it is taught to children in many of our progressive schools. In Europe the processes of making all types of decorated papers are taught in most of the trade schools, along with the designing and making of wood and linoleum blocks.

Paste papers were used for end papers as early as the late sixteenth century,¹¹⁰ and continue to be used both for end papers and for book covers. They are made in a number of different ways. The simplest technique used is that of covering the surface of a sheet of paper with colored paste and drawing a design on it through the paste with a blunt tool, with a comb or some other object, or even simply with the finger or thumb. In this way striped patterns may be made, or plaids, diamonds and various forms may be impressed through the colored paste, which show a paler tone than that of the surface color. Engraved rolls, like binders' fillets, when run over the colored paste will leave their definite patterns. A simple paste paper can be made by merely applying a sponge with a patting motion over the pasted surface and leaving a mottled effect in two or more tones.

Another simple way of making paste papers consists in applying colored paste to two sheets of paper, pressing the two papers together and then pulling them apart. This leaves a not unattractive irregular effect of color on the papers, and if some objects like pieces of string, coins, or flat articles of any sort are laid down in a

pattern on one pasted paper before the other one is put down over it and pulled away, a considerable amount of variety may be attained by this simple process. This type of paper is called a "pulled" paste paper. The paste is colored for all these papers with "show card colors," inks or any sort of dissolved pigment.

"Sprinkled" end papers have been made by binders both with and without paste for a long time, by using the same technique that they use on the edges of books. A color, in liquid form, is brushed through a fine sieve onto the paper with a stiff brush, resulting in a stippled effect. Frequently more than one color is applied, one after the other.

End papers were used by nineteenth century publishers by way of advertisement which were printed with designs intermingled with lists of books for sale, and frequently with insignia or a monogram of the publishing house. Our present-day publishers often employ celebrated artists for designing end papers that are descriptive of the subject matter in the text. Jessie Willcox Smith, Maxfield Parish, Arthur Rackham, Boutet de Monvel and others have designed end papers especially for children's books. Walter Crane and Aubrey Beardsley in England, and Joseph Pennell and Howard Pyle in America, besides numerous other artists both here and abroad, have produced designs for printed end papers that have lent much interest to publishers' editions. Contemporary artists, such as Rockwell Kent, W. A. Dwiggins and Boris Artzybasheff have been using their talent in making designs for the printed end papers used by publishers.

In the nineteenth century, William Morris gave attention to making patterns for end papers which were printed from wood and zinc blocks. Principally in Germany, France, and Italy old block-paper designs have been revived and new ones designed for the making of end papers. Old marbled patterns have also been reproduced in European countries and new ones invented. Those made by Douglas Cockerell and Son are among the most

original in design and pleasing in color. In the United States there are many makers of attractive marbled and paste papers of original design. While a number of American binders make end papers for their own use, there is a long list of makers of decorated end papers who sell their papers, among whom are Mrs. Henry F. James, a pioneer in the field, Rosamond B. Loring (Mrs. Augustus B., Jr.), Peter Frank, Oscar H. de Boyedon, Dorothy B. Moulton, Janet E. Bullock (Mrs. George), Jane E. Cox (Mrs. Irving), Mrs. Thomas H. Shipman and Veronica Ruzicka. This list does not pretend to be complete.

GOLD LEAF. The process of beating solid, thick pieces of gold into thin sheets, called gold leaf, is a very specialized one, and there are few workmen who understand the art of gold beating.

A standard size of gold leaf was formerly three and one-half inches square, and in order to make the finest sheets of gold this size 22-carat gold is cast into a bar measuring approximately eight inches long, one inch wide, and one-half inch thick, and weighing about thirty-five ounces. The bar is then rolled out into a sheet of about the thickness of a visiting card, and the sheet is cut into pieces called "ribbons," which are made up into packages, or "beatings," weighing about two and one-half ounces each. These go to the goldbeaters' bench, and the beater first cuts one of the "beatings" into 181 inch-square pieces and places them into a *kutch* two and one-half inches square, which is made of specially prepared so-called "paper." As he lays these pieces of gold into the *kutch* the workman interleaves them with "paper," and then he proceeds to beat on the *kutch* with an 11 lb hammer weighing about eighteen pounds until the gold squares are thinned out to the size of the *kutch*, or to two and one-half square inches. Next these squares are cut in quarters and are placed into a four-inch-square goldbeater's skin called a *shoder*, and they are beaten out with a hammer until they are the size of the *shoder*. This *shoder* is made from the intestines of an ox, and the

prepared "paper" is made from calfskin and is really a sort of parchment.

The "shoder leaves" are then cut into quarters, making them two inches square, and they are fitted into moulds which are made of the same material as the shoder. Next the gold is beaten out in the moulds with a lighter hammer until it is about the size of the mould, and the gold beating is completed. The moulds are passed on to girls who take out one leaf of gold at a time, trim it, and then "book" it, or place the leaves between papers into a book which holds twenty-five sheets. These "books of gold" are then ready for sale to the binder.

Thus an eight-inch bar of gold one-half inch thick and one inch wide, after being rolled, cut into thin sheets, and cut into one-inch-square pieces, is transformed into 2,080 sheets of gold of almost transparent thinness by successively confining its pieces into increasingly larger "beaters' skins" and beating them until they reach the thinness and size desired.

This process of gold beating was described to me in detail and demonstrated by an aged English goldbeater, who had plied his craft for over fifty years and who was considered one of the most expert goldbeaters in England.

DETERIORATION OF BINDINGS AND THE CARE OF BOOKS

The deterioration of bindings is due to a variety of causes, chief among which are poor materials used for binding books, faulty workmanship in their construction, bad conditions in storing bound books, and improper handling of them.

Most extra binders use the best materials procurable, but these are not wholly satisfactory and are subject to impairment of strength even under the most favorable conditions. When these materials are used on a faultily constructed book, there is an unnecessary strain put upon them, and a premature wearing out

takes place. This is also the case when the materials themselves are used in a manner not consistent with strength. The most flagrant example of this is found in bindings the leather covers of which have been unduly pared and thinned in such a manner that the very life of the leather is vitiated. The strength of leather resides for the most part in its fibers, and these cannot be cut into without injury to the material. At the present time we are tending toward such "finish" in hand bookbinding that strength and lasting qualities are being sacrificed. It would be unnecessary to thin a leather too drastically if the size of the skin used for covering were suited to the size of the book to be covered. Small skins of fine grain are quite thin, and these should be chosen for covering small, slender books, for then practically the whole strength of the skin may be left intact. This practice adds to the expense of a binding, for small skins do not cut to advantage economically, but I think most book lovers would be glad to pay for the extra expense involved in order to secure a more lasting binding.

Another practice that shortens the life of a leather-covered book is that of wetting and stretching the leather when covering. When leather is pasted it has a tendency to stretch, and if its natural stretching characteristic is increased by profuse wetting when it is being fashioned to the shape of a book, its fibers are pulled out to unnatural length. As a result, a strain is put upon them, and after the leather has dried, it is far more likely to crack than when put in place without being stretched to its utmost in this manner.

One of the commonest faults of construction is the use of a hollow back (see Vol. II). This type of back is a false back, and therein lies its weakness. The same weakness is inherent in false headbands, which, like hollow backs, are merely pasted or glued on. The only type of headband that will withstand the wear and tear of usage is one sewed through the sections of the book and thus made an integral part of it.

There are numerous minor features of construction in book-binding, too technical to discuss here, which are important to the life of a binding. A collector of bindings would do well to acquaint himself with them and insist upon having them incorporated in his bindings.

The matter of storing books has been the subject of scientific study, and though experts differ about certain conditions most favorable for preserving the life of bindings, they are unanimous in their opinion about the action of some agents that have a deteriorating effect upon bindings. It is agreed that ventilation and freedom from dampness are necessary to prevent premature decay of leather. We know that dampness produces mould, or mildew, and that excessive dryness produces cracking and rotting of leather. The partial answer to this has been air conditioning. Light has been found to be a deteriorating agent, as well as dust, gas fumes, and smoke. Tobacco smoke is extremely deleterious, and gas fumes not only conduce to the deterioration of leather bindings, but have a dulling effect on gold tooling. To exclude the direct rays of light in glassed-in bookcases, colored glass has been found effective. A pale-yellow or yellowish-green tint has been found to be most successful for this purpose.

Books should be placed on shelves sufficiently tight together to keep them from yawning, in order that the boards will not warp. To this end, an inconspicuous metal prop can be used to hold the last book upright when a shelf is not filled. But if books are too tightly packed, no circulation of air can reach their sides, and mildew is liable to be the consequence. If mildew has attacked a binding, it can often be removed by wiping it off with diluted alcohol or vinegar, but its occurrence could be prevented by keeping the books in a dry atmosphere and removing them from the shelves periodically to rub their sides with a dry, soft cloth.

One of the moot points about housing books is the question of glass-covered cases or uncovered shelves. Glass cases certainly

keep out dust and fumes of gas and smoke to a great extent, but if leather bindings are left in closed-in cases in a room not air conditioned and are not handled frequently, they are liable to be attacked by mould. If they are kept on open shelves and not frequently dusted and oiled, they are vulnerable to many deteriorating conditions. So it is that, whether kept behind glass or on open shelves, books should be frequently handled, cleaned, and oiled if the life of their bindings is to be prolonged.

There are numerous formulae for the preservation of leather bindings. Different leathers demand different treatment if maximum preservation is to be attained. For example, leathers with many small pores are best fed and dressed with a more fluid mixture than those with larger pores, or the pores will be clogged. But it requires some expert knowledge to be able to determine just the dressing which would be most efficacious in preserving a leather binding, and a general-use dressing is best employed by one not expert in this field. Such a dressing must be composed of an oil, to serve as a food, and a penetrating fluid. There is a simple formula developed by The New York Public Library which serves this purpose well. It is composed of four parts of lanolin (procured at any pharmacy) to six parts of neat's-foot oil. The lanolin should be warmed slowly until it runs freely, and then the pure, filtered neat's-foot oil mixed thoroughly with it. A book taken from the shelf should be freed from dust by first lightly slapping its covers together and then wiping off the head and sides of the volume with a dry cloth. The dressing mixture, after being cooled, may next be applied with a tampon. To make the tampon, a small amount of absorbent cotton is formed into a fair-sized ball, and around it is wrapped a piece of clean white cotton cloth which is screwed together at the top like a cornucopia. It is then tied at the neck with a piece of string. With this tampon, the dressing is applied to the leather sides and back of the book, and the book is left to stand for a few hours until the oil

in the dressing has been absorbed. When dry, the sides of the book are rubbed with a soft cloth and are finished off with a clean sheep's-wool shoe polisher if a high polish is desired.

When the skin of an animal is parted from its fatty body to be used on a binding, it loses its source of food and the natural animal oils. This loss must be supplied if the skin is to retain its life to any great extent. The feeding of oils from the surface of the skin cannot wholly compensate for the loss the skin has sustained by being cut off from the natural oils of the animal body, but this artificial feeding has been found to be beneficial and even necessary, for prolonging the life of leather that has been stripped from animals for the purpose of covering books. Subject as it is to foreign conditions, unless some artificial means are employed, the skin very soon becomes dried out, and disintegration sets in.

Just a word about bookworms — those pests that defy the wit of man. These so-called worms are not confined to their attack on books, for they infest wood as well. Something can be done about their ravages by putting camphor or alum in bookshelves as a repellent. But glue and paste seem to attract them. A book infested with them if put in a closed box with ether is effective against the live worms, but this treatment will not destroy the eggs, and a book containing them must be treated frequently. Turpentine, camphor, and tobacco infusions seem to help, but only by persistent effort can bookworms be exterminated. Though the live worms can easily be killed with ether, the larvæ must be coped with. A weak solution of formaldehyde can be sprayed on the book with good results, but care must be taken, and no discoloring insecticide should be used on books. Usually it is only old books that are attacked, and these must be isolated.

Many helpful suggestions on the preservation of bindings will be found in the United States Leaflet No. 69, and in *The Care and Repair of Books* by Harry Miller Lydenburg and John Archer, second edition.

In the foregoing remarks I have had especially in mind real bindings, but publishers' casings likewise suffer from being exposed to dampness, excessive heat, and fumes of gas and smoke. Faulty planning and inferior workmanship are contributing factors in shortening the life of a casing as well as a binding, and because of their very temporary character, casings are too often looked upon with indifference, and less care is taken in their handling and housing than they merit.

I feel sure that a large part of the general public would use more care in the handling of books if it were better informed about book structure. The carelessness with which books are pulled off the shelf by tugging at their headcaps, the manner in which they are thrown with open pages face down on the table, thus straining their backs, and the habit of stuffing their pages with extraneous matter inserted for bookmarks, all militate against the life of a casing or binding, however well constructed. Then, too, much harm is done to a new book that is quickly and sometimes roughly opened by an avid reader. A newly cased or bound book should be opened with care, lest its back be broken, for then a binding has been started on its way to an untimely disintegration. To open a newly bound book, it should be laid on a table, and a few leaves at the front and at the back should be pressed open on the book boards. Then several more leaves, at both front and back of the book, should be pressed down gently in the same manner, and this should be continued until the center is reached, using care to take approximately the same number of leaves at the front and back. After this is done, the book will probably have a tendency to yawn, but this can be overcome by putting it under a few heavy volumes and leaving it under pressure for a short time.

Books serve us as silent friends and they should be treated by their owners with consideration.

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71. The date of these two covers has been taken from the files of The Pierpont Morgan Library, and according to Miss Belle da Costa Greene, Director of The Pierpont Morgan Library, has been confirmed by all the leading scholars in this field of art
72. Cyril Davenport, *The Book*, p. 182.
73. W. H. James Weale, *Bookbindings and Rubbings*, p. liii
74. *Ibid*, p. lxiv.
75. See E. PH. Goldschmidt, *Gothic & Renaissance Bookbindings*, Vol. I, Opp p. 56, for a rubbing of this Gothic panel.
76. *Ibid*, Vol. I, p. 24
77. *Ibid*, Vol. II, Plate I
78. *Ibid*. Line sketches of all these distinguishable types of stamped bindings will be found in Vol. I, pp. 18-23.
79. Konrad Haebler, *Rollen und Plattenstempel des XVI Jahrhunderts*, Leipzig, 1928, pp. 1, 377.
80. E. PH. Goldschmidt, *Gothic & Renaissance Bookbindings*, Vol. I, p. 133.
81. W. H. James Weale, *Bookbindings and Rubbings*, p. cxvii
82. See Dr P Christel Schmidt, *Jacob Kriase*, for information about this binder.
83. W. H. James Weale, *Bookbindings and Rubbings*, p. cxviii
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88. See A. de Hevesy, *La Bibliothèque du Roi Mathias Corvin*, for further information.
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98. See Robert Curson (known as Zouche), *Visits to the Ancient Monasteries*, for further details.
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GLOSSARY

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GLOSSARY

- A froid.* The French term for blind tooling.
- Alae* A term of Arabic derivation meaning wings. Used to describe a motif in book decoration.
- à la Cathédrale* A style of book decoration featuring a center design suggestive of a cathedral window
- à la fanfare* See Fanfare
- All-over design* A design planned as a decoration to cover an entire side of a binding, in distinction to a corner, center or border design, whether made up of a single motif, different motifs or a repeated motif
- Antique* Term used with reference to book decoration to designate blind tooling
- À petits fers* A French term used to describe tooling a design with small individual tools
- Arabesque* A kind of fanciful decoration combining foliage, fruits, flowers, curves and figures, which was perfected by Arabian artists
- Armaria* Cupboards for keeping books A term used in the first centuries of the Christian Era
- Armarius* A monk who presided over a scriptorium
- Azured tool* A finishing tool with close parallel lines running diagonally across its surface
- Backbone.* Same as Spine.
- Bands* The covered cords or other material across the spine of a book which divide it into segments
- Bead* The twisted stitch formed in headbanding
- Bench-made.* Any work done on the workbench by hand.
- Bibliophegus* The name used in early Christian times for bookbinder
- Bibliophegy* The term for bookbinding used in early Christian times.
- Blinded-in* A design is said to be blinded-in, when it has been impressed on a book cover with heated tools
- Blind tooling* Impressing heated tools on leather by hand, without the use of gold Sometimes referred to as antique.
- Block book* A book printed from blocks of wood having the letters or figures cut on them in relief.
- Block papers* Papers printed from blocks of wood or metal on which a design has been cut or engraved

Boards.

1. Wooden or composition pasteboard covers used on the sides of books
2. A general term used by binders for various stiff lining and mounting materials.

Boarding leather. Dampening leather and then rolling it with the hand or a piece of cork in such a manner as to make the natural grain more prominent or to induce a straight or pebble grain

Book covers.

- 1 A term applied to the covered sides of a book.
- 2 Protective covers of soft leather, like doeskin, sewed fast to a leather-covered book. A custom in use during the Middle Ages and early Renaissance

Book satchel A bag used in mediæval times for carrying books. It was frequently hung on a cleric's habit cord or on a warrior's belt

Book shrine A box or casket used in mediæval times to hold sacred books.

Bosses Brass or other metal pieces fastened on the covers of books for the purpose of preventing the leather from being scratched or for an ornamental value.

Bound book A covered book the sections of which have been sewn around cords or some other material, the ends of which are laced through the cover boards.

Bradel binding. A type of temporary binding said to have originated in Germany, and first adopted in France by a binder named Bradel. Known in France as "cartonnage à la Bradel"

Brochure A sewed book with a paper cover.

Brush-pen. A pen, with a fibrous point, made of a reed, used for writing on papyrus.

Cambridge style. An English style of book decoration characterized by double panels with a flower tool at each of the outer four corners

Cameo binding A binding decorated with a cameo stamp. Also called a "plaquette binding"

Cameo stamp. A stamp cut intaglio like a seal

Capsa. A term used on the Continent in early times to denote a book box or book shrine

Cased book A book which is held to its covers, or casing, only by means of pasted-down end papers, which are sometimes reinforced.

Casing Cover of a book made separately and pasted to the book by means of end papers.

- Catenati* Chained books
- Chain lines* The narrow numerous lines in a sheet of paper made by wires in the "mould"
- Chain marks* Same as chain lines.
- Champlevé* A method of enameling in which the enamel is embedded in cavities hollowed out of metal plates.
- Chevrotain* A term used in England for a kind of leather fabricated from the hides of the small guinea deer Also called "cheveril"
- Clog almanac* An early kind of calendar made usually of a four-sided piece of wood with notches cut on it to denote the days of each month of the year
- Cloisonné* A kind of enamel inlay work set between metal strips on a metal or porcelain ground.
- Codex.* A manuscript written on papyrus or vellum, square in shape, and bound in flat form, originating in the early Christian Era.
- Colophon* A paragraph put at the end of a written or printed book, containing information as to the identity of the scribe or printer, place of origin, date of printing, and sometimes other related matter In extensive use until after about 1570 Sometimes referred to as an imprint
- Comb pattern.* A pattern produced on marbled papers or other surfaces from a vat in which colors have been combed to form a pattern
- Commercial binder* A term used to denote a binder who turns out publishers' editions in "casings," using machinery for the work Better termed a machine binder
- Cords.* The material around which the sections of a book are sewed
- Cottage style* A style of book decoration associated with the "Mearne binder," in which a cottage gable is outlined.
- Couch* To turn a sheet of paper from a mould onto a felt pad, during the process of making paper by hand.
- Cover boards* Same as "boards". 1.
- Cropped* A book is said to be cropped when its margins have been injured in cutting
- Cropping* Cutting the edges of a book beyond the shortest, or proof, sheet.
- Cuibouilli* A word used to describe a kind of book decoration in which the leather cover is modeled and hammered to raise the design in relief
- Cui-ciselé binding* A binding with a design cut into the leather cover instead of being stamped or tooled on it.

- Cumdach* A casketlike book box, sometimes called a book shrine, used in Ireland in early times.
- Cusped-edged stamp* A stamp used by Bavarian, Austrian and South German binders employed in a manner to form a leaf effect. Sometimes described as "a headed-outline tool."
- Deckle edge* The rough or irregular edge produced on a sheet of paper when in process of being made. Especially characteristic of handmade paper.
- Dentelle* A type of border decoration in gold leaf composed of small tool forms that touch each other near the edges of a book cover and end in a delicate lacelike pattern pointing toward the center of the cover.
- Dentelle à l'oiseau* A dentelle design in which birds are introduced.
- Diaper design* A design in which a motif is frequently repeated at regular intervals, usually in lozenge forms.
- Diced leather* Leather, usually calf, ruled with crossing diagonal lines which form a diamond pattern.
- Diptych.* A two-leaved hinged tablet made of wood, ivory or metal, with inner surfaces of wax, on which writing is impressed with a stylus.
- Doublewe.* The lining of silk, leather or other material on the inside of book covers.
- Drawn pattern* A term used to define a type of marbled paper the pattern on which was transferred to it from a pattern drawn on the surface of a marbling vat.
- Ducal bindings* A term applied to the Venetian bindings of the decrees of the Doges which are decorated with a combination of Oriental and Western techniques.
- Embossed* A design is said to be embossed when it is raised in relief.
- End papers* The extra unprinted papers placed at the beginning and the end of a text, a sheet of which is pasted down on the inside of the front and the back book covers.
- Enuscan style* A style of binding, originating in the 18th century, characterized by a calfskin cover which is stained with acid and decorated with classical ornaments.
- Extra binder* A hand binder who uses the best materials and employs the soundest methods of construction and who usually decorates each binding with a design especially made for it.
- Extra binding* A term used to denote a binding done by hand with especial care.

Fanfare. A style of book decoration said to have been initiated by the Eve binders of France, in which the book cover is divided into geometrically formed compartments bounded by fillets, and is profusely decorated with small tools and branching foliage.

Fanning out Manipulating a pile of book sections, sheets of paper or boards so that each unit is exposed under the other a short distance along one edge.

Fanning over Same as fanning out.

Fillet A cylindrical revolving metal finishing tool mounted in a wooden handle and used for running lines or designs on a book cover. Sometimes called a roulette or a roll.

Finishing. All the work done on a binding after it has been covered in leather. The workman who does this work is called a "finisher."

Fleur-de-lis A conventional flower or an anomalous type of ornament floral in character.

Flyleaves All the free leaves of an end-paper section, but when used in the singular, the term denotes the uppermost free leaf of the section next to the cover board.

Folio A book made up of sheets folded only once.

Fore-edge The edge of a book opposite the folds of the sections.

Format In bibliographical parlance, a term used to indicate the number of times the original sheets have been folded to form the sections of a book.

Forwarding The branch of bookbinding that takes the book after it is sewed, and completes the binding through the covering process. The workman is called a "forwarder."

French shell. A term applied to marbled surfaces with a shell-like pattern on them. Made on paper in France in the late 18th century.

Full-bound When the entire back and sides of a book are covered with leather the book is said to be full-bound.

Full-gilt. A term applied to books with all edges gilded.

Functionalism. The adaptation of structure to the use of an object.

Gathering

1. A section or signature of a book.
2. Collecting the sheets when folded and placing the sections in sequence.

Gaufered edge A book-edge decorated with a design tooled in over the gilded edge, and frequently colored.

Gesso A prepared coating material applied to a surface as a groundwork for color.

Gilder The workman who gilds the edges of books

Gilding The process of burnishing gold leaf on the edges of books.

Gilding boards. Boards similar to cutting boards which are used when gilding the edges of books.

Gilding press A screw press used for holding a book when in the process of gilding.

Girdle book A type of book used in the Middle Ages and early Renaissance which had secured to it an extra protective cover of soft leather fashioned in such a manner that the book could be hung from a girdle or from the habit cord of a cleric

Glaze. A liquid deposited from the beating up of white of egg and vinegar or water used to size tooled impressions before laying on gold leaf for gold tooling, and for sizing book edges before gilding.

Gold leaf A thin leaf of gold beaten out of a block of gold

Grain of paper The grain of paper is constituted by the main direction taken by its fibers.

Grooved boards

1. Cover boards with grooved edges, peculiar to Greek bindings.
2. Cover boards that are cut out to receive the slips of a book

Guild or Guild A fraternal organization of free craftsmen for the purpose of protecting their rights.

Half binding A book covered over the back and partly on the sides with leather, and with some other material on the sides, is said to be a half binding.

Harleian style. An English style of book decoration with a center motif composed of small tool forms usually arranged in a lozenge-shaped design, and having a border decorated by means of an engraved roll This style was named after Lord Harley, whose bindings were decorated in this manner

Head. The head of a written or printed book is that part above the first line of writing or printing

Headband A silk-, linen- or cotton-covered band stretching across the head edge of a book and resting along the contour of the back of the book

Headcap The shaped folded piece of leather that covers the headband

Head-outline tool Same as cusped-edged stamp

- Hinge* The material which is used to fasten the text of a book to its board covers
- Hollow back*. A type of false back of hollow construction affixed to the back of an uncovered book.
- Impint* The subject matter on the lower part of a title page, concerning the place and date of publication, the publisher's name, and sometimes the name and address of the printer. The term is also applied to a colophon.
- Inlays* Pieces of colored leather or other material set into a figured pattern, a border or panel. Now used interchangeably with "onlays"
- Intaglio* If a design is cut on a tool in such a manner that when stamped on a surface it appears raised above a sunken background, it is said to be cut intaglio.
- Jansenist binding* A French style of binding the covers of which are decorated only with blind lines. From the severity of its style, it was named after the Roman Catholic Jansenists.
- Job binder* A binder who does mostly hand binding for the trade
- Joint* The groove formed along the back of a book to hold the cover board.
- Kermess* Originally the feast of dedication of a church. Later, an annual festival or fair held in the Low Countries, French Flanders, and in France.
- Kutch*. A receptacle for holding a thick piece of gold when it is being beaten into thin leaves
- Laid lines* The broad lines seen through a sheet of paper running across its width, made by the heavy wires in the bottom of the "mould"
- Laid on* Gold leaf is said to be "laid on" when it has been applied over a surface to be tooled
- Laid paper*. Paper made in a mould in the bottom of which heavy lines of wire are fastened.
- Librarian* A word used in mediæval times signifying scribes
- Lithograph papers* Papers decorated by means of being printed from lithographic stones on which designs have been drawn
- Looper* A special kind of needle used on a book sewing machine
- Lozenge* A diamond-shaped figure, or a square figure placed from one of its points, usually decorated
- Lyonnaise* A name given to a style of binding with broad interlaced strapwork usually painted, or a style in which the binding is decorated with large corner ornaments and with a prominent center design, the all-over

background being filled in with dots. These styles are, however, not peculiar to Lyons bindings.

Marbled paper. Paper that has had a colored pattern put on one surface by the process of marbling

Marbler The workman who marbles paper, leather, and the edges of books.

Marbling. The art of veining a surface by floating colors on size in a design and transferring the colored design to leather, paper, or book-edges

Marbling comb An instrument with teeth like those in a comb used in forming patterns for marbled papers and other surfaces.

Marbling vat A vat in which colored patterns are floated on a sized surface of water for the purpose of transferring them to paper or to some other surface.

Margins ,

1 The unprinted spaces around the written or printed text of a book

2. The turned-over leather or other covering material on the inside of book boards

Monopolies Exclusive privileges granted by the crown or state to individuals or groups of men, for their pecuniary advantage

Mosaic A term applied in bookbinding to inlaid designs, especially to bindings of A. M. Padeloup.

Mould A frame for making paper Also, a receptacle used in gold beating.

Mudéjar binding. A type of Spanish strapwork binding made by Moorish binders.

Ogee tool A double-curved finishing tool sometimes in floral outline

Onlays. Pieces of thin colored leather or other material pasted over an outlined tool form, border or panel Usually referred to as "inlays."

Orihon A book composed of a continuous, folded, uncut sheet that is stabbed along one side and held together by cords laced through the stabbed holds A "stabbed binding" of oriental origin.

Palimpsest. A book composed of sheets of parchment or vellum on which a new writing is done over writing that has been scraped off or erased

Panel. The space on the back or side of a book bounded by joined lines

Panel-stamped. Stamped with one or more decorative panels by means of heavy pressure.

Papyrus Ancient scrolls, books or fragments of the same, written on papyrus.

- Papyrus* A kind of writing material made from the stems of a reedlike plant which grows along the river banks of Abyssinia, Egypt, and Sicily.
- Parchment* Sheepskin prepared with lime, like vellum
- Paste papers* Decorated papers made by imposing designs on their colored pasted surfaces
- Patté, or Patée* Spreading toward the extremity. In the case of a cross, having each of its arms narrow at the center and spreading toward the extreme ends
- Personal binding* A binding bearing the owner's initials
- Plaquette binding* See Cameo binding
- Plough* The wooden implement equipped with a knife used by hand binders for cutting edges of books in a lying press
- Pointillé* A style used in decorating books initiated by Le Gascon in the 17th century characterized by the use of tool forms in dotted outline. The term is used also to denote a background covered with dots
- Polanes* Early Irish book satchels in which books were carried about
- Polychrome decoration* A style in book decoration characterized by the introduction of gold and various colors painted over the design
- Pounce* An adhesive preparative compound used under gold or colors.
- Pugillanes* Small wax writing tablets
- Quarto* A book made up of groups of four leaves, or eight pages
- Quaternion* A term used in the early Christian Era to denote a gathering of folded sheets of vellum in units of four leaves
- Quipus* A Peruvian name for a primitive method of record keeping and conveying messages used in Peru, for which colored knotted strings attached to a long cord were employed. A species of sign language
- Quire* A word formerly used in bookbinding to denote a "gathering" or a "section"
- Repeat Design.* A design made up of a repeated motif
- Roll.* Same as fillet. Called by French binders "roulette."
- Romantic style* In bookbinding decoration, an informal, nonclassical style in which fancy predominates
- Roundel* A double ring, usually with a center dot
- Russia leather* A leather tanned with willow bark, dyed with sandalwood, and soaked in birch oil.
- Saddle.* A part of a book sewing machine on which the sections of a book are placed when they are brought up under the sewing needles and loopers

- Saracenic* A name used in designating a style of decorative design originating among Mohammedan peoples such as the Arabic, Moorish, Al-hambric, and Indo-Saracenic
- Sawn-in* A book is *sawn-in* when the back of the sections are sawed through for sinking the cords for sewing
- Scriptorium.* A room set apart in a monastery, or abbey, for the copying of manuscripts.
- Section* A term applied to each unit of folded leaves comprising a book.
- Semis, or Semée* A term meaning sprinkled, borrowed from heraldry by the bookbinder to denote a type of design in which small tool forms are placed over a surface at regular intervals
- Shodei* A skin used by a goldbeater to hold the gold as it is being beaten.
- Signature* The letters or figures placed under the foot line of the first page of each section of a book to indicate the sequence of the sections. The word is also used synonymously with section.
- Spine* A term used to designate the covered back of a book on which the title is usually lettered. Sometimes called the backbone
- Sprinkled calf* Calfskin book covers that have speckled surfaces, produced by the application of acid, are said to be "sprinkled"
- Sprinkled edge* A book-edge that has been covered with a sprinkling of color or colors
- Stabbed binding* A binding that is held together by cord laced through holes stabbed along its back edge.
- Stamp* In mediæval times, a piece of metal engraved intaglio, used cold, for impressing a design on a surface either by hand or by means of a press. At the present time, a piece of metal with a design cut either intaglio or in surface outline, and impressed heated, by means of an arming or blocking press
- Stamping* In mediæval times, impressing an unheated, engraved stamp on a surface either by hand or by means of a press. In modern times, impressing a heated engraved stamp on a surface by means of an arming or blocking press
- Stationary* Men commissioned by mediæval universities to attend to the production and distribution of books
- Straight-grain leather* A leather that has been dampened and rolled, or "boarded," to make the grain run in straight lines. An innovation accredited to Roger Payne.

- Strapwork* Interlaced double lines, usually forming a pattern geometrical in character
- Stylus, or Style* A writing instrument pointed at one end, which was used in ancient and mediæval times
- Tail* The tail of a book is the end opposite the head
- Tailband* A band on the tail edge of a book woven over with silk or linen thread by which it is fastened to the book
- Title piece* A colored leather label, usually pasted on the back of a binding, on which the lettering of a book is done.
- Tooling.* The art of impressing a design on leather or some other material by hand, with heated tools
- Tools* The name applied in a specific sense to the engraved metal book-binder's tools with wooden handles which are used by hand, heated, to impress a design on a surface.
- Tree-calf binding* A calf binding the sides of which have been stained with acid in such a manner as to form a treelike pattern over the entire cover
- Triptych* A hinged tablet like a dyptych, composed of three sections instead of two
- Vat-sized* Paper is said to be "vat-sized" when the size is put in the pulp before the pulp is used to form a sheet.
- Vellum* A calfskin prepared with lime, and not tanned like leather
- Volumen* A Latin term used to signify a rolled form of book, or a scroll. The word from which "volume" is derived
- Waste*
1. Fragments of old books or spoiled and excess sheets of new books, frequently utilized by binders for lining purposes
 2. The extra sheets supplied to a binder to substitute in the event of spoilage.
 3. Excess pieces of paper cut off by a binder
- Watermark* A device, or design, in a sheet of paper, which is made during the process of forming the sheet, representing a sort of trademark of the maker
- Whole binding* A binding with spine and sides entirely covered with leather
- Wire marks* The lines made in a sheet of paper, while it is being formed, by the wires in the bottom of the "mould."

Wove paper Paper made in a mould which has a bottom of woven wire screening similar to woven cloth fabric.

