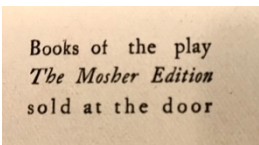


## New Acquisitions to the Bishop Collection of Thomas Bird Mosher and the Mosher Press

There have been so many items acquired since my last essay on September 19, 2019, many of them in the bindings on Mosher Press books area of the collection, but some notable acquisitions have occurred in other areas of the collection as well. So with this brief accounting, I'll start with one which is indeed notable.

For those folks interested in the Movement of the Celtic Renaissance, or the Celtic Revival as some refer to it, acquisition of a special copy of *Deirdré and the Sons of Usna* (Mosher, 1903) should prove to be of interest. On May 11, 1906 a four-page "programme" was handed out describing an evening event held in Manhattan called **A KELTIC EVENING** meant to celebrate Irish folklore and song. At the bottom of the first page it states that "Books of the play / *The Mosher Edition* / sold at the door." The play in question was *The Land of Heart's Desire* by William Butler Yeats which Mosher first published in 1903 with Yeats' consent. So it's Mosher's edition of *The Land of Heart's Desire* which attendees of the "A Keltic Evening" could purchase at the front door. The play was the first part of the evening's program which began with "A Few Words on the Beauty of Keltic Literature" by Charles Johnston followed by a Recitation of "The White Birds" written by W. B. Yeats, and then the performance of the play in one act with a "prelude and incidental



Books of the play  
*The Mosher Edition*  
sold at the door

music composed and rendered by Henry F. Gilbert." Following a ten minute intermission the second part of the program began with "Excerpts from the Keltic Sonata" in two parts by Edward MacDowell as rendered by Lawrence Gilman: "a. Deirdré. [and] b. Cuchullin's Death." A tableaux of "Deirdré, and others from Irish Folk-Lore" was presented and then a musical piece "Deirdré's Lament" was presented, composed and rendered by H. F. Gilbert. This then was followed by a tableau of "A Troop of Fairies" which concluded the evening. The last page of the program presents a "Short List of Interesting Books on Ireland and Its Folk-Lore" of fourteen books, including Yeats' *Poems* by T. Fisher Unwin, London, and Fiona Macleod's *Deirdré and the Sons of Usna* published by T. B. Mosher, Portland." This ephemeral program was twice folded (now separating at the folds) and inserted into the little book which I bought.

In addition to *The Land of Heart's Desire*, other Mosher Press books must have also been made available "at the front door" including *Deidré*, or quite possibly the owner brought this copy along to the event. Whatever the case, the book carries on its endpapers manuscript material and drawings to commemorate the activities of that Keltic Evening's celebration. Here are the basic additions accompanying the Mosher imprint:

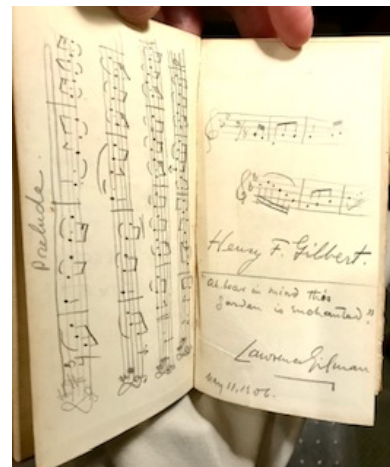
1. A handwritten quote from Yeats's "Lake Isle of Innisfree" by the evening's emcee, Charles Johnson (an author on Irish history and theosophist) writing:

*"I will arise and go now,  
For always night and day,  
I hear lake water lapping  
with low sound near the shore;  
While I stand on the roadway  
Or on the pavements grey  
I hear it in the deep heart's core."  
From W. B. Yeats  
Charles Johnston*

For further info on Charles Johnston, see:

[https://en.wikipedia.org/wiki/Charles\\_Johnston\\_\(Theosophist\)](https://en.wikipedia.org/wiki/Charles_Johnston_(Theosophist))

2. One and two-thirds *mss.* pages of musical scores entitled "Prelude" (possibly to Deirdré's Lament, or could be to "The Land of Heart's Desire") were signed by Henry F. Gilbert, a folk musicologist. For an overview of his Gilbert's work, see "Some Recent American Music" by Lawrence Gilman in *Harper's Weekly*,



