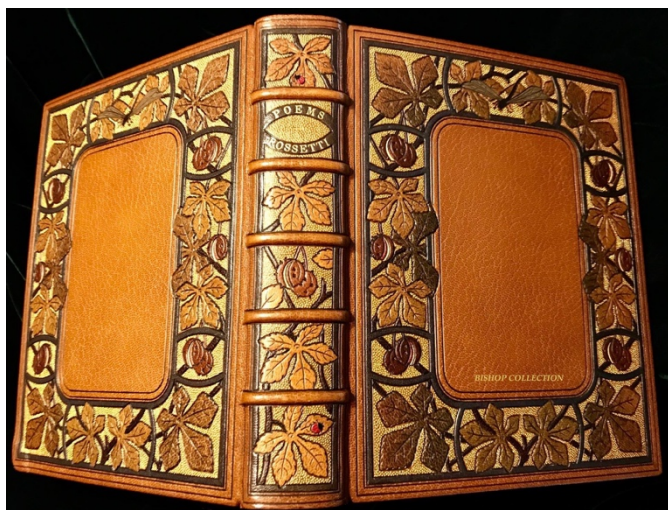


Summary of Acquisitions to the Mosher Collection 2018 through January 2019

This past 2018 was a VERY BUSY YEAR, and it continues right through January 2019. I have elected not to write much about the acquisition process, but instead to give a photographic overview of the items assembled, and then some write-up on other events which have transpired since my last article and continuing through 2018 and into 2019. When I used to write essays for the Delaware Bibliophiles, I'd contribute perhaps four to eight essays twice a year. Now that I no longer do that, I give only periodic updates, this being one of them.

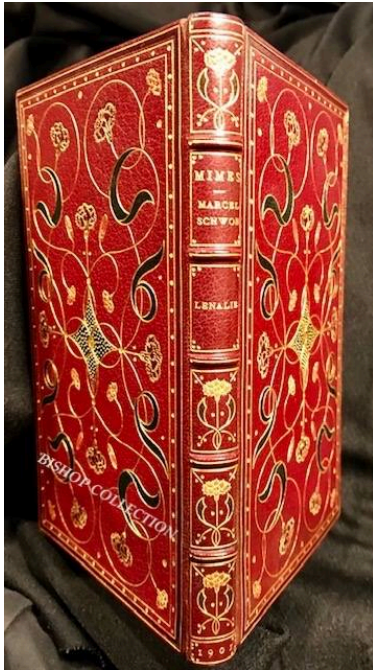
(1) The most amazing addition to the bindings portion of the collection took place just on the other side of 2018. On January 11, 2019 I received Dante Gabriel Rossetti's *POEMS* (Mosher, 1902; copy #2 of 4 printed on vellum) in a fabulous "La Flore Ornamentale" binding by Léon Maillard of the Club



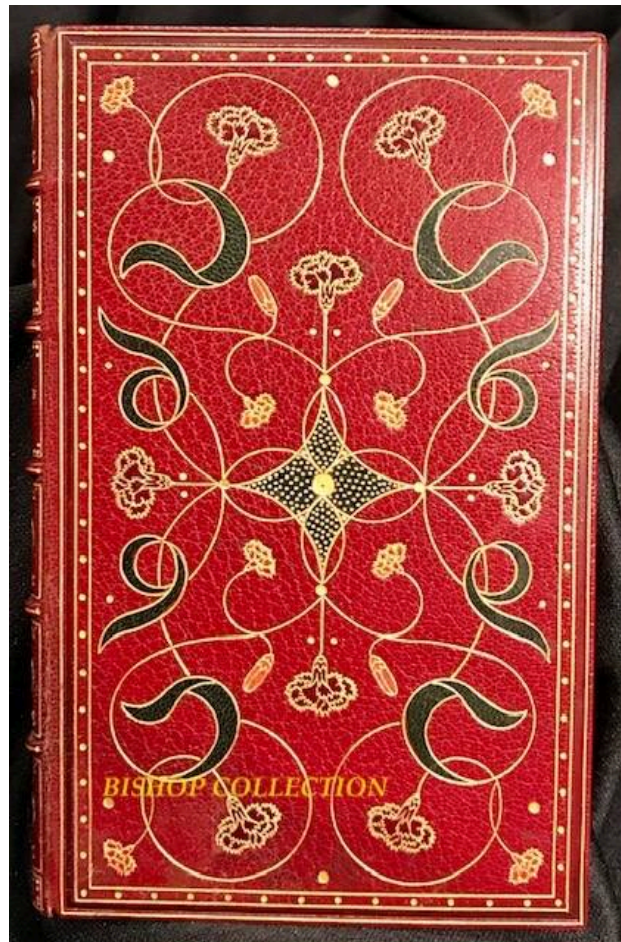
Bindery. This I have written about in a ten page article all of its own, so see that for further details; however, here's a look at the cover. Of course, this adds not only to the sub-collection of Mosher Books in bindings, but also to the Mosher Books printed on vellum. Presently the count includes 35 vellum printings.