Yawning boards. Cover boards that curl away from the text of a book

INDEX

INDEX

- A**
Abresch, Annie, Dutch binder, 135
Adam, Paul, German binder, 146
Adams, Katherine, English binder, 126
Adler, Rose, modern book design, 107
Aitken, Robert, Scottish-American binder, 159
À la cathédrale style of decoration, 105
Aldus Manutius, *see* Manutius, Aldus
Alexandria, book production, 45
All-over style of decoration, 119 f
Alphabets
 block papers of, 186
 development of, 3, 4, 5
Alquin of York, influence of, 23, 47, 173
America
 apprenticeship system, 161, 162, 163 f
 bookbinding centers, 159
 book decoration and design, 152-164, 188
 cloth-covered books, 41
 colonial bindings, 152-156, 158, 159 f
 decorated end papers, 183-188
 economic conditions, 160, 161
 English influence, 152, 155, 156
 foreign competition, 161
 gold leaf, 159
 gold tooling, 154-158 (*passim*)
 Indian primitive records, 4, 5
 Revolution's effect, 156
 Virginia Tanneries, 159
 women binders, 162
Animal skins
 for bindings, 37, 66, 193
 for writing materials, 10
À petits fers, tooling, 34, 35, 89, 147 f
Apprenticeship and training, 43, 145, 161, 162, 163 f
Arab influence, 20, 91, 92
Arnes, Ruth, Norwegian binder, 151
Art
 bookbinding, 39, 43, 67, 83, 109, 143, 152, 156
 Christian influence, 19, 20
 creative and imitative, 126-128
 enameling, 20, 21
 Irish, 130, 131, 173
 manuscripts as works of, 52
 Middle Ages, 80
 Netherlands, 131
 Renaissance, 28
 see also Book decoration and design
Arts Décoratif, bookcraft school, 106
Artzybasheff, Boris, end papers, 187
Arundel, Earl of, 113
Ascoff, Frl, German binder, 146
Assyria, primitive records, 4, 6
Attavante degli Attavanti, 147
Augsburg
 binding, 138, 140, 142, 169
 papermakers, 185
Augustinian bindings, 132
Augustus the Strong, 150
- B**
Babylonia, primitive records, 4, 6
Backs of books
 flat and rounded, 73
 smooth back books, 39, 59, 60
Backbone, or spine
 colonial bindings, 155, 157
 in identification of bindings, 60, 86
Badier, Florimond, identity of, 103 f
Bagford, on English bindings, 118
Bands of books
 national characteristics, 60
 sawn-in bands, 39 f, 154, 157
Barker, Robert, Scottish binder, 128
Bartlet, *see* Berthelet, Thomas
Bateman, John and Abraham, Scottish binders, 129
Baumgarten, German binder in England, 125
Bauzonnet, French binder, 105
Beardsley, Aubrey, end papers, 187
Bedford, English binder, 125
Belgium, bindings, 135
 see also Low Countries
Benedictine scribes, 46, 47
Berthelet, Thomas, English binder, 110, 114 f, 126
Bibliopegus, 14
Bibliophiles, 38, 84, 95, 100 f, 113, 123, 147
Binding, *see* Bookbinding
Bindings
 destruction of, 93, 196
 deterioration of, 189 f
 Service, or Gospel books, 19, 22, 90

- Bjerke, Signe, Norwegian binder, 151
 Blinding-in process, 36
 Block books, 25 f
 Block papers, 63, 184 f., 186, 187
 Boards
 beveled, 64, 137
 pasteboard, 32, 63, 65, 153
 wooden, 14, 17, 63 f, 65, 90, 137, 153
 Bonet, Paul, French binder, 108
 Book advertising, early, 54
 Bookbinding
 America, 152-164
 apprenticeship and training, 43, 145, 161, 162, 163 f
 art in, 39, 43, 67, 83, 109, 143, 152, 156
 back-to-the-medieval movement, 42, 77
 book covers, 174 f
 book decoration and design, 21, 59, 79-164, 168 ff.
 book-edges, 168-171
 book satchels, 173 f
 book shrines, 171-173
 cased books, 40, 68, 70-75, 76
 classification of binderies, 68-70
 craft, 67, 76, 156, 161
 deterioration of bindings, 189-194
 early Christian form, 14
 economic factors, 43 f, 160 f.
 end papers, 61-63, 182-188 (*passim*)
 England, 21, 79, 91, 109-128, 134
 in fifteenth century, 28, 29, 30, 79
 forgeries, 19, 176 f
 format, 32, 75 f, 165-167
 France, 82, 86, 93-109
 Germany, 79, 136-146
 girdle books, 174 f
 growth of large publishing houses, 40
 guilds of binders, 52
 Humanism stimulates, 28
 Hungary, 146-149
 identification of bindings, 62, 64, 66, 67, 74 f., 79-82, 84-86, 115, 137, 184
 Ireland, 129-131
 Italy, 82-89
 late romantic style, 105
 Low Countries, 131-136
 machine binding, 31, 40, 41 f., 68, 70-75, 77 f., 160
 materials, 177-189
 meaning of "binding," 75
 Middle Ages, 14-27, 59, 61, 62, 64, 65, 66, 77
 modern tendencies, 40-44, 89, 106-109, 125 f, 135 f, 151, 162-164, 187, 188
 monastic bindings, 17 f, 21, 23, 25, 28 f, 37, 59, 83, 90, 93, 136 f, 142, 153, 167
 myths, 35, 118, 119
 national styles of book decoration, 79-164
 Near East, 82
 North America, 152-164
 Poland, 149 f
 practices, 59-78
 printing stimulus to, 25, 28
 Renaissance, 28-38
 royal binders, 94, 99, 101, 102, 115, 118, 128
 royal restrictions, 52
 Scandinavia, 150-152
 Scotland, 128 f
 signatures, 70, 167 f
 Spain, 90-93
 stabbed, 12
 titles, 64 f
 transition period, 67 f
 twelfth century, 30, 79, 110
 vicious practices, 39 f
 women binders, 69, 71, 106 f, 126, 135, 146, 151, 162
 Book covers
 adornment restricted, 52
 Byzantine, 19, 20
 Celtic, 130, 131
 clasps, 65 f.
 early, 7
 enamel, 21
 marbled, 40
 Oriental, 7, 12
 Orison, 12
 pasteboard, 32 f, 63, 65, 153, 154, 157
 paste papers, 186
 polices, 131, 173 f
 protective covers, 174 f
 size, 36
 wooden boards, 14, 17, 63 f, 65, 90, 92, 137, 153
 Book decoration and design
 à la cathédrale style, 152
 all-over style, 119 f
 allegorical, 140, 141

- America, 152-164
 art in, 83, 128
 blind stamping, 29 f, 35, 94, 140, 149
 book-edges, 66, 120, 125, 154, 155, 158, 168-171, 183
 borders, 29, 83, 92, 98, 124, 138, 157, 158
 Christianity's influence, 19
 cottage style, 119
 creative aspect of, 127 f
 cuir-ciselé, 33, 34, 91, 137, 142, 149
 dentelle bindings, 104, 105
 deterioration of, 39
 Eastern influence, 20, 35, 80, 81 f, 87, 91, 92, 148, 150
 England, 21, 79, 109-128, 134
 English influence, 131, 152
 engraved rolls, 94, 144, 157, 158, 186
 Europe, 79-152
 fanfare style, 101 f, 120
 fleus-de-lys, 94, 95, 99, 102
 France, 82, 86, 93-109, 110
 French influence, 86, 91, 116, 119, 150
 functional design, 152
 Germany, 79, 110, 136-146, 169, 187
 German influence, 149, 150
 gold leaf, 155, 159, 188 f
 gold stamping, 41, 98
 gold tooling, 34-37, 92, 96 f, 114 f, 143, 144, 147-149
 Hungary, 146-149
 Ireland, 129-131
 Italy, 82-89, 96 f, 169, 187
 Italian influence, 95, 98, 114, 148, 149
 leather bindings, 21-23, 33, 34-37
 Low Countries, 131-136
 Low Countries' influence, 111, 131, 134, 143
 masterpieces of, 39
 in Middle Ages, 19 ff
 mudéjar bindings, 91 f
 national styles, 79-164
 North America, 152-164
 Orient, 21, 35, 63, 87, 183
 original and creative aspects, 127 f
 panel-stamped bindings, 30, 31, 32, 37 f, 92, 94, 99, 101, 131, 132, 134, 143
 pictorial designs, 28, 143
 plaquette, 85, 88 f
 Poland, 149 f
 pot cassé, 38, 98 f
 in Renaissance, 28-39 (*passim*)
 Romanesque bindings, 21-23, 31, 111
 rope, or cable, pattern, 83, 92, 169
 royal restrictions, 52
 Scandinavia, 150-152
 Scotland, 128 f
 semis designs, 99, 108, 128 f
 Spain, 90-93
- Book-edges
 American colonial bindings, 154, 155
 decoration of, 168-171
 head, tail, and fore-edge defined, 72
 gauffered, 66, 168 f
 marbled, 66, 169, 183
 paintings on, 120, 125, 170 f
- Book fairs, 53, 55-57
- Book forms
 ancient, 3-13
 Buddhist prayer wheels, 11
 clay tablets, 6
 codex, 13, 14, 15, 165
 diptych, 12, 13
 influence of material on, 32
 Jewish scrolls, 11, 12
 Oriental, 7, 12
 roll form, 7, 9-15 (*passim*)
- Books
 care of, 189-194
 cased, 40, 41, 42, 68, 70-75, 76, 194
 chained, 23 f
 distribution, 45-58
 format, 165-167
 of the Middle Ages, 14-27
 opening of, 194
 production, 16-18, 45-58, 149
 size and shape, 32, 165, 166
 storing of, 191
 textbooks, early demand for, 48
- Book satchels, 173 f
- Book shrines, 129 f, 171-173
see also Cumdachs
- Book trade and production
 Augustan period, 45
 development, 45-58
 early production and distribution, 16-18, 45-58, 149
 early restriction, 50, 51, 58
 fairs, 55-57
 German printers, 54, 57 f
 monastery activity, 48
 outside monasteries, 53
 printer-publishers, 58
see also Production of books

- Bookworms, 193
 Borders, 29, 83, 92, 98, 124, 138, 157, 158
 Borjeson, Ingeborg, Danish binder, 151
 Bosses, 17, 64
 Boston
 Cambridge style bindings, 155
 printing center, 159
 Boyedon, de, Oscar H., decorated end papers, 188
 Boyer (Boyet) family, French binders, 104
 Bozérian, French binder, 105
 Brescia, da, Fra Antonio, Italian binder, 88
 Buisco of Padua, Italian binder, 88
 British Museum
 bibliophile collections, 113
 Felbrigge embroidered binding, 114
 Henry VII collection, 114
 Payne's bindings, 123
 plaquette bindings, 88
 pot cassé binding, 98
 Rosetta stone, 5
 Brothels of the Common Life
 book production, 29, 53 f
 monastic bindings, 132
 Bruges
 bindings, 33, 132, 133, 134
 manuscript selling center, 52
 Buddhist prayer wheel, 11
 Bullock, Janet E (Mrs George), decorated end papers, 188
 Byzantine Empire
 art, 150
 bindings, 19, 20
 book shrines, 173
 enamels, 20
 Persian art influences, 20

 Cable pattern, 83, 92, 169
 Calf, use in binding, 28, 37, 40, 83, 86, 115, 140, 156, 179
 Cameo binding, *see* Plaquette bindings
 Canevari bindings, 38, 80, 82, 84
 Canevari, Demetrio, Apollo plaquette bindings, 89
 Capé, French binder, 105
 Capsa, 173
 Care of books, 189-194
 Casings, 40, 68, 70-75, 76
 cloth casings, 41, 73
 decoration of casings, 42, 194
 deterioration of casings, 194
 Cassiodorus, 16, 46
 Catherine de Medici, 95, 100 f, 150
 Cayton, William, 53, 112
 Celtic bookbindings, *see* Ireland
 Ceuti, Antoinette, French binder, 107
 Chained books, 23 f
 Chambolle, French binder, 105
 Champlevé method of enameling, 21
 Chapman, English binder, 121
 Character writing, development of, 5
 Charlemagne, 23, 47
 Charles II, binding in reign of, 118
 Charles IV, book trade encouraged by, 56
 Charles V, book trade encouraged by, 50
 Charles IX, interest in binding, 101
 Cheveril (chevrotain), 66
 China
 book form, 12
 papermaking, 24
 system of writing, 4, 5
 Christianity
 art influenced by, 19, 20
 codex book form, 15
 early Christian manuscript, 16
 education influenced by, 48, 49
 German design influenced by, 141
 religious wars, 18, 23
 Circular patterns, in English bindings, 110
 Circular wheel, in German bindings, 144
 Clairvaux monastery, Romanesque bindings, 21
 Clasps, for book covers, 65 f
 Clay tablets, 6, 7
 Cloisonné method of enameling, 20 f
 Cloth casings, 41, 73
 Club Bindery, 161
 Cobden-Sanderson, T. J., 60, 77, 124, 125, 162
 Cockerell, Douglas, 62, 125 f, 187
 Cockerell, Sydney, English binder, 92, 126
 Codex, 13, 14, 15, 16, 165
 Collet, Mary, Little Gidding binder, 117
 Cologne
 bindings, 134, 137, 143
 manuscript selling center, 52
 Colonial bindings, *see* America
 Colophon, 16
 Columba, Saint, 47

- Comb pattern, 184
 Commercial binding, *see* Machine binding
 Constantine, art in reign of, 20
 Constantinople school of art, 20
 Copyright law, 100
 Corbie, monastic school of scribes, 47
 Cordova
 bindings, 92
 leather work, 34, 35
 Cords, in bookbinding practice, 59, 60, 61, 64, 153
 Corvey, monastic school of scribes, 47
 Corvinus, Matthias, 38, 146-148
 Covers, *see* Book covers
 Cox, Jane E (Mrs Irving), decorated end papers, 188
 Cracherode, The Rev C M, 113, 123
 Cracow, book production, 149
 Crane, Walter, end papers, 187
 Cranmer, Archbishop, 113
 Cretté, Georges, French binder, 107 f
 Cruzevault, French binder, 107, 108
 Crutched Friars, bindings, 132
 Cumboulli, technique of, 33, 174
 Cuir-cisé, technique of, 33, 34, 91, 137, 142, 149
 Cumdachs, 129 f, 172, 173
 Cuzin, French binder, 105
- da Brescia, Fra Antonio, Italian binder, 88
 Dagaëus, Celtic bookbinder, 130
 de Boyedon, Oscar H., decorated end papers, 188
 Decoration, *see* Book decoration and design
 de Doucker, Brussels binder, 135
 de Graaff, Geertruid, Dutch binder, 135
 de Monvel, Boutet, end papers, 187
 Denmark, binding, 151
 see also Scandinavia
 Dentelle bindings, 104, 105
 Derome le jeune, French binder, 104, 105, 124
 Design, *see* Book decoration and design
 des Jardins, Julian, French binder, 101
 Deterioration of bindings, 189-194
 de Thou, Jacques-Auguste, 102, 103
 Devonshire, Duke of, 113
- de Vries, J H J., Dutch binder, 135
 d'Huy, P., Dutch binder, 135
 Diamond Sutra, 26
 Diane de Poutiers, 100, 101
 Diptychs
 consular, 13
 ecclesiastical, 13
 Roman, 12, 13
 Dorfner, Otto, German binder, 146
 Doubleday, Page & Company, hand bindery, 161
 Doucke, de, Brussels binder, 135
 Dublin bindings, 131
 Ducali bindings, 87 f
 Dunton, on English bindings, 118
 Dupin, Johan, panel-stamped books, 101
 Durham, Romanesque bindings, 32, 110
 Duru, Fiench binder, 105
 Duseuil, Augustin, French binder, 104
 Dwiggin, W A., end papers, 187
- Edition binding, development and influence, 40 ff, 70
 see also Machine binding
 Edwardian style of binding, 125
 Edwards, James, of Halifax
 decoration of book-edges, 170
 transparent vellum bindings, 121
 Egypt
 bindings, 82
 book satchels, 174
 buried books intact, 26
 papyrus plant, 8, 9, 11
 system of writing, 4, 5
 Eliot, English binder, 121
 Elizabeth, bindings in reign of, 116
 Elzevir, The, 32, 58, 134
 Embroidered bindings, English, 114
 Enameling, 19, 20 f, 176
 End papers, 61-63, 182-188 (*passim*)
 block papers, 63, 185
 decorated, 63, 187 f
 definition, 62
 maibled, 63, 102, 126, 154, 157, 182-184, 187
 materials, 62 f
 paste papers, 63, 186
 sprinkled, 187
 England
 apprenticeship system, 145

- art influence, 23, 173
 bibliophiles, 113
 binding in nineteenth century, 161
 book clasps, 65
 book decoration and design, 21, 79,
 109-128, 134
 book fairs, 55, 57
 Cambridge binders, 112
 Cambridge style of binding, 155
 chained books, 23 f
 cloth-covered books, 41
 colonial bindings influenced by, 152,
 156, 158
 creative and imitative aspects, 126-128
 destruction of old bindings, 136
 earliest binding, 109
 early book trade, 45, 51
 embroidered bindings, 114
 foreign binders, 116
 foreign influences, 86, 111, 114, 116,
 119, 126-128, 134
 gold stamping introduced, 41
 gold tooling, 35, 36, 114 f
 importation of bound books restricted,
 116
 Irish bindings influenced by, 131
 leathers, 21, 66
 literatures before advent of printing,
 52 f
 Mearne bindings, 117-121
 mediæval fairs, 55
 monastic bindings, 18, 23
 monastic scribes, 47
 Northumbrian binding, 109
 panel bindings, 30, 132
 Payne's bindings, 121-124
 Renaissance, 27
 Romanesque bindings, 22 f., 110 f
 scriptoria, 47
 trade binders, 125
 women in bookbinding, 117, 126
- Erfurt bindings, 138, 139
 Ermine, in roll pattern, 94, 95
 Este bindings, 87
 Estienne, Henri, 56
 Esveld, D N, Dutch binder, 135
 ET AMICORUM label, 84, 95, 116, 133
 Etruscan style of binding, 121
 Eumenes II, invention of vellum, 10
 Europe
 Arabic art introduced, 20
 blind-stamped books, 29
 book clasps, 65
 book production in Middle Ages, 17 f.,
 48
 Eastern influences, *see* Book decora-
 tion and design
 Irish art influence, 173
 national styles of book decoration, 79-
 152
 Renaissance and modern binding, 28-44
 training for bookbinders, 163 f
 uniformity of bookbinding practices, 66
 see also Western Europe
- Eustace, Guillaume, French binder, 94,
 101
 Eve, Clovis, 102
 Eve, Nicholas, 127
 Extra-covered books, 174-176
- F**airs, mediæval book fairs, 53, 55-57
 Fanfare style of decoration, 101 f., 120
 Far East, *see* Orient
 Farnese binding, 89
 Felbrigg, Anne, binding, 114
 Ferdinand of Aragon, 148
 Ferrar, Nicholas, Little Gidding group,
 117
 Festivals, sacred, 55
 Filareto, Apollonio, 89
 Fillets
 American, 157, 158
 English, 112
 French, 94
 German, 144
 Flanders
 "Kerk-misse," 55
 panel-stamped bindings, 131, 132, 134,
 143
 see also Low Countries
 Flaps, triangular-shaped, 82
 Flat book, *see* Codex
 Flemish panel-stamped books, 94, 133
 see also Low Countries
 Fleurs-de-lys, in bookbinding, 94, 95, 99,
 102
 Fleury, monastic school of scribes, 47
 Florence
 book trade center, 51
 Laurentian Library, 24
 Florentine binders, 83
 Flotner, Peter, German binder, 88
 Flyleaves, 62, 63

- Fogel, Johannes, German binder, 139
- Folio format
 description, 165 f
 mediæval books, 32, 75
- Fore-edges of books, *see* Book-edges
- Forgeries, 19, 176 f
- Format, 32, 75 f, 165-167
- Forwarding, 67, 69, 125 f, 145
- Foundation cylinder, 6
- Four Gospels, The*, Celtic book cover, 130
- France
 American bindings influenced by, 152, 158
 à petits feis, 147 f
 apprenticeship system, 145
 bindings destroyed in Revolution, 93, 136
 block papers, 184 f, 187
 book clasps, 65
 book decoration, 82, 86, 93-109, 110
 caves of the Dordogne, 4
 champlévé enameling, 21
 early book trade, 50
 Eastern influences, 82
 end papers, 62, 63
 English bindings influenced by, 117
 fairs, 57
 gaufered edges, 169
 gold tooling, 35, 36, 96 f
 Grolier bindings, 84-86, 95-98, 99, 100
 headbands, 61
 "Kermesse," 55
 leathers used, 66
 Lyons binders, 99
 Mahieu bindings, 95-98, 100
 marbled paper, 184
 modern bookbinding, 43, 106-109
 monastic bindings, 18, 23, 93
 nineteenth century bindings, 161
 panel-stamped bindings, 30, 94, 132
 Polish bindings influenced by, 150
 sawn-in bands, 39, 59
 Scandinavian bindings influenced by, 150
 size of books in sixteenth century, 32
 universities of, 51
 women binders, 107
- François I, 99
- Frank, Peter, decorated end papers, 188
- Fray, Marguerite, French binder, 107
- "French shell" patterned papers, 184
- Fulda, monastery, 47
- Functional design, 152
- Gavere, van, binders, 134
- Germany
 American binding influenced by, 152, 156
 block papers, 185, 187
 book clasps, 65
 book decoration and design, 79, 110, 136-146, 169, 187
 book production and distribution, 51, 53, 54, 57 f
 champlévé enameling, 21
 cuir-cisélé, 33, 34, 137, 142
 Eastern influence, 140
 gilt papers, 186
 gold tooling, 35, 140, 143, 144
 Italian influence, 140
 leathers, 66
 marbled papers, 183
 modern bookbinding, 144-146
 monastic bindings, 18, 136 f, 142
 painted book-edges, 169
 panel bindings, 30, 132, 143
 paper bindings, 33
 period between 1400 and 1550, 134
 Polish bindings influenced by, 149, 150
 rolls with segmented patterns, 28
 Romanesque bindings, 21, 22
 school of Constantinople artists, 20
 selling centers for manuscripts, 52
 stamped bindings, 93, 132, 137-141, 142, 143
 titles painted in gold, 64
 trade fairs, 55
 training and apprenticeship, 145
 unidentified bindings, 143
 universities, 51
 women binders, 146
- Ghent
 manuscript selling center, 52
 monastery bindings, 132
 panel-stamped bindings, 133, 134
- Gibson, John, Scottish binder, 128
- Gilding, book-edges, 66, 72, 168, 170
- Girdle books, 174, 175 f
- Gold leaf
 use on American bindings, 155, 159
 on book-edges, 170

- making of, 188 f
 Gold stamping, 41, 98 f
 Gold tooling, 34-37
 America, 154-158 (*passim*)
 à petits fers, 34, 35, 89, 147 f.
 crest of achievement, 36
 England, 35, 36, 114 f
 France, 35, 36, 96 f
 Germany, 35, 140, 143, 144
 Hungary, 147-149
 introduction into Europe, 34
 Ireland, 36, 131
 Italy, 34 f, 36, 87, 96 f, 114 f
 method, 36 f
 Moorish invention, 35
 Poland, 149
 skill involved, 37
 Spain, 36, 92
 Venice, 35
 "Gospels of Lindau, The," 130
 Gothic period
 bindings, 30-34 (*passim*), 91, 111
 Graaff, de, Geertruid, Dutch binder, 135
 Great Britain, *see* England
 Greece
 alphabet, 5, 9
 book boards, 64
 classics transcribed and distributed, 45
 diptych, 14
 headbands on bindings of MSS, 61
 papyrus roll, 9
 Grenville, Thomas, The Hon., 123
 Grolier, Jean, 38, 84
 bindings, 35, 63, 80, 82, 84-86, 95-98,
 99, 100, 116, 133, 177
 Grolier Club, New York, 38, 154
 Groot, Gerhard, foundations of, 29, 53
 Gruel, Leon, 105, 108
 Grunthuse, Louis, 113
 Guaita, von, Frau, German binder, 146
 Guilds
 effect on book production, 52
 first writers' guild, 48
- H**
 Hagmayr, Johannes, German binder,
 139, 143
 "Half binding," mediæval, 17
 Hand binding, *see* Bookbinding
 Hannequin, Giles, French binder, 94
 Harley, Lord, 113

- Headbands
 American bindings, 153 f, 155, 157
 Greek, 61
 in machine binding, 73
 mediæval practices, 60 f.
 Payne bindings, 123
 strength of, 190
 tranchfile chapiteau, 61
 Headed-outline tool, in Bavarian bind-
 ing, 139
 Head of a book, definition, 72
 Hedberg, Gustaf, Swedish bookbinder, 151
 Henri II
 bindings in reign of, 99-101
 forerunner of copyright law, 100
 Henri III, influence on Polish bindings,
 150
 Henri IV, bindings in reign of, 102
 Henri of Valois, *see* Henri III
 Henry VII, library, 113
 Heraldic stamps, 28, 124, 143
 Hidden paintings on fore-edges, 120,
 170 f
 Herring, English binder, 125
 Hieratic alphabet, 5
 Hieroglyphics
 clay tablet, 6
 development of, 4
 Rosetta stone, 5
 Hispano-Arabic bindings, 91
 Hoffman, Joseph, better binding methods,
 146
 Holland, *see* Low Countries
 Hollow backs, 76, 190
 Humanism, 26, 28
 Hungary
 book decoration and design, 146-149
 gold tooling, 147 ff
 Huy, d', P., Dutch binder, 135
- I**
 Identification of bindings, 62, 64, 66, 67,
 74 f, 79-82, 84-86, 115, 137, 184
 Inks, on papyrus documents, 8
 Iceland
 book decoration and design, 129-131
 book satchels, 173 f
 book shrouns, 172, 173
 Celtic bookbinders, 130
 Continental influence, 173
 English influence, 131

- gold-tooled bindings, 36, 131
 influence of art, 173
 monastic scribes, 47
- Islamic book decoration and design, 82
- Italy
 à petits feis tooling, 148
 bands of books, 60
 block papers, 185, 187
 Bologna University, 48 f
 bookbinding papers exported, 183
 book clasps, 65
 book decoration and design, 82-89
 book-edges, 169
 book production, 45, 51
 cameo bindings, 177
 chained books, 24
 Christian artists, 20
 cuirbouilli decoration, 174
 enameling, 21
 end papers, 62
 English gold tooling influenced by, 114 f
 first scriptorium, 46
 gilt papers, 186
 gold tooling, 34 f, 36, 87, 96 f, 114 f
 Hungarian decoration influenced by, 147-149
 influence on German book production, 140
 influence on Polish book production, 149
 Laurentian Library, 24
 leathers, 66
 monasteries, 18
 monastic bindings, 83
 Renaissance, 27
 Scandinavian bindings influenced by, 150
 titles on books, 65
- Ivory diptychs, 13
 Ivory plaques on books, 19
- Jacob, Fr1, German binder, 146
 Jacobsen, Oscar, Swedish binder, 151
 Jaffe, Mair, cuir-ciselé bindings, 142
 Jagellonic Library, Polish bindings, 149
 James I (James VI of Scotland), bindings in reign of, 128 f
 James, Mrs Henry F, decorated end papers, 188
 Japan, early book forms, 12
- Jardins, des, Julian, French binder, 101
- Jews
 cuir-ciselé binders, 142, 149
 Hebrew alphabet, 5
 vellum roll, 11, 15
- Job binding, 68, 69 f
 America, 161
 Germany, 146
- Kalthoeber, German binder in England, 123, 125, 170
- Keller, Ambrose, Augsburg binder, 140
 Kent, Rockwell, end papers, 187
 Kermess, religious celebration, 55
 Kobergers, printer-publishers, 58
 Kohn, Madeleine, English binder, 126
 Krause, Jacob, German binder, 140, 144
 Kupers, A M, Dutch binder, 135
 Kyster, Anker, Swedish binder, 151
- Lahey, Marguerite Duprez, American binder, 162
- Lakeside Press, hand bindery, 161 f
 Laurent, René, Brussels binder, 135
 Laurentian Library, 24, 38
 Lauwryn, Marc, 95, 133
- Lay scribes, 49
- Leather, 19, 30, 90, 174
 artificial methods of graining, 178
 calf, 28, 37, 40, 66, 83, 86, 115, 140, 156, 179
 cheveril or chevrotain, 66
 decorated, 21, 33, 34-37
 deterioration and preservation, 178, 179, 180, 190 f
 doublures, 63
 in identification of bindings, 83, 86
 inlays, 104, 148, 158
 manufacture, 159, 177-180
 morocco, 37, 84, 86, 120, 123, 131, 140, 154, 157, 179
 pigskin, 28, 37
 russia leather, 123, 179
 white, 115
- Lederhose, Fr1, German binder, 146
- Le Faucheur, French binder, 99
- Le Gascon
 decoration of book-edges, 169, 170
 end papers, 63

- identity, 35, 103
 imitations, 124, 126 f., 134
 influence on Mearne bindings, 119 f
 pointillé bindings, 102-104
 style of decoration, 86, 103 f
- Legrain, Pierre, modern French binder, 107
- Leicester, Earl of, 113
- Leighton, Archibald, cloth-covered books, 41
- Le Monnier, French binder, 104
- Lendes, van der, Flemish binder, 134
- Le Noir, Philippe, royal binder, 99, 101
- Léotard, de, Genève, French binder, 107
- Lewis, English binder, 125
- Libraries
 chained, 24
 early methods of storing books, 6 f.
 Nineveh, 7
- Librarian
 in charge of scriptorium, 16
 mediæval book trade, 50
- Libri, Guglielmo, misstatements, 80, 85
- Linen thread, 60, 61, 154, 155, 157
- Lithograph papers, 63
- Little Gidding's bindings, 117
- Loebèr, J G., Dutch binder, 135
- London
 binders, 111
 book trade center, 51
 Romanesque bindings, 22, 110
- Loring, Rosamond B (Mrs Augustus B., Jr.)
 decorated end papers, 188
- Lortic, French binder, 105
- Louis XII, book decoration in reign of, 94 f.
- Louis XIII, semis designs, 129
- Louvain bindings, 132, 134
- Low Countries
 book decoration and design, 131-136
 book production, 53 f
 England influenced by, 134
 French bindings imitated, 86
 leathers used, 66
 London binders influenced by, 111
 monastic bindings, 18
 panel stamped bindings, 30
 selling centers for manuscripts, 52
see also Netherlands
- Lubeck bindings, 141
- Lumley, Lord, 113
- Lyons
 bindings, 99
 book boards, 64
 book trade, 57
- MacColl, Miss, English binder, 126
- Machine binding
 in America, 160
 cased books, 40, 41, 42, 68, 70 ff., 194
 embossing machines, 41
 interrupted thread pattern, 75
 processes, 70-75
 speed and spoilage, 72
- Magnus of Amsterdam, Dutch binder, 134
- Mahieu (Maioli), Thomas, 38
 bindings, 60, 84, 95-98, 100
- Manuscripts, selling centers, 52
- Manutius, Aldus, 58, 84, 87
 gold tooling, 34
 octavo format, 32, 60
- Marbling, process of, 184
- Martin of Tours, Saint, 46
- Materials, 114, 177-189
 animal skins, 10, 37, 66, 193 (*see also* Leather)
 affecting book forms, 3, 14, 32, 62
see specific topical entries
- Mearne, Charles, English binder, 118
- Meaine, Samuel, 118-121
 bindings, 35, 117, 124, 126 f., 129, 170
 myth, 118, 119
- Mediæval, *see* Middle Ages
- Medici collections, 38, 147
- Mendalda, Elizabeth, Dutch binder, 135, 136
- Mercier, French binder, 105, 108
- Mesman, F., Dutch binder, 135
- Metal bosses, 17, 64
- Mexico, book-edges, 168, 171
- Michel, Marius, binder, 100, 108
- Middle Ages
 bookbinding practices, 59, 61, 62, 64, 65, 66, 69, 77
 book covers, 174 f
 book decoration, 19 ff
 book of the, 14-27
 book production and distribution, 54 f

- chained books, 23 f.
 Dark Ages, 16, 27
 foreign influence, 80
 format of books, 75
 Humanism, 26
 leathers, 66, 180
 monastic bindings, 16-18
 number of books produced in, 18 f
 period of, 26 f.
 Milan, school in, 47
 Modern tendencies in binding, 40-44,
 89, 106-109, 125 f, 135 f, 144-
 146, 151, 187 f
 Monasteries
 book production and distribution, 16-
 18, 45, 46-48, 49, 54
 heraldic stamps, 28
 influence of, 111
 in Low Countries, 132
 monastic bindings, 17, 18, 21, 28 f,
 37, 83, 90, 93, 136 f, 142
 see scriptorium
 Monks, *see* Monasteries
 Monvel, de, Boutet, end papers, 187
 Monza, gold caps of, 173
 Moors, gold tooling, 35
 Morocco leather, 37, 84, 86, 103, 120,
 123, 140, 179
 Morris, William
 book decoration, 41 f, 77
 end papers, 187
 Morssing, Greta, Swedish binder, 151
 Mottoes, used on bindings, 95 f, 99
 Moulin, Johan, panel-stamped books, 101
 Moulton, Dorothy B, decorated end
 papers, 188
 Mudéjar, or mauresque bindings, 91 f
- N**aess, Rander, Norwegian binder, 151
 Naples
 gold tooling, 35
 Near East, book decoration and design, 82
 Netherlands
 binding leathers, 66
 book clasps, 65
 early art, 131
 marbled papers, 183, 184
 modern binding, 135 f
 panel-stamped bindings, 132, 134
 period between 1400 and 1550, 134
 production of books, 53
 women binders, 135
 see also Low Countries
 New York, printing center, 159
 Nordhoff, Evelyn, American binder, 162
 North America, *see* America
 Northumbrian binding, 109
 Norton, John, Scottish binder, 128
 Norway, *see* Scandinavia
 Nuremberg
 bindings, 33, 34, 65, 138, 142
 papermakers, 185
- O**ctavo format, 32, 60, 165, 166
 Oosterbaan, A. M., Dutch binder, 135
 Orient
 art of enameling, 20, 21
 book covers, 63
 early book forms, 7
 enamel technique in Hungary, 148
 gilding instead of gold tooling, 35, 140
 influence, 20, 81 f, 87, 140, 148
 marbled end papers, 183
 Near East bindings, 82
 stabbed bindings, 12, 13
 vellum rolls, 11
 Origin of bindings, 79 ff
 Orhon, 12
 Ornamental stamps, *see* Stamps and
 stamped bindings
 Oxford, Earl of, 113
 Oxford, University of, book production
 and distribution, 49
- P**adeloup, Antoine-Michel, French
 binder, 39, 104, 105
 Padua, University of, book production
 and distribution, 49
 Painting of book-edges, 66, 120, 168, 169,
 170 f
 Palimpsests, 47 f
 Panel-stamped bindings, 30, 37 f, 92
 England, 30, 132
 Flanders, 131, 132, 134
 France, 94, 99, 101
 Germany, 143
 Italy, 83
 technique of, 31
 used on octavo books, 32

- Paper, 180-188
 block papers, 63, 184 f, 186, 187
 book form affected by, 32
 Chain-lines, 182
 colored, 180
 deckle edge, 181 f
 decorated, 182-184, 186
 end papers, 61-63, 72, 74, 102, 126, 154, 157, 182-188 (*passim*)
 export and import of, 184
 gold-printed papers, 185, 186
 hand and machine-made, 75 f, 180-182
 manufacture of, 180-188
 marbled, 63, 102, 126, 154, 157, 182-184, 187
 panel papers, 185
 papermaking, 24 f
 paste papers, 63, 186 f
 sized, 182
 size of, 166
- Papyrus, 8 f, 10
 roll, 7, 14
- Parchment
 American bindings, 159
 derivation of name, 10
- Paris
 early book trade center, 49, 51
 grooved boards, 64
 University of, 48, 49, 50, 94
- Parrish, Maxfield, end papers, 187
- Parker, Archbishop, 116
- Pasteboard covers, 32 f., 63, 65, 154, 157
- Payne, Roger, 121-124
 forgeries, 177
 lining papers, 123
 originality, 127
 style copied, 129
 use of russia leather, 179
- Payne, Thomas, English bookseller, 122
- Pennell, Joseph, end papers, 187
- Persia
 art affects Byzantine style, 20
 bindings, 82
- Petersen and Petersen, Danish binders, 151
- Petrarch, 26
- Pfaff, Otto, German binder, 146
- Philadelphia
 Cambridge style bindings, 155
 printing center, 159
- Philip, Duke of Burgundy, 133
- Phoenician alphabet, 5, 9
- Picque, de, Claude, binder to Charles IX, 101
- Pictorial records, 3 ff
- Pigskin bindings, 37, 140
- Plaquette bindings, 85, 88 f, 177
- Pointillé bindings, 34, 102-104, 124
- Polans, 131, 173 f
- Poland, book decoration and design, 149 f
- Polychrome, Oriental technique of, 87
- Portico bindings, 97 f, 107
- Pot cassé bindings, 38, 98 f
- Powdered bindings, 97
- Powell, Roger, English binder, 126
- Pre-Raphaelites, influence, 77
- Prideaux, Sarah, 97, 126
- Primitive records, 3-13
 ideographic types, 4
 pictorial systems of writing, 3, 4, 5
 Rosetta stone, 5
- Printed book, *see* Book forms
- Printing
 back-to-the-medieval movement, 42
 bookbinding stimulated by, 28
 books sold direct, 57 f
 book trade stimulated by, 111
 cheap texts, 54
 early American centers, 159
 invention of movable type, 25
 paper and, 25
 printer-publishers, 58
- Prisse Papyrus*, 7
- Production of books
 assumes business-like aspect, 54
 book fairs, 55-57
 Cracow, 149
 early methods of, 45-58
 in monasteries, 16-18, 45, 46-48
 in universities, 48-51
- Ptolemies
 book production, 45
 papyrus export forbidden, 10
- Publishers
 cased books, 40, 41, 42, 68, 70-75, 76, 144
 growth of large, 40
 hand versus machine binding, 160
 use of term "format," 166, 167
- Pugillares, 12, 13
- Puritans, destruction of bindings, 136
- Pyle, Howard, end papers, 187
- Pynson, Richard, 112, 115

Quarto format, 75, 165, 166
 Quaternion, definition, 14

Rackham, Arthur, end papers, 187

Raised bands and cords, 153, 157

Ranger, Edmund, colonial binder, 154 f

Ratcliff, John, colonial binder, 154 f

Ratdolt, Erhard, 140 f

Records, primitive, 3-13

Red morocco, 103, 120

Reed brush-pcn, 7, 8

Registered, defined, 70

Regnoul, Suzanne, French binder, 107

Religion

religious festivals, 55

religious symbolism, 19, 141

religious wars, 18, 23

Renaissance

bookbinding in, 28-38, 60, 61, 67

book covers, and girdle books, 174 f

dates of, 26 f

gold-stamped bindings, 98

Revière, English binder, 125

Reynes, John, English binder, 112

Riccio, Italian binder, 88

Rings on books, 65

Roffets, French binders, 99, 101

Roll form of book, 7, 9, 11, 12, 14 f

Rolls, *see* fillets

Roman diptychs, 13, 14

Romanesque bindings, 21-23, 31, 110, 111

Roman papyrus, 9

Rome, book trade, 45, 55

Roos, de, S H, Dutch binder, 135

Rosetta stone, hieroglyphic key, 5

Roulstone, John, American binder, 159

Royal binders, 94, 99, 101, 102, 115, 118,
 123, 128

Ruette, Macé, French binder, 102, 183

Russia leather, 123, 179

Ruzicka, Veronica, decorated end papers,
 188

Rychenbach, Johannes, binder-priest, 29,
 139

St Bartholomew fair, 57

Sanders, John, colonial binder, 154

Sangorski, English binder, 125

Saracenic rope patters, 83

Satchels, book, 173 f

Satin book covers, 114

Sauvage, Silvain, École Estienne director,
 106

Scabbard (scaleboard), 153

"Scales binder," 111

Scandinavia, book decoration and design,
 150-152

Scholasticism, 26

Schools for binding, 106, 145, 146, 162

Schoy, Frieda, German binder, 146

Scotland

American bindings influenced by, 152,
 156

book decoration and design, 128 f

gold-tooled bindings, 36

Scribes, 16, 46, 52, 54, 167 f.