Vol. 50, No. 2566, February 24, 1906, p. 273 where Gilman discusses Gilbert's "Celtic Studies" and his work in "finding a musical equivalent for the Celtic note" including with Yeats and Fiona Macleod. For further information, see Martin, Sherril V. *Henry F. Gilbert—A Bio-Bibliography*. Westport, CT: Praeger Publishers, 2004, p. 41, entry:

W32 *The Land of Hearts Desire*

Prelude and incidental music for a play in one act, *The Land of Heart's Desire*, by W. B. Yeats.

No music found, but program, "A Keltic [*sic*] Evening," presented in 1906.

According to the program: "Prelude and incidental music composed and rendered by Henry F. Gilbert." The Henry Gilbert Papers, MSS 35, Irving S. Gilmore Music Library, Yale University, Scrapbook II:39

And for further info on Gilbert, see [https://en.wikipedia.org/wiki/Henry\\_F.\\_Gilbert](https://en.wikipedia.org/wiki/Henry_F._Gilbert)

3. A third-page quote "*Ah, bear in mind this / garden is enchanted*" was signed by Lawrence Gilman and dated May 11, 1906. The line is basically that from Edgar Allen Poe's "To Helen" except that Poe used "was" rather than "is" as Gilman wrote. The same quote was presented in Gilman's article on "Verdi's Othello" (*Harper's Weekly*, Jan. 29, 1903) and in his book *Nature in Music and Other Studies in the Tone-poetry of Today*. NY, London and Toronto: John Lane Company; John Lane, The Bodley Head; and Bell & Cockburn, 1914, p.50. It must have been a favorite line of his. Most importantly, however is the date over which he signed his name. This is assumed to be the date of all the *mss* additions to the Mosher book and assigns the date of "A Keltic Evening." For further info on Lawrence Gilman, see [https://en.wikipedia.org/wiki/Lawrence\\_Gilman](https://en.wikipedia.org/wiki/Lawrence_Gilman)

4. A full page pencil sketch of a female dancer in diaphanous dress was signed by A. B. Davies (Arthur B. Davies was a member of The Eight, Ashcan school), and may represent a performer during the night's theatrical presentations. For further info on Davies, see [https://en.wikipedia.org/wiki/Arthur\\_Bowen\\_Davies](https://en.wikipedia.org/wiki/Arthur_Bowen_Davies)



5. A full page pencil sketch of a middle-aged person in a cloak which is initialed "J. W A." (notice the "W has no period so forms the central initial as in a monogram) who most likely is the artist J. Alden Weir given his association with Arthur Davies in the Arts Student's League. The sketch also may represent a performer during the night's theatrical presentations. For further info on Weir, see [https://en.wikipedia.org/wiki/J.\\_Alden\\_Weir](https://en.wikipedia.org/wiki/J._Alden_Weir)



I acquired this copy of *Deirdre* in November 2019 bound in the publisher's limp leather binding. I had been following its sales listing for a couple years on the internet. In May 2017 it was offered for \$4,750. A year later it was dropped to \$2,250 and remained at that mark until November 24, 2019 when it was offered at \$975. That's the price point at which it made sense to me to make inquiry. The next day a deal was made to purchase the volume at \$780 including postage, and so the little volume is now here as part of the Mosher Press Collection. It's sometimes strange how prices are assigned to things.

## Other Added Material

A few other items have come into the collection, and I'll enumerate these:

1. A book which I've been looking for has finally appeared. The seniors of the Dobbs Ferry Masters School had several of their yearbooks privately printed by The Mosher Press, some before and some after Thomas B. Mosher died. I collected them all except for this 1930 edition which now completes the set, of course all in fine condition.

### **MASTERS SCHOOL**

Master-Pieces. A Dobbs Book of Miscellany and Memories Edited by the Seniors of the Masters School Dobbs Ferry, NY: The Masters School, 1930. 8vo. 127, [2] pages.

Frontispiece and numerous illustrations in text; 38 black-and-white portraits of the senior class at the end.