Another exciting acquisition took place at the very end of 2018. A remarkable set of acquisitions took place along the lines of original leather bindings on the Mosher Press books. In particular, I somehow walked into three bindings all done by Lucien Broca. The West End London binder, Lucien Broca, was the Frenchman who ghosted Sarah Prideaux's later more successful bindings (see Marianne Tidcomb's *Women Book-Binders, 1880-1920*, p. 109). He trained under Chatelin and later partner with Simon Kauffman until he took up his own premises in the West End (London) crafting as an "art binder." The next four bindings were from that same purchase, the first three of which are all bindings by Lucien Broca.

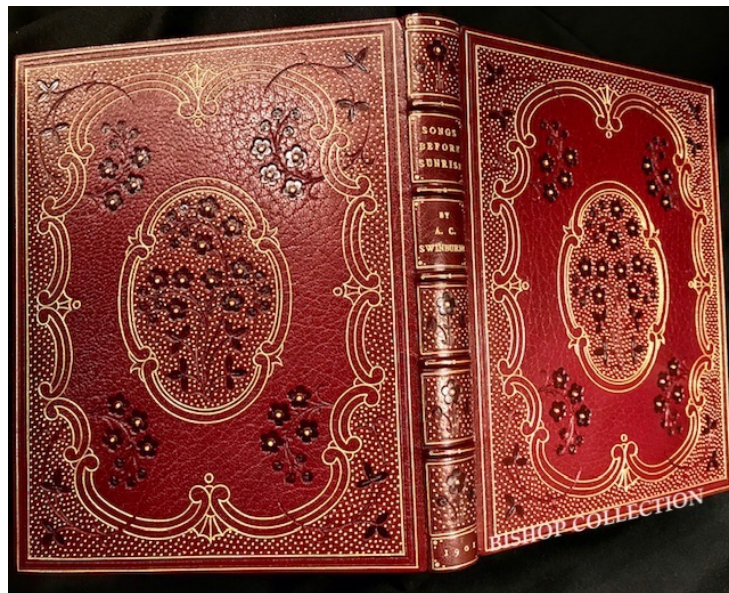
(2) Marcel Schwob's *MIMES--WITH A PROLOGVE AND EPILOGVE* by ... Done into English by A. Lenalie. Mosher, 1901. Miscellaneous Series. Bound by L. Broca for the Charles E. Lauriat Company, Booksellers and Importers, Boston, Massachusetts.



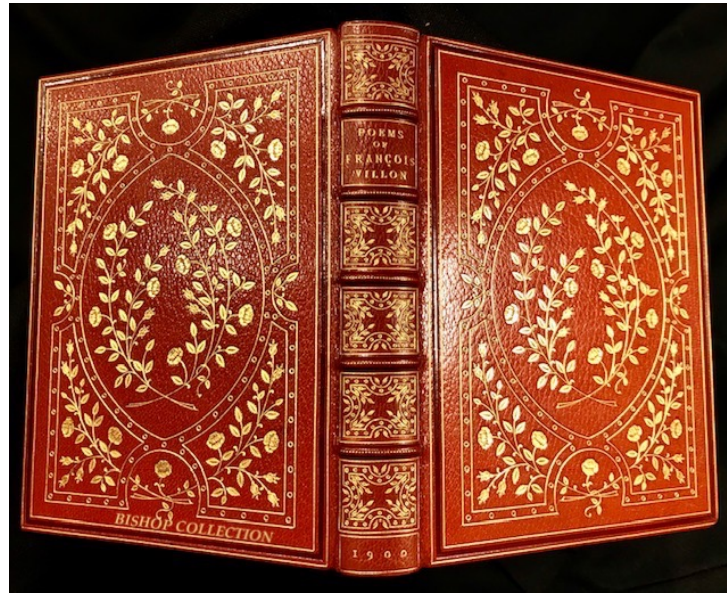
This marvelous mosaic binding is perhaps the most elaborate I have of Broca's work on the Mosher books.



(3) Swinburne, Algernon Charles. *SONGS BEFORE SUNRISE* (Mosher, 1901) Copy #9 of 25 printed on Japan vellum. Included was the penciled note that the binding cost \$27.50