Script developed under Alcuin of York,
 47

Scriptorium, 16, 46-48

Sections, or signatures, of a book, 14, 165-
 167

Semis designs, 99, 108, 128 f

Sewing

hand binding, 59, 60, 61, 74 f, 153

machine binding, 71 f, 74 f

Shipman, Mrs Thomas H, decorated end
 papers, 188

Shrines, *see* Book shrines

Signatures, 139, 167 f

Sign language, 4

Silk

book covers, 114

thread, 60, 61, 123, 154, 155, 157

used as flyleaves, 63

Simmier, French binder, 105

Size of book

in relation to design, 32, 132

format, 75 f, 165, 166

Skins, *see* Animal skins

Smith, Jessie Willcox, end papers, 187

Smits, John B, Dutch binder, 135

Spain

à petits fers, 148

book clasps, 65

book decoration and design, 90-93

early book trade, 45

early libraries, 19

gold tooling, 36, 92

leathers used, 66

marbled papers, 184

paper introduced into, 25

Sparre, Eva, Swedish binder, 151

- Spencer, Lord, 123
 Spine, *see* Backbone
 Sprinkled calf, 156
 Sprinkled end papers, 187
 Stabbed binding, 12, 15
 Staggenmeier, German binder in England, 125
 Stamps and stamped bindings
 English, 41, 110 f
 fifteenth century, 28 ff
 English, 110-112
 French, 93 ff
 German, 93, 132, 137-142, 143
 gold, 41, 98 f
 Gothic, 31, 91
 heraldic stamps, 28, 124, 143
 Italian, 88
 Low Countries, 131-135 (*passim*)
 ornamental stamps, 28, 110, 111, 112, 143
 panel bindings, 30, 31, 32, 37 f, 92, 94, 99, 132, 134, 143
 Polish, 149
 prevalent mode, 35
 Romanesque stamps, 111 f
 Scottish, 128
 space division and arrangement, 29
 Spanish, 90, 91
 stamping machine, 73
 technique of stamping, 31
 thirteenth and fourteenth centuries, 23
 Stationary, 49
 Stationers' guild, 51
 Storing of books, 191 f
 Strassburg, manuscript selling center, 52
 Styles of book decoration, *see* Book decoration and design
 Stylus, 6, 8, 12 f
 Suckerman, Mearne binder, 118
 Sunderland, Earl of, 113
 Sunken panels, 20
 Sutcliff, English binder, 125
 Swedish bindings, 151
 see also Scandinavia
- Tailbands, 153 f, 155, 157
 Tail of a book, definition, 72
 Tanning and dying, 159, 179
 Technical schools, *see* Schools for binding
 Theophrastus, papyrus plant, 8
 Thévenin, René, 95
- Thou, de, Jacques-Auguste, 102, 103
 Thouvenin, French binder, 105
 Thread
 linen, 60, 61, 154, 155, 157
 silk, 60, 123, 155, 157
 Tibetan roll, 12
 Tiesch, Frieda, German binder, 146
 Titles, bookbinding practices, 60, 64 f
 Tools and tooling
 blind tooling, 36, 83, 153, 154, 155, 156
 Cobden-Sanderson tools, 125
 Dutch tools in England, 134
 Irish book satchels, 174
 Islamic influence, 82
 Italian and French, 97
 job binderies, 69
 Payne bindings, 123 f.
 see also Gold tooling, and national headings
 Tory, Geoffroy, 84
 bindings, 38, 98 f.
 Trade binding, 99, 125, 146
 Training, *see* Apprenticeship and training
 Tranchfille chapiteau, 61
 Trautz, French binder, 105
 Tree calf binding, 77
 Tudor rose in English bindings, 112
 Turkestan
 blind-tooled embossed bindings, 34
 Diamond Sutra, 26
 invention of marbled papers, 183
- Ulm, manuscript selling center, 52
 Ultan, Irish binder, 130
 Universities, book distribution and production, 48-51
 Urbino dukes, collections, 147
- Van Gavre family, Low Country designs in England, 134
 van Gavere, James, Bruges binder, 132
 Vellum, 11, 17, 25, 32, 47, 48, 88
 American bindings, 159
 bookbinding practices, 59-64 (*passim*)
 flat book, 14 ff
 invention of, 10
 in Spanish books, 90, 92
 rolls, 11, 14, 15
 transparent bindings, 121
 Velvet, 113, 114

- Venetian bindings
 book boards, 64
 Ducali, 87 f
 gauffered edges, 169
 gold tooling, 34 f
 leathers, 66
 ornamented sunken panels, 20
 Saracenic rope patterns, 83
 woodcuts, 33
- Vienna, manuscript selling center, 52
- Vogel, French binder, 105
- von Guaita, Frau, German binder, 146
- Vries, de, J H J, Dutch binder, 135
- Wagner, Bruno, German binder, 146
- Wansik, Jan, Dutch binder, 135
- Watermark in paper making, 181
- Webb, Mrs, English binder, 126
- Weill, Mme, French binder, 107
- Weir, Richard (or David), English binder,
 121, 122
- Western Europe
 American binding influenced by, 152
 bands of books, 60
 block papers, 185
 book clasps, 65
 chained books, 23 f
 development of alphabet, 5
 earliest decorated papers, 182
 gold tooling, 34-37
 marbled papers introduced, 63
- Netherlands' influence, 131
 papermaking introduced, 24 f
 paper of first printed books, 75
 pasteboard covers, 32
 use of vellum, 8
 wooden boards, 63
see also Europe, France, Germany, etc
- Whitaker, John, English binder, 121, 170
- Wiemler, Ignatz, German binder, 146
- Windesheim Congregation, 29, 53
- Wire marks in papermaking, 182
- Women binders, 69, 71, 106 f, 126, 135,
 146, 151, 162
- Woodcut designs on covers, 33
- Wooden boards, 63 f, 65, 90, 92
 book of the Middle Ages, 14
 colonial bindings, 153
 early MSS, 17
 stamped bindings, 137
- Woolrich, Miss, English binder, 126
- World War I, effect on bookbinding, 43,
 106
- Wotton, Thomas, 56, 95, 113, 116 f
- Writing
 early types of, 3 ff
 monastic influence on, 173
- Xylography, art of, 25
- Zacensdorf, English binder, 125

1

ERRATA

p. 56 "Sir Henry Wotton" should be Sir Thomas Wotton

p 183 "Mr W J James Weale" should be Mr W H James Weale

PLATES

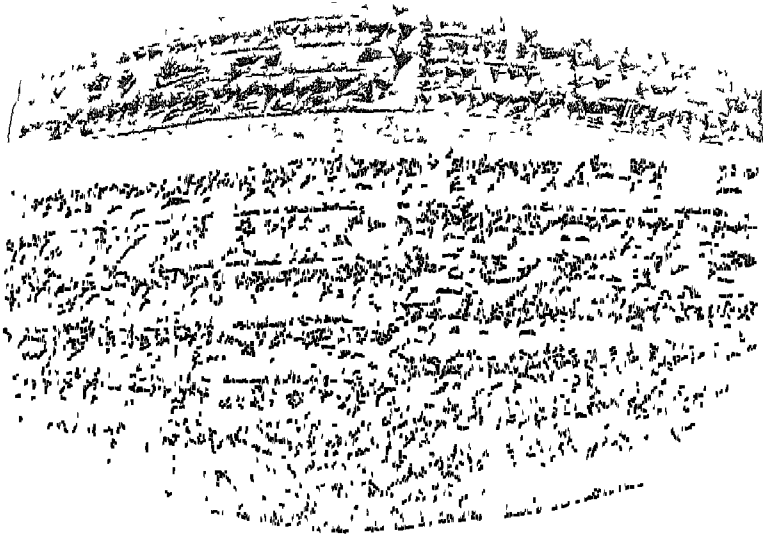


PLATE I *Babylonian Clay Cylinder* (CA 2200 B.C.)

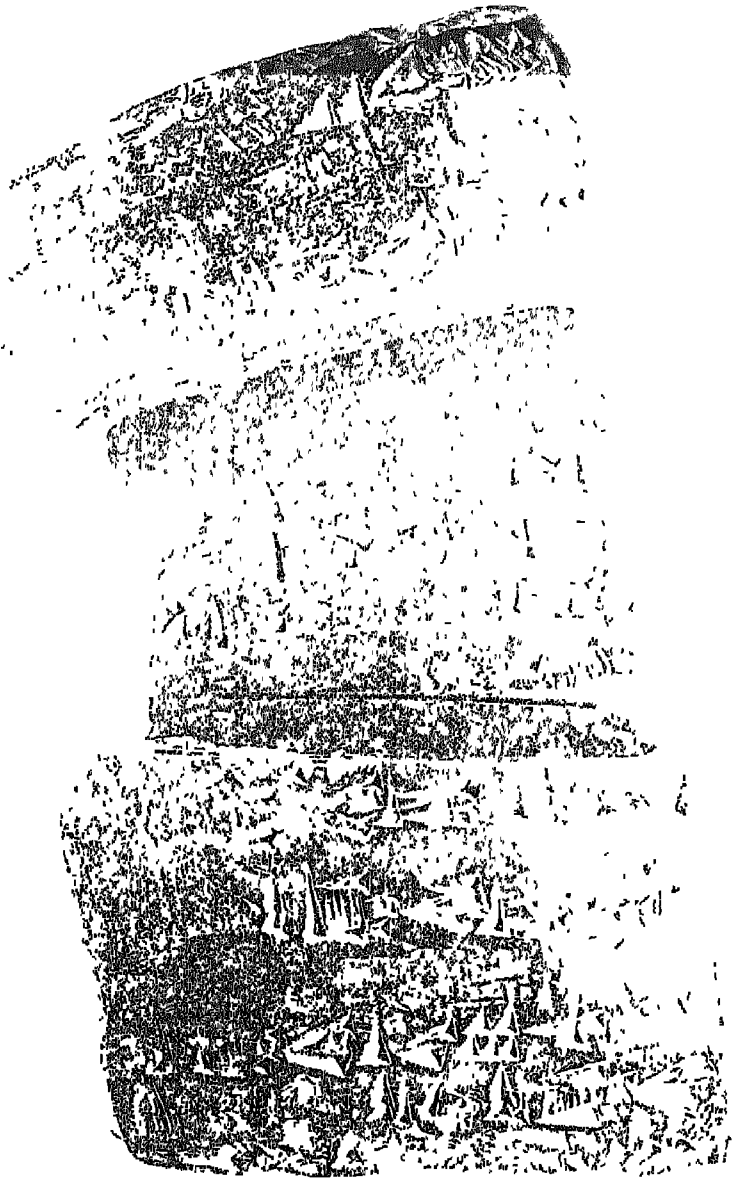


PLATE 2 *Babylonian Clay Tablet*

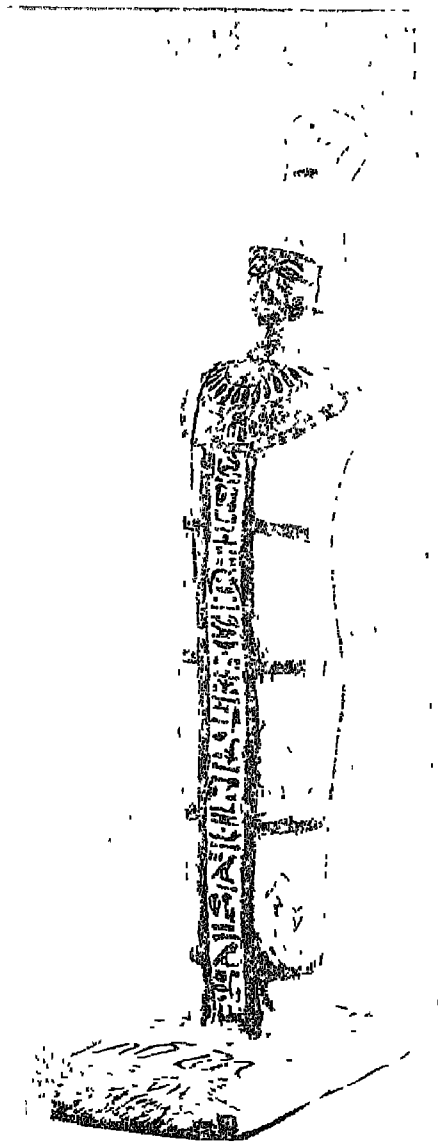
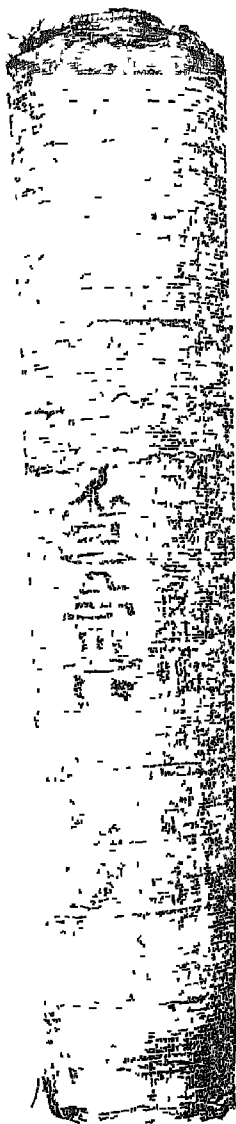
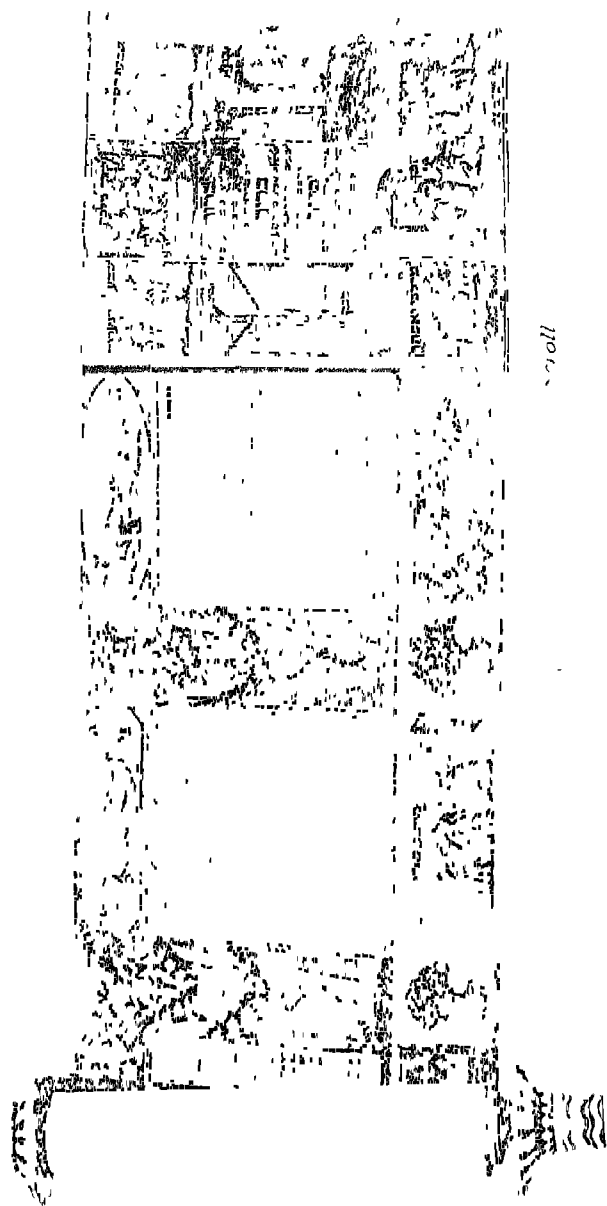


PLATE 3 *Papyrus Roll with Case* (ca 1025 BC)



scroll





PLATE 5 XIII Century Enameled Binding

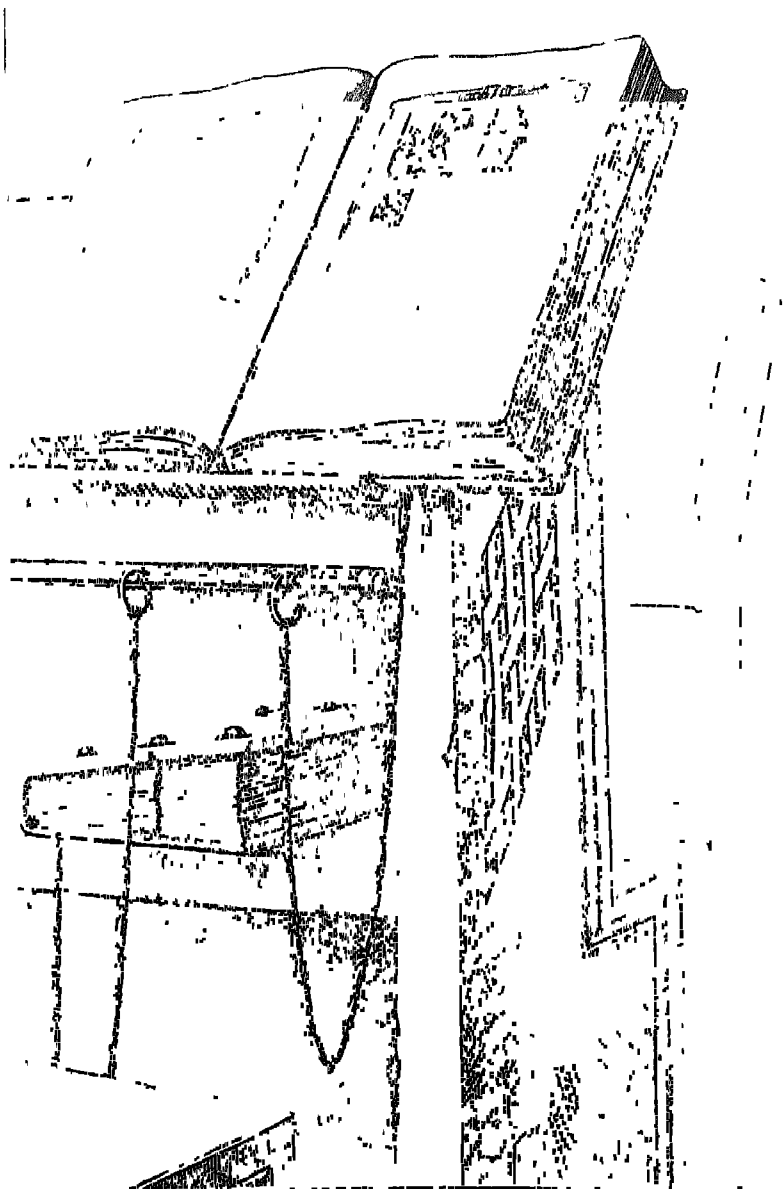


PLATE 6 *Book Chained to Reading Desk*

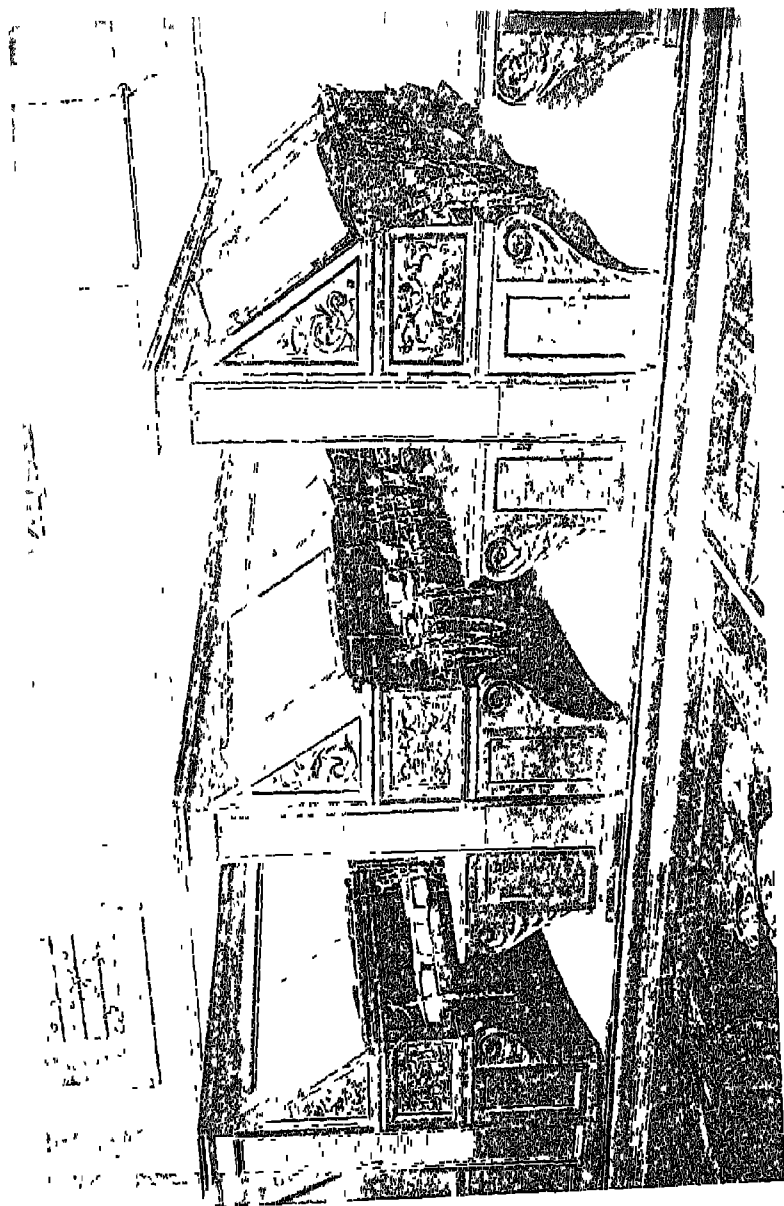


PLATE 7. *Laurentian Library*

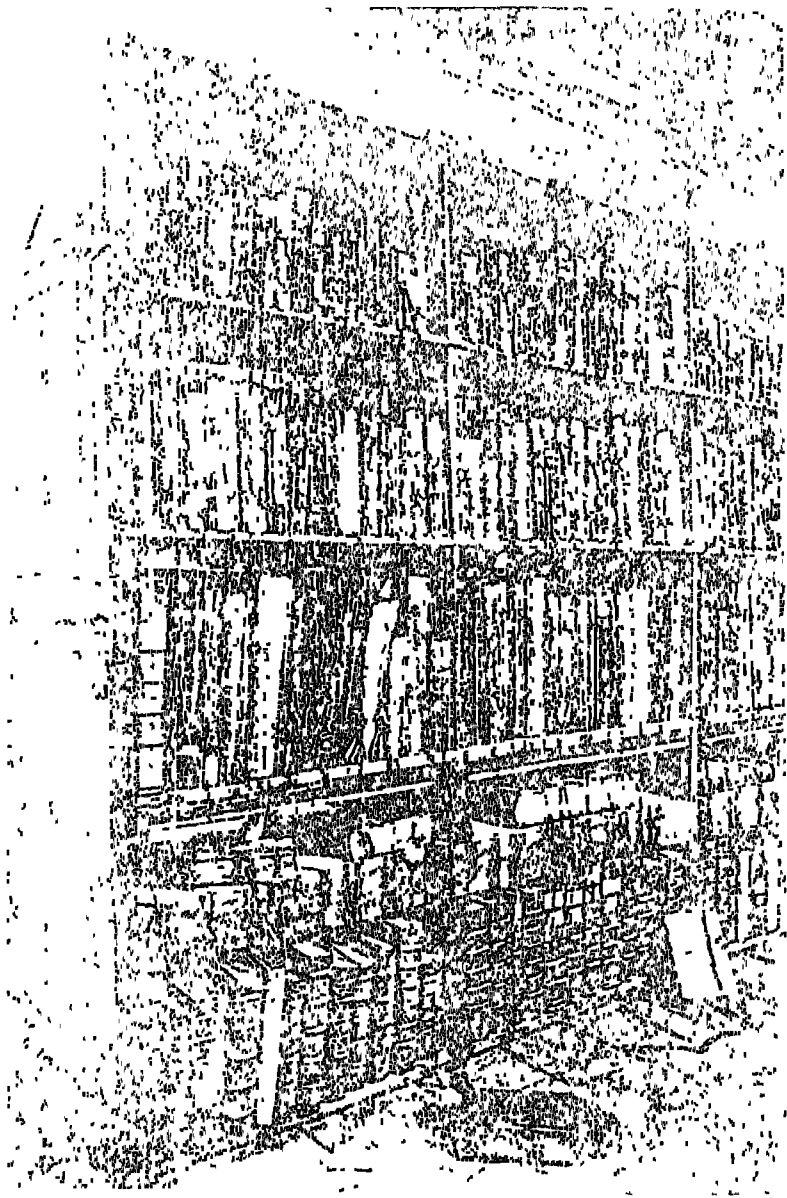


PLATE 8 *Hereford Cathedral Chained Library*

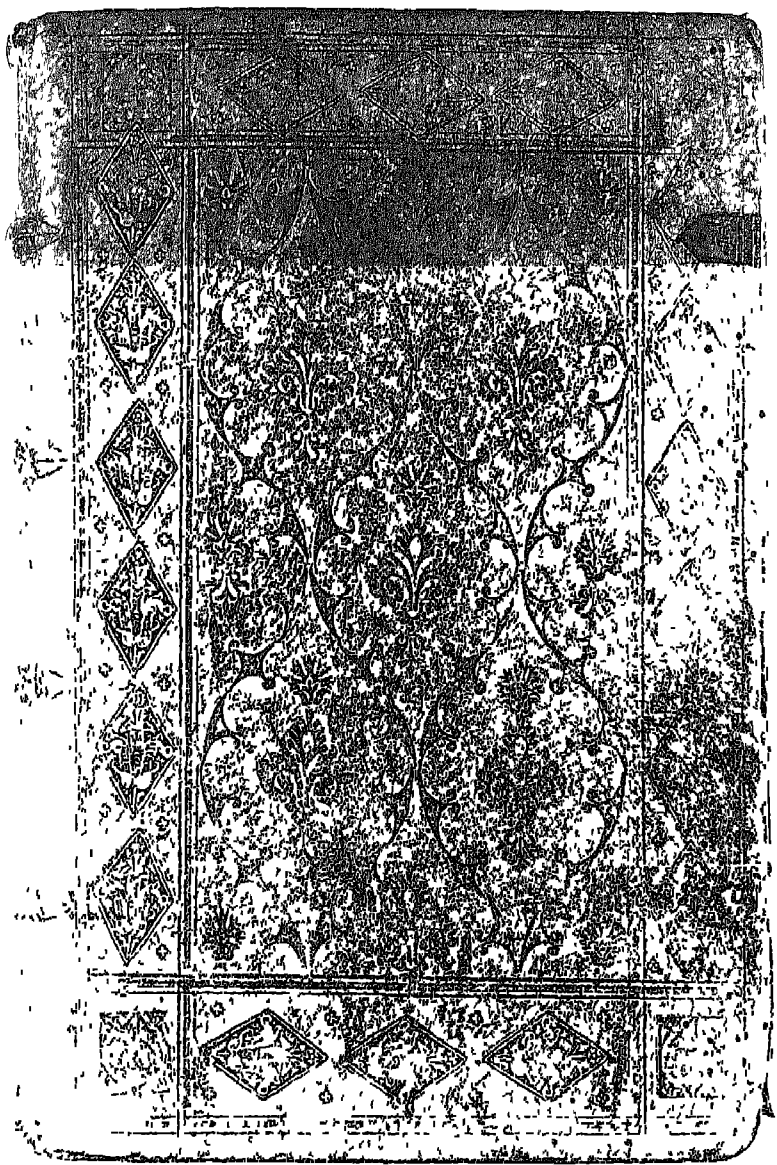


PLATE 9 XV Century German Stamped Binding

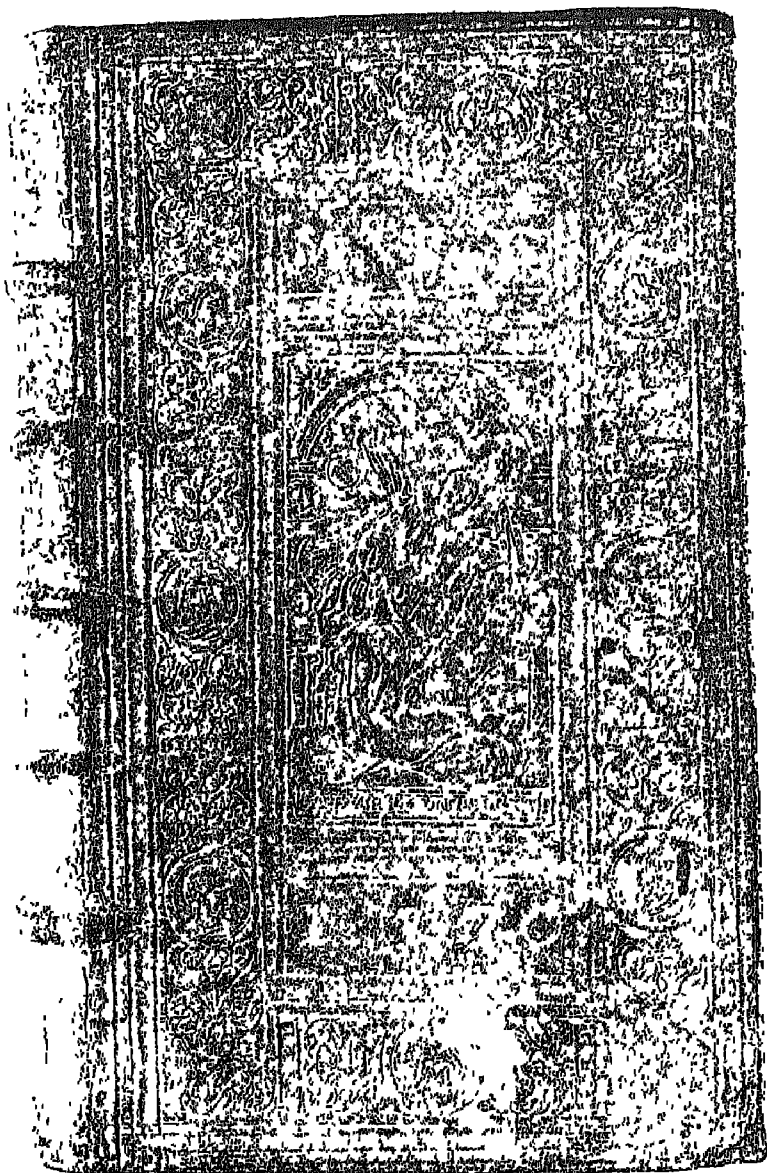


PLATE 10 XVI Century Panel stamped Binding

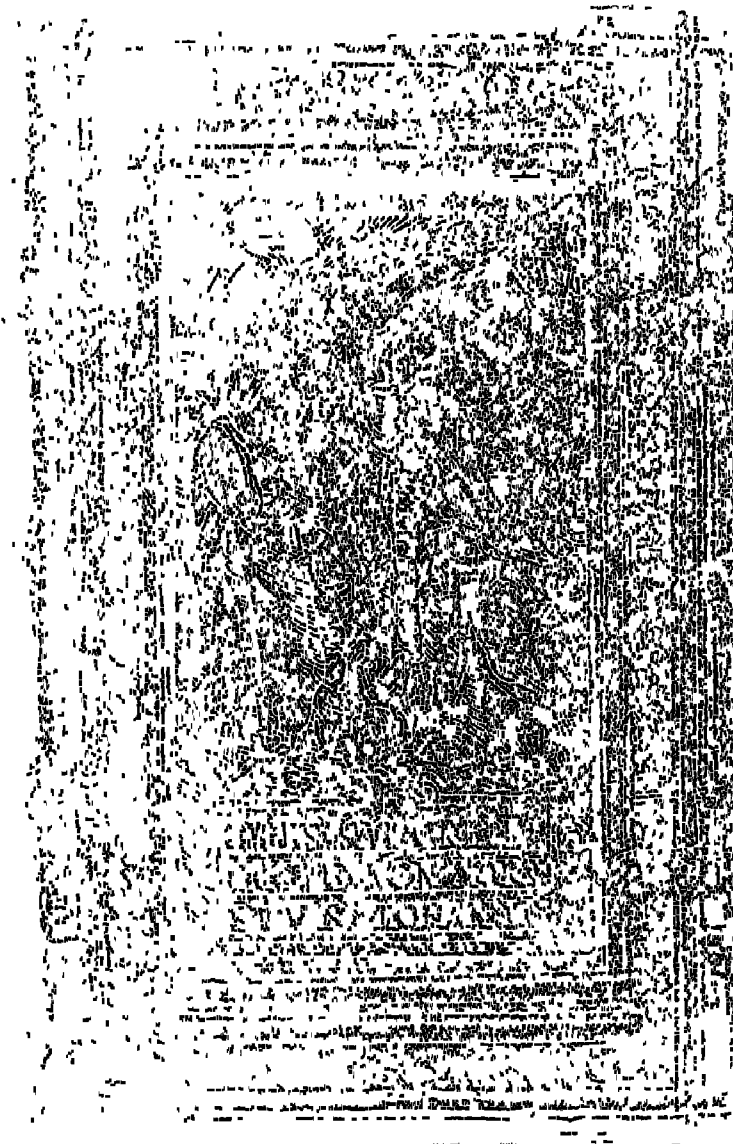


PLATE II *XVI Century German Panel-stamped Binding*

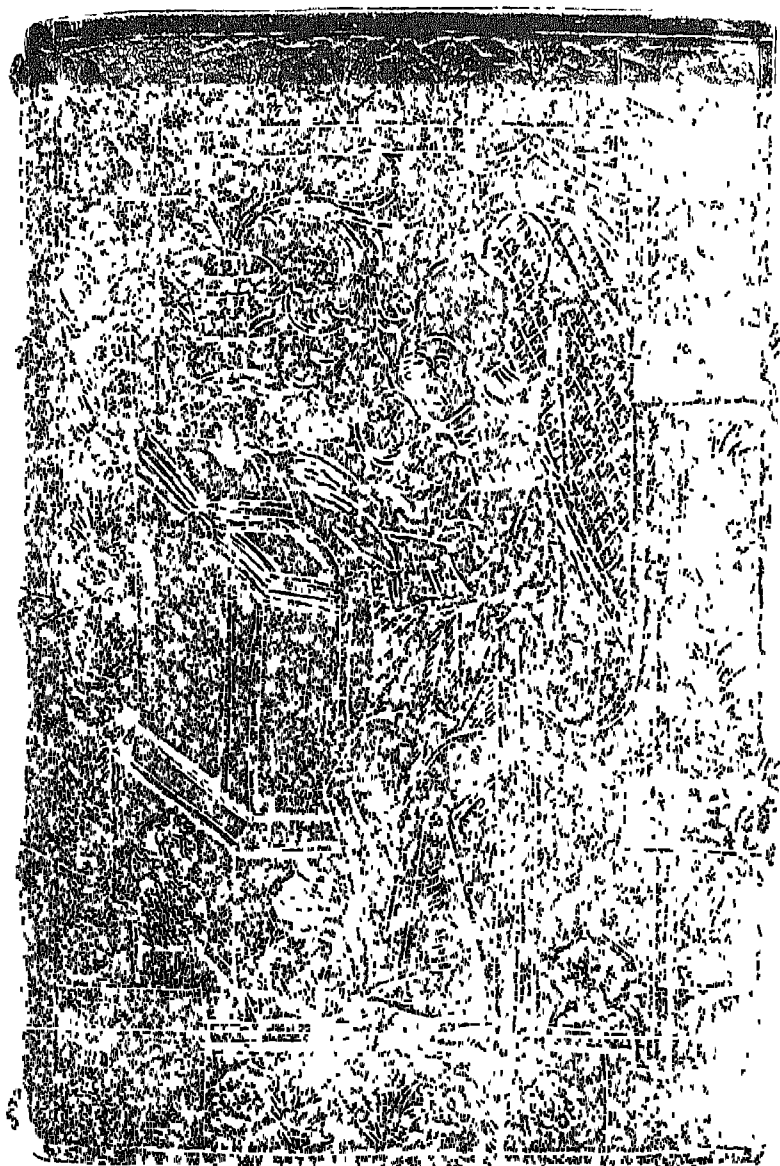


PLATE 12 *Cun-cselé* Binding by Man Jaffe

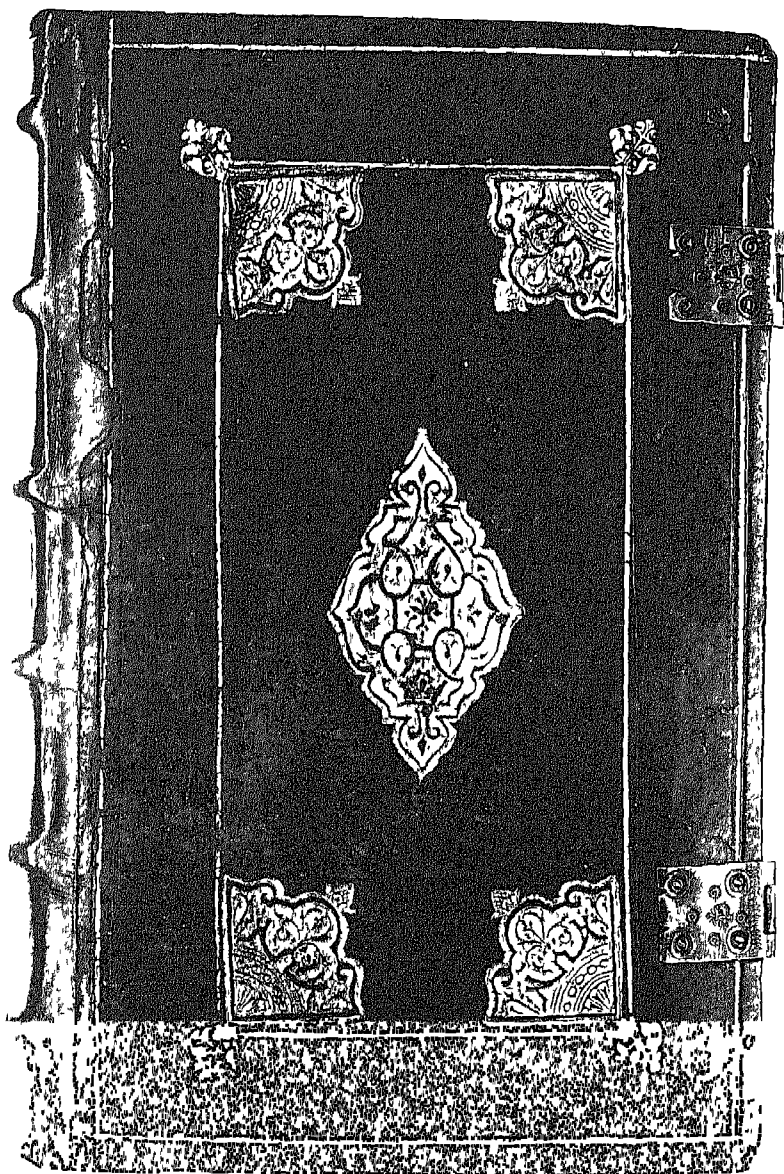


PLATE 13 English "Trade Binding"