2. A Mosher press copy of *Sonnets from the Portuguese* (Mosher, 1899). A beautiful copy #29 of 100 printed on Japan vellum, this with the bookplate of Emilie Grigsby designed by René Lalique. I have a nice little sub-collection of books supplied by Mosher for Miss Grigsby, and this adds to the grouping.
3. A box lot of Mosher books from a deceased Chicago professor's library. Nothing spectacular, but allowed for a few upgrades.
4. Two copies of Frank Shay's *The Bibliography of Walt Whitman* (Friedman's, 1920) which is a Mosher Press look-a-like. It looks very much like the books from Mosher's "Lyric Garland Series" and also includes write-ups on several Mosher Press publications of Walt Whitman. One copy to show the cover, the other copy for its contents.
5. A nicely bound three-quarter morocco copy of Kate Macy Ladd's *The Story of My Life* (Mosher Press, 1930) inscribed "To dearest Nettie with love from Kate / March 1930." The author was born in 1863. She became an American Philanthropist as heiress to her father's Standard Oil fortune. In honor of her father, she founded the Macy Foundation which promoted the health and welfare of the common people.
6. Books from Mosher's Library, bearing his bookplate:
  - Belloc, Hilaire. *The Four Men: A Farrago*. London: Thomas Nelson and Sons, 1912. Large label from Cawthorn, Hutt & Son, booksellers (Charing Cross). Five black & white plates tipped-in on the special colored pages.
  - (Source Text) Lang, Andrew and Paul Sylvester. *The Dead Leman and Other Tales from the French*. London: Swann Sonnenschein & Co., 1889. First trade edition. This book is not only from Mosher's Library, but was also the **source text** for Mosher's edition of *The Dead Leman (La Morte Amoureuse)* published by him in his Brocade Series in 1903 (second edition in 1914). The book contains Mosher's notes and editorial marks.
  - Traubel, Horace, et.al. *In Re Walt Whitman*. Philadelphia David McKay, 1893. Copy #36 of 1000 copies printed, this being a Review Copy. Publisher's prospectus laid in. Also a copy of four-page solicitation letter dated October 1, 1892 asking for donation to purchase and preserve Whitman's Mickle Street, Camden house. The front of the solicitation is a large drawing from *Harper's Weekly* showing the front of the house along with an inset of Walt Whitman's tomb.

## Mosher Press in Bindings

Bindings, bindings and more bindings. Since last September bindings on Mosher Press imprints have almost literally poured in. I have bought several groups of bindings as well as acquired a few special acquisitions, and even one came as a gift. I won't go into lots of details, but will give a few pictures which speak louder than words. To date, the Mosher Collection includes 424 full, three-quarter, and half leather bindings, all for the most part in very good to fine condition.

One group of eight bindings was purchased as a lot from a dealer in Warsaw, Indiana, and all from Brentanos' in-house bindery (or possibly from an outside bindery) for their book department. These include:



- \* Algernon Charles Swinburne's *Atalanta in Calydon* (1897)
- \* Fiona Macleod's *The Divine Adventure* (1907)
- \* Clinton Scollard's *Lyrics from a Library* (1917)
- \* Francesca Alexander's *The Story of Ida* (1907)
- \* Katherine Tynan's *A Little Book of XXIV Carols* (1907)
- \* Lucy Lyttleton's *Lyrical Poems* (1912)
- \* Vernon Lee's *Ariadne in Mantua* (1906)
- \* Ernest Dowson's *Pierrot of the Minute—A Dramatic Phantasy in One Act* (1913)