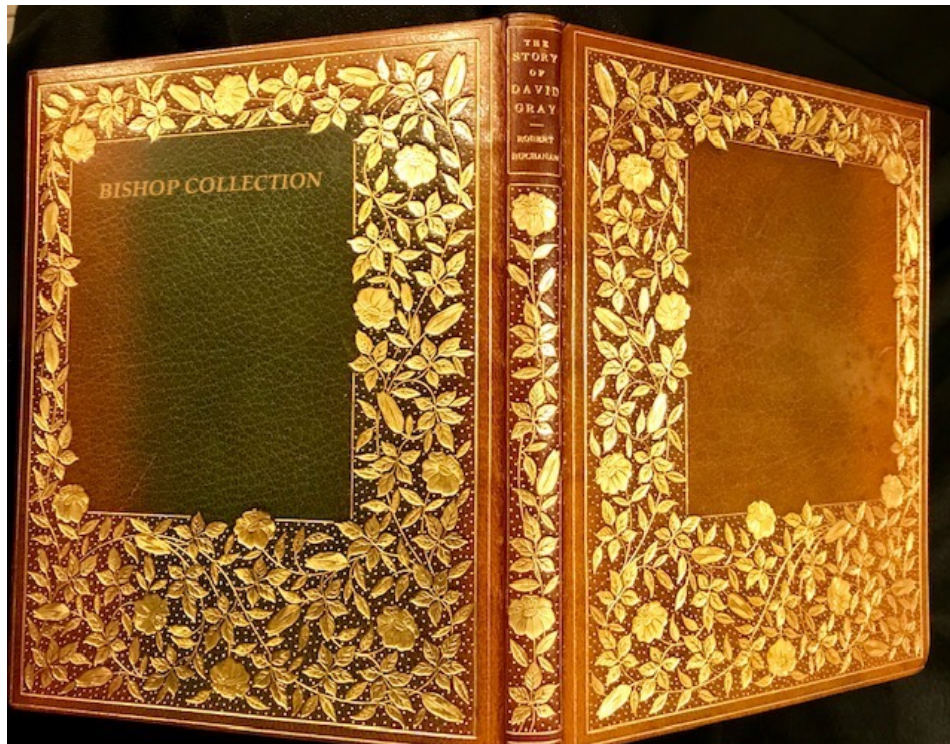


(4) Payne, John, trans. *THE POEMS OF MASTER FRANÇOIS VILLON OF PARIS*. 1900. Contains the privately printed and loosely inserted "VILLON / OMITTED LINES" 'Reprints of Privately Printed Books' Series.

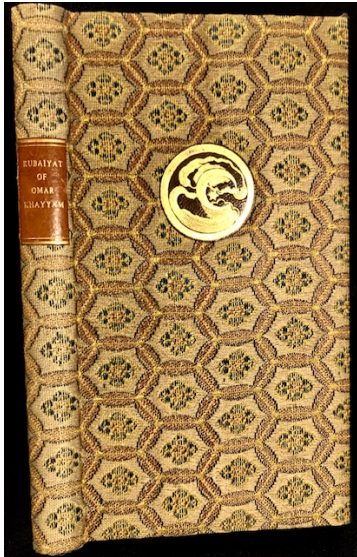


Along with the above three volumes, I also purchased:

(5) Buchanan, Robert. *THE STORY OF DAVID GRAY*. Mosher, 1900. Miscellaneous Series. One of 400 printed on Van Gelder paper. Binding by Zaehnsdorf.

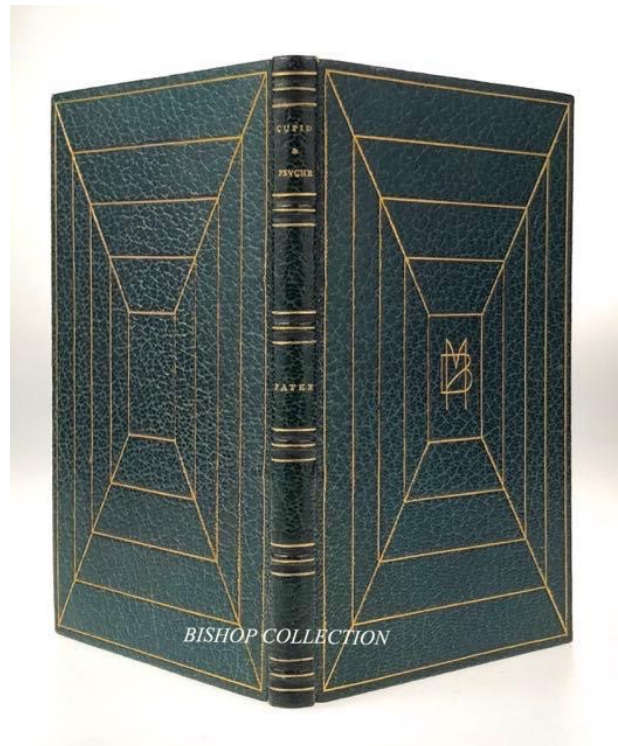


Prior to these end-of-the-year acquisition, the following bindings have also been added, including:

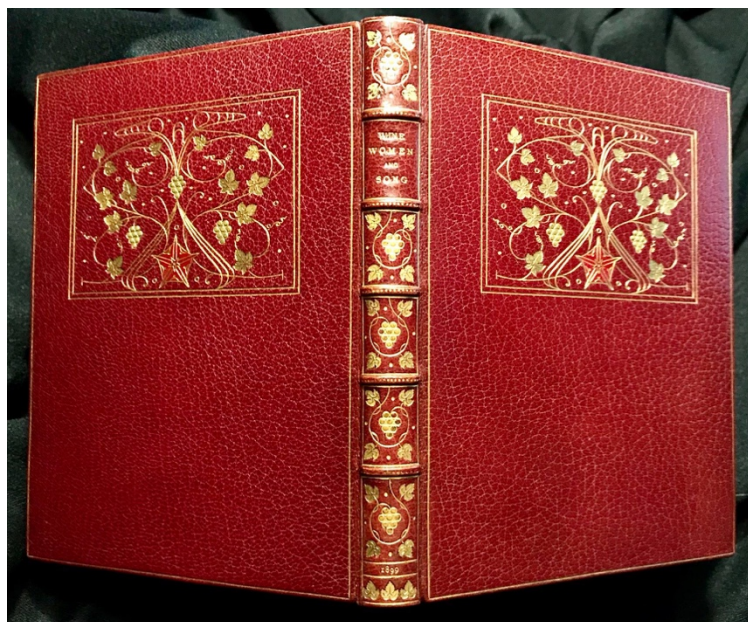


(6) FitzGerald, Edward (trans). *RUBÁIYÁT OF OMAR KHAYYÁM*. Rendered into English Verse by... Seventh ed. (Mosher, 1911). Old World Series. Bound in cloth by Tiziano Còdina, a fine bookbinder from Milan, Italy, who did this binding when he came for a visit to the then “Petrarch Press” in California. The bindery is still run by his father at Legatoria d'Arte Giovanni Còdina (Milano). The Rossetti roundel on the front cover is a medallion from Mosher's leather cover used in the Old World Series volumes bound in flexible leather.

(7) Pater, Walter, trans. *THE STORY OF CUPID AND PSYCHE*, Done out of the Latin of Apulenius. Mosher, 1903. Brocade Series. Fifth ed. Binder / bindery unknown. Initials MB in the center of the front cover

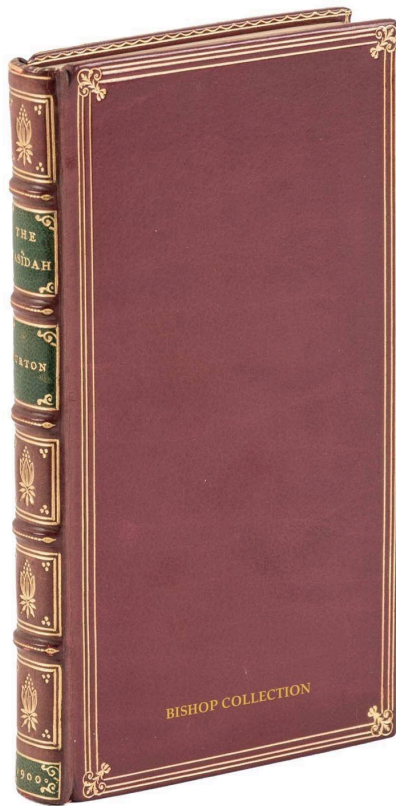


(8) Symonds, John Addington, trans. *WINE, WOMEN AND SONG* (Mosher, 1899). Copy No. 4 of 50 printed on Japan vellum. Bound by Otto Zahn at the S. C. Toof Bindery for William F. Gable. The W. F. Gable, R. B. Adams, Dorris L. Benz copy. Bishop Collection. Just acquired at the Washington Antiquarian Book Fair.

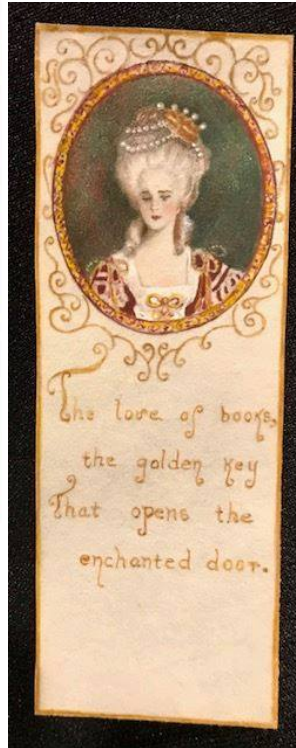


(9) Morris, Wm., trans. *THE HISTORY OF OVER SEA* Done out of the Ancient French by William Morris (Mosher, 1899). From the library of Alexander Blair Thaw of Pittsburgh, PA. Cover calligraphed by Robert Wilson Hyde for The Arts & Crafts shop of Charles Frederick Eaton of Santa Barbara, California.