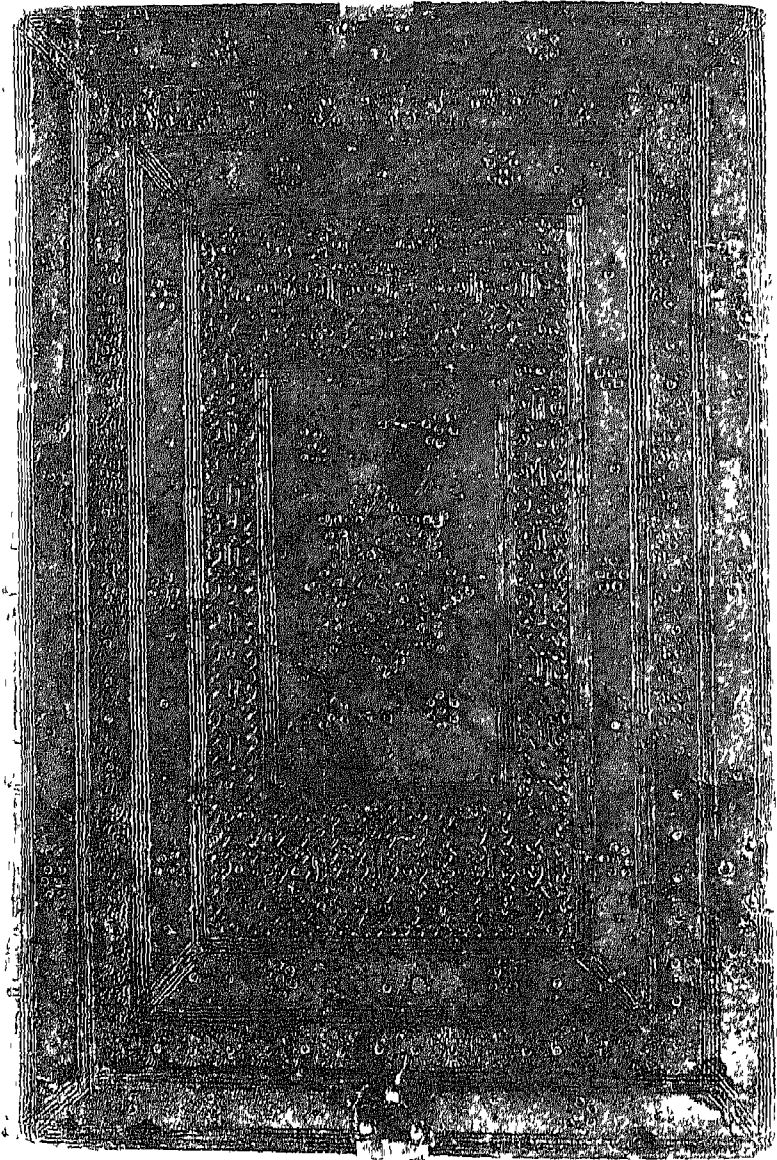


PLATE 14 XV Century Italian Binding

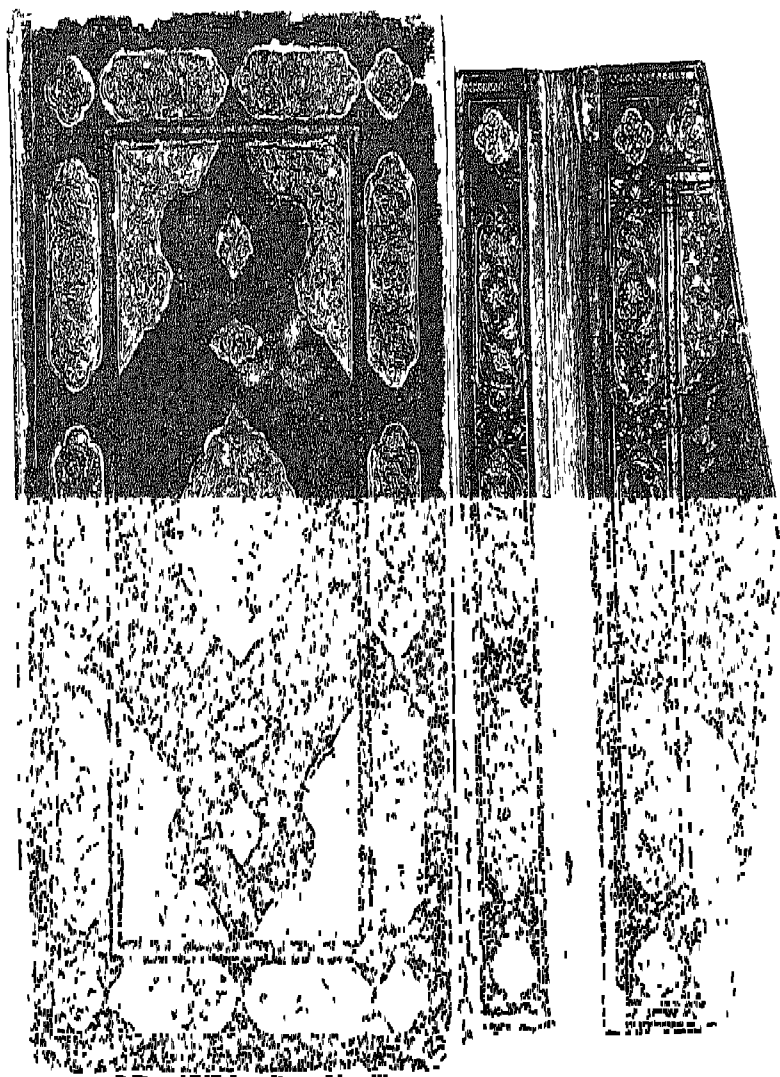


PLATE 15 XVII Century Persian Binding

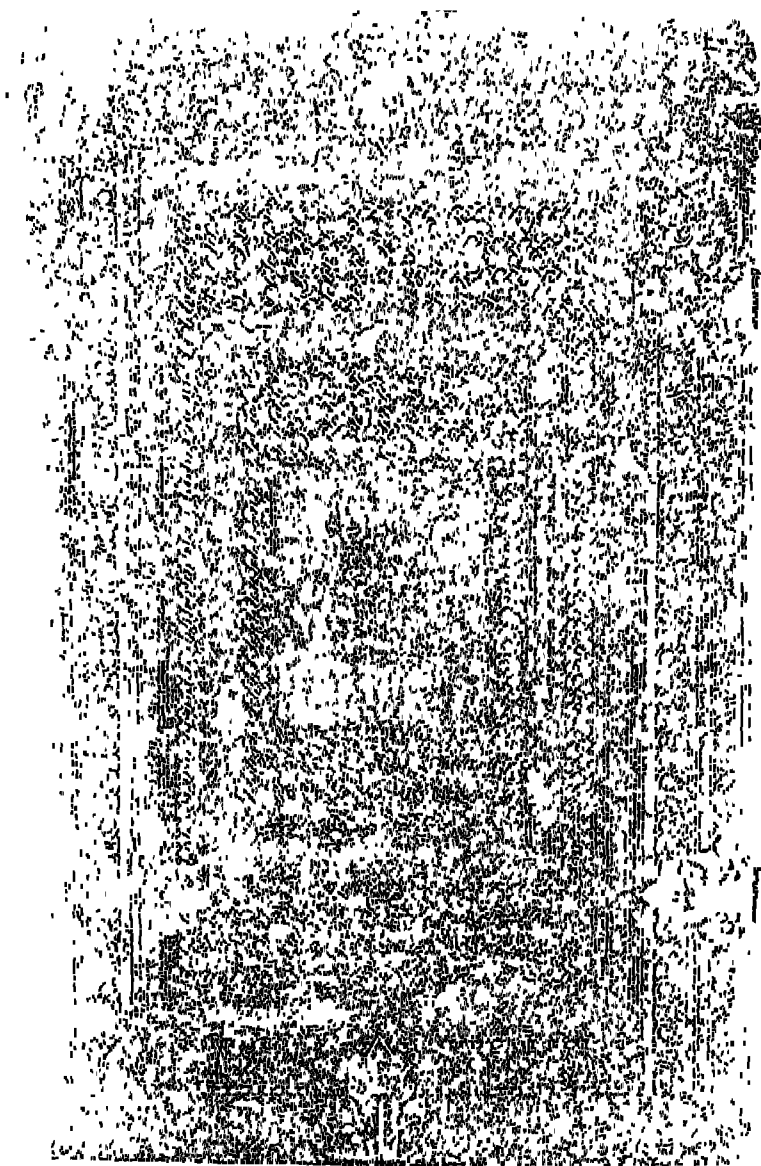


PLATE 16 XV Century Italian Binding

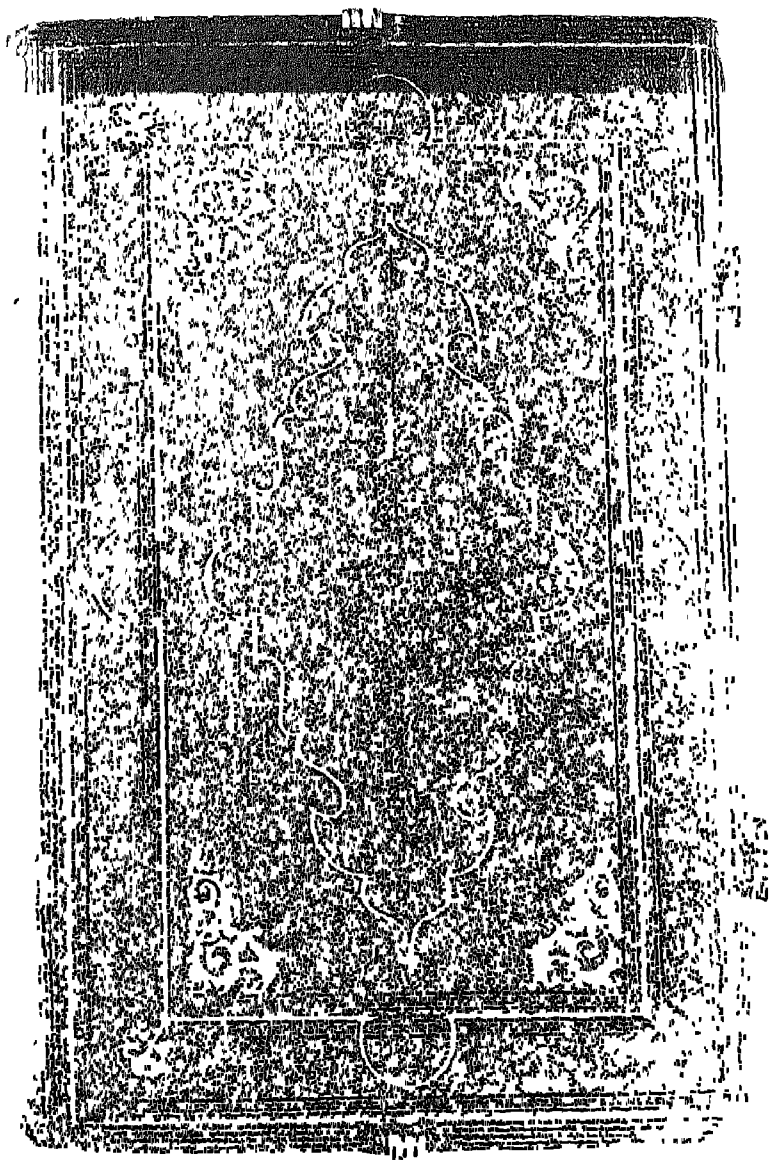


PLATE 17 *XVI Century Venetian Binding*

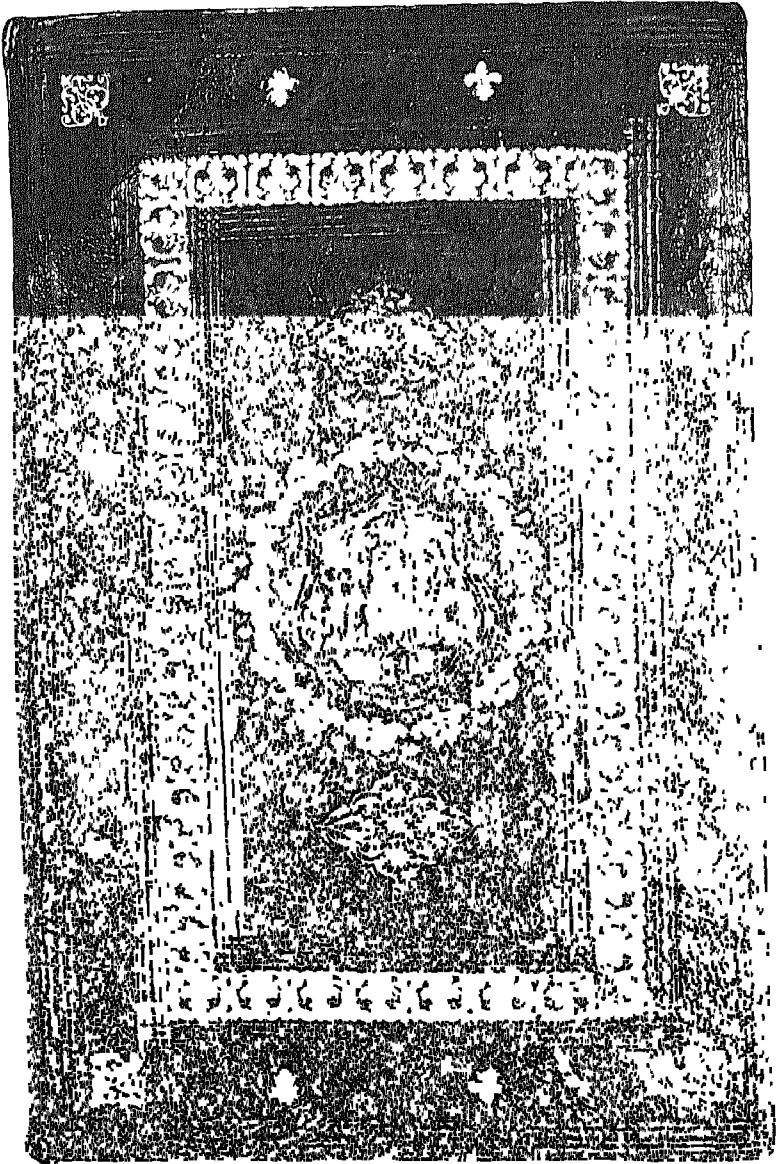


PLATE 18 *Grolier Plaque Binding*

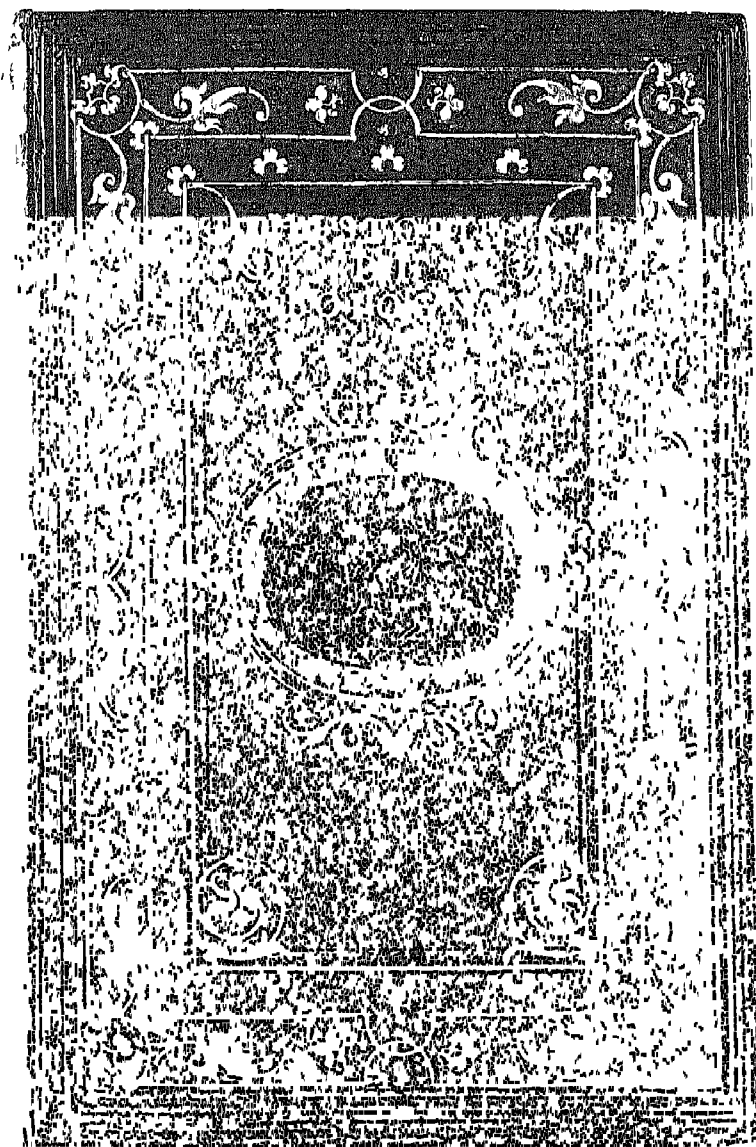


PLATE 19 "Demetrio Canevari" Binding

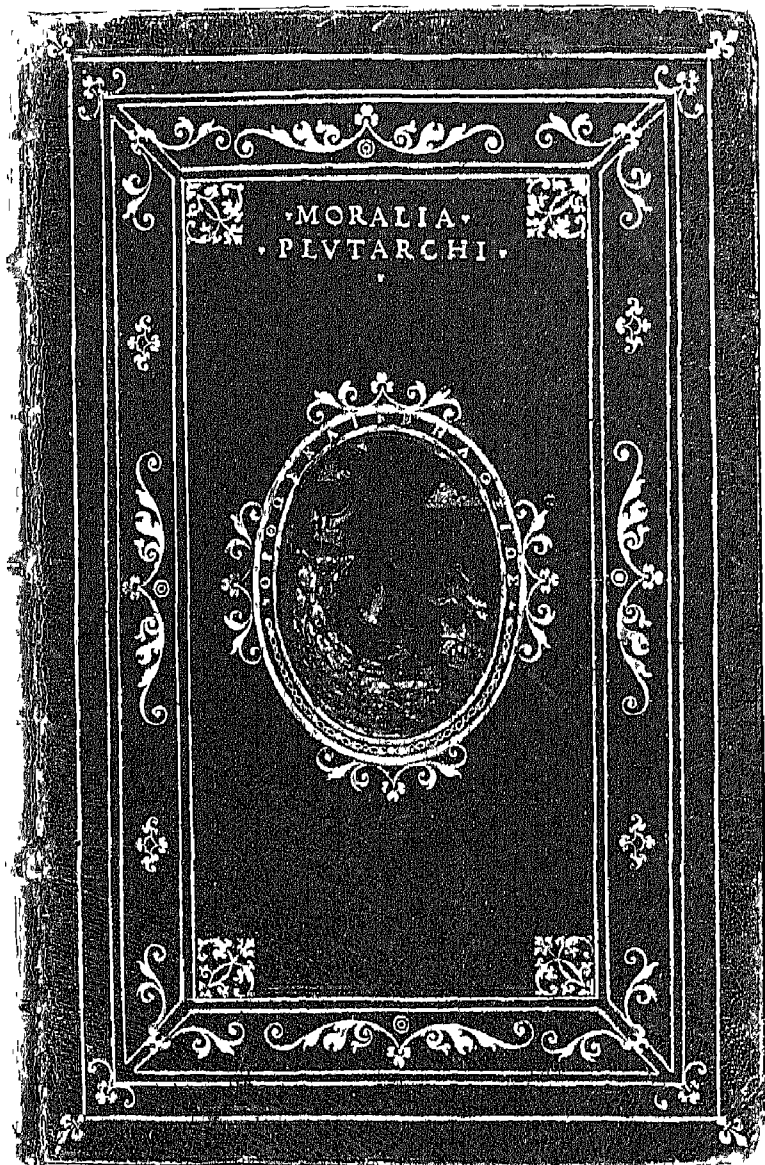


PLATE 20 XVI Century Plaque Binding

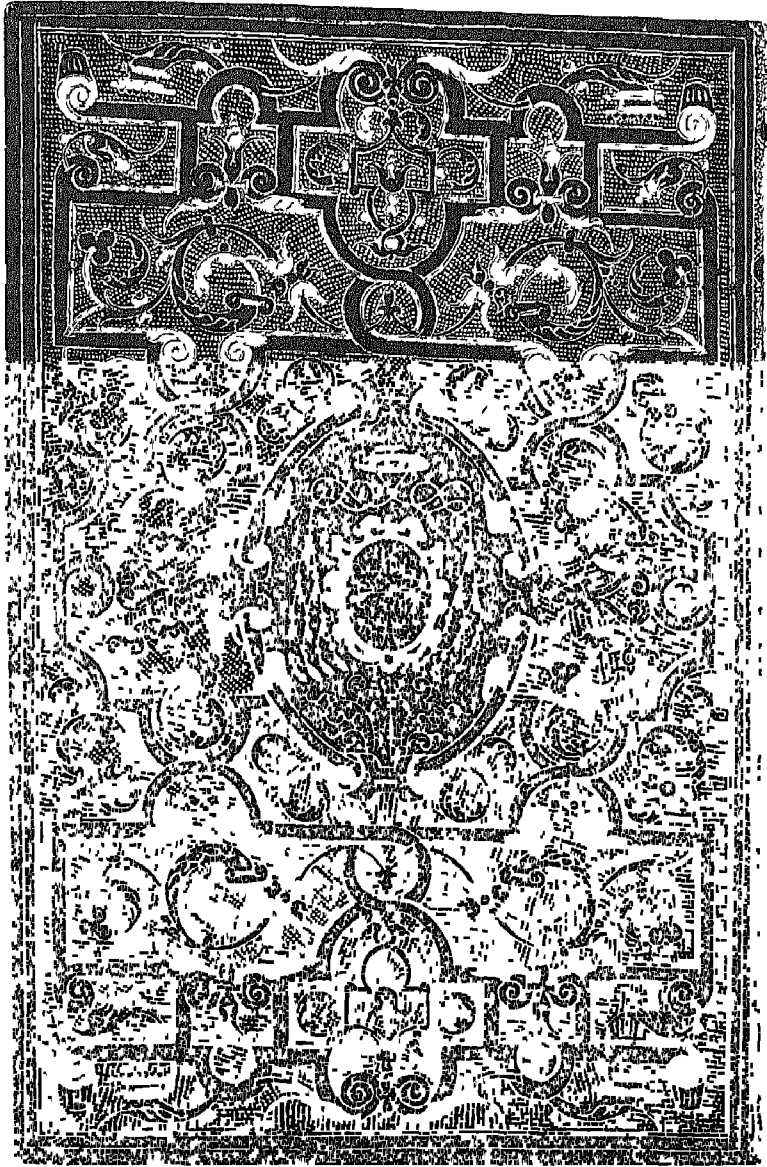


PLATE 21 *Italian Renaissance Binding*



PLATE 22 Spanish XI Century Book Cover

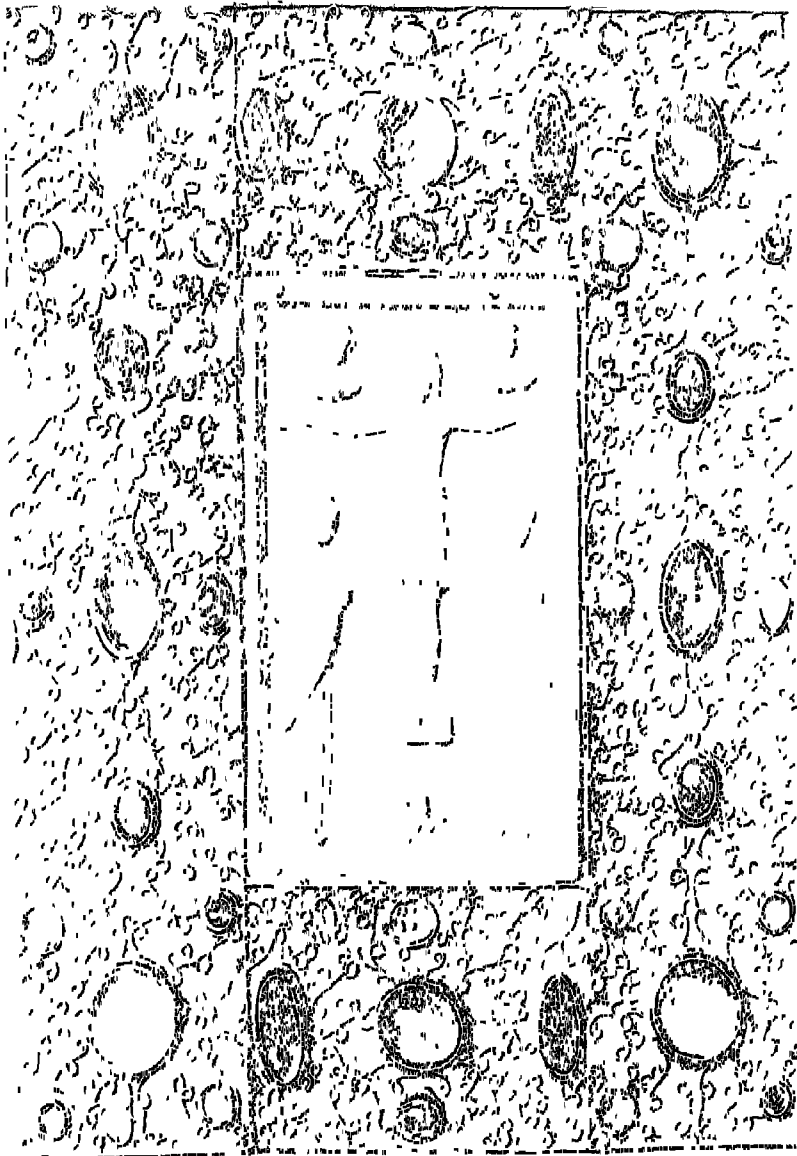


PLATE 23 *Spanish XI Century Book Cover*

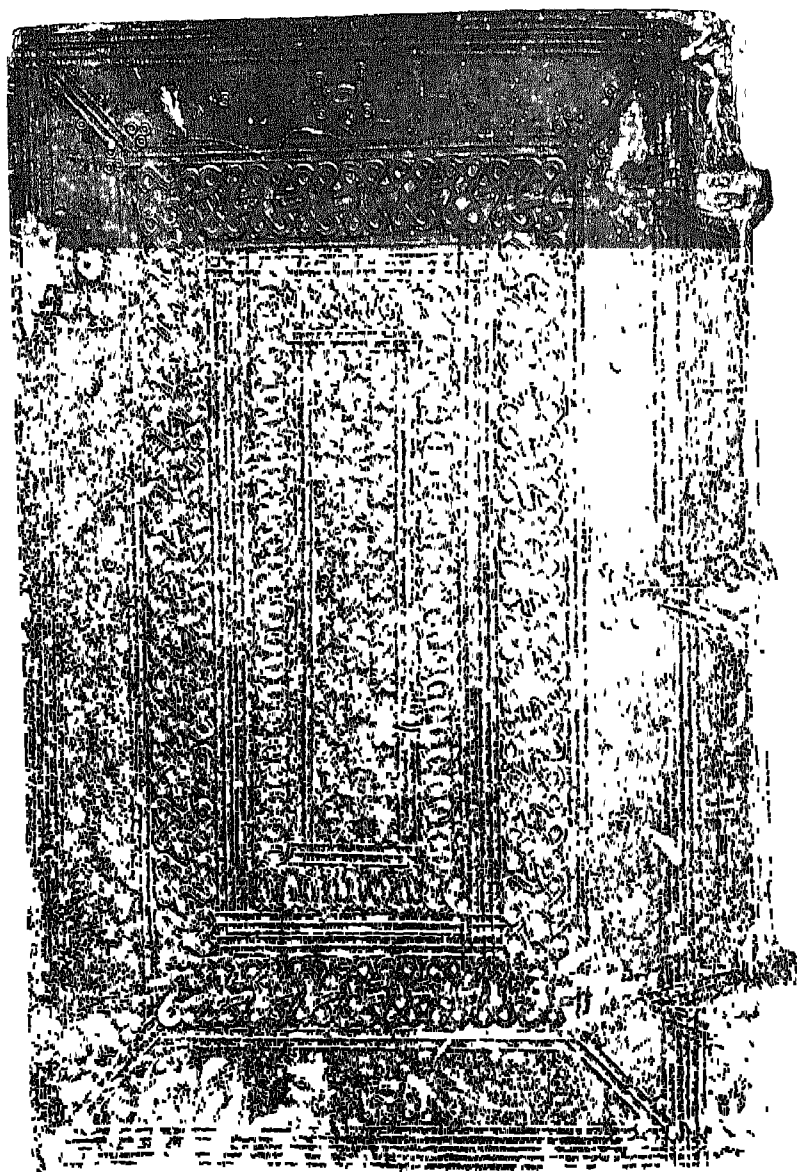


PLATE 24 *Spanish XVI Century Binding*



PLATE 25 XVI Century Mudéjar Binding

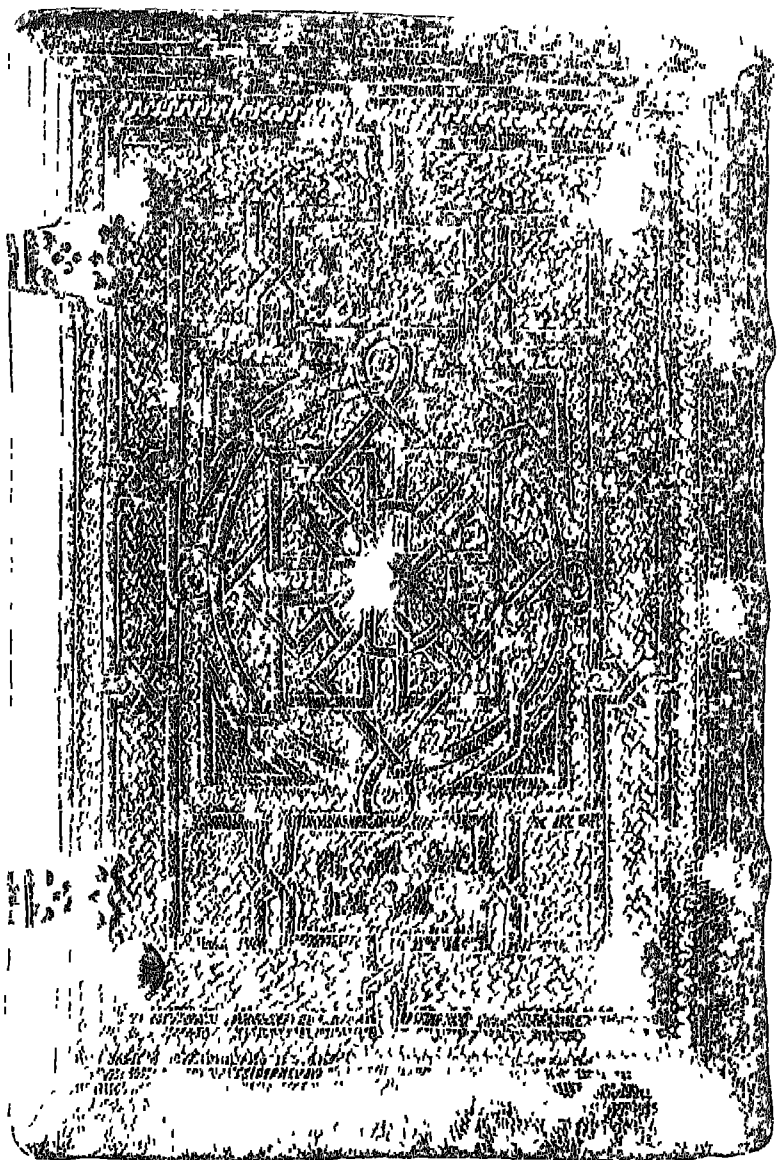


PLATE 26 XVI Century Mudéjar Binding

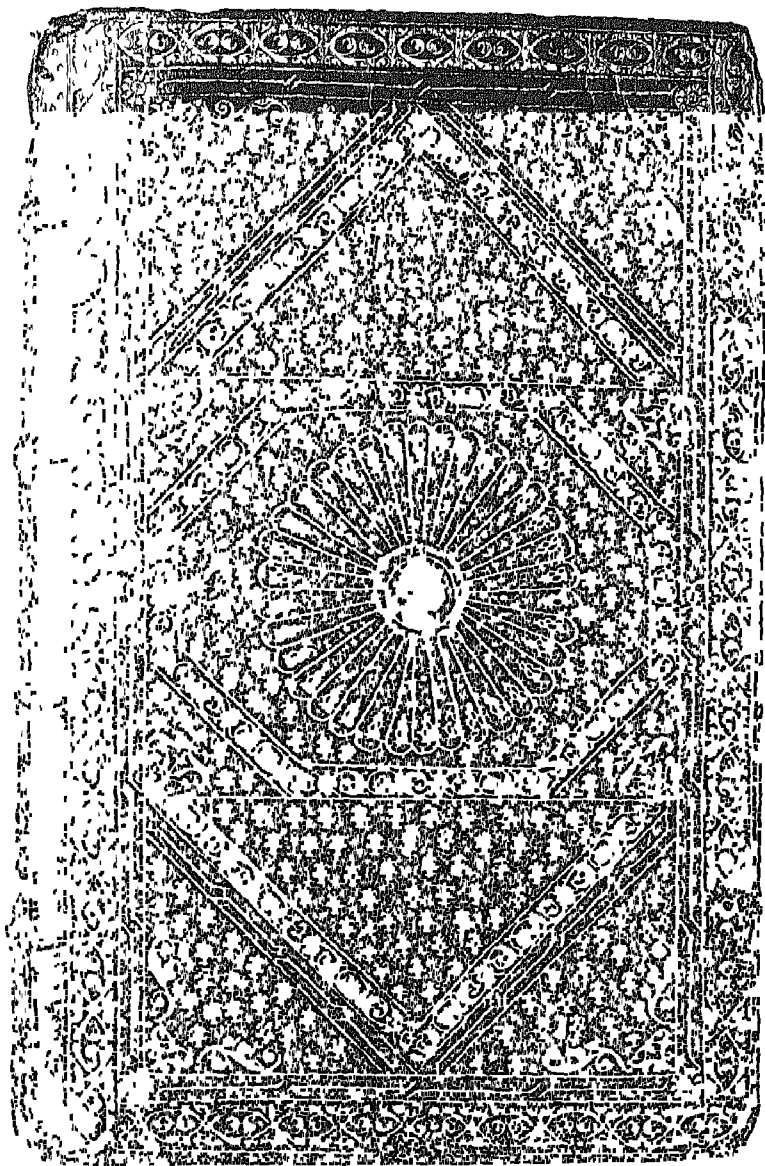


PLATE 27 *Spanish Renaissance Binding*

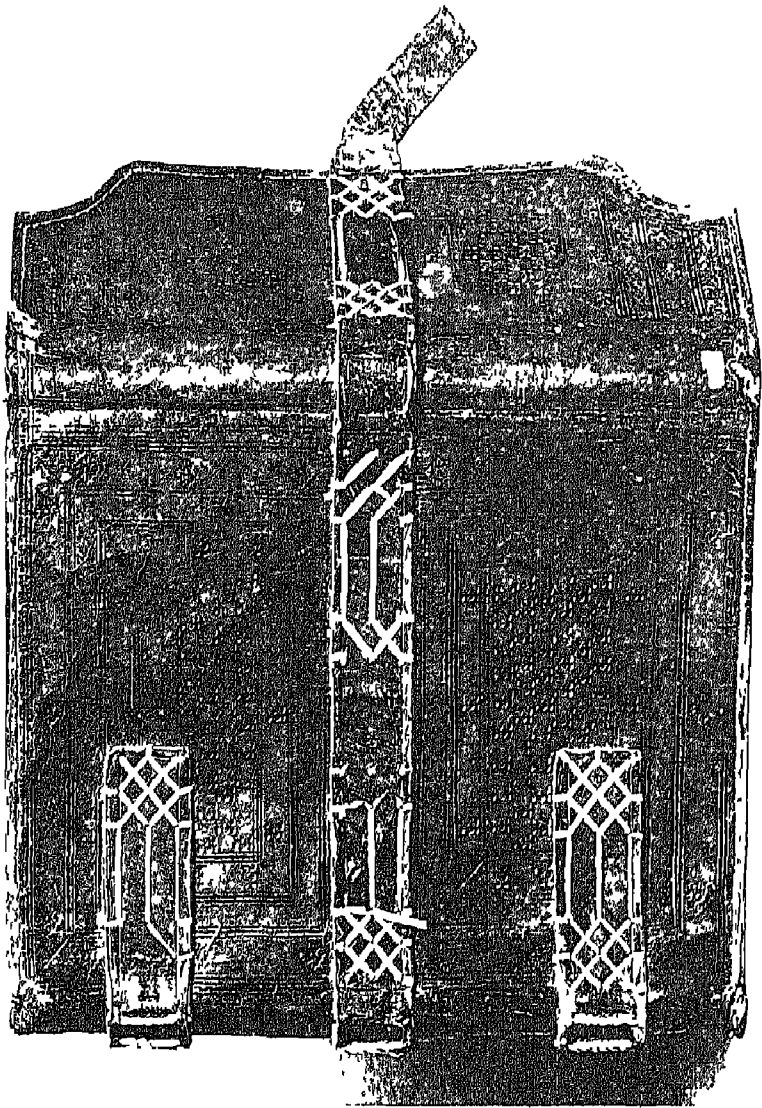
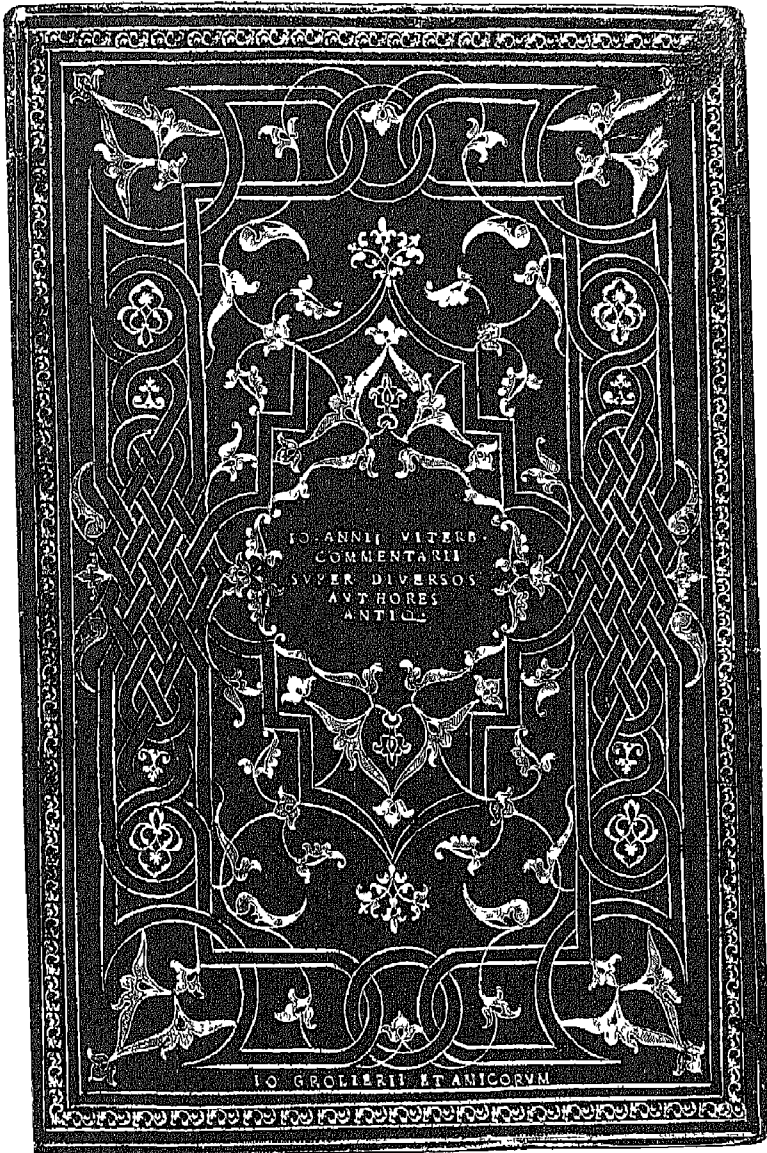


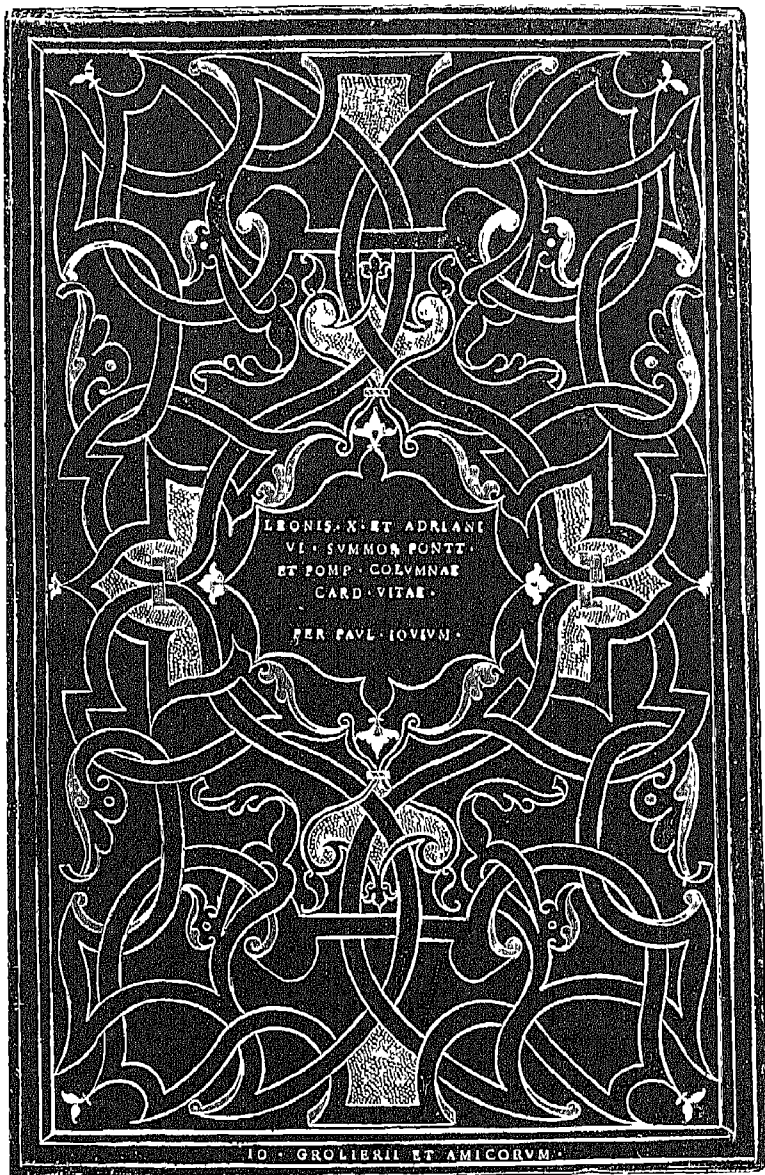
PLATE 28 *Spanish Binding*



IO. ANNI VITERB.
COMMENTARI
SUPER DIVERSOS
AUT HORES
ANTIQ.