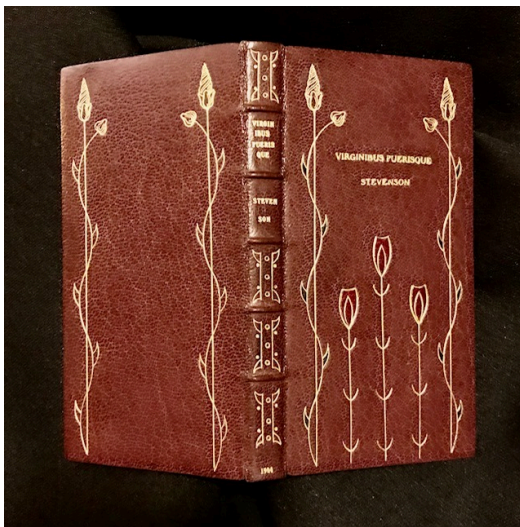


Another group purchase, and one being something that's almost pure luck, is a set of the Vest Pocket Series titles bound by Sterling Lord and/or Peter Frank of the Oakwood Binders (they both once worked under Louis Kinder of the Roycroft Bindery), and described in their catalogue. The eleven titles just acquired, all in their original slipcases, have been added to the *Will O' the Mill* by Stevenson which hitherto was the only representative volume from this bindery's "Classics" offerings in the Bishop Collection. The new titles include:

- *The Rubaiyat of Omar Khayyam*, trans by E. FitzGerald
- *The Lost Joy* by Olive Schreiner
- *Aes Triplex* by R. L. Stevenson
- *The Flight of the Princess* by R. L. Stevenson
- *Sister Benvenuta and the Christ Child* by Vernon Lee
- *Quattrocentisteria* by Maurice Hewlett
- *Toward Humanity* by Robert G. Ingersoll
- *From the Upanishads* by Robert Johnston
- *Sonnets from the Portuguese* by Elizabeth Barrett Browning
- *An Apology for Idlers and Other Essays* by R. L. Stevenson
- *Aucassin and Nicolette* by Andrew Lang



Along with the group of eleven Oakwood Binders "Classics" bindings, a rather precious and lovely example of Arts & Crafts binding entered the collection from the same dealer in Oregon who bought out a Berkeley, CA dealer's stock:



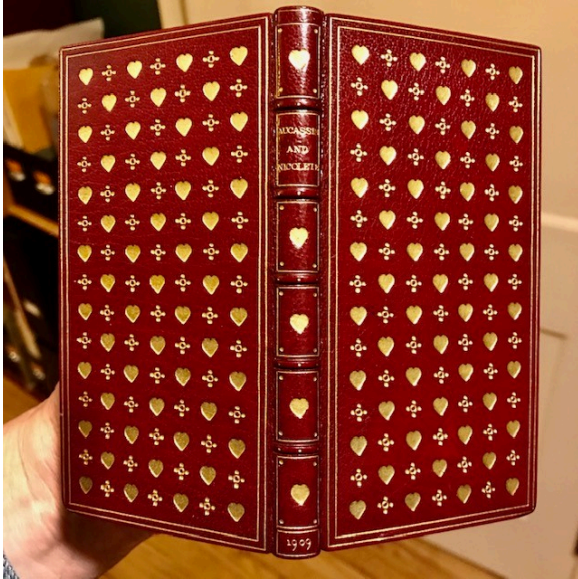
### AN EXQUISITE LITTLE GEM BOUND BY STERLING LORD

Stevenson, Robert Louis. *VIRGINIBUS PUERISQUE* (Mosher, 1904). Vest Pocket Series. Bound by Sterling Lord of The Oakwood Binders, Pittsfield, MA (signed at bottom of front flyleaf). In original leather-lined horizontal solander case. Isabella Smith's copy signed on July 13th 1908. Sterling Lord worked under Louis Kinder at the Roycroft Bindery, He later left to form the Oakwood Binders in Pittsfield, MA along with Peter Franck. Stylistically the binding's design is very reminiscent of Lord's work at the Roycrofters. This little gem with delicate red and green onlays was purchased along with eleven other bindings on Vest Pocket books all bound at the Oakwood Binders. Bishop Collection.

## Bindings, bindings, and more bindings cont'd

But as I mentioned at the beginning of this section on bindings, this really was a banner period for binding acquisitions since my last September 2019 article. Another binding of merit come from the Sangorski & Sutcliffe firm, and yet more from the Knickerbocker Press Bindery, including one presented to me as a gift. If that were not enough, several other