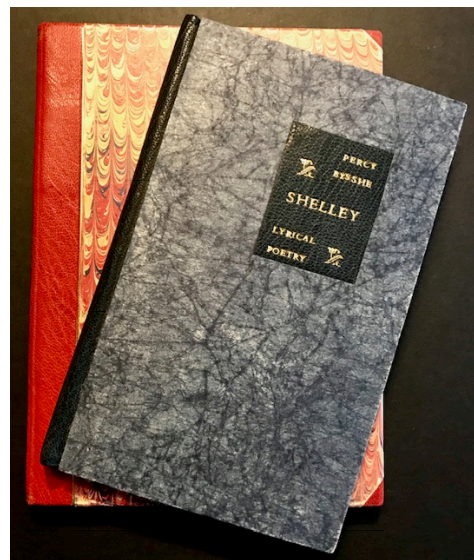


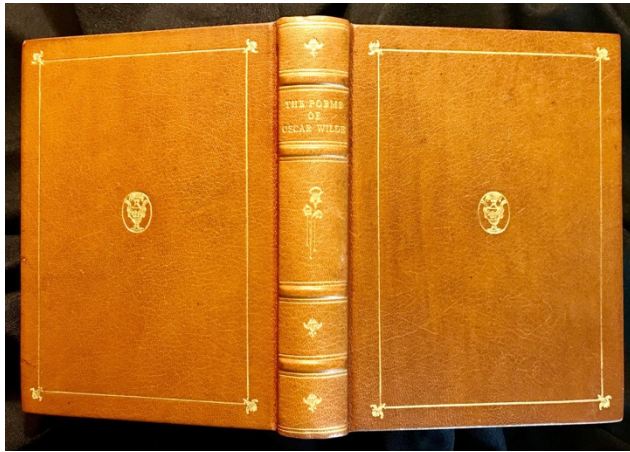
(10) Burton, Richard. *THE KASĪDAH OF HĀJĪ ABDŪ EL-YEZDĪ* (Mosher 1900). Old World Series. Binding by Root & Son of London. Endpaper with Chinese chop marks and ownership signature of Carl E. Melugin, San Francisco. Laid in is a gold-calligraphed bookmark with original portrait watercolor.



(11) *LYRICAL POEMS BY PERCY BYSSHE SHELLEY* (Mosher, 1910). Ownership signature of Helen M. Weston. Lyric Garland Series. Copy #15/50 printed on Japan vellum. Quarter blue morocco over patterned boards with inlay morocco panel on front cover; graphite top page edges. Bound by Dr. William F. Denny (1927-2011), a retired doctor from the University of Arizona Medical School and a member of the Guild of Book Workers.

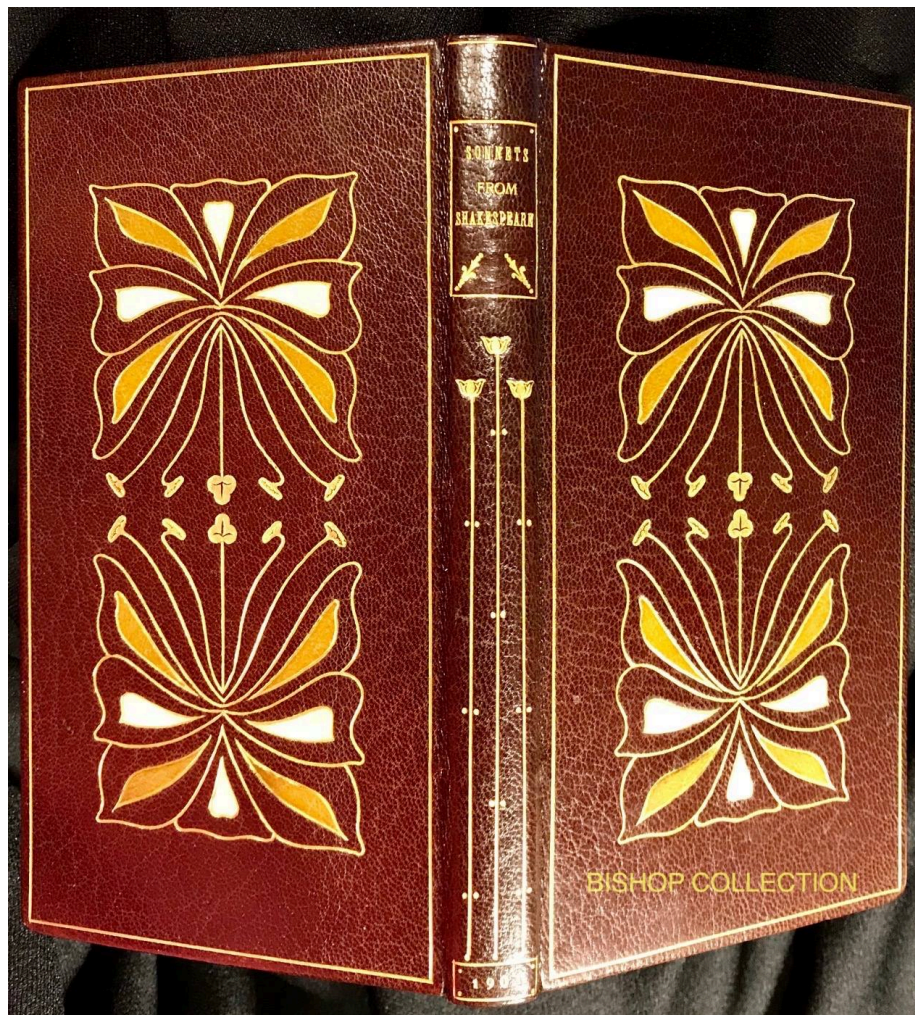
(12) Fiske, Isabelle Howe. *GABRIEL—A PAGEANT OF VIGIL* (Mosher Press, 1912). Privately Printed. One of 300 printed on Van Gelder paper. Quarter morocco over marbled boards. Bound by Dr. William F. Denny.

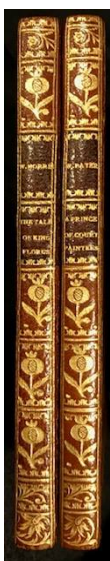




(13) Wilde, Oscar. *THE POEMS OF OSCAR WILDE*. Mosher, 1903. Miscellaneous Series. Bound by Newbegin's of San Francisco. We were totally unfamiliar with this bookseller who we surmise operated an in-house bindery, but are not sure exactly when the book was bound.