IO. GROLLERIS ET ANICORVM

PLATE 29 *Grolier Binding*



LEONIS. X. ET ADRIANI
VI. SUMMO. PONTE.
ET POMPEII. COLVMNÆ.
CARD. VITÆ.

PER PAVL. IOVIVM.

IO. GROLIERII ET AMICORVM.

PLATE 30 Grotius Binding

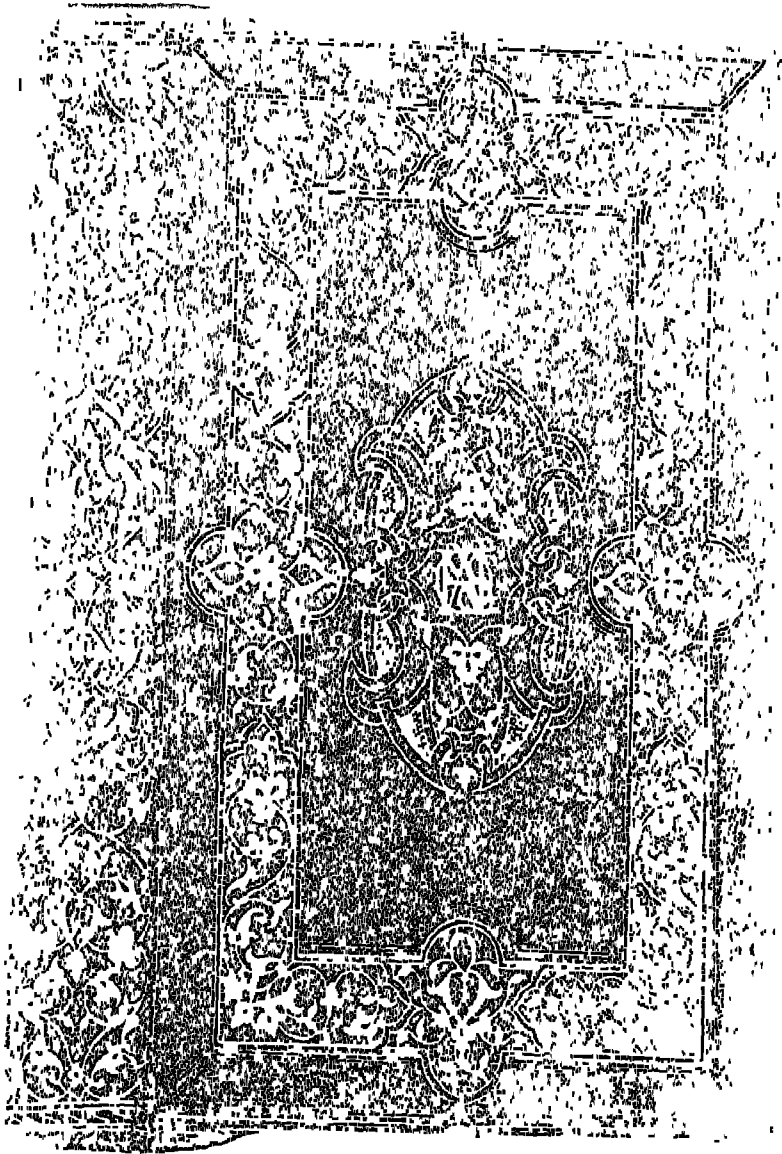


PLATE 31 *Thomas Mahieu Binding*



IAMBlichVS
DE MYSTERYS
AEGYPTIORVM
CHALDAEORVM
ET ASSYRIORVM
PROCLVS IN
PLATONICVM
ALCIBIADEN
DE ANIMA
ET DAEMONE.
ETC.

IO. GROlierii ET ANICORVM.