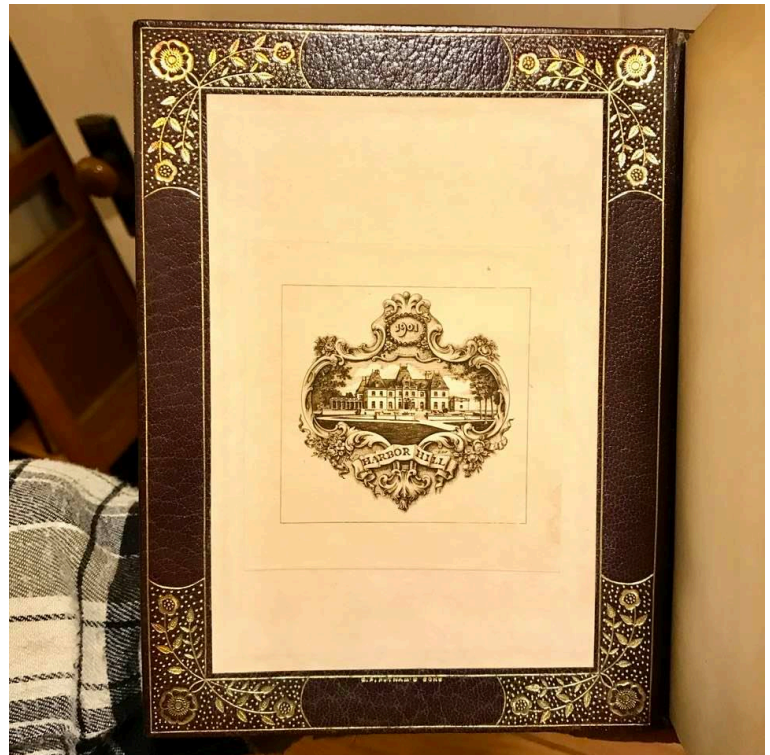
bindings were added, including a marvelous example from the atelier of the incomparable Hugo Peller. The final one to be presented below is the pièce de résistance from the Toof Bindery headed by Otto Zahn. Even though it is not on a Mosher Press imprint, it nevertheless holds a place apart in its inclusion in Zahn's monograph *On Art Binding* as the frontispiece to the monograph which includes two other masterworks from the same bindery—both on Mosher Press titles. So without further ado, here are pictures and short descriptions of the bindings mentioned.



Lang, Andrew, trans. *AUCASSIN & NICOLETE* (Mosher, 1909). Vest Pocket Series. Third ed. Bound by Sangorski & Sutcliffe. Bishop Collection.

Villon. *THE POEMS OF MASTER FRANÇOIS VILLON OF PARIS* Now First Done into English Verse in the Original Forms with a Biographical and Critical Introduction by John Payne. (Mosher, 1900). 'Reprints of Privately Printed Books' Series. Copy No. 42 of 50 printed on Japan vellum paper. Jansenist binding done for Putnam & Sons by the **Knickerbocker Press Bindery**. Bishop Collection.

Contains the bookplate of Clarence Hungerford Mackay designed by E. D. French. The lavishly furnished "Harbor Hill" mansion portrayed in the bookplate was built from 1899-1902 to overlook Long Island Sound across Roslyn Harbor. Commissioned by the American philanthropist Clarence Hungerford Mackay (1874-1938), the son of the transpacific cable and telegraph magnate John William Mackay who owned the silver ore mine called the Comstock Lode, Mackay inherited his father's \$500 million fortune in 1902. The house's facade was based on François Mansart's 1642 Château de Mansions.



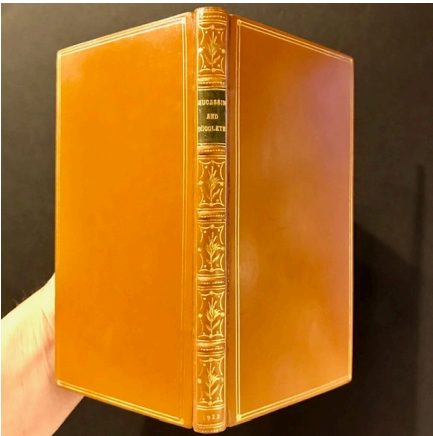




←Phillips, Stephen, et.al. *PRIMAVERA: POEMS BY FOUR AUTHORS*. Mosher, 1900. Bound by the **Knickerbocker Press Bindery** for Putnam & Sons. Gift from Nolan Goodman of Under the Hill Books out of Minneapolis, MN.