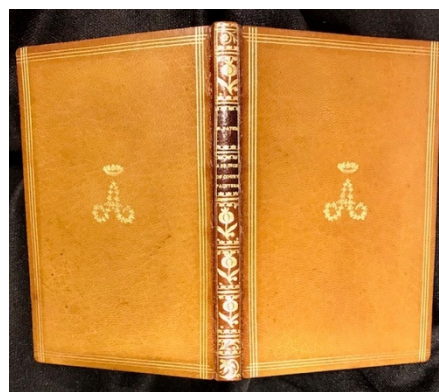
(14) *SHAKESPEARE'S SONNETS* (Mosher Press, 1901). Old World Series. Viennese inlay binding by Ralph Randolph Adams, owner of the Adams Bindery of New York. I'm particularly smitten by the simplicity and elegance of this binding.



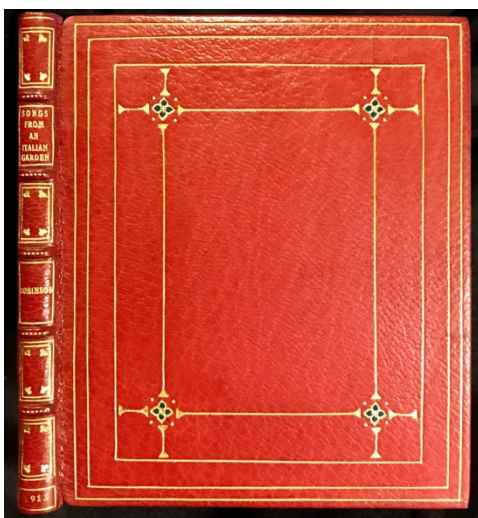


(15) Morris, William. *THE TALE OF KING FLORUS AND THE FAIR JEHANE*. Done out of the Ancient French into English by... (Portland, ME: Thomas B. Mosher, 1898)

—and—



(16) Pater, Walter. *A PRINCE OF COURT PAINTERS—AN IMAGINARY PORTRAIT* (Portland, ME: Thomas B. Mosher, 1898). Both volumes from the Brocade Series printed on Japan vellum. Binder/bindery and ownership unknown.

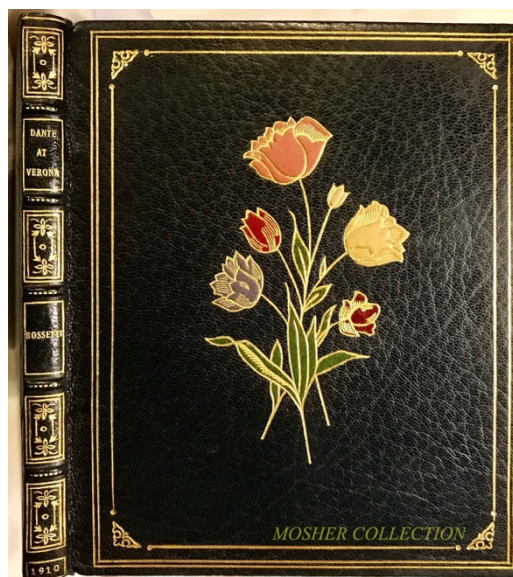


(17) Robinson, Mary F. *SONGS FROM AN ITALIAN GARDEN* (Mosher, 1913). Venetian Series. Bound by the Harcourt Bindery around 1919/20 for the Gardenside Bookshop of 270 Boylston St. (opposite the Public Garden).

Incorporated in 1919, the Gardenside Bookshop was owned by the Misses Beckford (Bertha [Mrs. Edward Ely Hoxie] and Miss Frances Beckford), according to *THE PUBLISHER'S WEEKLY*, Vol. 99, May 21, 1921, p. 1549. The London bookseller, George T. Jukes of Ruskin Book Stores, joined

Gardenside as manager in 1921. *THE PUBLISHERS' WEEKLY* of June 18, 1921 indicated that "Mr. Jukes has had 16 years experience in Rare Books, and it is his intention that the Gardenside Bookshop shall carry one of the finest collections of rare and fine books in the country (p. 1800).

(18) Rossetti, Dante Gabriel. *DANTE AT VERONA* (Mosher, 1910). Venetian Series. Bound by the Harcourt Bindery around 1919/20 for the Gardenside Bookshop of 270 Boylston St. (opposite the Public Garden). See above for more details on Gardenside.