PLATE 32 Italian Portico Binding



PLATE 33 *Binding in a style called "Lyonnaise"*

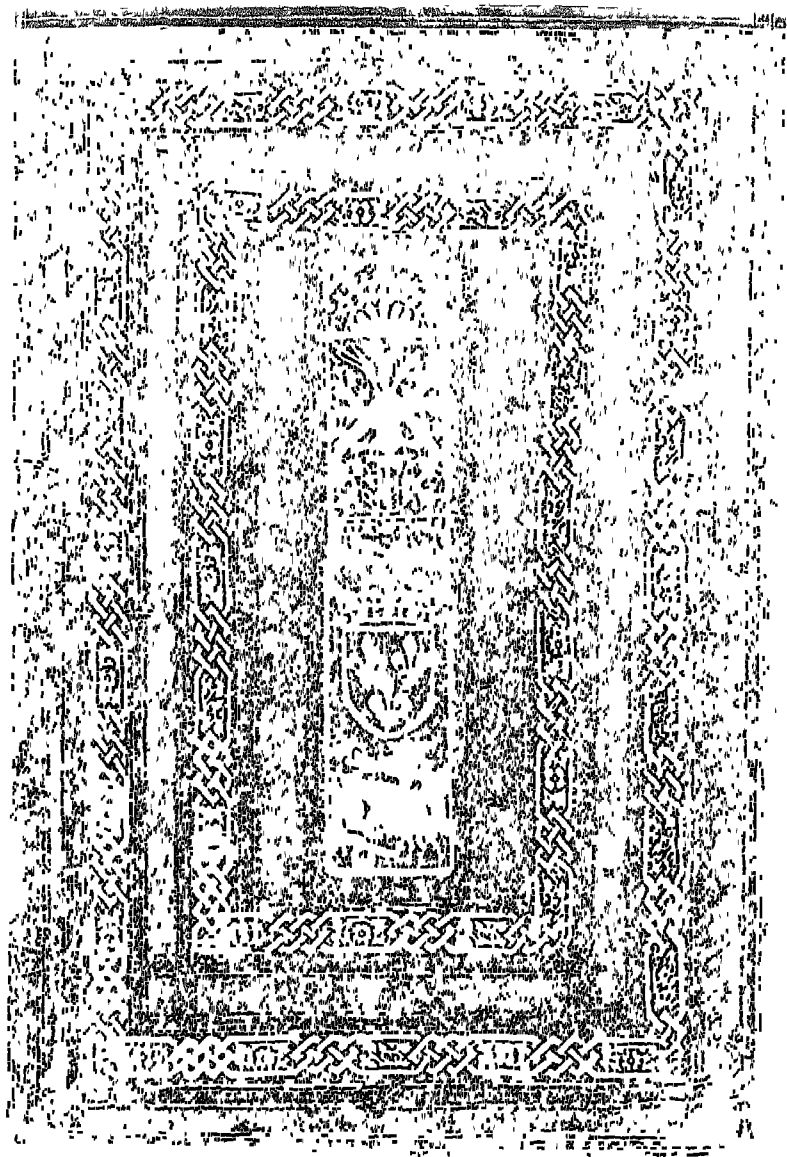


PLATE 34 *François I Binding*

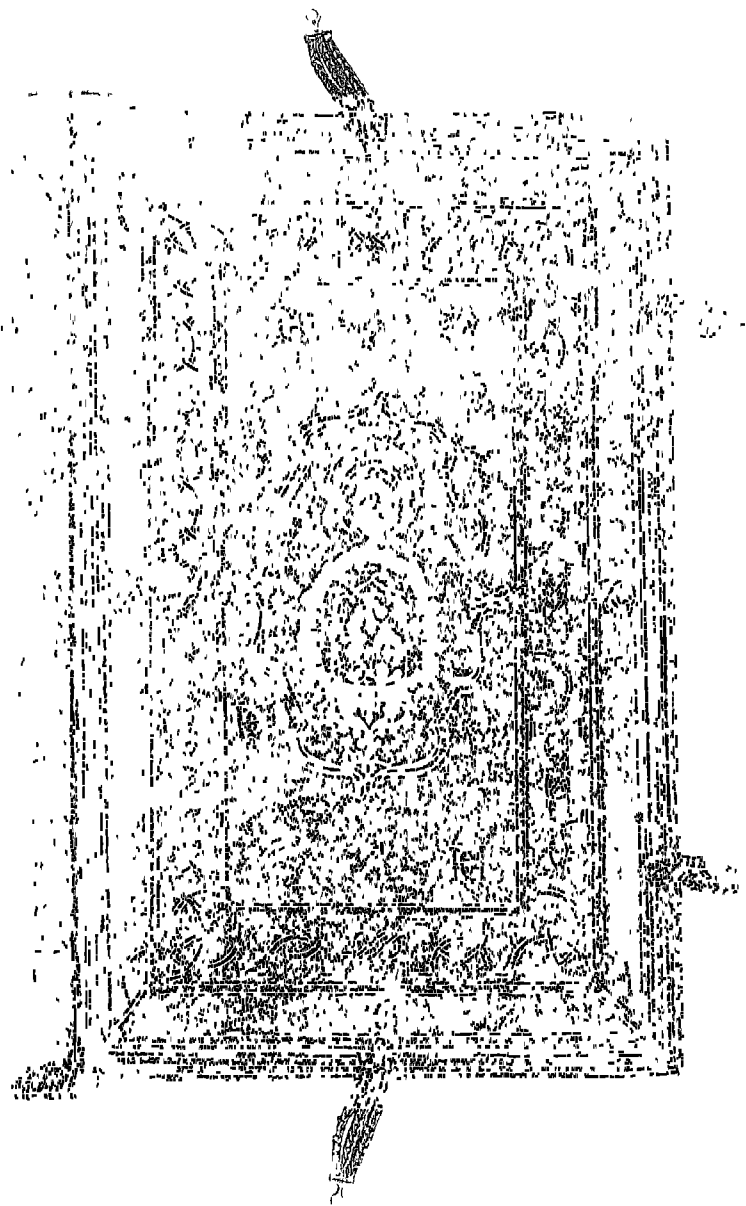


PLATE 35 *Henry II Binding*

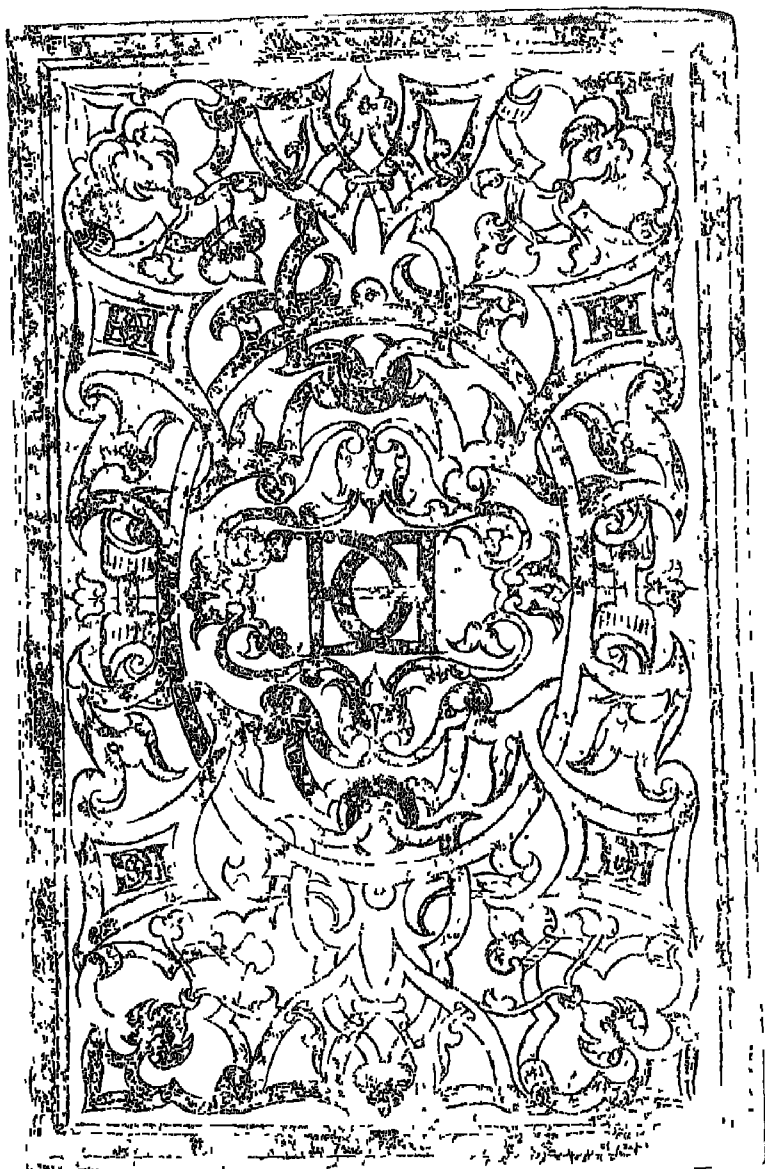


PLATE 36 *Diane de Poitiers Binding*

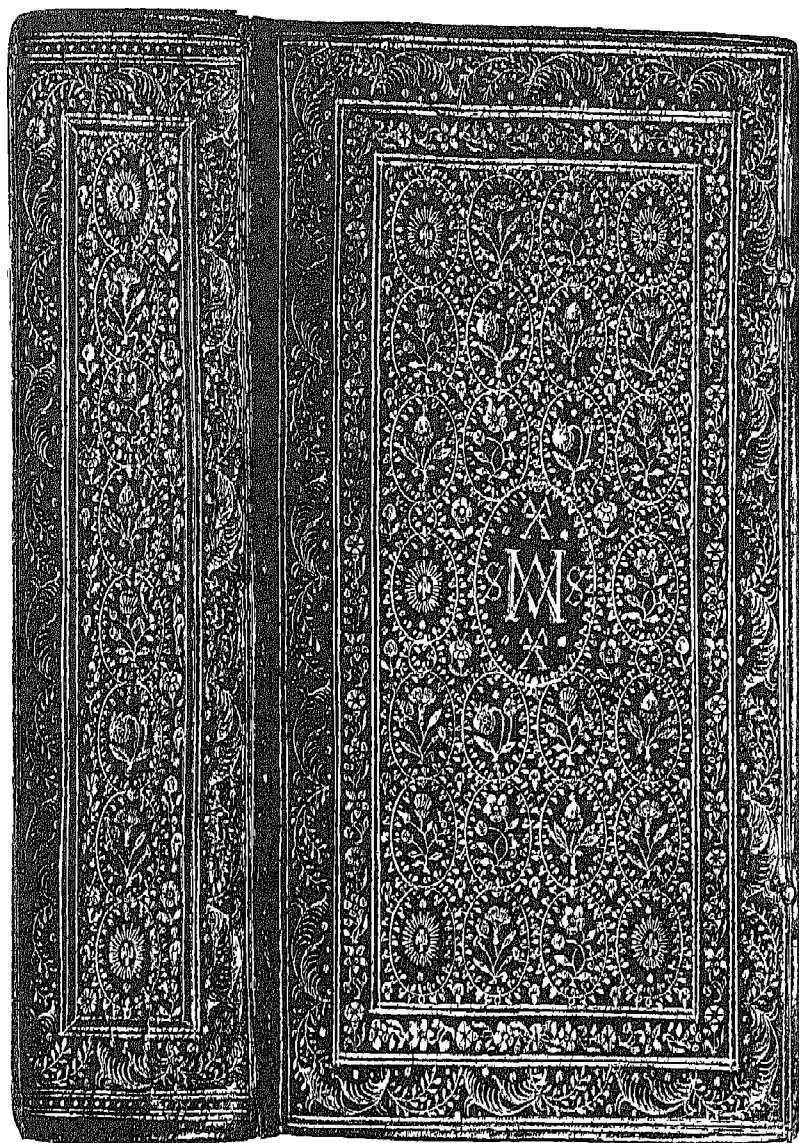


PLATE 37 *Binding by Clovis Eve*

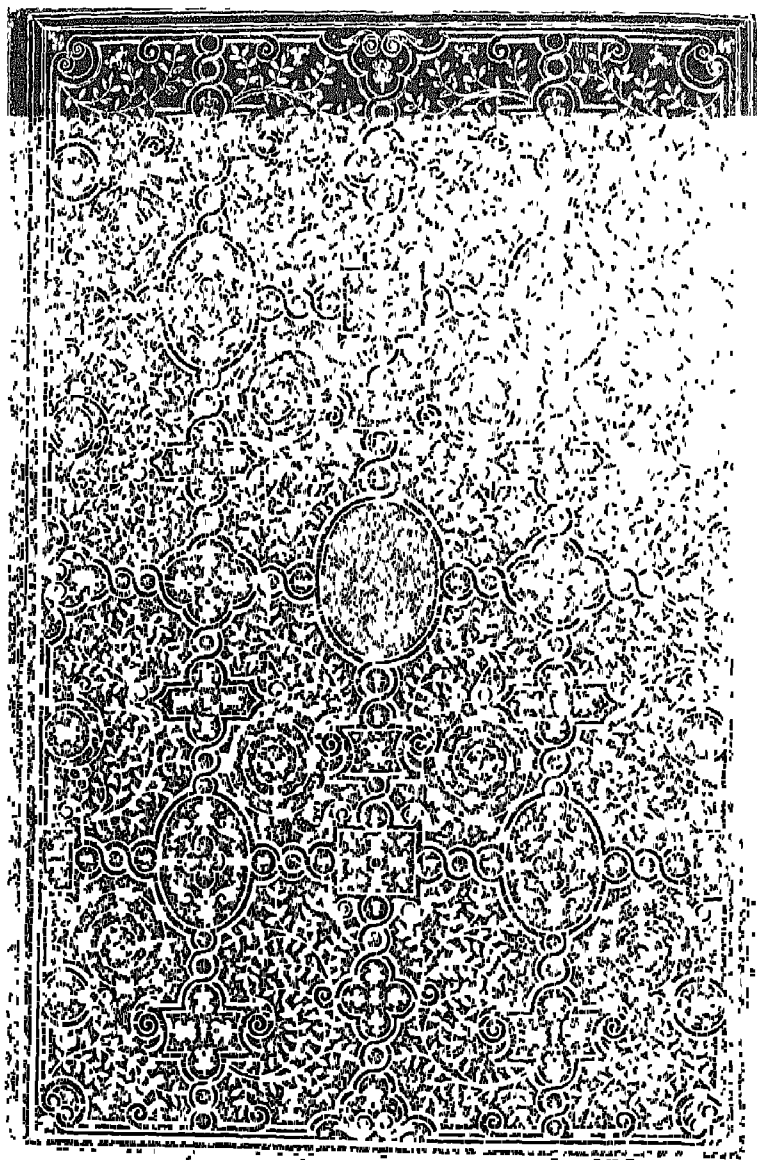


PLATE 38 *Binding by Nicholas I've*

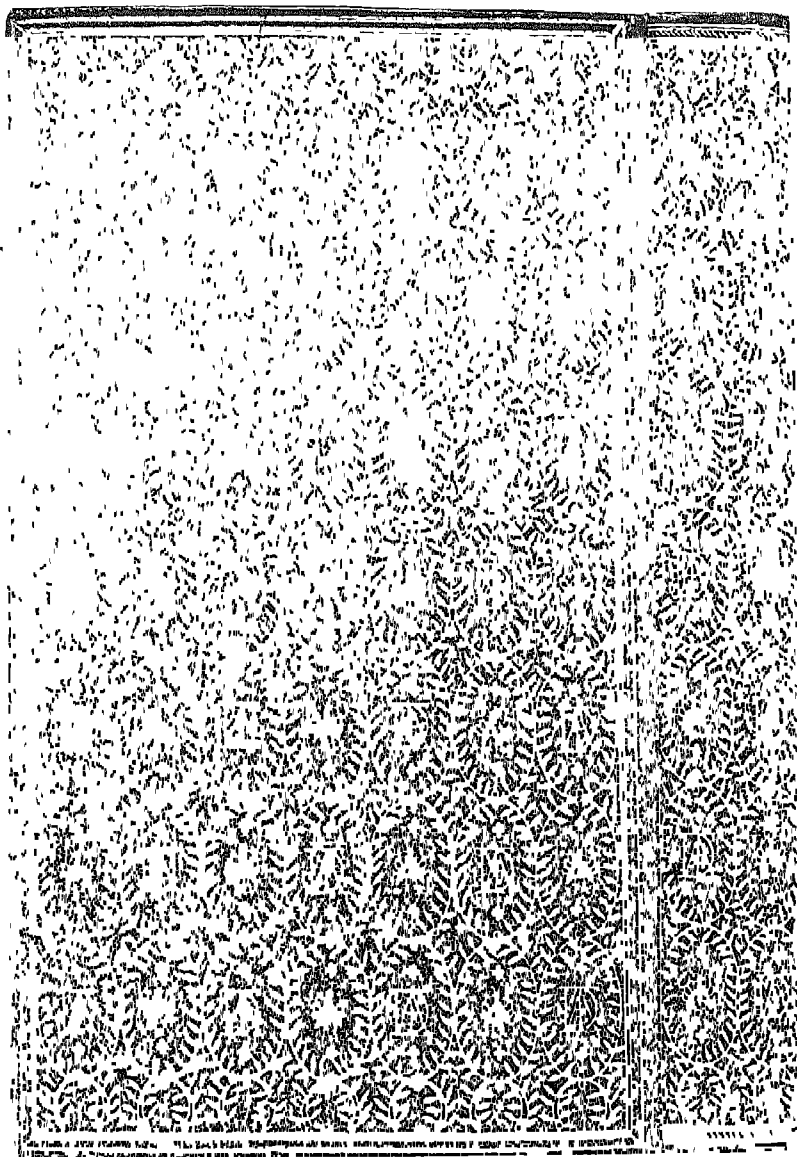


PLATE 39 *Binding by Clous Eve*

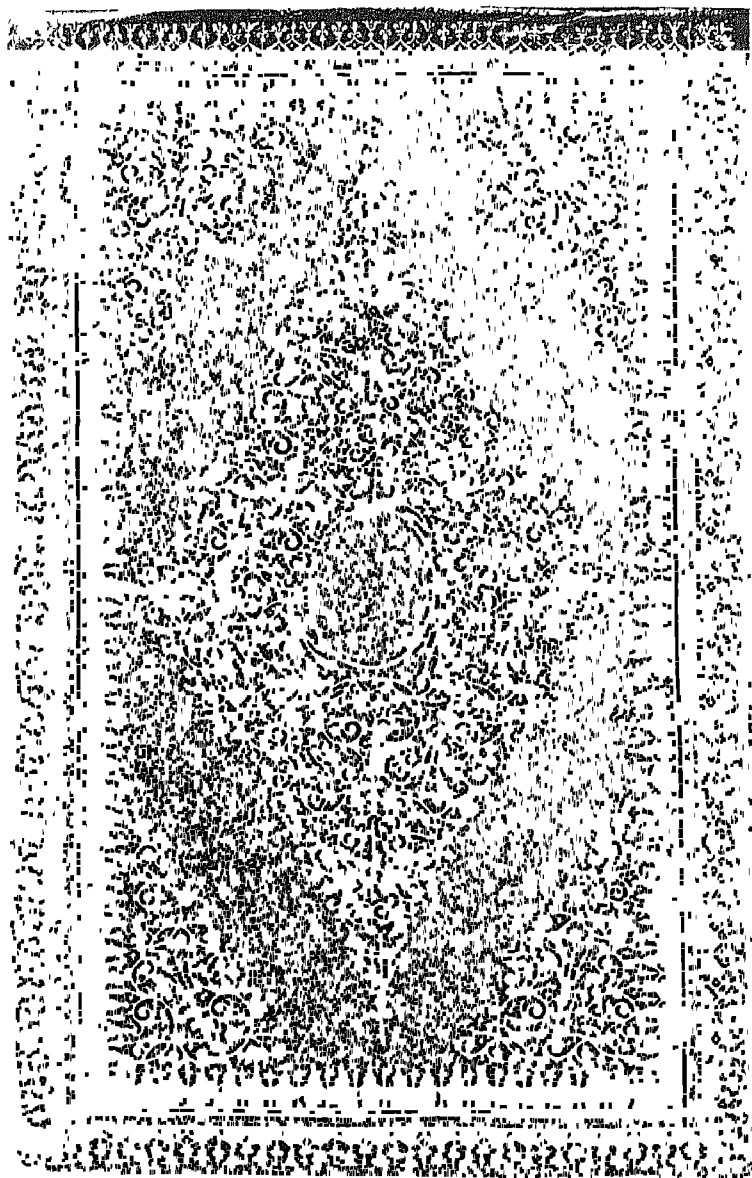


PLATE 40 *"Le Gascon" Binding*

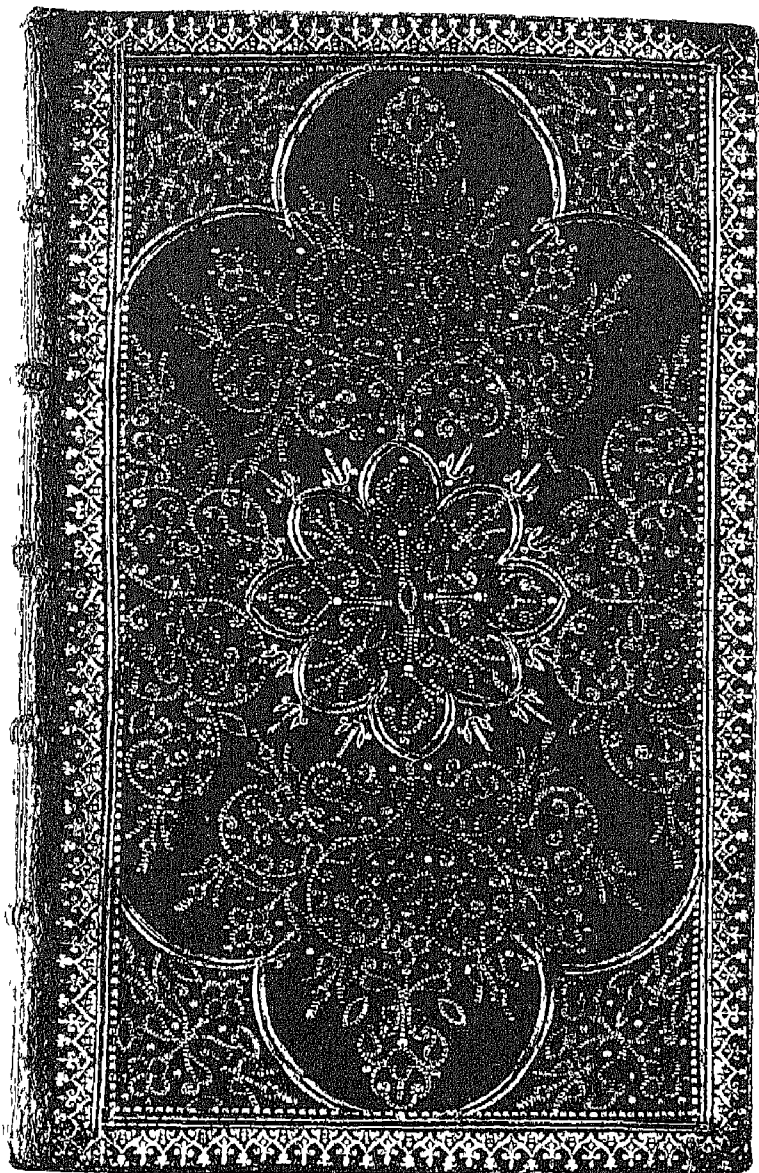


PLATE 41 *"Le Gascon" Binding*

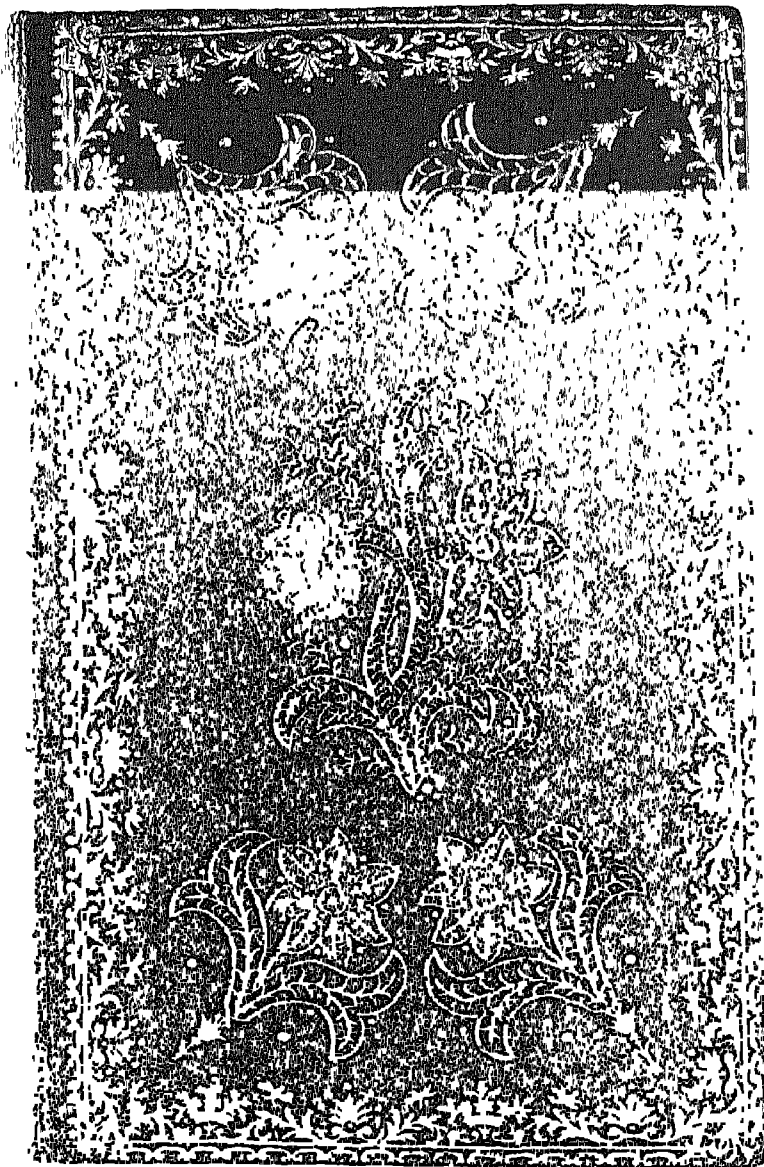


PLATE 42 *Padeloup Binding*

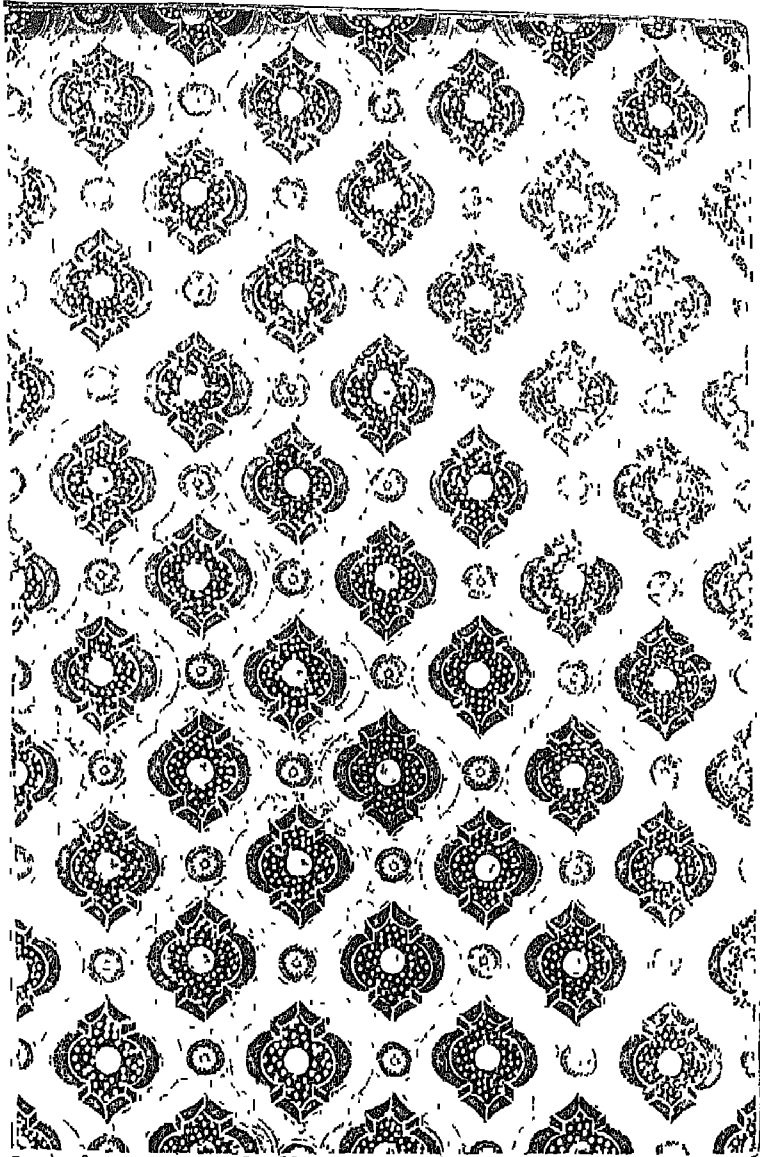


PLATE 43 *Padeloup Binding*

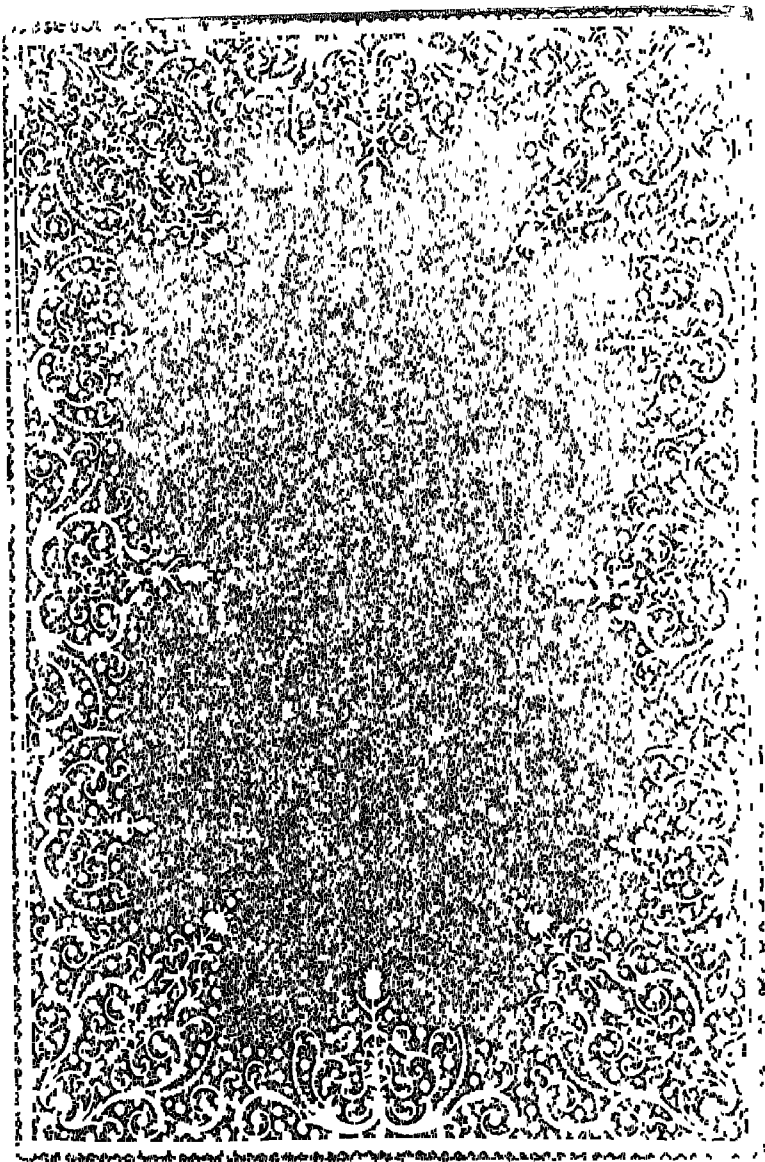


PLATE 44 *Binding by Desorme le jeune*

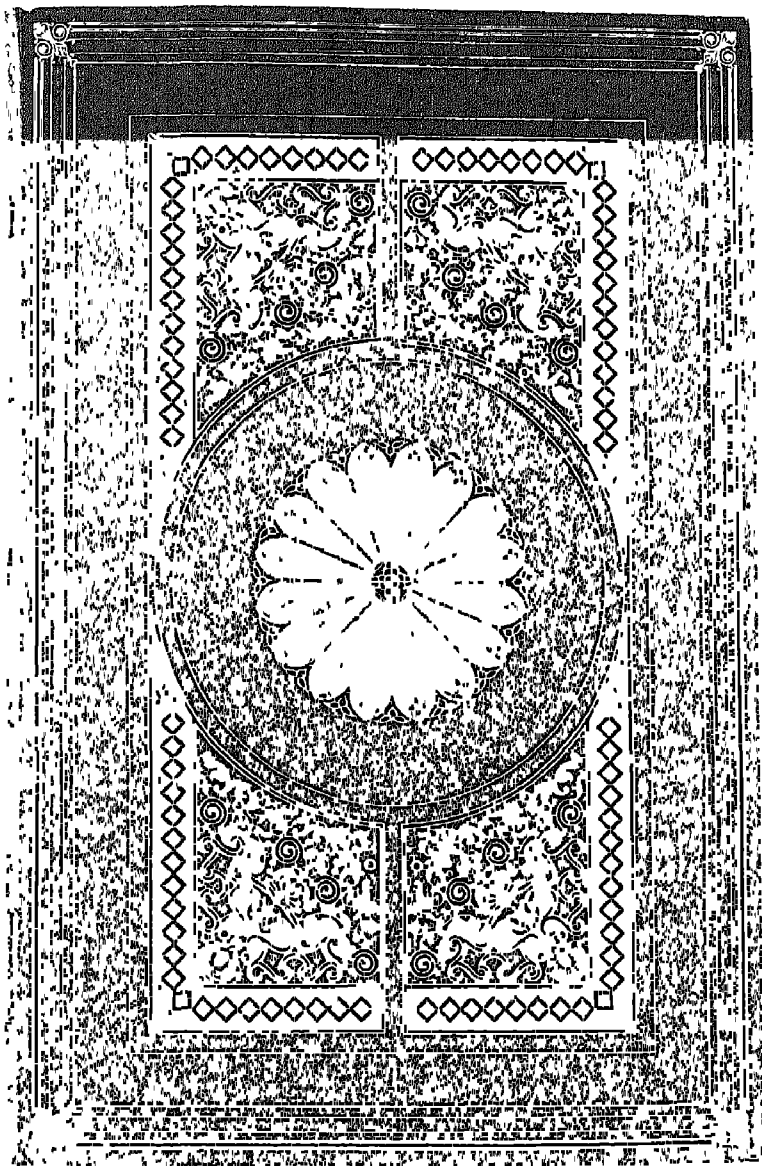


PLATE 45 *Binding by Thouvinn*

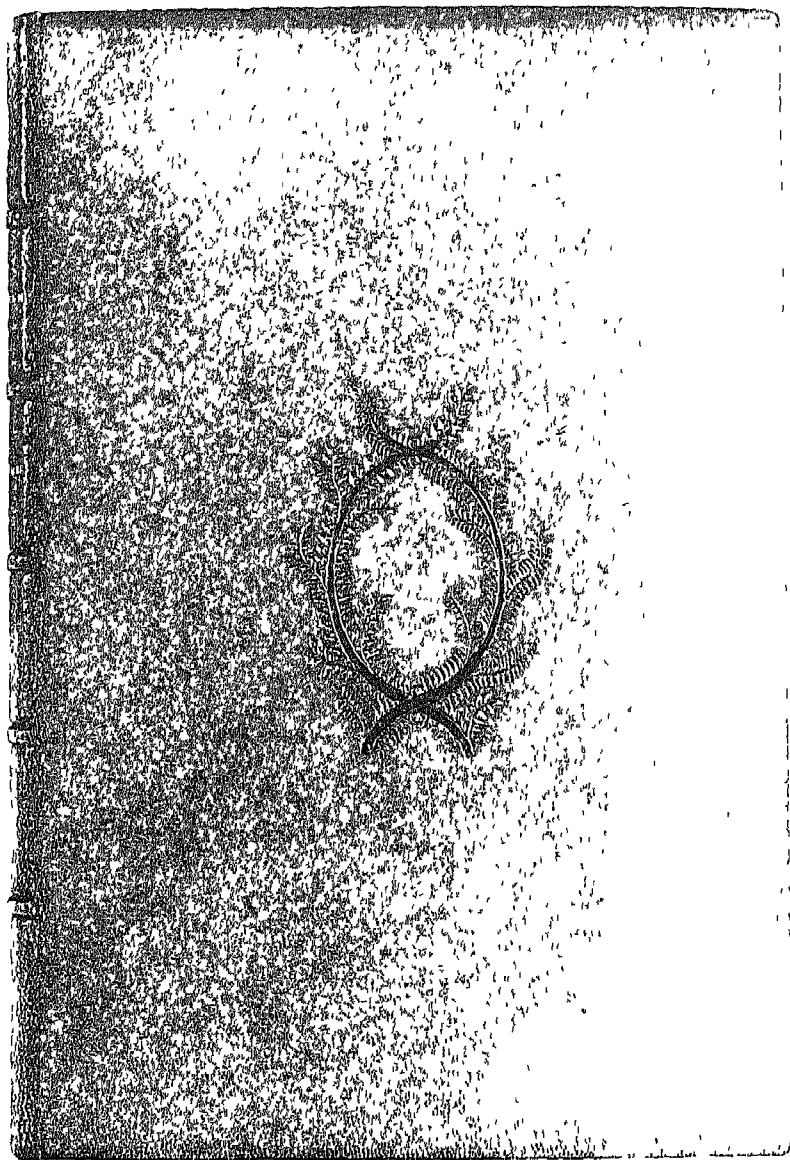


PLATE 46 *Binding by Hautz-Bauzonnet*

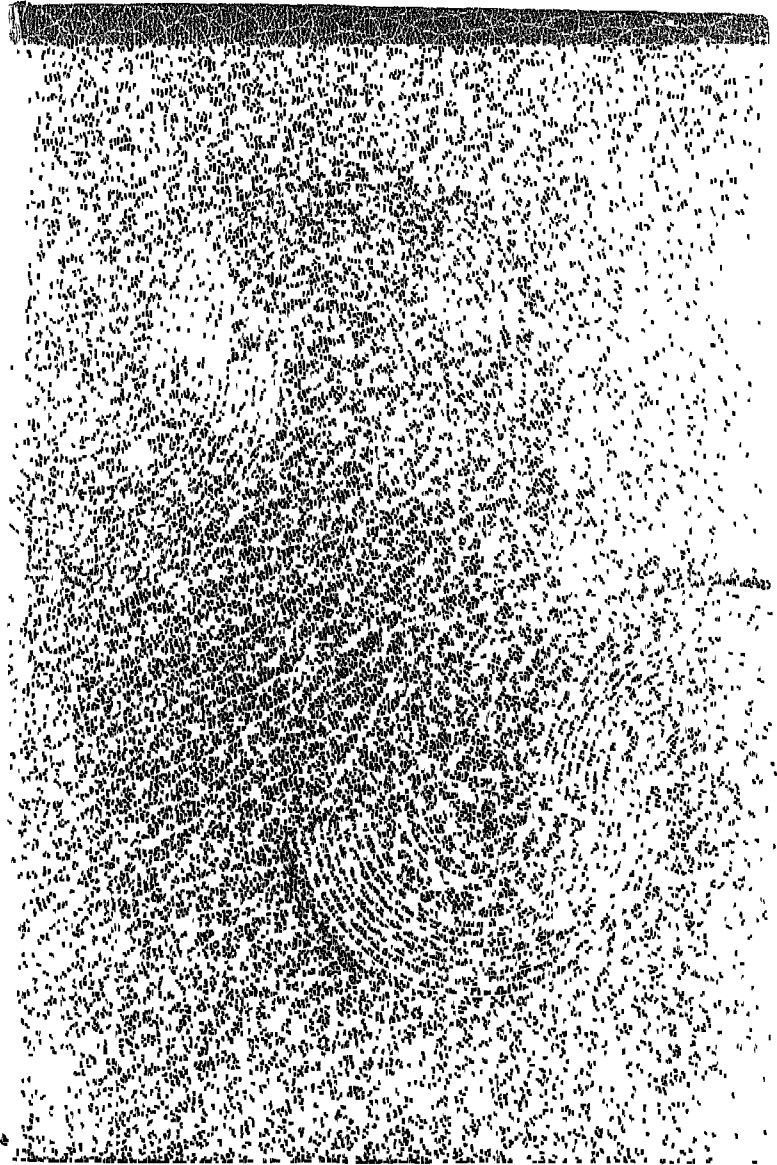


PLATE 47 *Binding by Pierre Legrain*

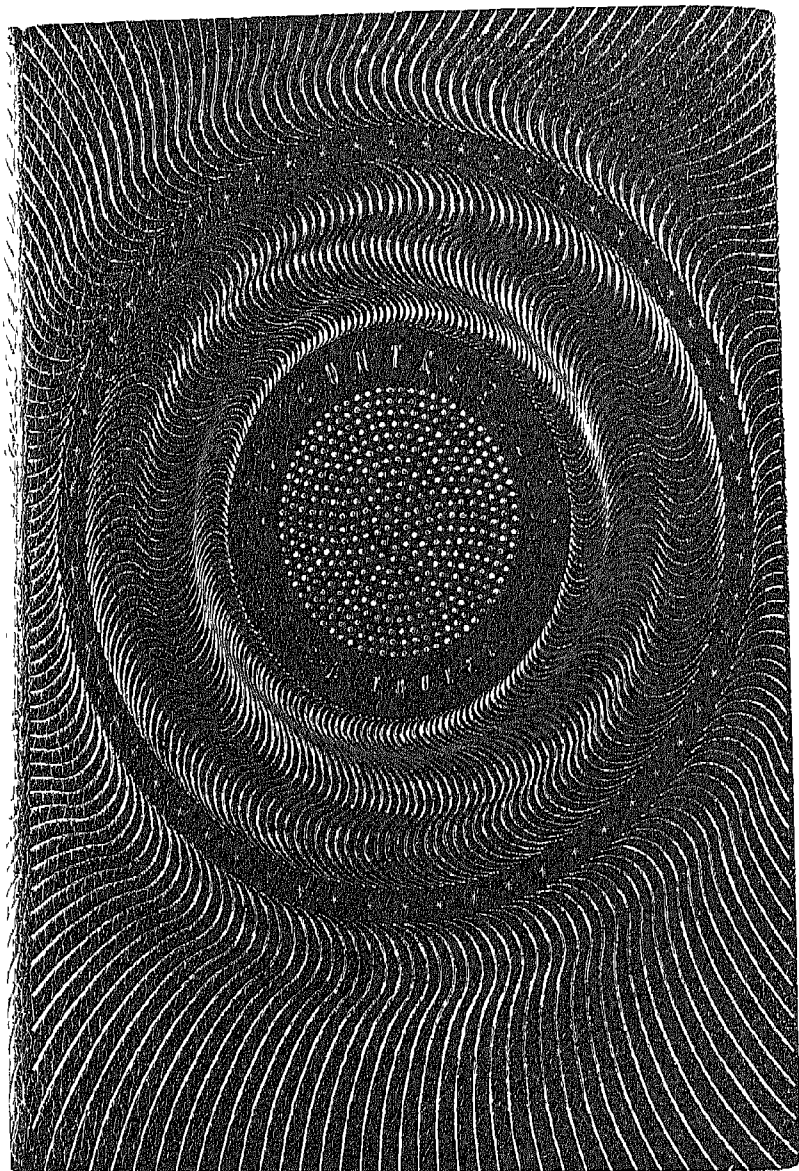


PLATE 48 *Binding by Paul Bonet*

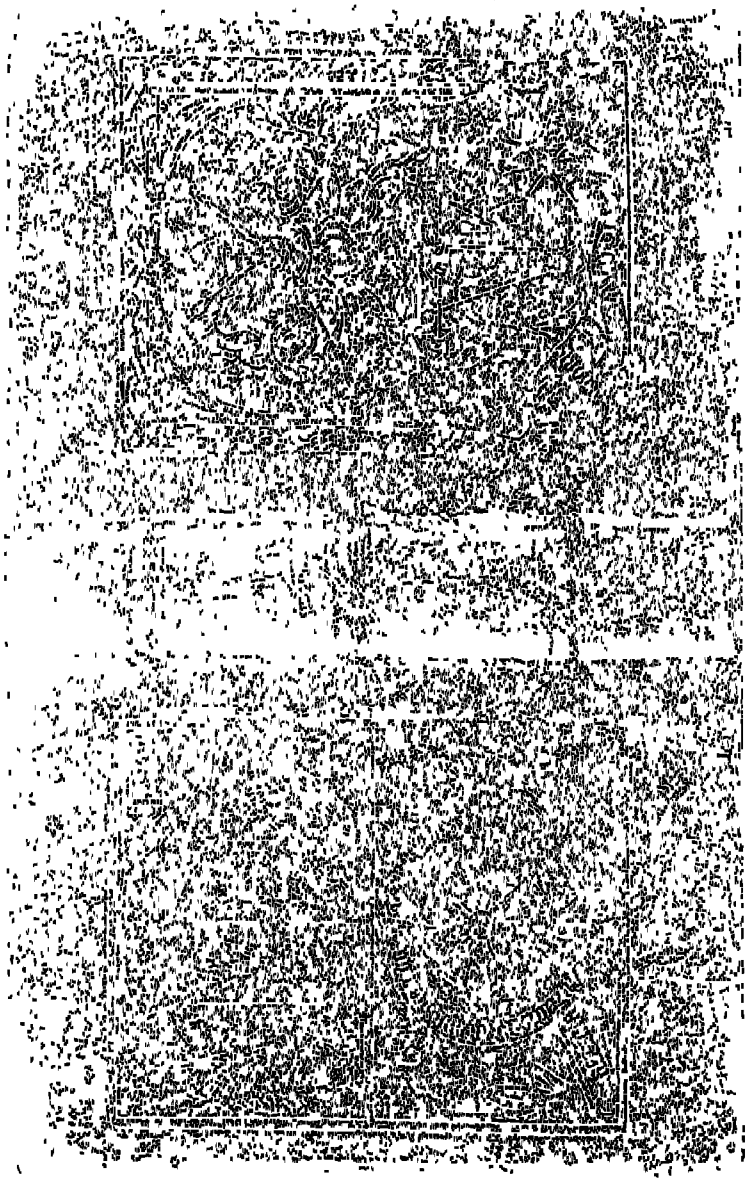


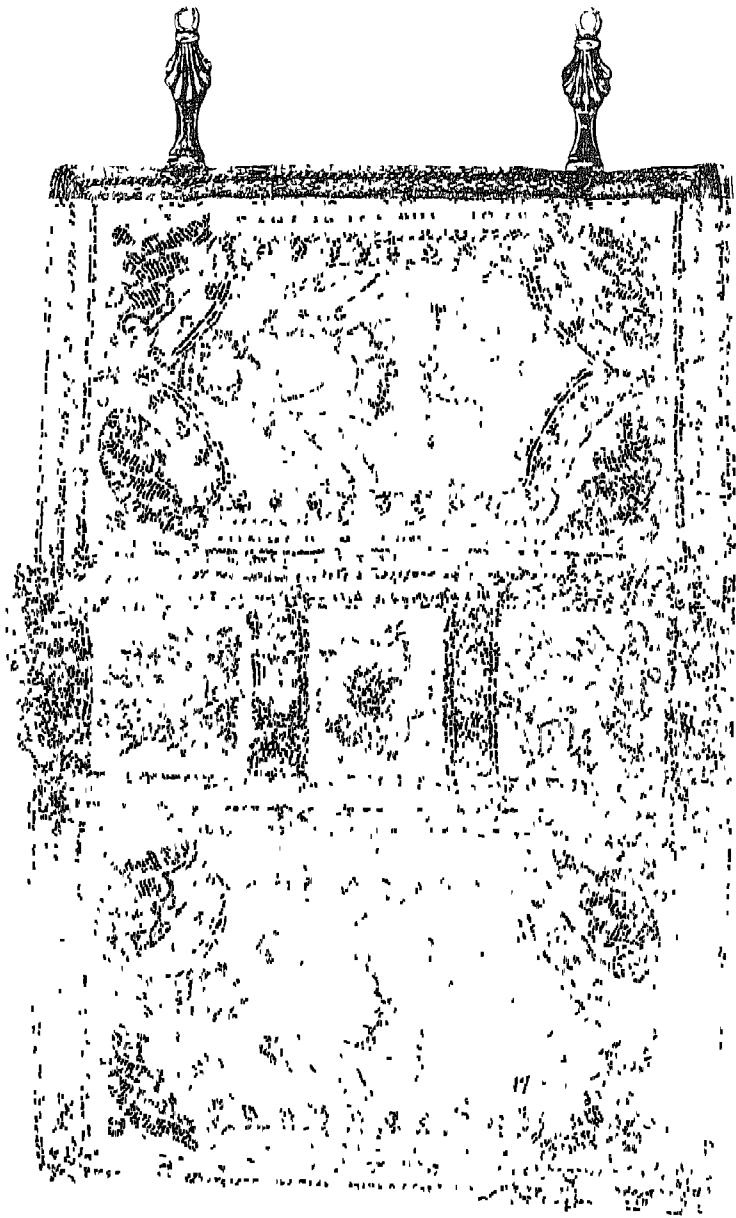
PLATE 49 *Binding by John Reynes*



PLATE 50 *Binding Executed for Robert Dudley, Earl of Leicester*



PLATE 51 XVII Century English Embroidered Binding



P. 1352 V. H. C. 19. English Embroidered Binding

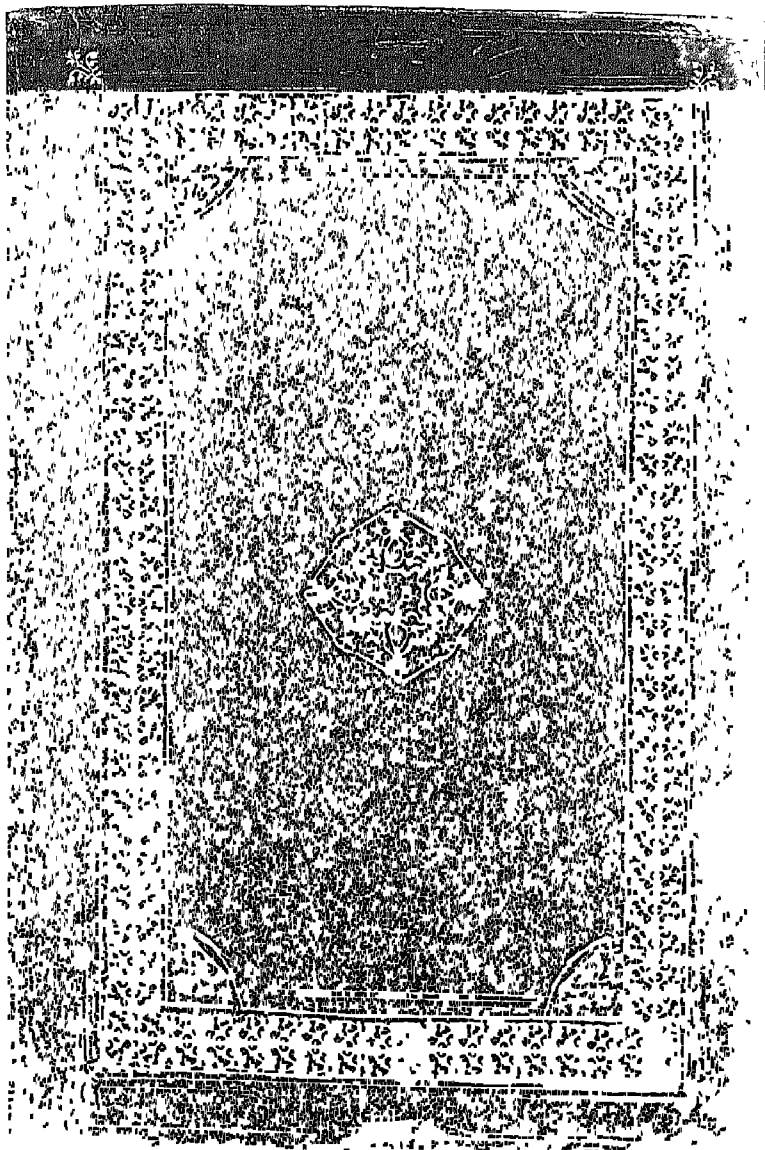


PLATE 53 *Binding Attributed to Thomas Berthelet*