– and –

Fairless, Michael. *THE ROADMENDER*. Mosher, 1912. Full Jansenist binding done for Putnam & Sons by the **Knickerbocker Press Bindery**. →



Lang, Andrew, trans. *AUCASSIN & NICOLETE*. Done into English by Andrew Lang (Mosher, 1922). Old World Series. 9th edition. Stamp-signed, **Bound for George Hargens of the Old Book Shop**, San Francisco. Bishop Collection.

I had never heard of George Hargens before this, but was delighted to find that his bookshop was opened at 2 Tillman Alley in San Francisco in 1918. The exterior of his shop looked like a quaint old shop of 19<sup>th</sup> century London. Essentially he was a book lover and collector turned bookshop owner after the war, and enjoyed supplying discriminating patrons with fine antiquarian books and fine bindings from Zaehnsdorf, Root, Morrell, and other binderies. So having at least one example from his quaint San Francisco bookshop makes for a lovely addition to the collection.

### □□□□ HUGO PELLER BINDING □□□□ A Memento from Teacher to Student

Stevenson, Robert Louis. *FRANÇOIS VILLON, STUDENT, POET, AND HOUSEBREAKER* (Mosher, 1906). Brocade Series. Third edition. Limited to 425 copies printed on Japan vellum. Signed binding by Hugo Peller. Red leather with gilt tooling and black, blue and gold onlays. Title gilt-stamped on spine. All page edges of alternating gold and graphite. Full leather doublures, onlaid morocco leather with the morocco stamped in gilt with dots and leaves of corners on both front and back. In pop-up case. This is the second Hugo Peller binding to enter the Bishop Collection.

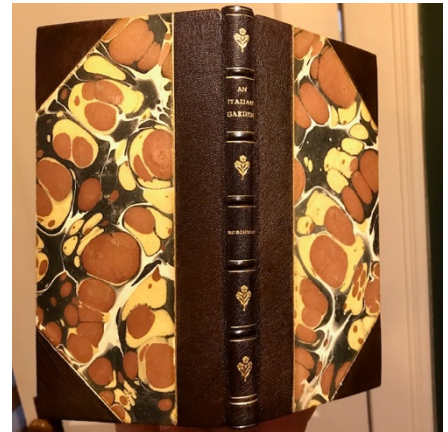


This binding came from the personal collection of bookbinder, Monique Lallier, a memento of her training under Hugo Peller in Switzerland in 1982. It was Peller who first introduced Monique to her then soon-to-be husband, Don Etherington (see Pamela Train Leutz's *The Thread that Binds*. Oak Knoll Press, 2010, pp. 51-59).

*Exquisite craftsmanship and a true delight to behold and hold.*



Robinson, A. Mary F. *AN ITALIAN GARDEN—A BOOK OF SONGS* (Mosher, 1897). The Bibelot Series. No binder or bindery given, but whomever, they used a striking marbled paper. Just a nice, clean, well preserved binding now in the Bishop Collection.



And now, the last one to be shown here, and with this I end this list of acquisitions since September 2019. This binding has been...

**PROUDLY ADDED TO THE MOSHER COLLECTION**



Hope, Laurence. *INDIA'S LOVE LYRICS* – Collected and Arranged in Verse by... New York: John Lane and London: William Heinemann, 1902. Bound by Otto Zahn, a picture of which appears as the color frontispiece to his monograph *ON ART BINDING* (1904) for the St. Louis Exposition at which he took first place for bookbinding.

Although not on a Mosher imprint, nevertheless this volume has a strong association for the collection. There are two Mosher imprints in the same monograph containing twelve pictures of bindings overall. Furthermore, the Bishop Collection acquired Copy #1 of 75 copies of the monograph printed on Japan vellum and signed by Zahn in an art binding that might have been by Zahn, or quite possibly by Lorenz Schwartz. With this acquisition of *INDIA'S LOVE LYRICS*, I have completed all that I could have dreamed to acquire involving that monograph which spotlights Zahn's work.

**Thanks be to St. George,  
Saint John of God,  
Saint Wiborada,  
{Saint} Erasmus,  
and  
{Saint} Jean Grolier**

Philip R. Bishop  
May 22, 2020