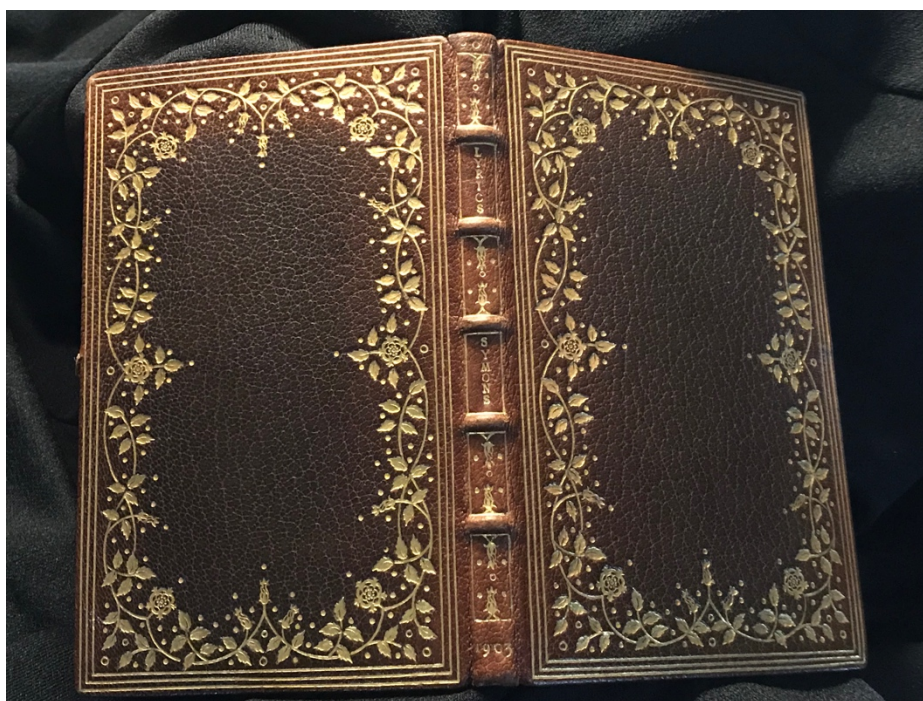
(19) Lang, Andrew, trans. *BALLADS & LYRICS OF OLD FRANCE WITH OTHER POEMS*. Mosher, 1896. Bound for Hatchards (most likely bound by Sangorski & Sutcliffe).

(20) Symons, Arthur. *LYRICS* (Mosher, 1903). Lyric Garland Series. Copy #3 of ten printed on vellum, signed by the publisher. Bound by Eleanore I. van Sweringen in 1916 when her binding initials were still E.I.S. (Eleanore I. Sweringen). There are two other bindings by her in the collection, both post 1918 and both stamped with the initials E.I.v S. See Tom Conroy's note below:

"Van Sweringen, Eleanore I. (Chart III)

Listed in Guild of Book Workers Yearbook 1908-09 through 1909-10 giving Boone, Helen Haskell Noyes, and A. Dehartagh (sic.) as teachers. In 1910-11 Louis Jacobs is added; in 1912-13 C. McLeish is added; in 1924-25 Domont, Noulhac, and Maylander are added. Before 1918 the name appears as Sweringen; 1917-18 through 1933-34 as Van Sweringen... ." —Conroy, Tom. "Teaching Genealogies of American Hand Bookbinders" in the Guild of Book Workers Journal (Vol. 28. Nos. 1 & 2. spring/fall 1990, p. 61.

This Sweringen binding was offered to me seven years ago, but I passed on it. A new owner and new offer brought it to my attention once again and it has now been added to the Mosher Collection.



(21)

On Feb. 28th, 2018 I just received my copy of the 2nd ed. (2018) of *RARE BOOKS UNCOVERED—TRUE STORIES OF FANTASTIC FINDS IN UNLIKELY PLACES*. The Table of Contents shows the stories added to the 52 others of the 1st. ed. REALLY A FUN READ. My own story is recounted under the title "Leather-Bound Beauty in a Cowboy Outpost" but I so enjoy my surrounding, storied company in this amazing book-on-books. Thanks to Rebecca Rego Barry for creating this modern tome about strange and unusual finds in the never ending and fascinating world of books.

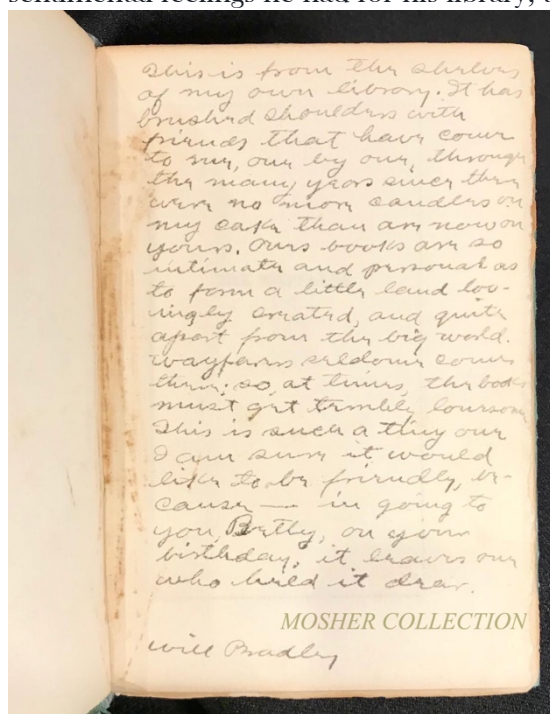
<http://www.thomasbirdmosher.net/.../LeatherBoundBeautyInACowb...>