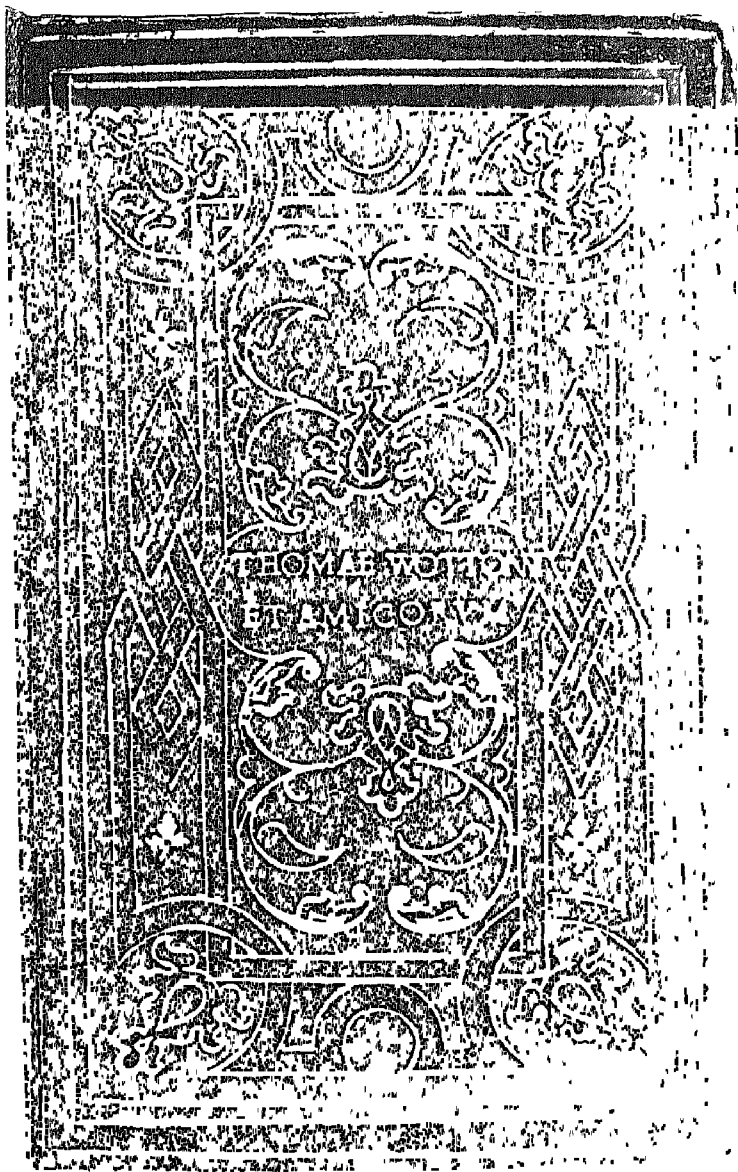


PLATE 54 *Thomas Wotton Binding*

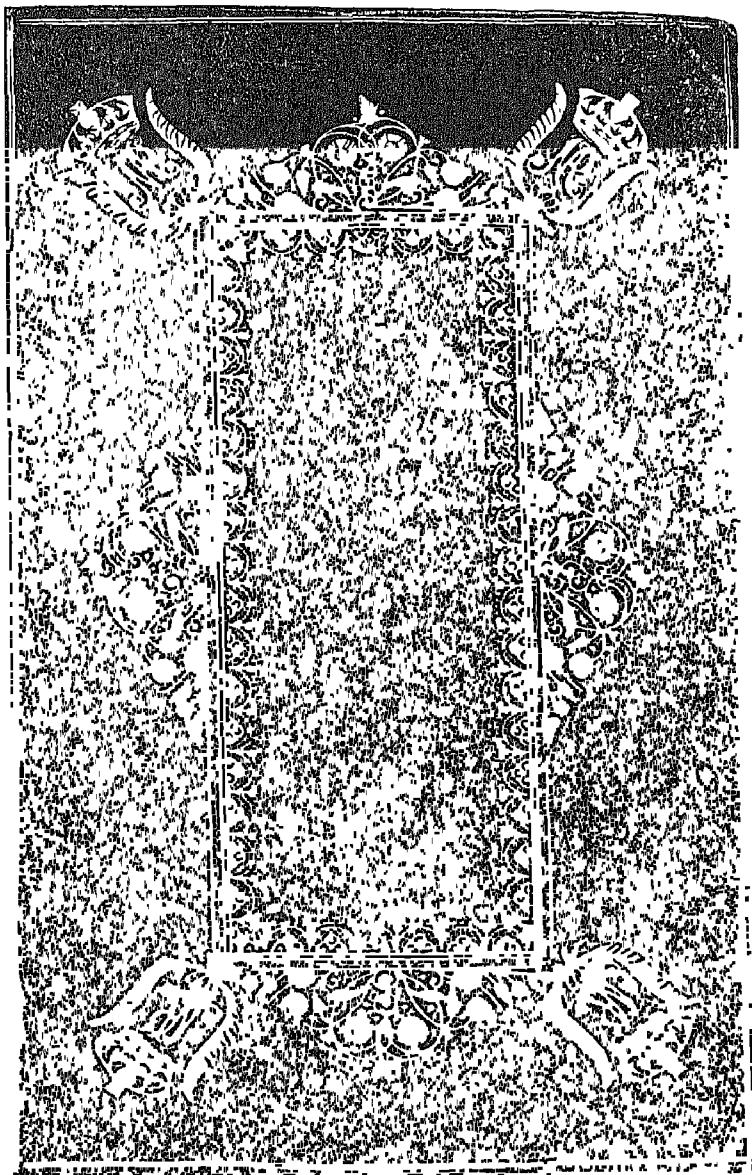


PLATE 55 *Binding Executed for Mary II, Queen of England*

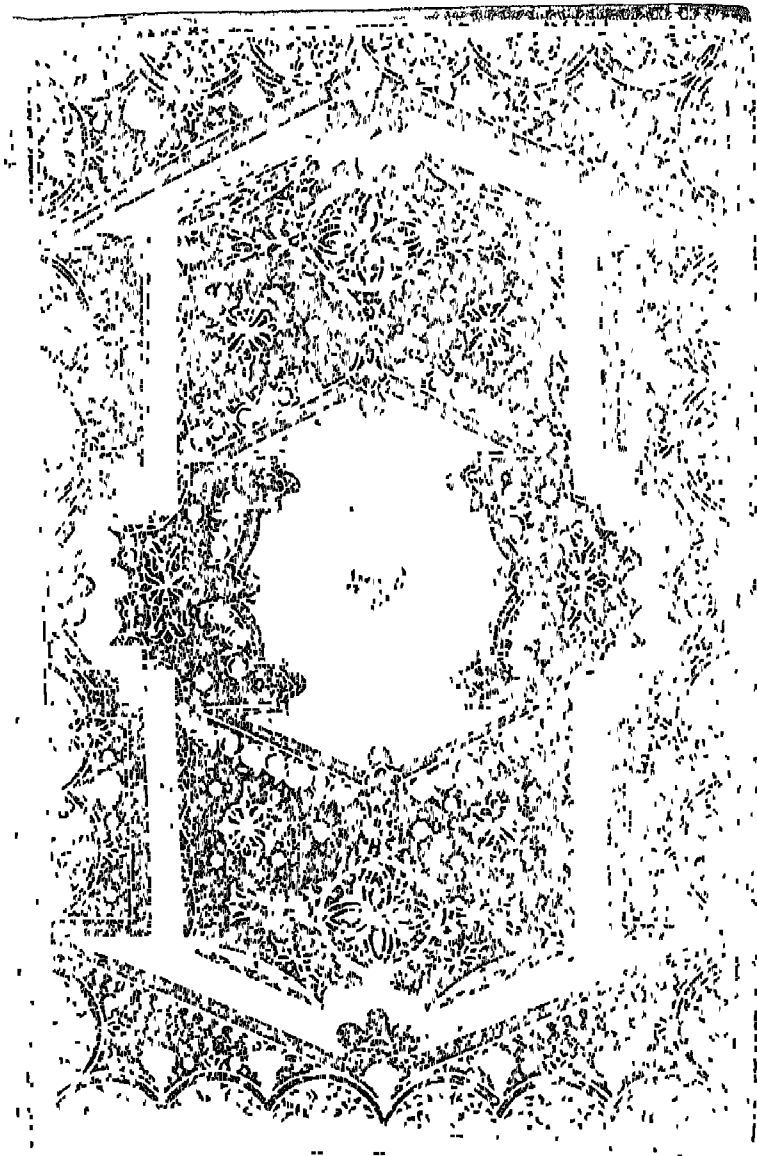


PLATE 56 "Meatne Binding" in Cottage Style

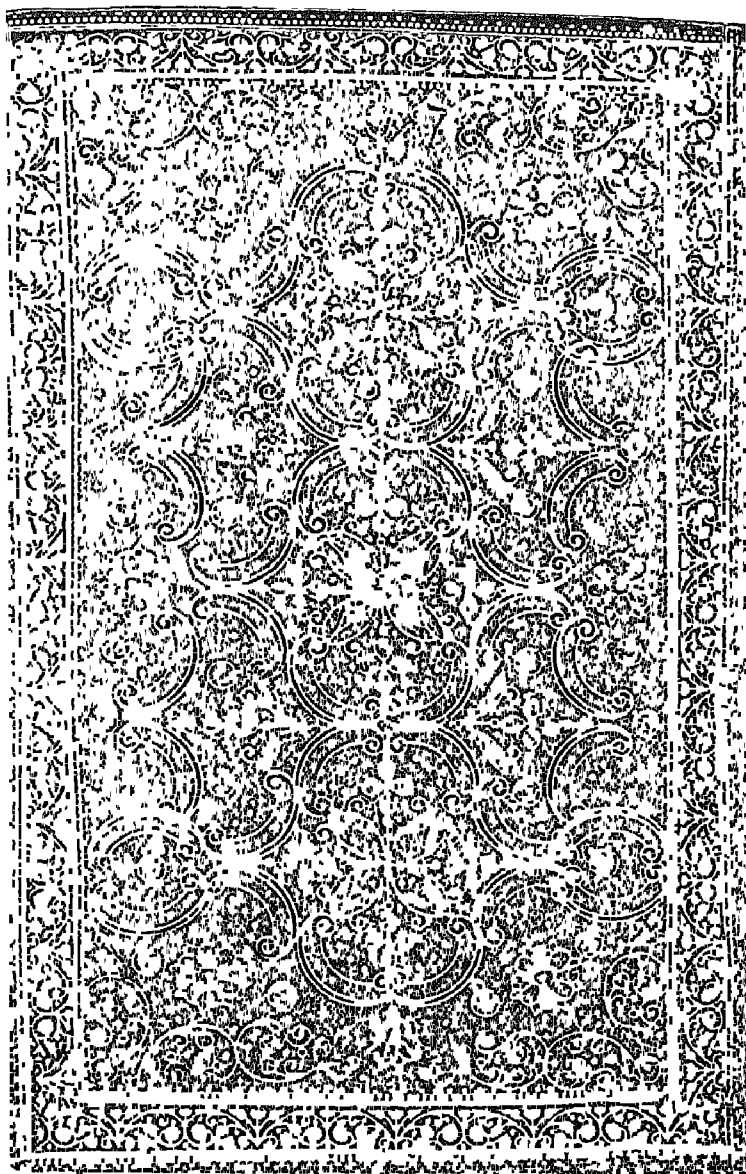


PLATE 57 *Binding by the "Mcaine Binder"*

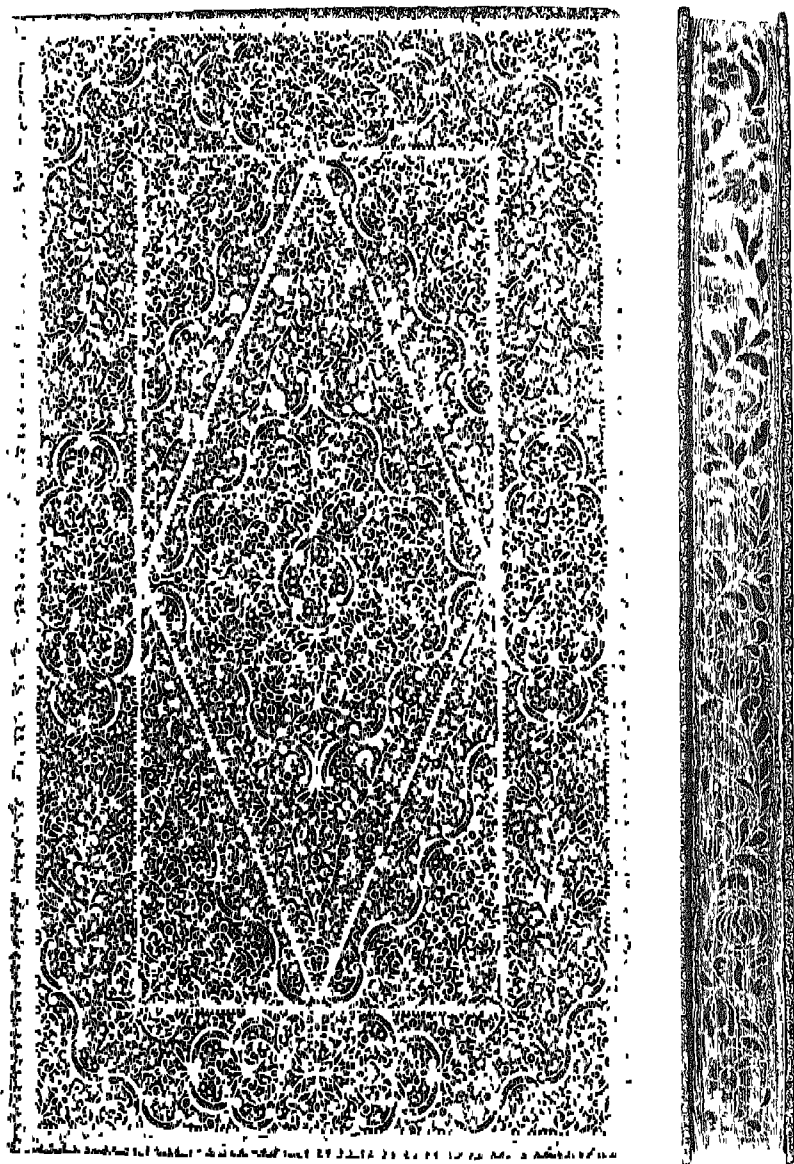


PLATE 58 "Mearic Binding" with Gaufiled Edge

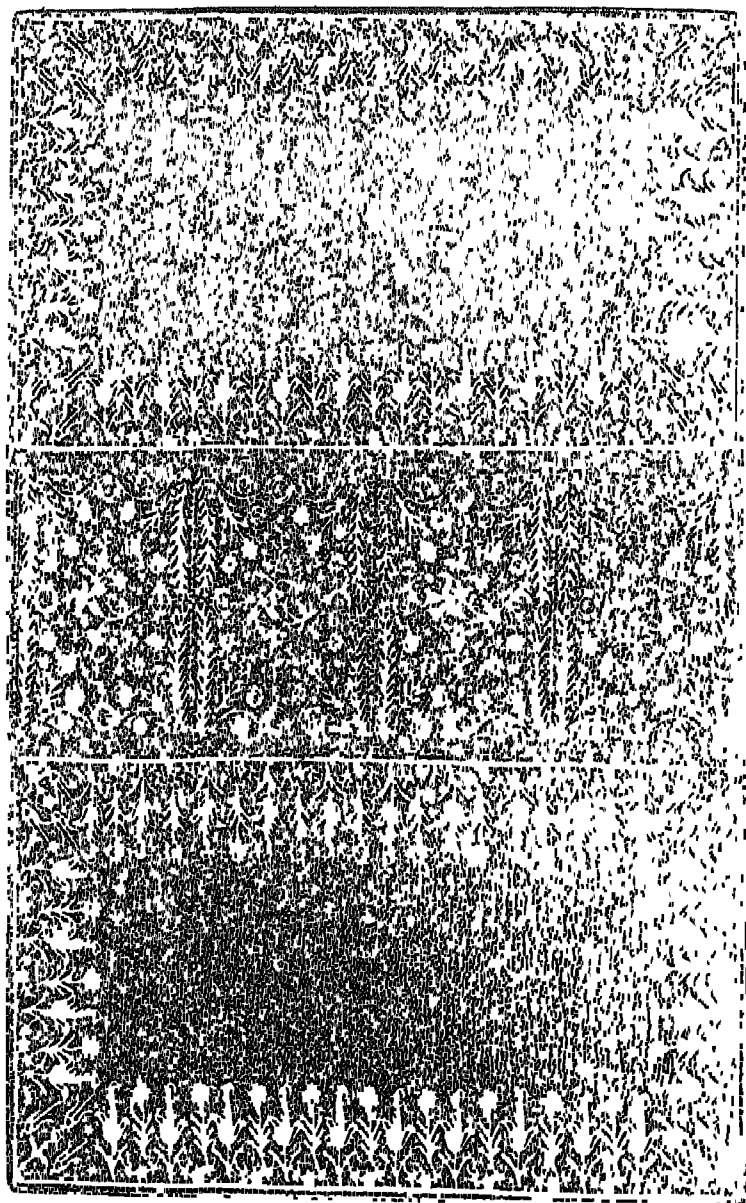


PLATE 00 *Binding by Roger Payne*

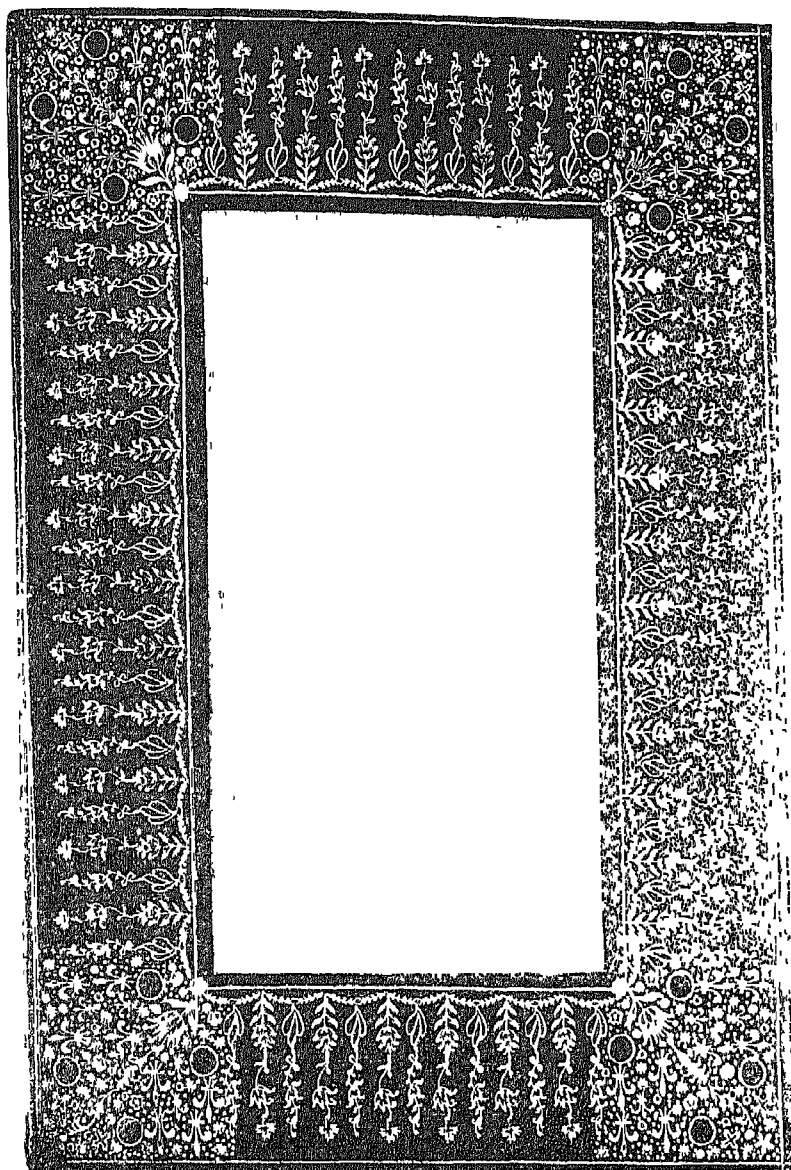


PLATE 61 *Double by Roger Payne*

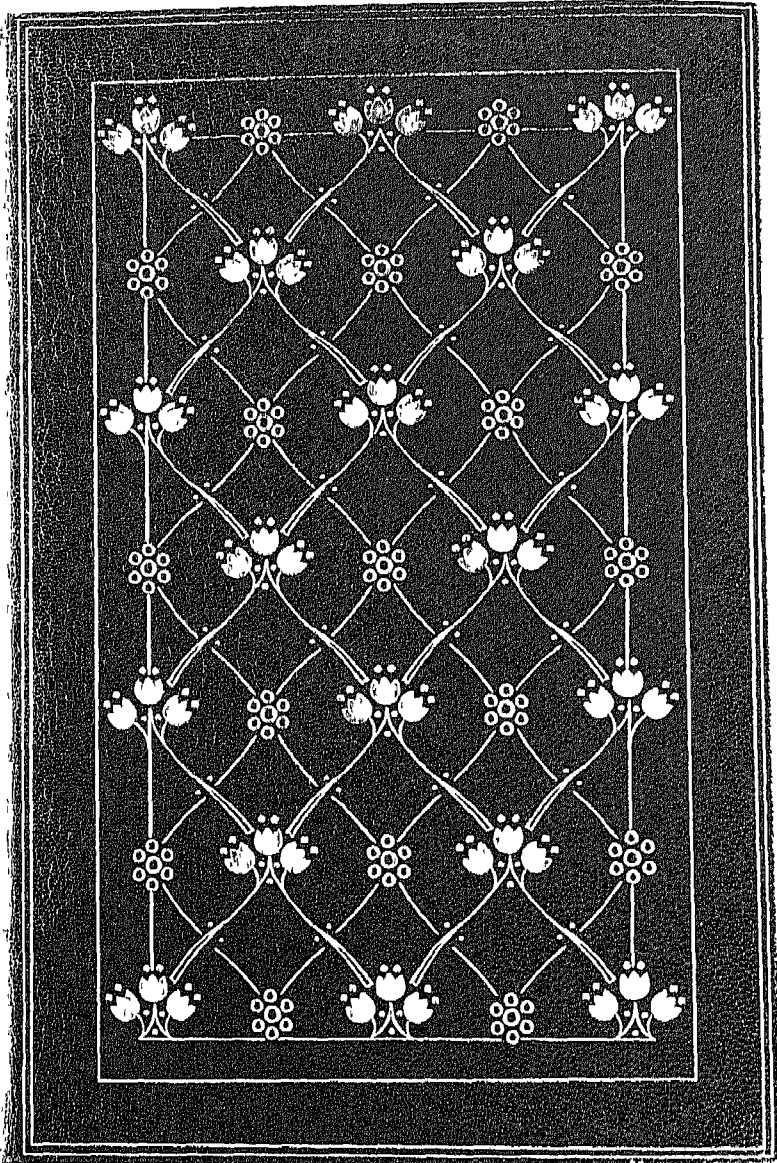


PLATE 62 *Binding by Cobden-Sanderson*

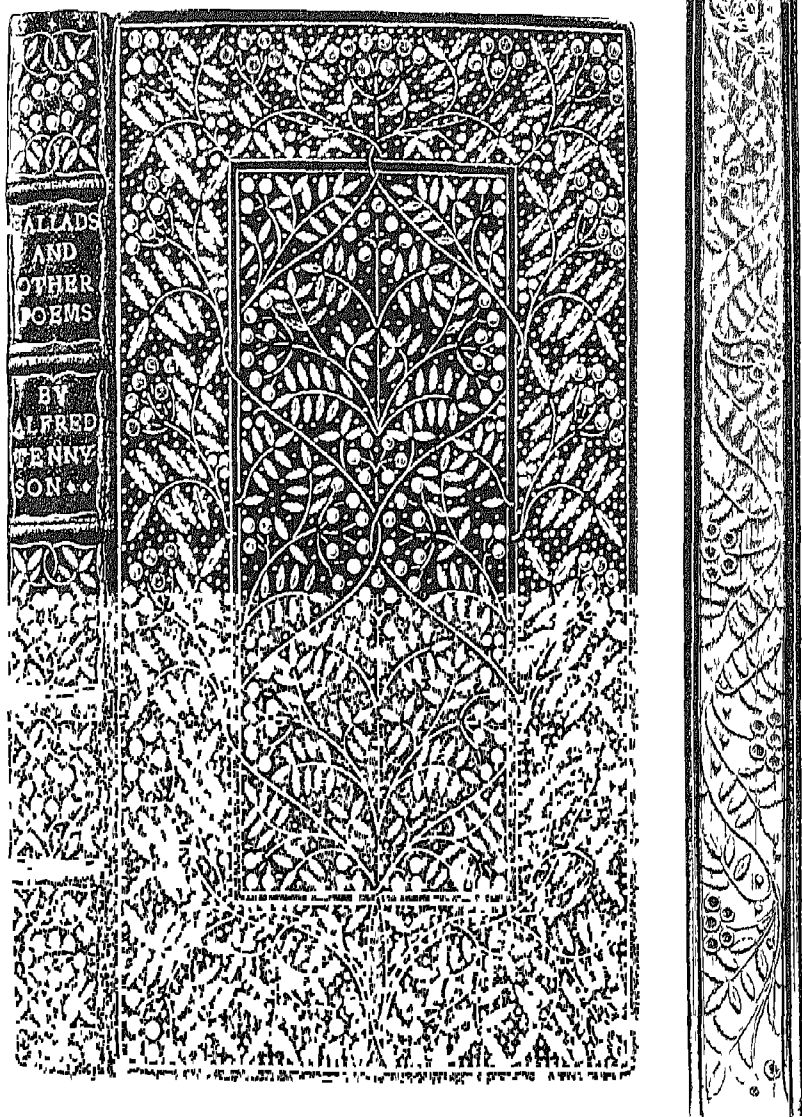


PLATE 63 *Binding and Decorated Fore edge by Douglas Cockrell*

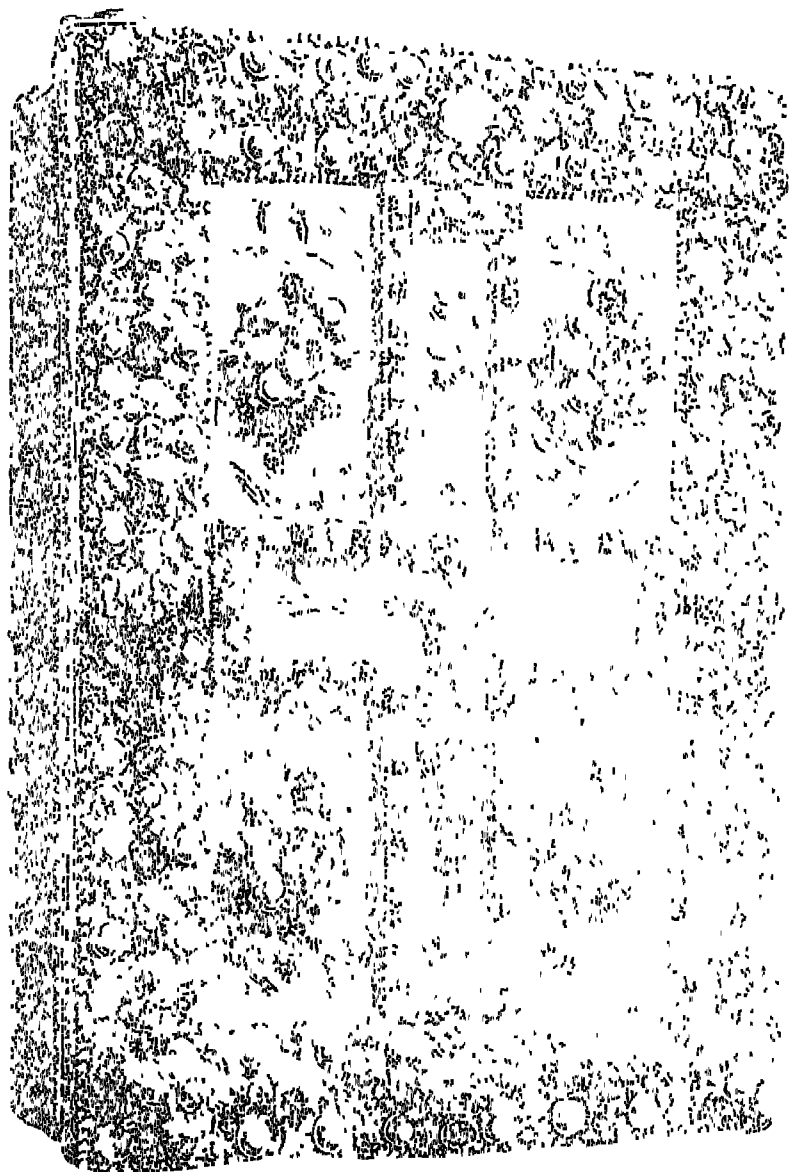


PLATE 64 Upper Cover of the "Lindau Gospel," 11th Century

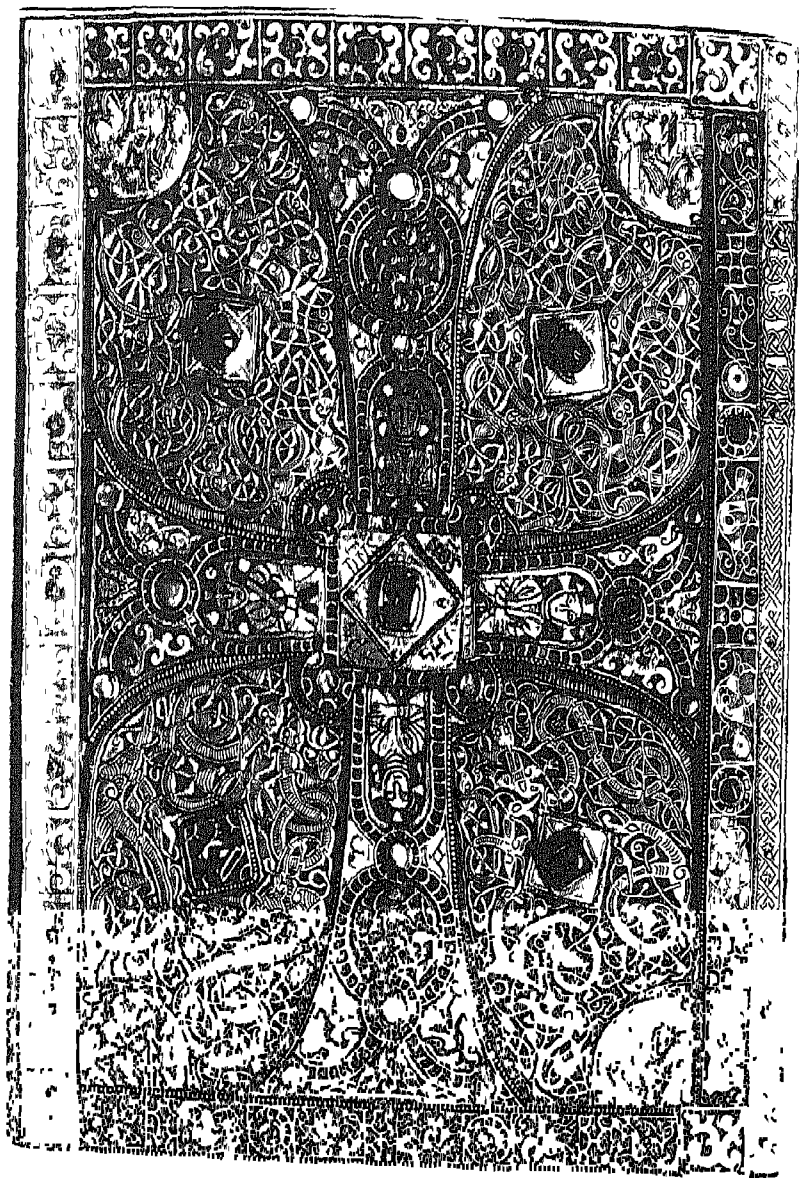


PLATE 65 Lower Cover of the "Lindau Gospel," IX Century

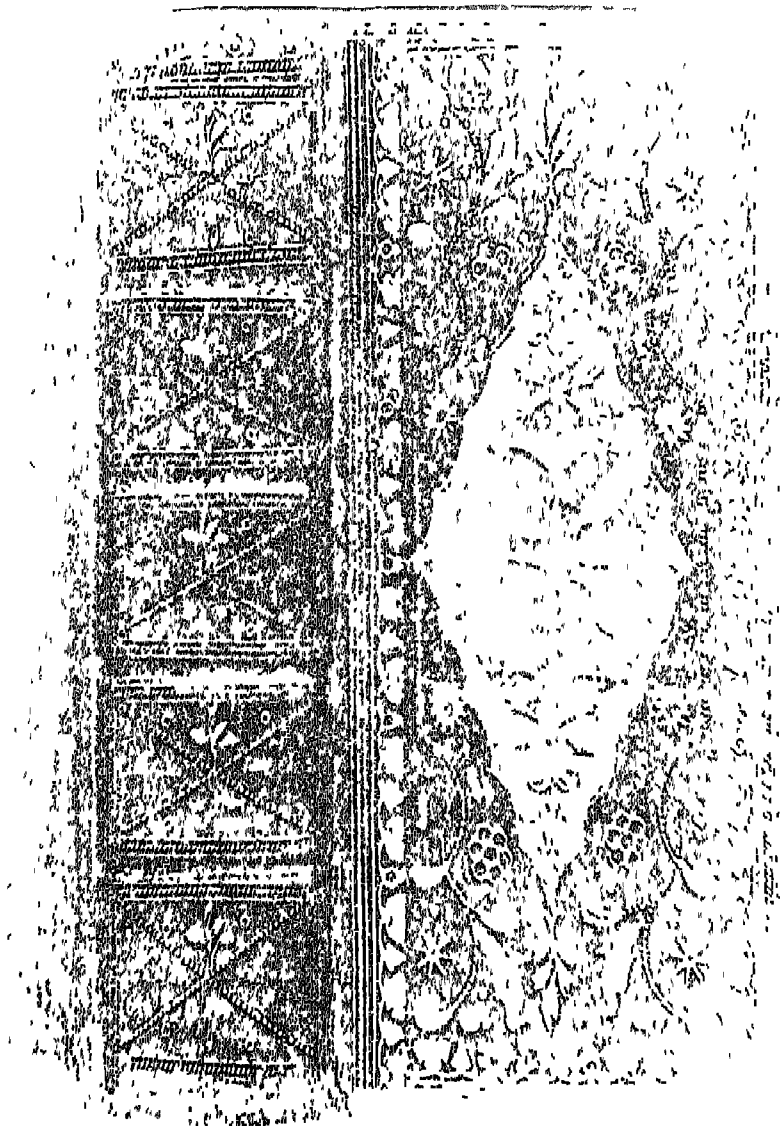


PLATE 66. XIII Cinnabarish binding

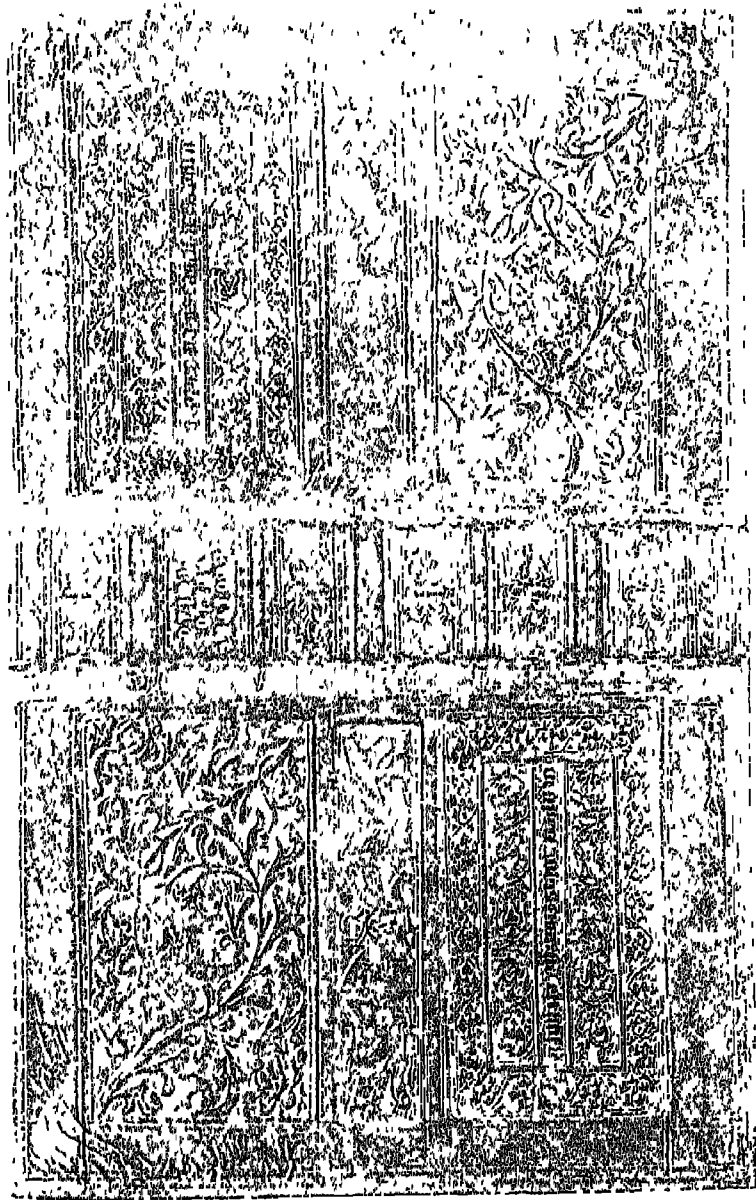


PLATE 67 XIth Century, Netherlands, Panel-stamped Binding

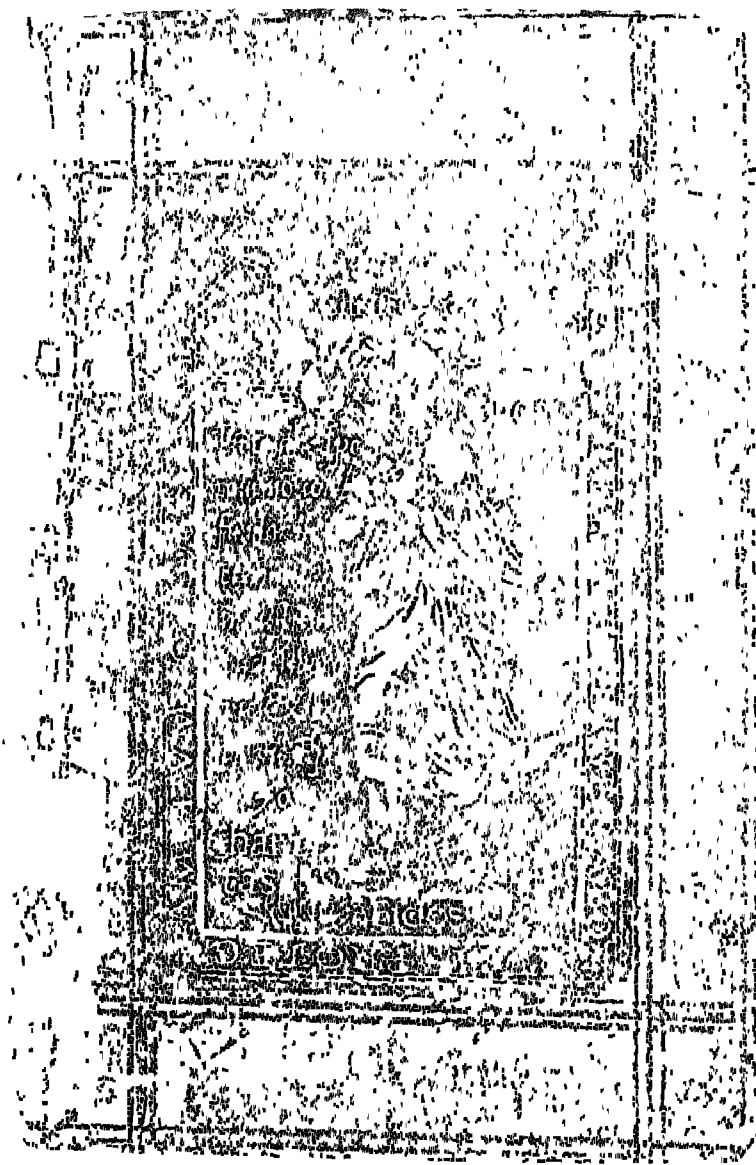


PLATE 68 XVI Century Louvain Stamped Binding

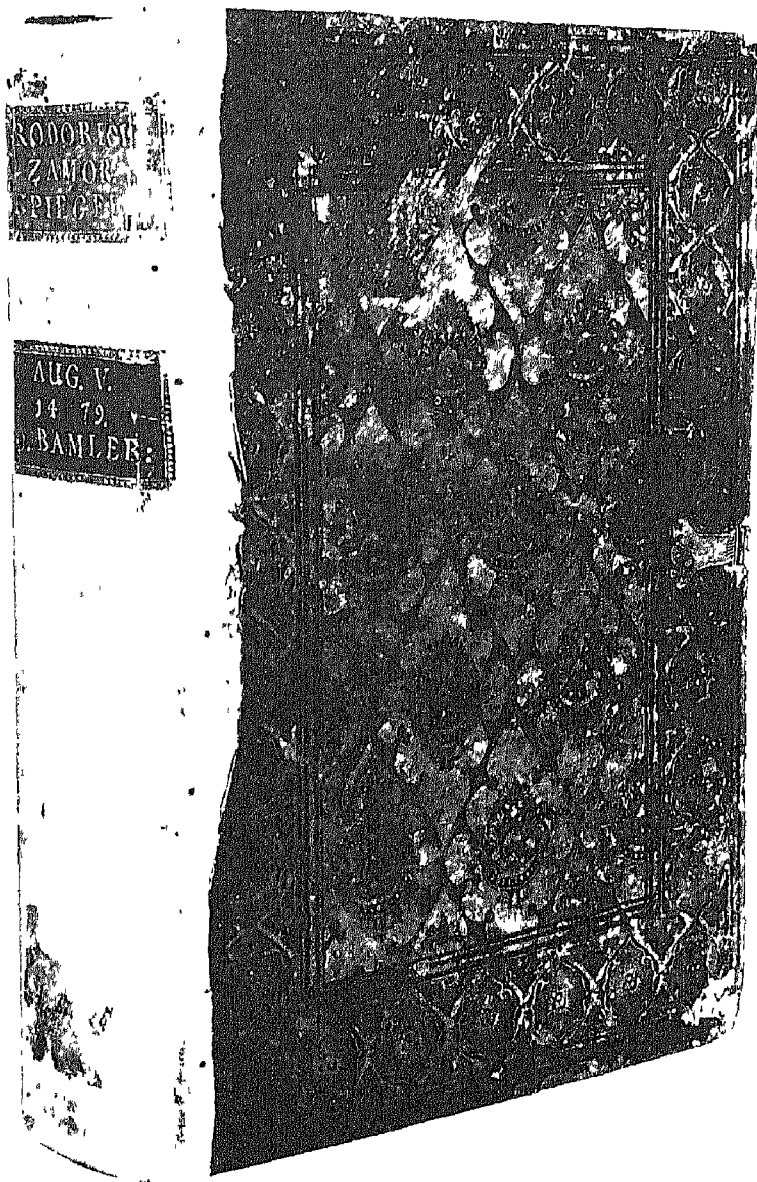


PLATE 60. XI Century German Stamped Binding



PLATE 70 XV Century German Stamped Binding

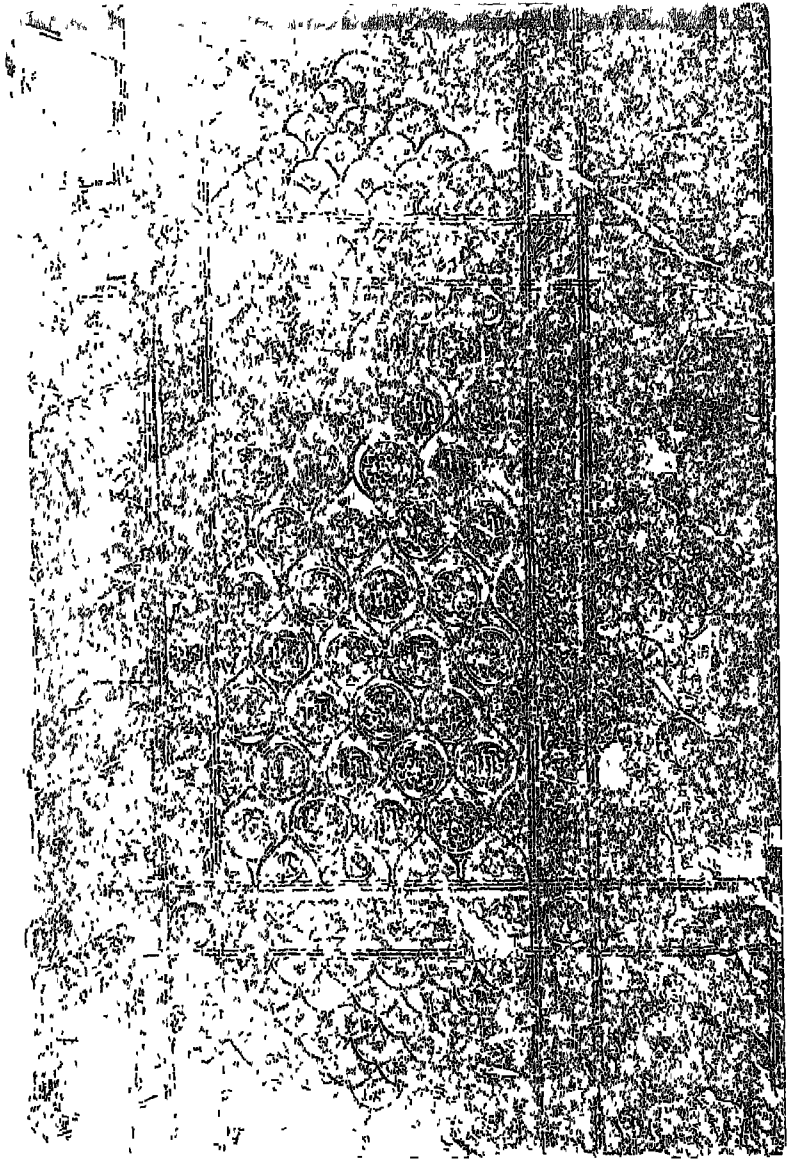


PLATE 71 XV Century German Binding, Front Cover

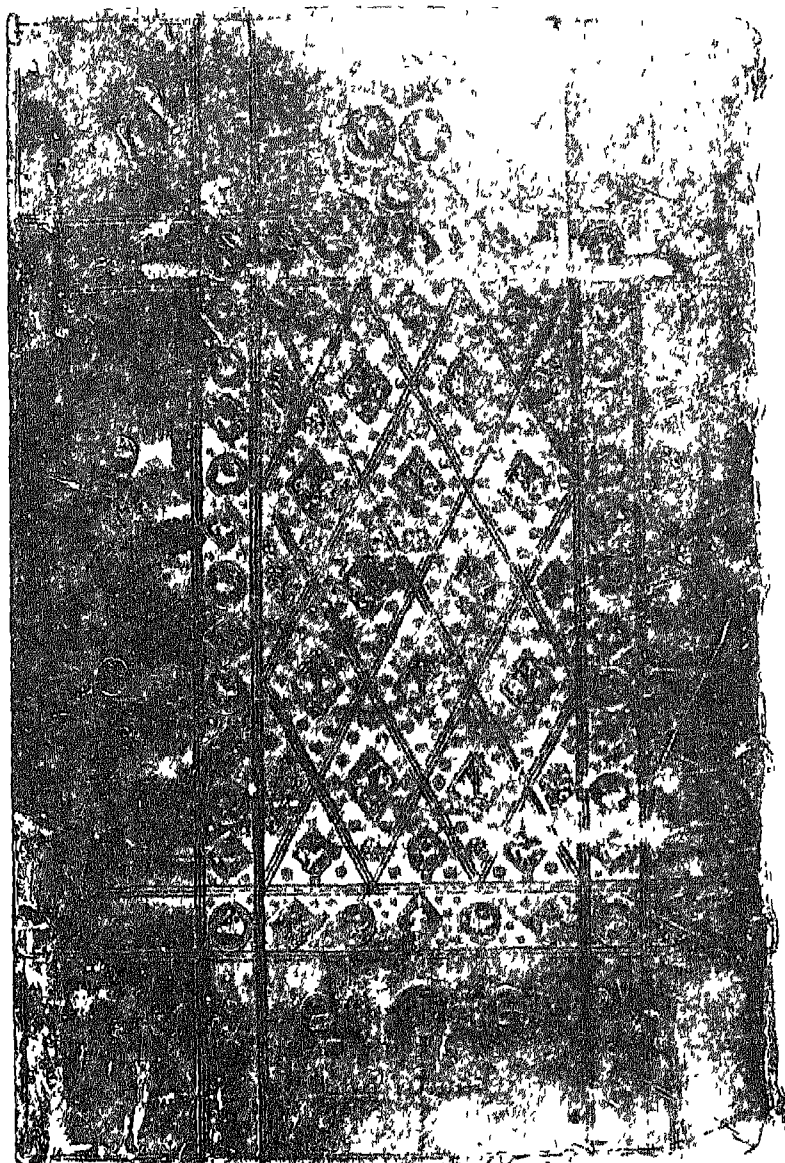


PLATE 72 Back Cover of Binding, Plate 71

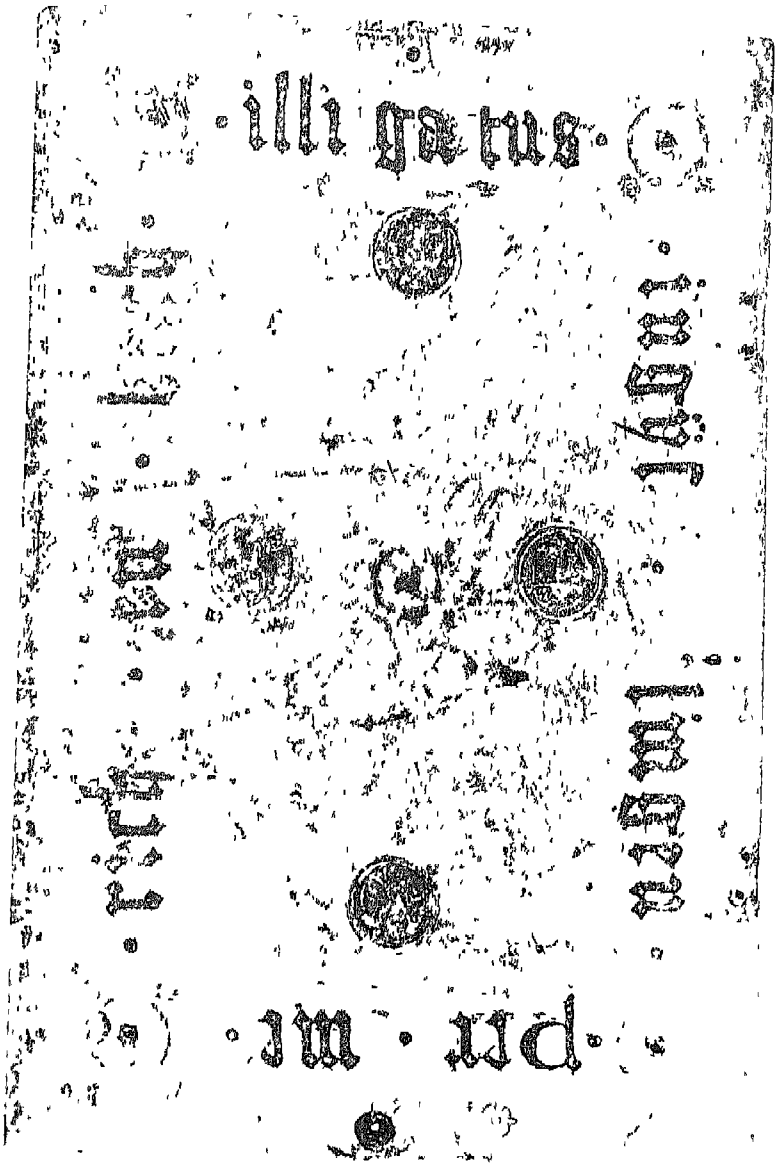


PLATE 73 Binding executed by Johannes Rychenbach

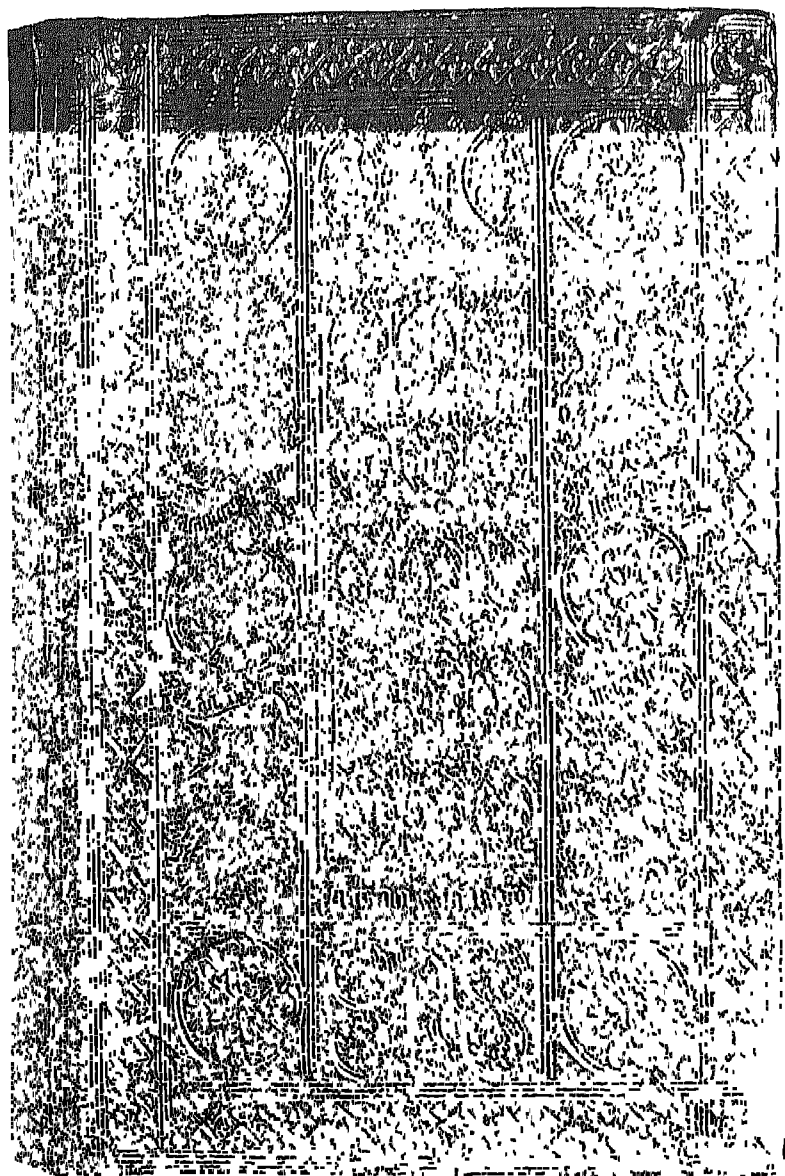


PLATE 74 *Binding Executed by Johannes Fogel*

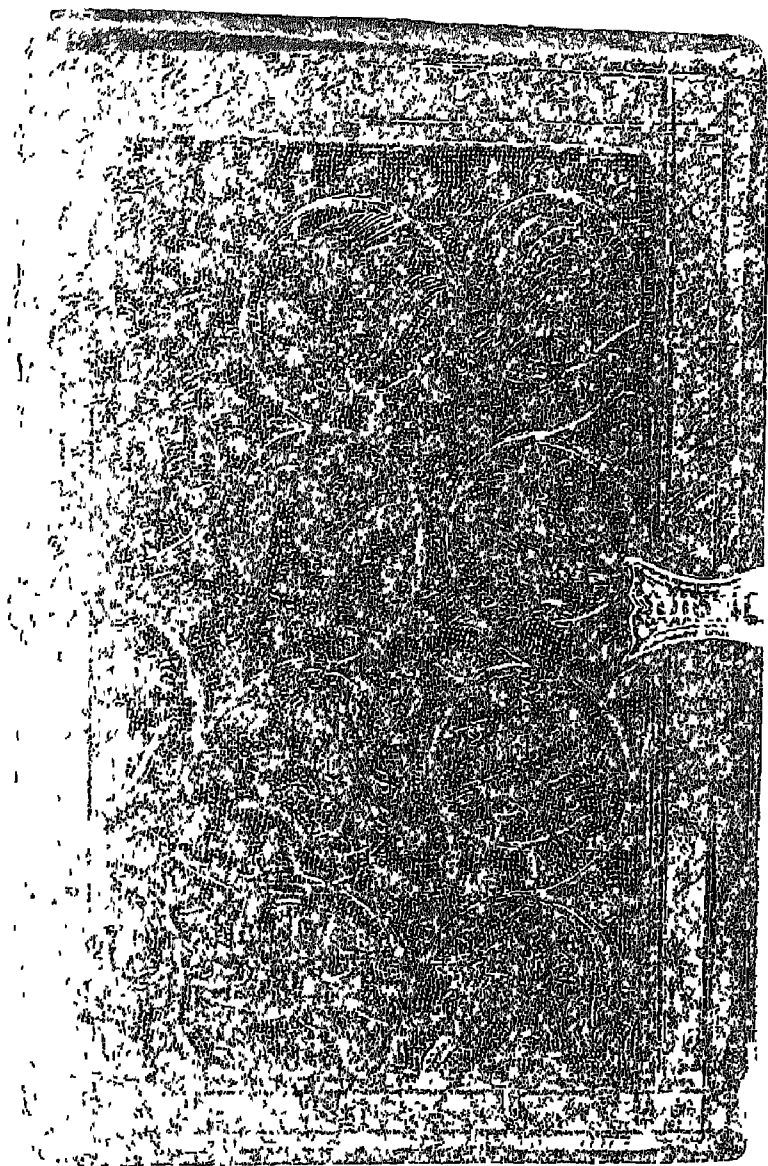


PLATE 75 *Binding executed by Johannes Hagmayr*

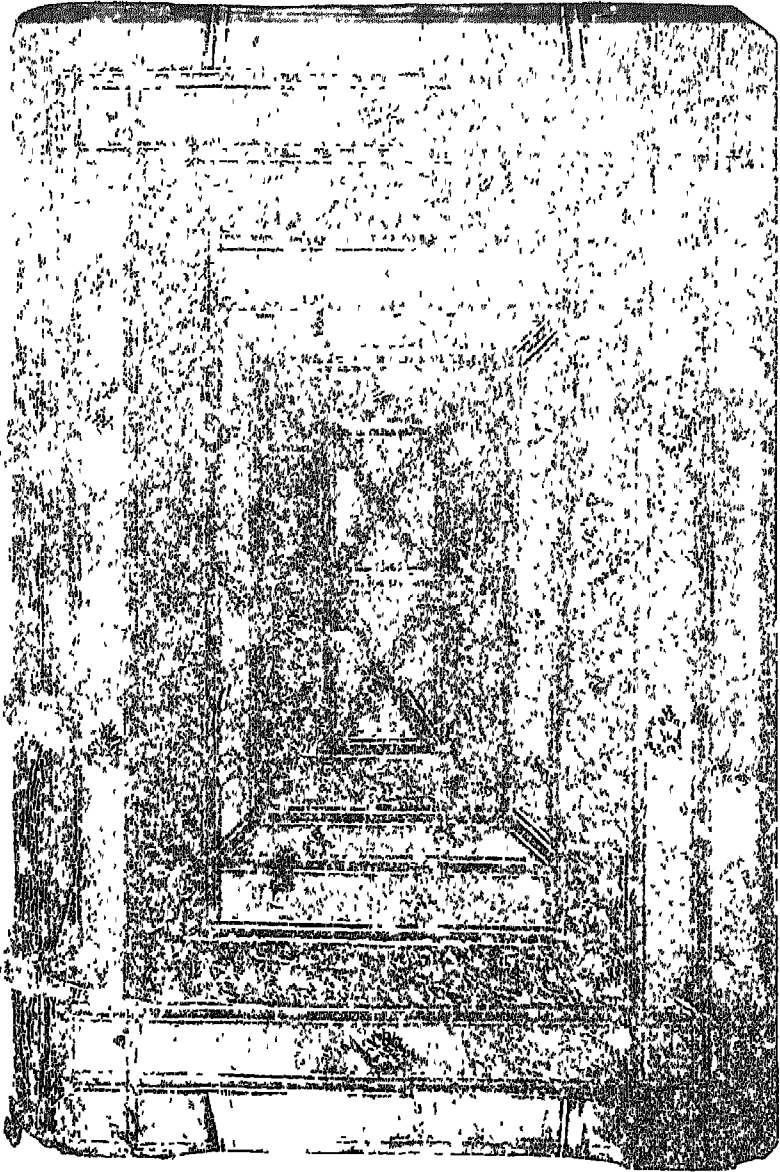


PLATE 76 XVI Century German Binding, with Hunting Scene

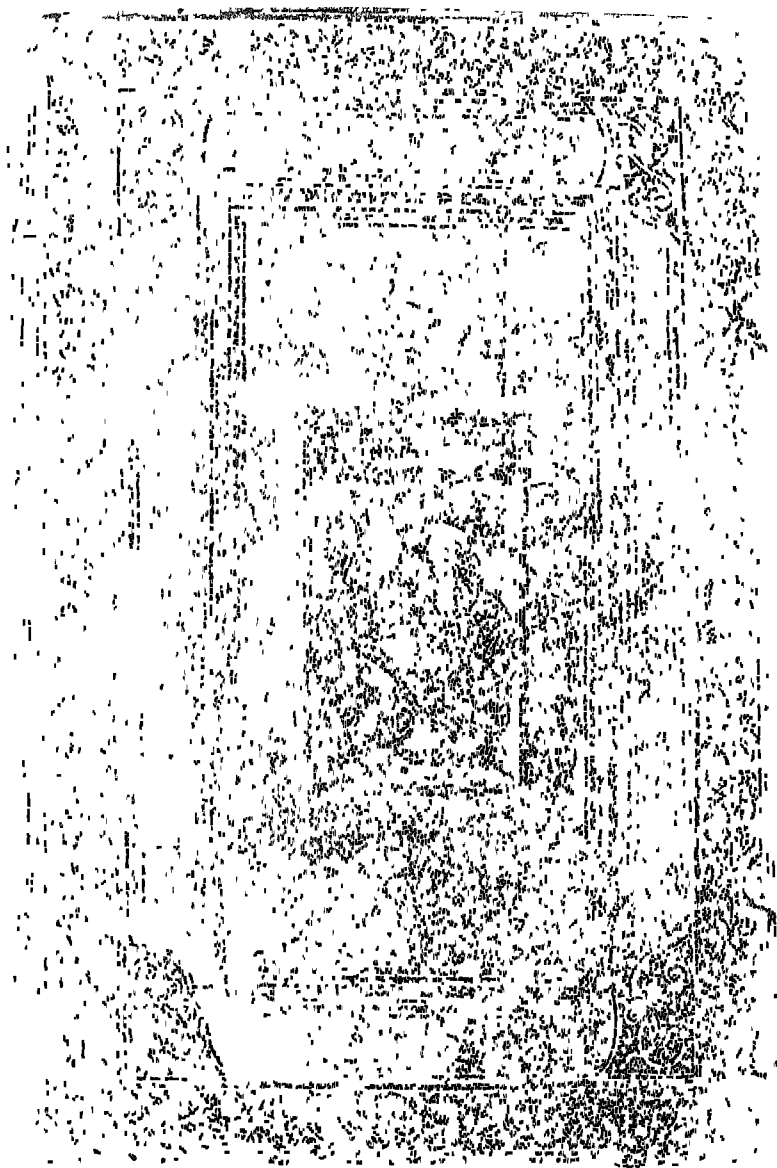


PLATE 77 *XVI Century German Parchment Binding*

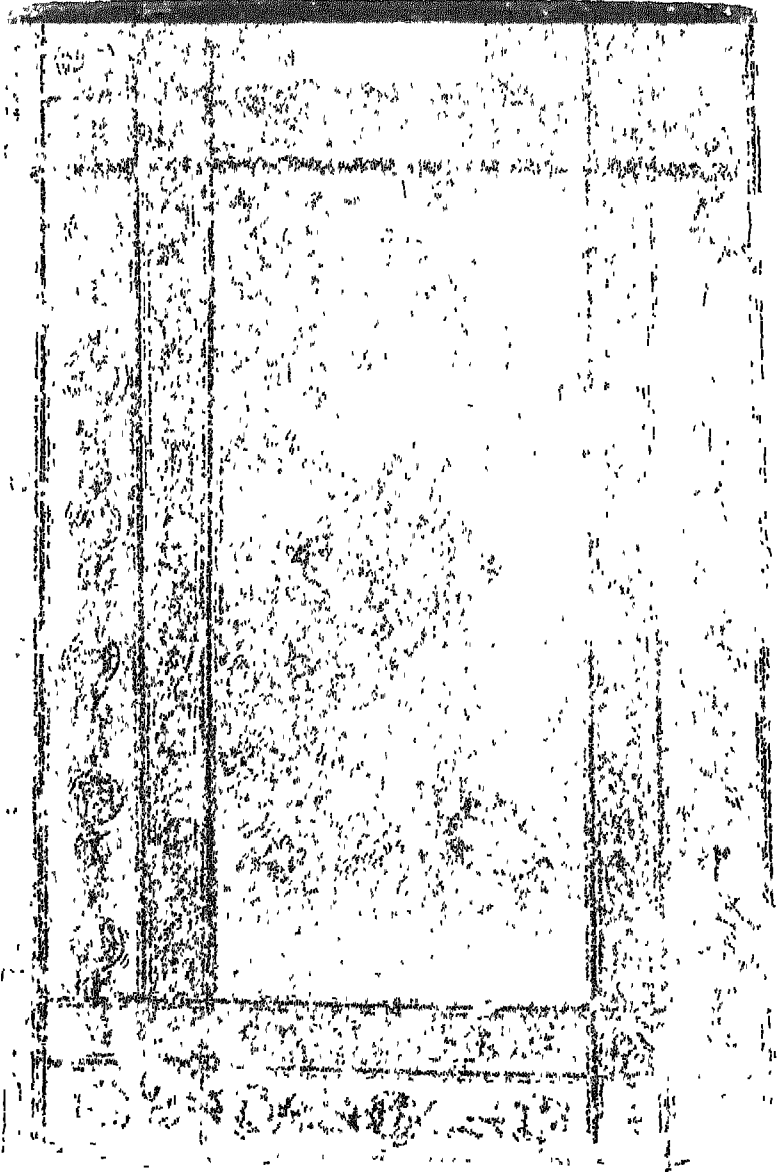


PLATE 5. *Alfalfa, Georgia, November 1911*



PLATE 70 17th Century German Binding

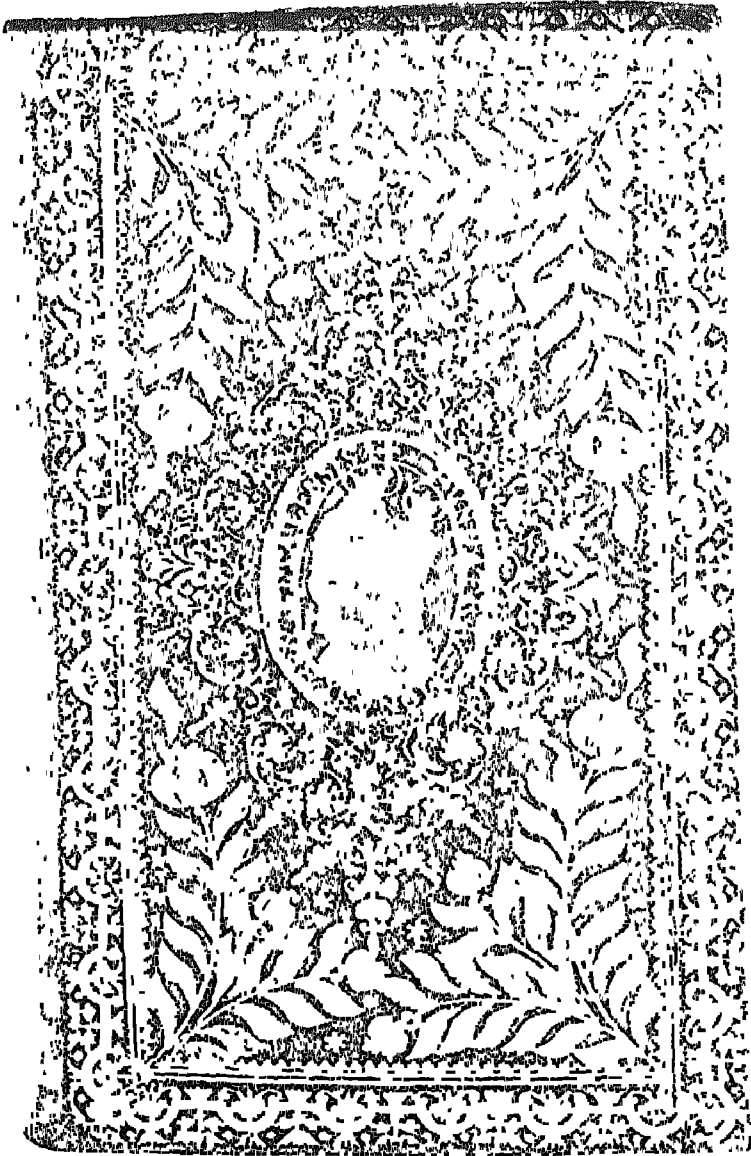


PLATE 80 XVII Century German Binding

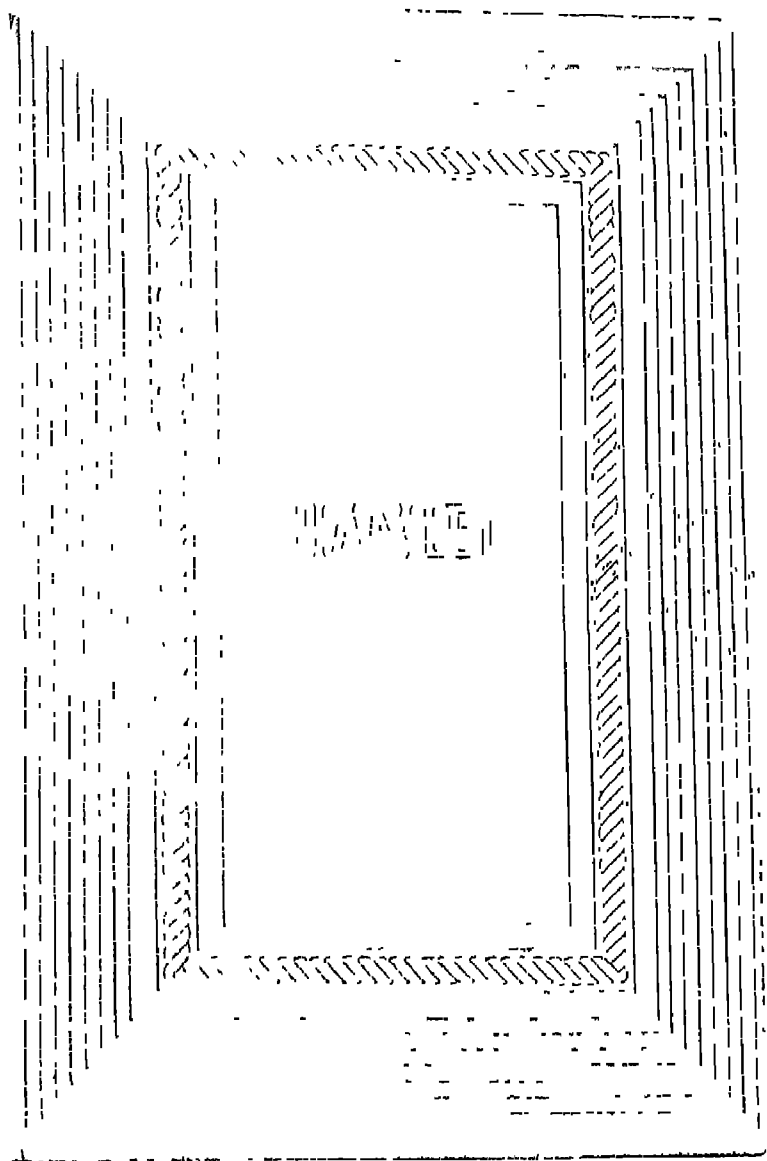


PLATE 81 *Binding by Ignatz Wemler*

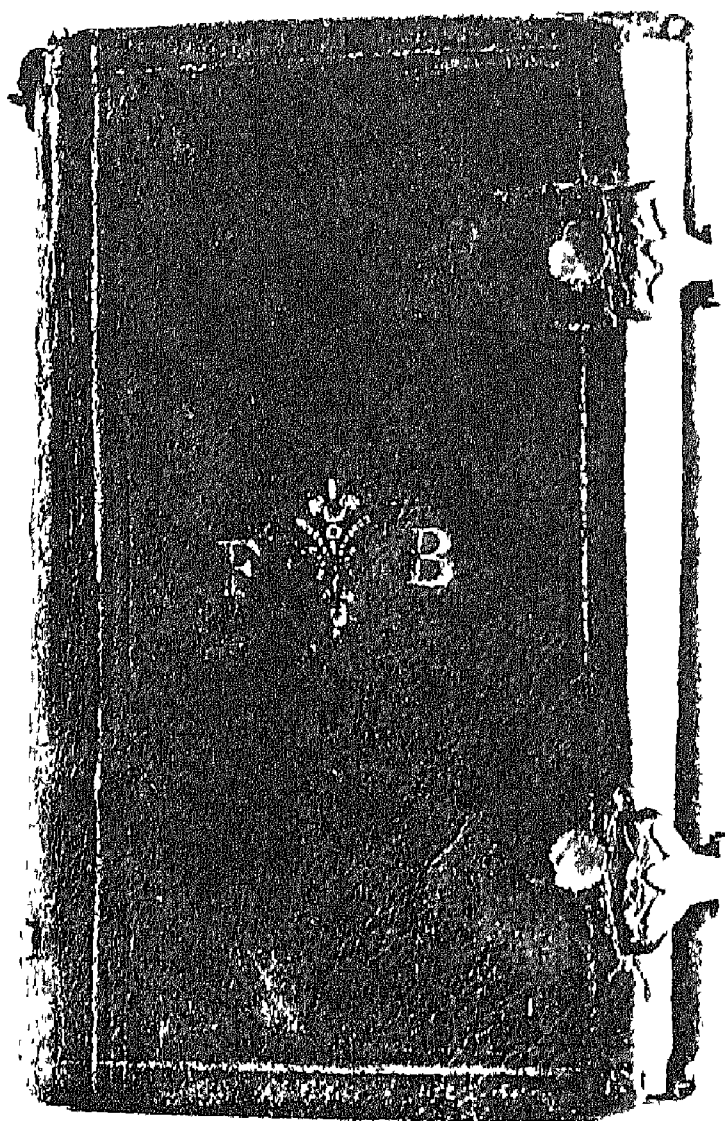


PLATE 82 *American Colonial Binding*

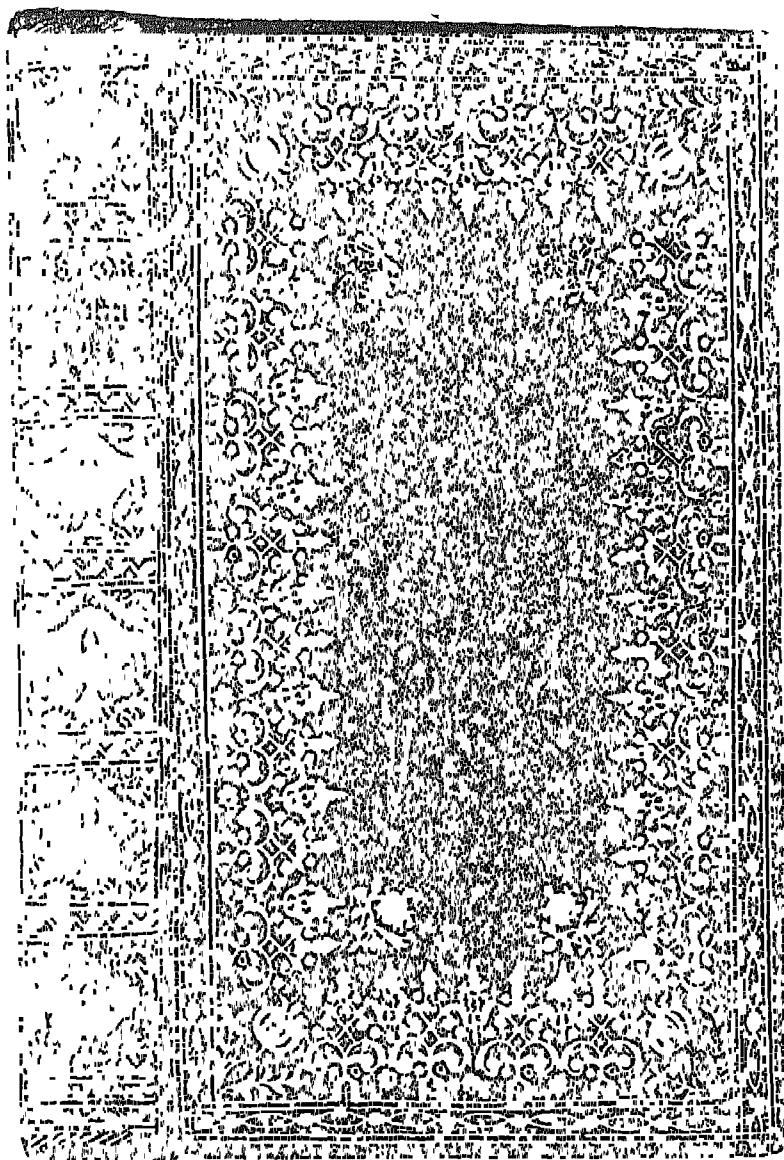


PLATE 83 XVIII Century American Binding

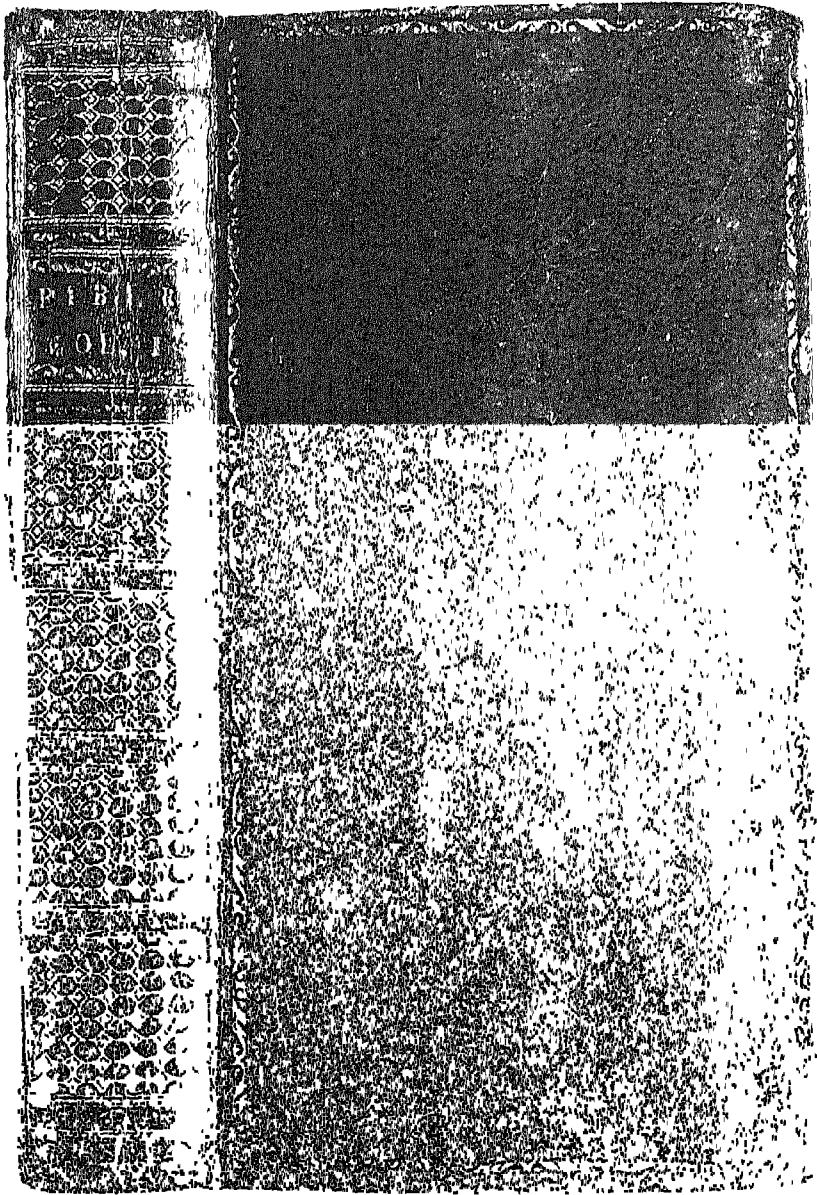


PLATE 84 XVIII Century American Binding Attributed to Robert Atken

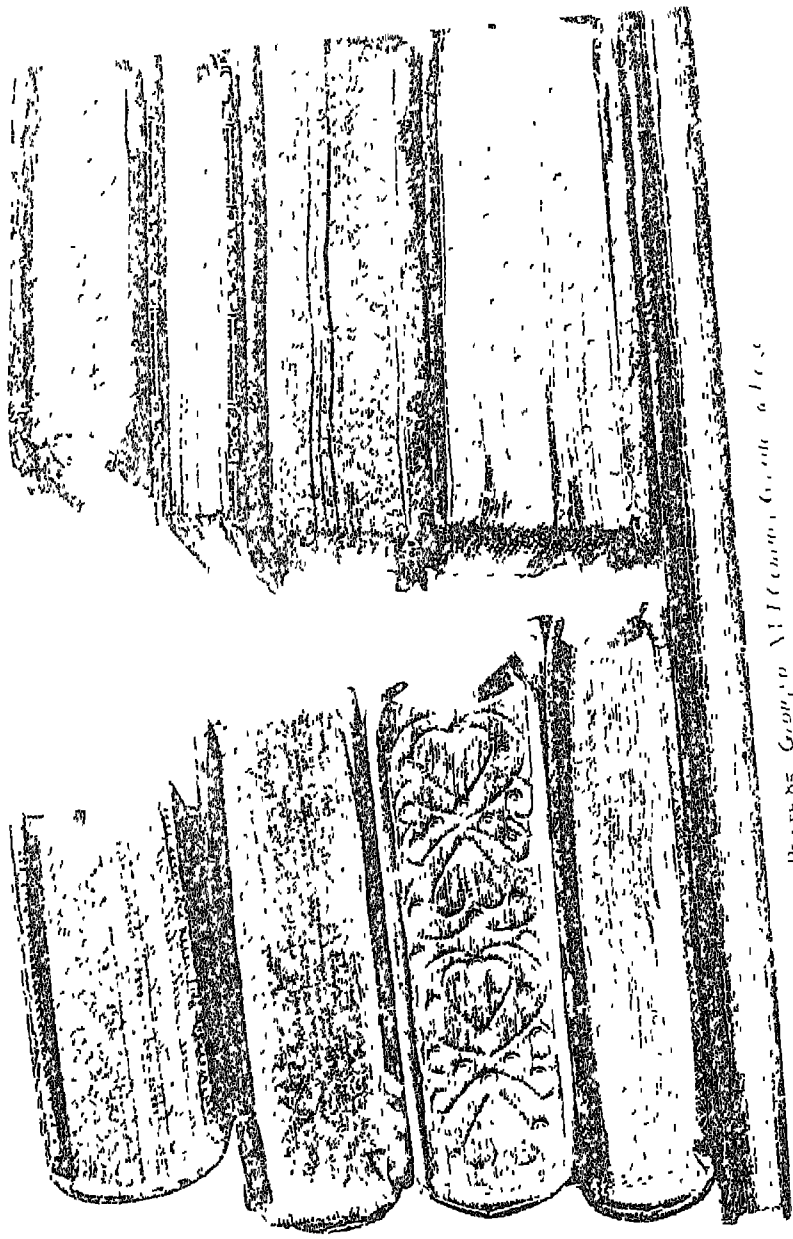
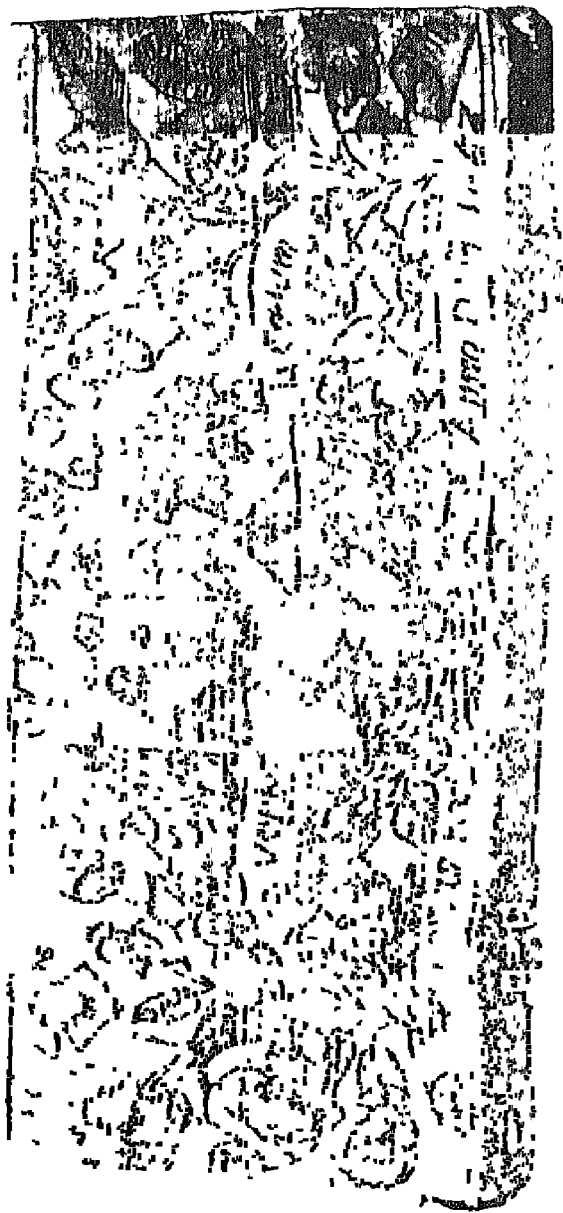


PLATE 85 *Griffin's* VI *Carroll's* *Griffin's* 6 *1888*



Page 1 of 1

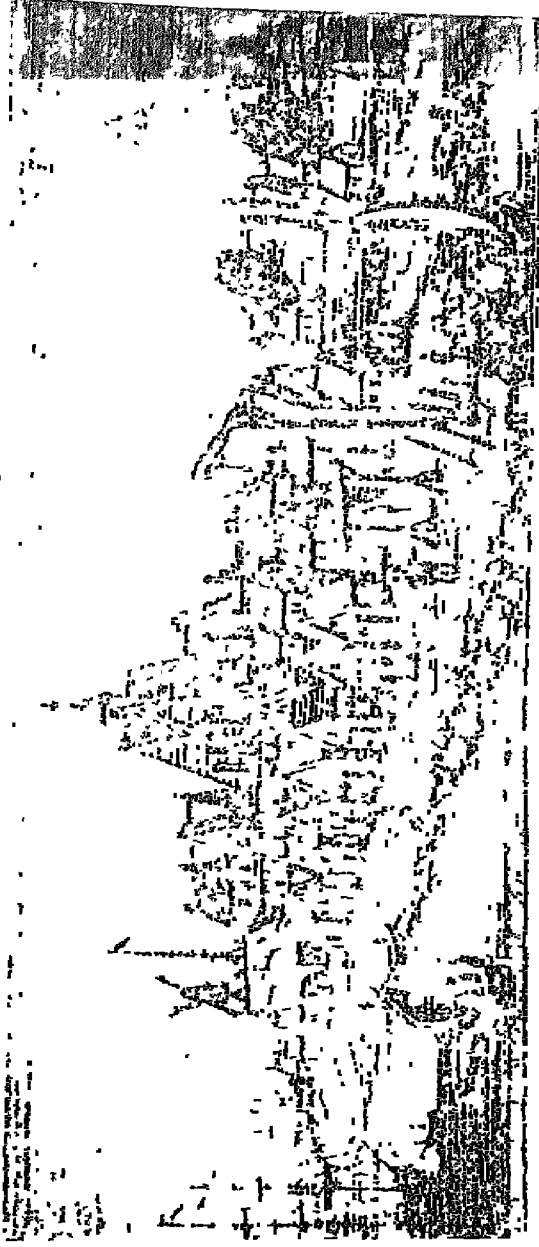


PLATE N- Fore-edge Printing, View of New York



PLATE 11. THE CHURCH OF THE HOLY SPIRIT, PHILADELPHIA

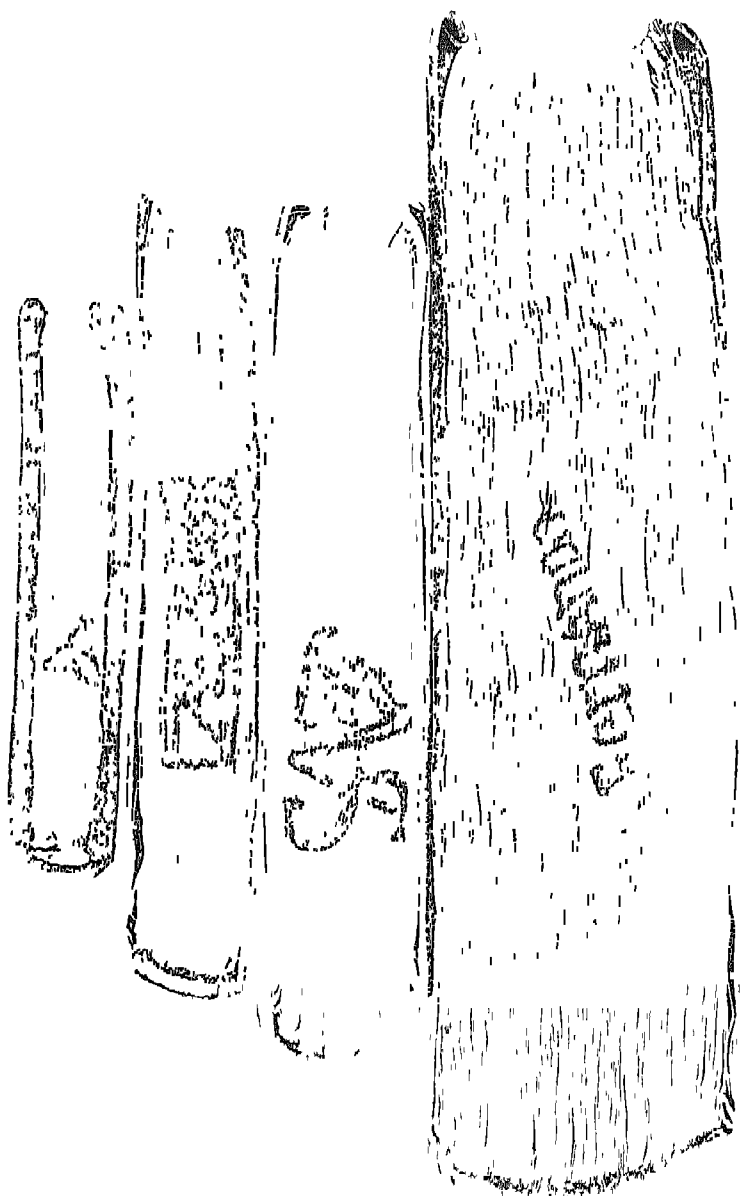


PLATE 89 Mexican Banded-edged Books, XVII Century

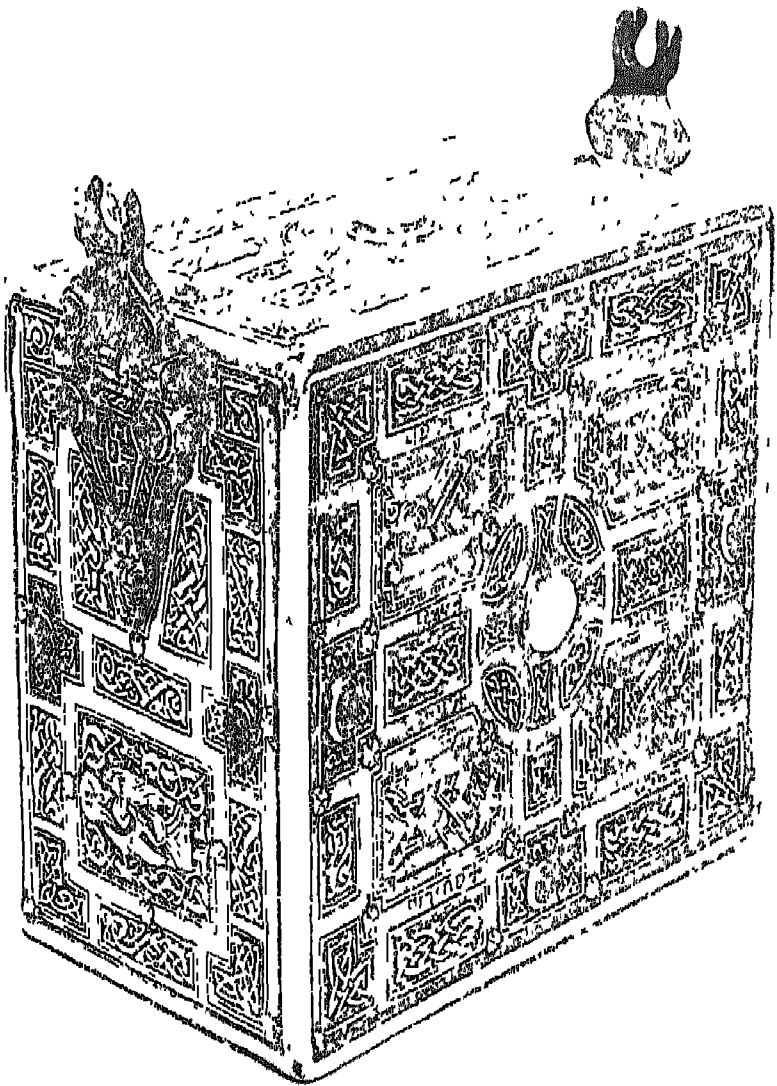


PLATE 90 *Cundach of the Gospel of St. Molaise*

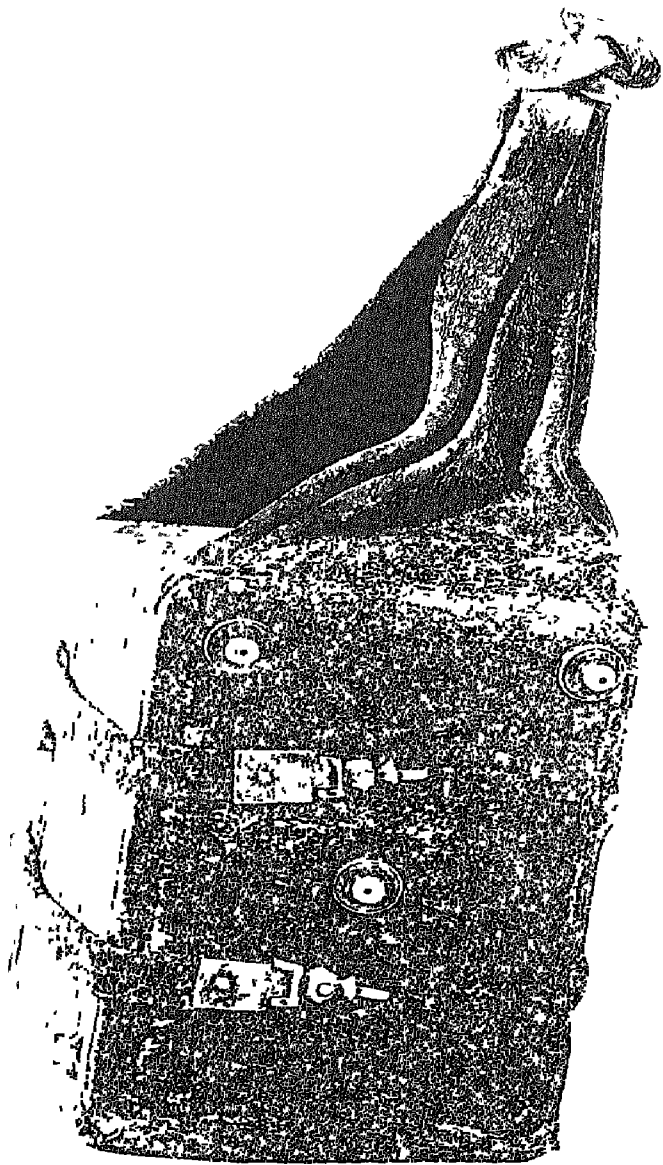


PLATE 91. German Candle Book, XV Century