WILL BRADLEY'S SENTIMENTS
REGARDING MOSHER'S PRINTING OF
FIONA MACLEOD'S THE WAYFARER

Description: Fiona Macleod (pseudonym of William Sharp, 1855–1905) *THE WAYFARER*. Portland, Maine: Thomas B. Mosher, 1906. 47pp. 12mo. Green, gilt decorated paper wrap-around over stiff paper covers. INSCRIBED BY BRADLEY [Will Bradley, American Art Nouveau illustrator (1868–1962)] on a front endpaper:

This is from the shelves of my own library. It has brushed shoulders with friends that have come to me, one by one, through the many years since there were no more candles on my cake than are now on yours. One's books are so intimate and personal as to form a little land lovingly created, and quite apart from the big world. Wayfarers seldom come there; so, at times, the books must get terribly lonesome. This is such a tiny one I am sure it would like to be friendly, because — in going to you, Betty, on your birthday, it leaves one who held it dear.
Will Bradley

A wonderful association copy. Not only Will Bradley's copy, but a record of the sentimental feelings he had for his library, this Mosher book included, a library in which the books he designed "brushed shoulders" with the works of his contemporaries, like Thomas Bird Mosher. Note the Art Nouveau decorated cover which must have attracted Bradley.



(23)

1 p. TLs from Mitchell Kennerley to Arthur W. Rushmore dated May 25th 1937 in which he explains, "It was my edition and enthusiasm that prompted my old friend Thomas B. Mosher to publish his edition." Indeed, this letter very nicely complements the Mitchell Kennerley 1907 imprint of *Dreamthorp* in the Mosher Collection, that being the very volume which Mosher edited for his own printer to use in typesetting the Mosher edition of *Dreamthorp* in 1913.

(24)

Two TLs of May 14, 1915 (1p.) and November 20, 1912 (2pp) from Mosher to J. L. M. Willis, M.D., of Eliot Maine, on a variety of bookish and some personal matters. Also bought a letter on Mosher's McClellan/Mosher stationary.

(25)

A 2 pp ALs from Mosher to the Briggs Brothers with regard to their new book on 20th Century Designs along with comments of his appraisal of the contents.

(26)

1 p. TLs from Mitchell Kennerley to Arthur W. Rushmore dated May 25th 1937 in which he explains, "It was my edition and enthusiasm that prompted my old friend Thomas B. Mosher to publish his edition." Indeed, this letter very nicely complements the Mitchell Kennerley 1907 imprint of *Dreamthorp* in the Mosher Collection, that being the very volume which Mosher edited for his own printer to use in typesetting the Mosher edition of *Dreamthorp* in 1913.

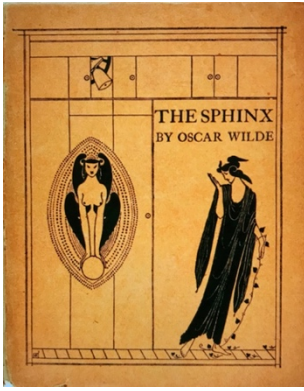
(27)

Received a gift from Joe Phillips of Commonwealth Books, that being copy #29/40 printed on Japan vellum of FitzGerald's *Rubáiyát*, 1902. It's in need of rebinding, and Joe can see if there is something in my book show booth he wants, and I'll apply a discount beyond the usual. Thank you Joe!! Also received a gift of two boxes of Mosher books from a Canadian institution.

(28)

Bought a small collection of Mosher related books in July 2018. A few of the items entered the Mosher Collection.

(29)



Added a book from Mosher's personal library: Wilde, Oscar. *The Sphinx*. London & New York: John Lane, The Bodley Head, 1910 with Mosher's bookplate (Mason 363). Lovely addition. According to Norman Colbeck, it is "the only separate edition after the First Edition of 1894." (Vol. 2, p. 939). Mosher printed his own publication of *The Sphinx* in 1911 as part of his Venetian Series offerings.

(30)

Emilie Grigsby's copy of *The Lover's Calendar*—Compiled and Edited by Mrs. Havelock Ellis (London, Kegan Paul, Trench, Trübner & Co. Ltd, 1912) who inscribed this copy to Emilie. The book is filled with about 125 signatures of many a friend or acquaintance of Grigsby's, with each signing on the day of his or her birthday. Includes *Auguste Rodin*, *Edward Carpenter*, *Maud Beerbohm Tree*, and on and on. There is even a signature by Mosher's first wife and paramour of Mitchell Kennerley. On his birthdate she signed "*Mitchell Kennerley, by Aimée*" Those who know about the Mosher Press, know that Emily Grigsby was one of Mosher's major patrons in New York City, and the Mosher Collection contains a number of items that either belonged to her or are about her. Toward the end of 2018 I was contacted by a researcher in London who is working on Emilie Grigsby, and I shared information about this copy with her.

So 2018 was a very good year, especially for acquiring Mosher Books in bindings—and particularly so at the end of the year and just going into January 2019. I'm looking forward to the rest of 2019 and what surprises it might hold.

Philip R. Bishop
3 February 2019